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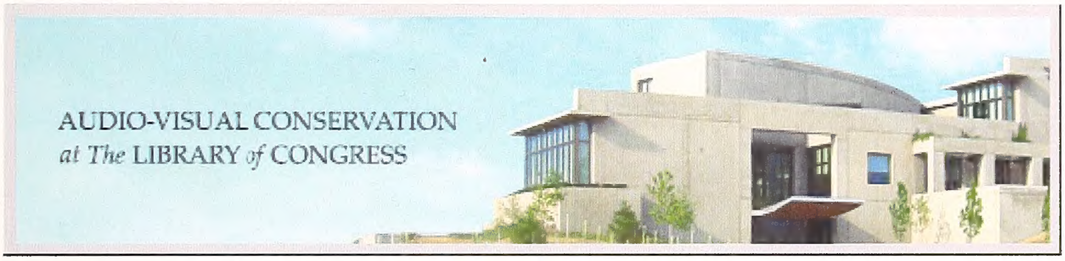
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# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

1832
4080

## THE NEW PRODUCT

Plans of larger companies call for distribution of greater number of independent pictures and increased unit production

## STILL OF THE MONTH

Producers' camera departments vie for honors in HERALD's periodic selection of best studies of the lens

## SCHOOL AND SCREEN

Productions with themes of adventure and photographic beauty lead in Rita C. McGoldrick's discussion

Vol. 107, No. 1

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April 2, 1932

PN 1993
.M44

# WE'VE GOT A MILLION OF 'EM!

A TELEGRAM *from Charles A. Midelburg, Capitol Theatre, Charleston, W. Virginia*

"**TARZAN** ended the picture business depression yesterday in a pouring rain from opening until closing Stop Tarzan broke Trader Horn opening record and would have grossed more had we been able to take care of the crowd Stop The holdout yesterday was the biggest in the history of the Capitol Theatre Stop Our patrons think it a greater picture than Trader Horn and it's the talk of the town"

**TARZAN, THE APE MAN IS THE TALK OF THE INDUSTRY!**

Send in your campaign to TARZAN CONTEST EDITOR, M-G-M Ad Dept., 1540 B'way, N. Y. City. 1st Prize $100, 2nd Prize $50, 3rd Prize $30, 4th Prize $20.

*Of Course*

# PUBLIX
# FOX
# RKO

JAMES CAGNEY and JOAN BLONDELL in "THE CROWD ROARS" with Ann Dvorak, Eric Linden. Directed by Howard Hawks.

*have booked*

# "The CROWD ROARS"

## FOR "A" TIME - - EXTENDED RUNS!

**Of course Variety reports—"'Crowd Roars' is setting the Broadway pace at Winter Garden!"**

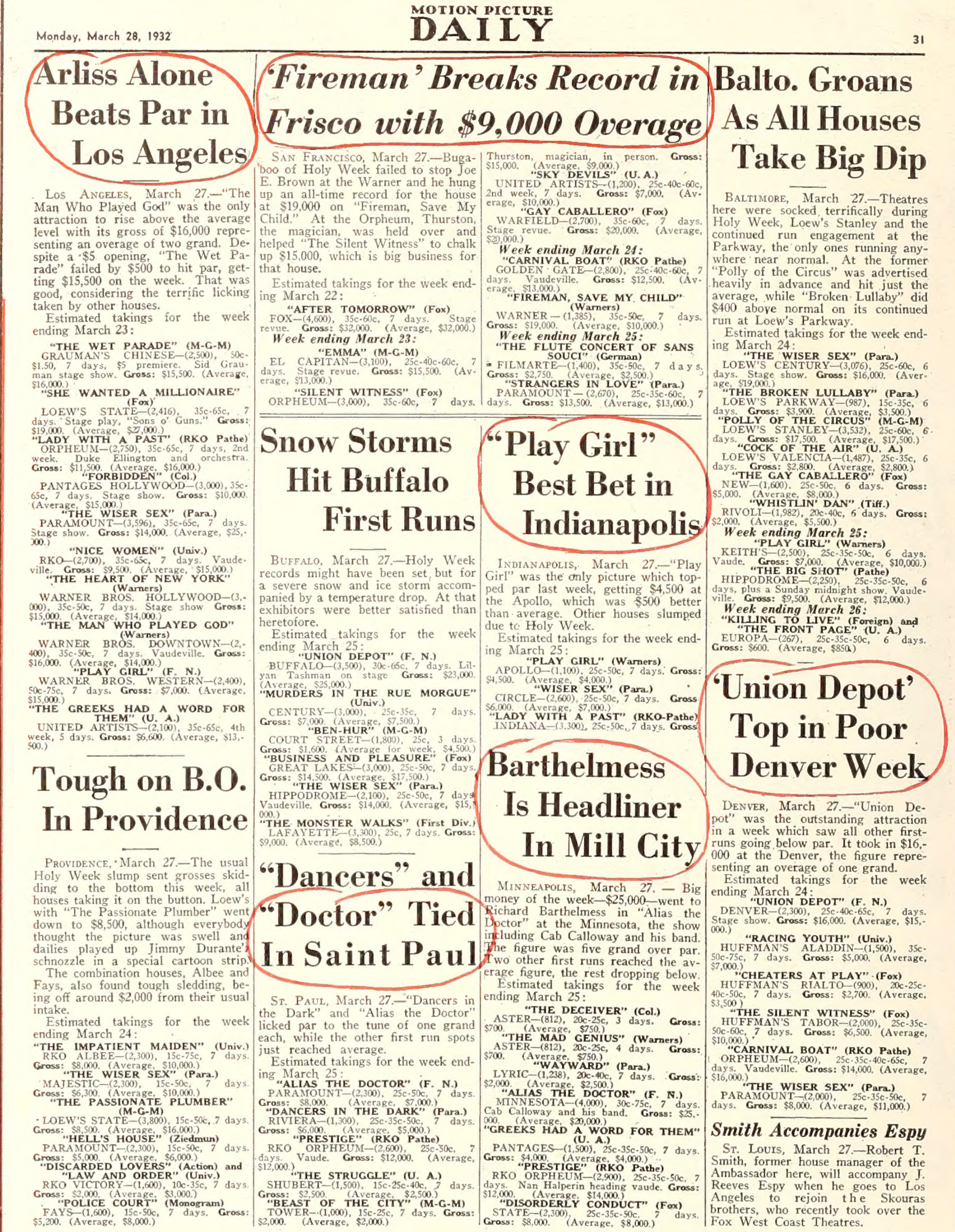
# WARNER

## HAVE PUT NEW LIFE INTO THE PICTURE INDUSTRY

**with Money Hits like "THE CROWD ROARS"—BARTHELMESS in "ALIAS THE DOCTOR"—"PLAY GIRL"—JOE E. BROWN in "FIREMAN, SAVE MY CHILD"—ARLISS in "THE MAN WHO PLAYED GOD"—ROBINSON in "HATCHET MAN"—POWELL in "HIGH PRESSURE"—and "UNION DEPOT",**

*And here's the proof*

# A Single Page from this week's Motion Picture Daily (March 28)



MOTION PICTURE
DAILY

Monday, March 28, 1932

31

## Arliss Alone Beats Par in Los Angeles

Los Angeles, March 27.—"The Man Who Played God" was the only attraction to rise above the average level with its gross of $16,000 representing an overage of two grand. Despite a $5 opening, "The Wet Parade" failed by $500 to hit par, getting $15,500 on the week. That was good, considering the terrific licking taken by other houses.

Estimated takings for the week ending March 23:

**"THE WET PARADE" (M-G-M)**
GRAUMAN'S CHINESE—(2,500), 50c-$1.50, 7 days, $5 premiere. Sid Grauman stage show. **Gross:** $15,500. (Average, $16,000.)

**"SHE WANTED A MILLIONAIRE" (Fox)**
LOEW'S STATE—(2,416), 35c-65c, 7 days. Stage play, "Sons o' Guns." **Gross:** $19,000. (Average, $27,000.)

**"LADY WITH A PAST" (RKO Pathe)**
ORPHEUM—(2,750), 35c-65c, 7 days, 2nd week. Duke Ellington and orchestra. **Gross:** $11,500. (Average, $16,000.)

**"FORBIDDEN" (Col.)**
PANTAGES HOLLYWOOD—(3,000), 35c-65c, 7 days. Stage show. **Gross:** $10,000. (Average, $15,000.)

**"THE WISER SEX" (Para.)**
PARAMOUNT—(3,596), 35c-65c, 7 days. Stage show. **Gross:** $14,000. (Average, $25,000.)

**"NICE WOMEN" (Univ.)**
RKO—(2,700), 35c-65c, 7 days. Vaudeville. **Gross:** $9,500. (Average, $15,000.)

**"THE HEART OF NEW YORK" (Warners)**
WARNER BROS. HOLLYWOOD—(3,000), 35c-50c, 7 days. Stage show **Gross:** $15,000. (Average, $14,000.)

**"THE MAN WHO PLAYED GOD" (Warners)**
WARNER BROS. DOWNTOWN—(2,400), 35c-50c, 7 days. Vaudeville. **Gross:** $16,000. (Average, $14,000.)

**"PLAY GIRL" (F. N.)**
WARNER BROS. WESTERN—(2,400), 50c-75c, 7 days. **Gross:** $7,000. (Average, $15,000.)

**"THE GREEKS HAD A WORD FOR THEM" (U. A.)**
UNITED ARTISTS—(2,100), 35c-65c, 4th week, 5 days. **Gross:** $6,600. (Average, $13,500.)

## Tough on B.O. In Providence

Providence, March 27.—The usual Holy Week slump sent grosses skidding to the bottom this week, all houses taking it on the button. Loew's with "The Passionate Plumber" went down to $8,500, although everybody thought the picture was swell and dailies played up Jimmy Durante's schnozzle in a special cartoon strip.

The combination houses, Albee and Fays, also found tough sledding, being off around $2,000 from their usual intake.

Estimated takings for the week ending March 24:

**"THE IMPATIENT MAIDEN" (Univ.)**
RKO ALBEE—(2,300), 15c-75c, 7 days. **Gross:** $8,000. (Average, $10,000.)

**"THE WISER SEX" (Para.)**
MAJESTIC—(2,300), 15c-50c, 7 days. **Gross:** $6,300. (Average, $10,000.)

**"THE PASSIONATE PLUMBER" (M-G-M)**
LOEW'S STATE—(3,800), 15c-50c, 7 days. **Gross:** $8,500. (Average, $16,000.)

**"HELL'S HOUSE" (Ziedmun)**
PARAMOUNT—(2,300), 15c-50c, 7 days. **Gross:** $5,000. (Average, $6,000.)

**"DISCARDED LOVERS" (Action) and "LAW AND ORDER" (Univ.)**
RKO VICTORY—(1,600), 10c-35c, 7 days. **Gross:** $2,000. (Average, $3,000.)

**"POLICE COURT" (Monogram)**
FAYS—(1,600), 15c-50c, 7 days. **Gross:** $5,200. (Average, $8,000.)

## *'Fireman' Breaks Record in Frisco with $9,000 Overage*

San Francisco, March 27.—Bugaboo of Holy Week failed to stop Joe E. Brown at the Warner and he hung up an all-time record for the house at $19,000 on "Fireman, Save My Child." At the Orpheum, Thurston, the magician, was held over and helped "The Silent Witness" to chalk up $15,000, which is big business for that house.

Estimated takings for the week ending March 22:

**"AFTER TOMORROW" (Fox)**
FOX—(4,600), 35c-60c, 7 days. Stage revue. **Gross:** $32,000. (Average, $32,000.)

***Week ending March 23:***

**"EMMA" (M-G-M)**
EL CAPITAN—(3,100), 25c-40c-60c, 7 days. Stage revue. **Gross:** $15,500. (Average, $13,000.)

**"SILENT WITNESS" (Fox)**
ORPHEUM—(3,000), 35c-60c, 7 days. Thurston, magician, in person. **Gross:** $15,000. (Average, $9,000.)

**"SKY DEVILS" (U. A.)**
UNITED ARTISTS—(1,200), 25c-40c-60c, 2nd week, 7 days. **Gross:** $7,000. (Average, $10,000.)

**"GAY CABALLERO" (Fox)**
WARFIELD—(2,700), 35c-60c, 7 days. Stage revue. **Gross:** $20,000. (Average, $20,000.)

***Week ending March 24:***

**"CARNIVAL BOAT" (RKO Pathe)**
GOLDEN GATE—(2,800), 25c-40c-60c, 7 days. Vaudeville. **Gross:** $12,500. (Average, $13,000.)

**"FIREMAN, SAVE MY CHILD" (Warners)**
WARNER—(1,385), 35c-50c, 7 days. **Gross:** $19,000. (Average, $10,000.)

***Week ending March 25:***

**"THE FLUTE CONCERT OF SANS SOUCI" (German)**
FILMARTE—(1,400), 35c-50c, 7 days. **Gross:** $2,750. (Average, $2,500.)

**"STRANGERS IN LOVE" (Para.)**
PARAMOUNT—(2,670), 25c-35c-60c, 7 days. **Gross:** $13,500. (Average, $13,000.)

## Snow Storms Hit Buffalo First Runs

Buffalo, March 27.—Holy Week records might have been set, but for a severe snow and ice storm accompanied by a temperature drop. At that exhibitors were better satisfied than heretofore.

Estimated takings for the week ending March 25:

**"UNION DEPOT" (F. N.)**
BUFFALO—(3,500), 30c-65c, 7 days. Lilyan Tashman on stage **Gross:** $23,000. (Average, $25,000.)

**"MURDERS IN THE RUE MORGUE" (Univ.)**
CENTURY—(3,000), 25c-35c, 7 days. **Gross:** $7,000. (Average, $7,500.)

**"BEN-HUR" (M-G-M)**
COURT STREET—(1,800), 25c, 3 days. **Gross:** $1,600. (Average for week, $4,500.)

**"BUSINESS AND PLEASURE" (Fox)**
GREAT LAKES—(3,000), 25c-50c, 7 days. **Gross:** $14,500. (Average, $17,500.)

**"THE WISER SEX" (Para.)**
HIPPODROME—(2,100), 25c-50c, 7 days Vaudeville. **Gross:** $14,000. (Average, $15,000.)

**"THE MONSTER WALKS" (First Div.)**
LAFAYETTE—(3,300), 25c, 7 days. **Gross:** $9,000. (Average, $8,500.)

## "Dancers" and "Doctor" Tied In Saint Paul

St. Paul, March 27.—"Dancers in the Dark" and "Alias the Doctor" licked par to the tune of one grand each, while the other first run spots just reached average.

Estimated takings for the week ending March 25:

**"ALIAS THE DOCTOR" (F. N.)**
PARAMOUNT—(2,300), 25c-50c, 7 days. **Gross:** $8,000. (Average, $7,000.)

**"DANCERS IN THE DARK" (Para.)**
RIVIERA—(1,300), 25c-35c-50c, 7 days. **Gross:** $6,000. (Average, $5,000.)

**"PRESTIGE" (RKO Pathe)**
RKO ORPHEUM—(2,600), 25c-50c, 7 days. Vaude. **Gross:** $12,000. (Average, $12,000.)

**"THE STRUGGLE" (U. A.)**
SHUBERT—(1,500), 15c-25c-40c, 7 days. **Gross:** $2,500. (Average, $2,500.)

**"BEAST OF THE CITY" (M-G-M)**
TOWER—(1,000), 15c-25c, 7 days. **Gross:** $2,000. (Average, $2,000.)

## "Play Girl" Best Bet in Indianapolis

Indianapolis, March 27.—"Play Girl" was the only picture which topped par last week, getting $4,500 at the Apollo, which was $500 better than average. Other houses slumped due to Holy Week.

Estimated takings for the week ending March 25:

**"PLAY GIRL" (Warners)**
APOLLO—(1,100), 25c-50c, 7 days. **Gross:** $4,500. (Average, $4,000.)

**"WISER SEX" (Para.)**
CIRCLE—(2,600), 25c-50c, 7 days. **Gross** $6,000. (Average, $7,000.)

**"LADY WITH A PAST" (RKO-Pathe)**
INDIANA—(3,300), 25c-50c, 7 days. **Gross**

## Barthelmess Is Headliner In Mill City

Minneapolis, March 27. — Big money of the week—$25,000—went to Richard Barthelmess in "Alias the Doctor" at the Minnesota, the show including Cab Calloway and his band. The figure was five grand over par. Two other first runs reached the average figure, the rest dropping below.

Estimated takings for the week ending March 25:

**"THE DECEIVER" (Col.)**
ASTER—(812), 20c-25c, 3 days. **Gross:** $700. (Average, $750.)

**"THE MAD GENIUS" (Warners)**
ASTER—(812), 20c-25c, 4 days. **Gross:** $700. (Average, $750.)

**"WAYWARD" (Para.)**
LYRIC—(1,238), 20c-40c, 7 days. **Gross:** $2,000. (Average, $2,500.)

**"ALIAS THE DOCTOR" (F. N.)**
MINNESOTA—(4,000), 30c-75c, 7 days. Cab Calloway and his band. **Gross:** $25,000. (Average, $20,000.)

**"GREEKS HAD A WORD FOR THEM" (U. A.)**
PANTAGES—(1,500), 25c-35c-50c, 7 days. **Gross:** $4,000. (Average, $4,000.)

**"PRESTIGE" (RKO Pathe)**
RKO ORPHEUM—(2,900), 25c-35c-50c, 7 days. Nan Halperin heading vaude. **Gross:** $12,000. (Average, $14,000.)

**"DISORDERLY CONDUCT" (Fox)**
STATE—(2,300), 25c-35c-50c, 7 days. **Gross:** $8,000. (Average, $8,000.)

## Balto. Groans As All Houses Take Big Dip

Baltimore, March 27.—Theatres here were socked terrifically during Holy Week, Loew's Stanley and the continued run engagement at the Parkway, the only ones running anywhere near normal. At the former "Polly of the Circus" was advertised heavily in advance and hit just the average, while "Broken Lullaby" did $400 above normal on its continued run at Loew's Parkway.

Estimated takings for the week ending March 24:

**"THE WISER SEX" (Para.)**
LOEW'S CENTURY—(3,076), 25c-60c, 6 days. Stage show. **Gross:** $16,000. (Average, $19,000.)

**"THE BROKEN LULLABY" (Para.)**
LOEW'S PARKWAY—(987), 15c-35c, 6 days. **Gross:** $3,900. (Average, $3,500.)

**"POLLY OF THE CIRCUS" (M-G-M)**
LOEW'S STANLEY—(3,532), 25c-60c, 6 days. **Gross:** $17,500. (Average, $17,500.)

**"COCK OF THE AIR" (U. A.)**
LOEW'S VALENCIA—(1,487), 25c-35c, 6 days. **Gross:** $2,800. (Average, $2,800.)

**"THE GAY CABALLERO" (Fox)**
NEW—(1,600), 25c-50c, 6 days. **Gross:** $5,000. (Average, $8,000.)

**"WHISTLIN' DAN" (Tiff.)**
RIVOLI—(1,982), 20c-40c, 6 days. **Gross:** $2,000. (Average, $5,500.)

***Week ending March 25:***

**"PLAY GIRL" (Warners)**
KEITH'S—(2,500), 25c-35c-50c, 6 days. Vaude. **Gross:** $7,000. (Average, $10,000.)

**"THE BIG SHOT" (Pathe)**
HIPPODROME—(2,250), 25c-35c-50c, 6 days, plus a Sunday midnight show. Vaudeville. **Gross:** $9,500. (Average, $12,000.)

***Week ending March 26:***

**"KILLING TO LIVE" (Foreign) and "THE FRONT PAGE" (U. A.)**
EUROPA—(267), 25c-35c-50c, 6 days. **Gross:** $600. (Average, $850.)

## 'Union Depot' Top in Poor Denver Week

Denver, March 27.—"Union Depot" was the outstanding attraction in a week which saw all other first-runs going below par. It took in $16,000 at the Denver, the figure representing an overage of one grand.

Estimated takings for the week ending March 24:

**"UNION DEPOT" (F. N.)**
DENVER—(2,300), 25c-40c-65c, 7 days. Stage show. **Gross:** $16,000. (Average, $15,000.)

**"RACING YOUTH" (Univ.)**
HUFFMAN'S ALADDIN—(1,500), 35c-50c-75c, 7 days. **Gross:** $5,000. (Average, $7,000.)

**"CHEATERS AT PLAY" (Fox)**
HUFFMAN'S RIALTO—(900), 20c-25c-40c-50c, 7 days. **Gross:** $2,700. (Average, $3,500.)

**"THE SILENT WITNESS" (Fox)**
HUFFMAN'S TABOR—(2,000), 25c-35c-50c-60c, 7 days. **Gross:** $6,500. (Average, $10,000.)

**"CARNIVAL BOAT" (RKO Pathe)**
ORPHEUM—(2,600), 25c-35c-40c-65c, 7 days. Vaudeville. **Gross:** $14,000. (Average, $16,000.)

**"THE WISER SEX" (Para.)**
PARAMOUNT—(2,000), 25c-35c-50c, 7 days. **Gross:** $8,000. (Average, $11,000.)

### *Smith Accompanies Espy*

St. Louis, March 27.—Robert T. Smith, former house manager of the Ambassador here, will accompany J. Reeves Espy when he goes to Los Angeles to rejoin the Skouras brothers, who recently took over the Fox West Coast Theatres.

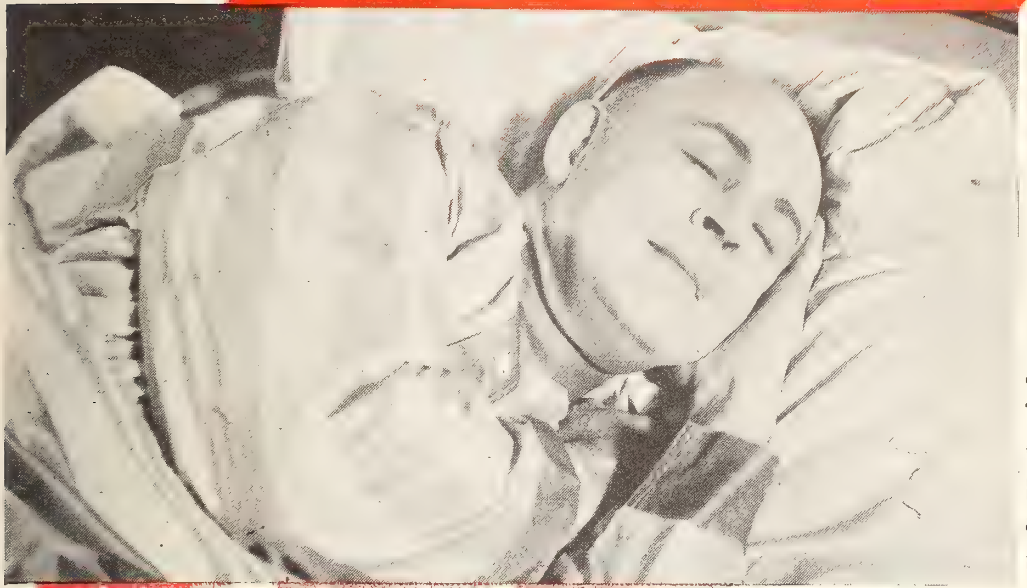
Just *one* of the stirring pages

# WARNER BROS. and FIRST NATIONAL

are writing in Motion Picture History!

Now you can get

# SOUND SLEEP



every night this Spring and Summer!

**No drugs—no dope—no hooey! Just the restful assurance that the only companies that have come through with real money product in the past 3 months, are set to follow through week after week with others just as big!..**

- BARBARA STANWYCK in "SO BIG" by Edna Ferber (A Warner Bros. Picture)
- "MAN WANTED" with KAY FRANCIS (A Warner Bros. Picture)
- "THE MOUTHPIECE" with Warren William and Sidney Fox (A Warner Bros. Picture)
- RUTH CHATTERTON in "The Rich Are Always With Us" (A First National Picture)
- "BEAUTY AND THE BOSS" with Marian Marsh—Warren William (A Warner Bros. Picture)
- "IT'S TOUGH TO BE FAMOUS" with Douglas Fairbanks, Jr. (A First National Picture)
- JOAN BLONDELL in "THE FAMOUS FERGUSON CASE" (A First National Picture)
- EDWARD G. ROBINSON in "TWO SECONDS" (A First National Picture)
- JOE. E. BROWN in "THE TENDERFOOT" (A First National Picture)
- GEORGE ARLISS in "A SUCCESSFUL CALAMITY" (A Warner Bros. Picture)
- CONSTANCE BENNETT in "THE DANGEROUS SET" (A Warner Bros. Picture)
- WILLIAM POWELL and KAY FRANCIS in "The Jewel Robbery" (A Warner Bros. Picture)

***And so on—far into the Fall—from***

## WARNER BROS. *and* FIRST NATIONAL

## The Showmen of the Hour!

VITAGRAPH, INC., DISTRIBUTORS

# IT'S GOT THE "DADDY LONG LEGS"

# WALLOP

Don't wait for your *audiences* to discover that!

Plug, boost, push and shout it to a smash opening.

*It will live up to every promise*

## WARNER BAXTER

the "Daddy" of "Daddy Long Legs" *in*

# AMATEUR DADDY

Released
APRIL 10th

with MARIAN NIXON, Rita La Roy, William Pawley

From Mildred Cram's novel, "Scotch Valley." Directed by JOHN BLYSTONE

**Truer now than ever before – FOX PLAYDATES ARE PAY DATES**

APR -1 1932 ©CIB 150127

MOTION PICTURE HERALD

Vol. 107, No. 1

April 2, 1932

## NEWSREELS AND THE POLL

IT is more than passing strange that the extensive questionnaire of the "Motion Picture National Preference Poll" now in the process of submission to selected lists intended, it is said, to ultimately reach some twelve millions of persons, makes no reference to and asks no expression on the newsreel.

The newsreel is admittedly the one expression of the screen least subject to or vulnerable to the attack of the foes of the screen, and it is admittedly the one screen product more generally accepted with appreciation and enthusiasm by the more intelligent minorities of the box office patronage, losing, the while, none of its mass appeal.

Despite the fact that the newsreel is ignored by the Preference Poll it is in truth the newsreel which is in the minds of the spokesmen of the industry when they orate upon the "power of the screen" and variously seek to imply for it the virtues with which the press is endowed in public opinion. True enough the newsreel seldom indeed exerts any such power. Not once in a blue moon does a newsreel ever take a healthy editorial wallop at anything or anybody. But it could.

A poll which goes into the minute classifications of drama and lists scenics and animated cartoons, can ill-afford to ignore the screen form which is in fact the parent of the art and the pioneer of most of its technique. Further the newsreel is, save for the occasional exploration picture, practically the only fact, or non-fiction, expression of the screen.

The newsreel is, in this instance, once again the victim of the unappreciation with which it has been accursed ever since the coming of the feature era, continuing to be bought by the exhibitor as a mere filler, a program item on the volume basis of the old General Film "program," and dealt with by salesmen as a little white trading chip for one of the chinks in the deal. The whole situation is poisonously reflected in the fact that the difference in the selling price of a bad feature and a good feature may be two million dollars, but the difference in the sales reaction to the best newsreel as opposed to the weakest newsreel is not a five cent piece, on national ratios.

Once upon a time Mr. Will Hays was fond of the phrase, "No one is for the screen but the people." Apparently no one likes the newsreel but the public.

△ △ △

## FACTS ONLY

THE career of the late Jeremiah Joseph Kennedy, extensively surveyed in last week's MOTION PICTURE HERALD, is unique in the annals of the screen in the completeness of the execution of a plan, program and campaign, extending over a measured period of years for the attainment of a calculated success.

Mr. Kennedy was the first, and stands yet one of the few, to operate with precision on precise information, and with a total disregard of "hunches" and of the Know-it-alls of the status quo which he invaded. It was conspicuously an aspect of his work that in the main he went afield for his lieutenants and brought into the industry a type of personnel, which it had not evolved. He brought electrical engineers to give the studios lights and lighting of which it had never heard. He changed film "manufacturing" plants into "laboratories" to attract employes above the factory hand type. He introduced accountants and statisticians from the best Wall street establishements before Wall street knew there was a motion picture. He made a motion picture contract a contract and not the mere beginning of negotiations.

Also unique among important operators of his day in the industry he knew where his period began and ended, took his profits and quit when he was through. Most of his contemporaries stayed on past their time and were washed clean by the tides of progress on the same beach where they had struck gold a few years before.

△ △ △

## SYMPATHY

ONE may perhaps be forgiven for a considerable mingling of emotions on reading the Associated Press dispatch announcing that Dr. George W. Calver, attending Capitol physician, alarmed by "the spectacle of many exhausted members of the hard working House," has issued a warning "to slow down to avoid danger." Considering some of the activities by which some members of the House have been overworking themselves about the motion picture, it might be better to have them stop completely.

△ △ △

## THE TIME TO SELL

IF one may assume that anyone who will chew gum will go to the pictures, and one may, then the advertising performance of the William Wrigley, Jr., Company, reported in the Wall Street Journal, becomes important, especially in view of the fact that the sales involved top those of last year. The Journal points out that "enlarged sales so far this year have been effected by increased advertising. Wrigley is taking advantage of the fact that fewer manufacturers are competing for the public's attention."

△ △ △

## CONTACT

THE color of something of an explanation of why the motion picture exhibitor across this broad land of ours is troubled with some aspects of his screen ware is presented, all unintentionally, in an interview with Mr. Ernst Lubitsch, in which, discussing "sex" and the pictures, he says: "The fine feelings of the old films do not count for much now. . . . The future of the films will not be any different from the future of the world. The change in life in Manhattan will be reflected in the films from Hollywood. It is a great place, New York. I had a good time here—a party every night." Mr. Lubitsch's audience, however, does not go to a Manhattan party every night.

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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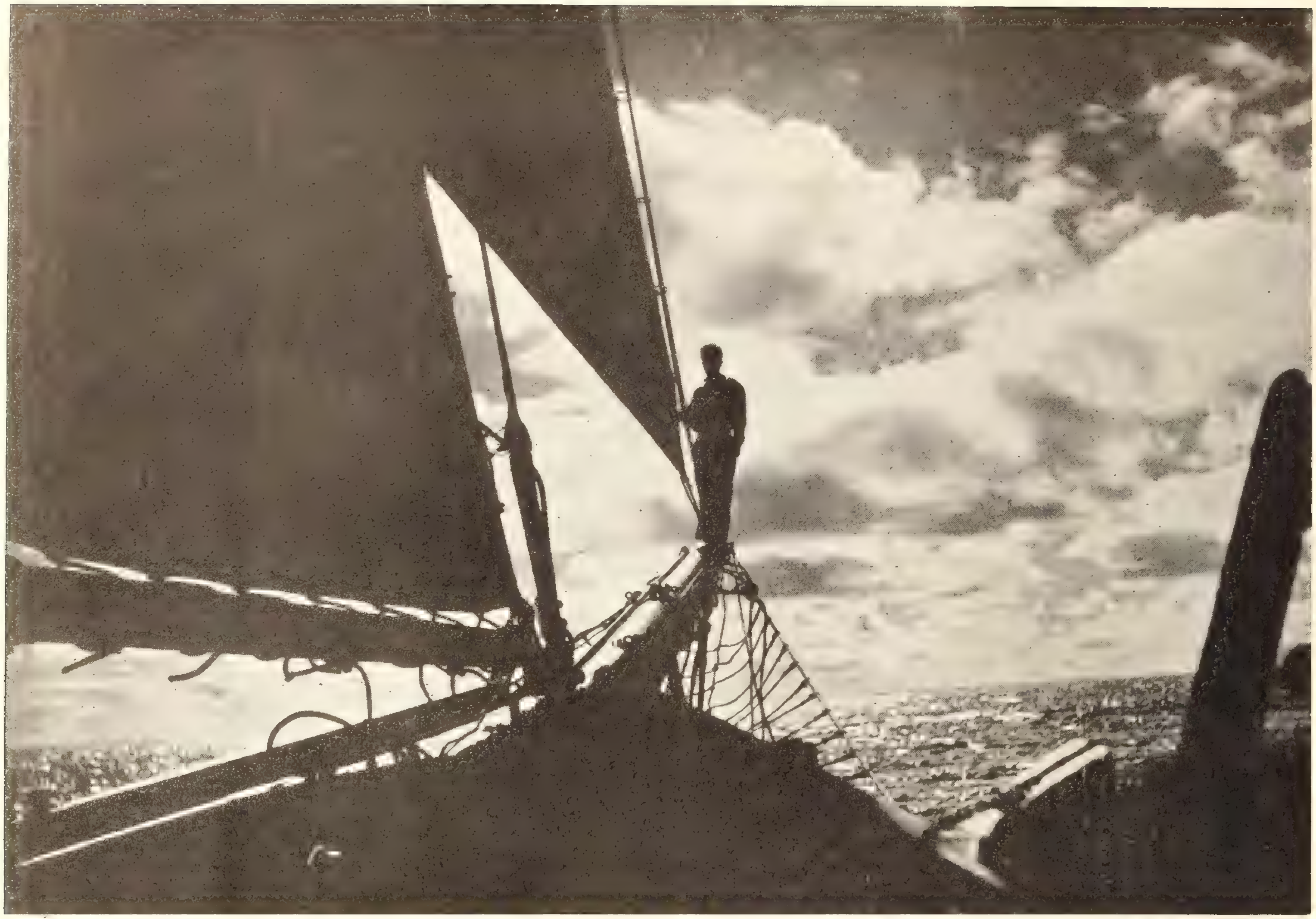

Headin' West . . . a ship of adventure points toward the setting sun as it plows the momentarily subdued waters of the Bering Sea. A still photograph shot during the cinematic maneuvers of the expedition sent to the North Coast of Siberia by the American Museum of Natural History (New York), and representing scenes incorporated in the film record thereof, which was made for release in the travel series entitled "Explorers of the World."

Still Photography by
HAROLD McCRACKEN

# the still of the month

# UNIT AND INDEPENDENT PRODUCTION TO BOLSTER SCHEDULES OF MAJORS

## Most Favorable Opportunities in Many Years Presented to Independent Producers Under Larger Companies' Plans

Theatre owners of the country need have no worry over a product shortage next season, as had been threatened recently because of the new economic order in Hollywood whereby studio costs and filming charges were ordered reduced.

Tentative production schedules thus far drafted by the larger companies indicate that they will offer as many pictures during 1932-33 as were available this season. Numerically, major studios will produce fewer pictures, but, owing to new operating policies to be adopted by several companies calling for unit production and the distribution of independent product, the distribution total will equal, if not exceed, that of the current season.

### Comeback for Independents

Under the new operating policies already decided on by three large producer-distributors, unit production assumes new importance in the industry and independent studios are expected to realize the most favorable opportunities for distribution by the large companies that have been afforded them in many years. Both dictating and explaining these innovations in operating policies are: reduced production budgets being sought by all studios and a new insistence on product of higher quality.

Numerically smaller production schedules are incidental to reduced budgets being decided on for next season's product. Distribution totals, therefore, will be augmented by acceptance of independently made product of good quality in order to utilize to the fullest the normal facilities of large distributing organizations. Production quality, it is believed, will be improved by the concentration of studio talent on fewer pictures, which will be made possible not only by reduced schedules, but also by the new place of unit production in the studio scheme.

### More Independent Activity

West Coast opinion already indicates that the 1932-33 season will witness more independent production activity than for many years past, and that the total of independent product to be made will compare favorably—numerically, at least—with that of the larger producers. Studio facilities, too, appear to be ample to accommodate increased independent activity. In addition to such large studios as Metropolitan, Tec-Art, Universal and others which have been the scene of much independent production, the old Pathe plant at Culver City is now available, and the old Fox Western Avenue plant at Hollywood likewise has been untenanted since Fox activities were concentrated at Westwood Hills.

Tentative production plans indicate that nine large companies will distribute 385 pictures during 1932-33, as compared with the 377 pictures on the current season's distribution lists of 10 companies. Of the 385 pictures, a minimum of 33 will be turned out either by production units or independent companies.

## *62 PLAYERS LISTED AS POTENTIAL STARS*

*The studios of Warner, Radio, Paramount, Fox, Universal, MGM, in the aggregate, are grooming a total of 62 young players who they believe are potential starring material. The players are:*

FOX

Peggy Shannon
Ralph Bellamy
Alexander Kirkland
Sally Eilers
James Dunn

M-G-M

Karen Morley
Roland Young
Margaret Perry
Dorothy Jordan
Nora Gregor
Madge Evans
Maureen O'Sullivan

PARAMOUNT

Adrianne Allen
Richard Bennett
Adrienne Ames
Clive Brook
Frances Dee
Stuart Erwin
Wynne Gibson
Cary Grant
Phillips Holmes
Carole Lombard
Paul Lukas
Sari Maritza
Irving Pichel
Gene Raymond
Charles Ruggles
Randolph Scott
Sylvia Sidney
Alison Skipworth
Miriam Hopkins

RADIO

Creighton Chaney
Bruce Cabot
Phyllis Clare
Rochelle Hudson
Arlene Judge
Anita Louise
Julie Haydon
Gwili Andre
Eric Linden

UNIVERSAL

Andy Devine
June Clyde
Russell Hopton
Tom Brown
Arletta Duncan
Gloria Stuart

WARNERS

Bette Davis
Marian Marsh
David Manners
Evalyn Knapp
Warren Williams
Allan Lane
George Brent
Mae Madison
Helene Barclay
Ruth Hall
Helen Vinson

### Unit Films for Radio

Unit production will assume its greatest significance in the distribution plans of RKO Radio Pictures. Tentative plans of this company call for distribution of a minimum of approximately 60 pictures, 46 of which will be made by the company. In addition, four or more production units will make 11 to 15 additional pictures, and this number may be increased later on. During the current season, Radio is distributing 45 of the 57 pictures originally announced on the combined Radio and Pathe schedules.

Unit production will also be an important phase of the distribution activities of Paramount Publix next season. Charles R. Rogers will produce eight pictures for Paramount distribution and there is a strong likelihood that other independent or unit productions will be added to the new Paramount schedule, which probably will aggregate 55 to 60 pictures. Paramount announced 71 for the current season, but subsequent eliminations already have reduced this number to 60.

## Big Producers Will Make Fewer Pictures, but Acceptance of Independent Films Is Expected to Increase Distribution Totals

Units producing for Paramount will be independently financed, while those producducing for RKO Radio will be financed by a holding company organized for the purpose, if the recommendation of Harold B. Franklin, executive advisor to President Hiram S. Brown, is followed.

### Columbia Maintaining Schedule

Columbia is preparing its new schedule at the present time, and, according to Charles Rosenzweig, general sales manager, there is little likelihood that the current season's schedule of 26 features and 16 Westerns will be reduced. Jack Cohn, vice-president, already has announced that the company will make at least one Wheeler and Woolsey feature comedy and will be in the market for good independent product for distribution during 1932-33.

Tiffany has indicated that it will duplicate its current season's schedule of 12 features and 12 Westerns next season. Universal's current list of 26 will be matched next season, Carl Laemmle, Jr., announced while in New York recently. Present indications are that there will be no reduction next season in the schedule of 48 customarily made by Fox. There is a probability, too, that Metro-Goldwyn-Mayer next season will exceed its usual schedule of 48, as it will do during the current season. Metro will distribute a total of 53 pictures this season, and a minimum of 50 is indicated for next season, according to Howard Dietz, director of advertising and publicity, who returned recently from Coast conferences on new product. Felix Feist, general sales manager, said the new schedule was "undecided" still.

### May Be Slight Warner-FN Drop

Warner-First National may make a slight reduction in numerical totals next season, as compared with the current schedule of 70 pictures. Present indications are that only 64 of the announced 70 will be made, and that next season's schedule will total about 60 pictures. J. L. Warner, however, said while here recently that the 1932-33 program had not been definitely discussed up to that time.

Conferences on United Artists distribution plans for the coming season were concluded on the Coast this week, but a formal announcement of their outcome awaited the return of company executives to New York. Home office opinion inclined to the belief that there would be no reduction next season in the schedule of 15 now being worked out.

No change in Educational's distribution plans for the 1932-33 season is seen by E. W. Hammons, who indicated that the company would match this season's schedule of 52 two-reel subjects and 75 single-reel subjects, in addition to its distribution of Tiffany and Sono-Art World Wide feature product.

# TAX ON ADMISSION OVER 45 CENTS IN NEW PROPOSALS BEFORE HOUSE

## Committee Estimates Raising of 40 Millions by Latest Plan; Industry Unscathed by Defeat of General Sales Assessment

By F. L. BURT, Washington

Theatre admissions exceeding 45 cents would be subject to taxation under new proposals submitted to the House by the ways and means committee on Tuesday. The proposed levy would raise $40,000,000, according to the committee's estimates.

New taxes, together with those already in the bill, would raise a total of $1,290,000,000. This is about fifty millions more than contemplated in the original bill, a number of taxes having been included apparently as a safeguard should the House reject some of the proposals. With the new program before it, indications are that the House will make better speed in disposing of the measure, possibly sending it to the Senate by the end of this week or the beginning of the next.

Opposition to the sales tax, as expressed during the debate which culminated in its defeat March 24, was widespread among varied interests. It included the antagonism of the East to the proposed tax on imported fuel oil and gasoline; a trade between the Western seekers of the oil tax whereby they were to obtain support for their proposal in return for votes against the sales tax; the opposition of manufacturers generally to the whole principle of the sales tax, and the fight of the Progressive group in the House against any tax which would be burdensome upon the workingmen, as it was contended the sales tax would be. Amid scenes which recalled those of war days, a turbulent House "kicked out" the sales tax by a vote of 223 to 153.

### Series of Delays

Possibilities that the revenue bill may not be enacted into law for several months now are seen in the delays the measure has so far encountered in the House. Preparation of the legislation was undertaken early in January, and hearings were held on the measure during the latter part of that month, but it was not until March 7 that the bill was in shape to be reported. After passing the House, the measure will go to the Senate, where, again, hearings will be held which probably will not be concluded until well toward the end of April. The bill must then run the gauntlet of the Senate and, after passage there, must go to a conference committee, where any differences between the two Houses will be ironed out.

Even the most optimistic observers do not believe the measure can be finally enacted until very near the end of May, at the earliest, and, if anything occurs further to delay the bill, it will go over until the early fall, for Congress will adjourn or recess about June 10 in order to clear the way for the two national conventions at Chicago, the first of which will begin June 14.

That Congress will not adjourn from June to December but will recess, probably until September, now appears likely, as the legislative "jam" begins to make itself felt. Consideration of appropriation bills for the Government departments has been postponed by the Senate until after it has had a chance to read the House tax bill and determine the extent to which economy must be practiced, and this, in turn, has blocked the disposal of other matters which must be finally decided before Congress can adjourn.

If the tax bill is not passed so as to permit the imposition of the excise taxes by July 1, the attempt to balance the budget by June 30, 1933, is threatened with failure, since the revenues estimated from the measure are predicated upon having these taxes in force throughout the entire fiscal year.

## French Amusement Industry Cancels Threatened Strike

The general theatre strike, planned in Paris as a protest against war in general and high taxes in particular, and scheduled to begin on Tuesday, was called off.

Premier Tardieu of France saved the situation with a promise to arrange at least a partial reduction in tax levies. The French amusement industry, therefore, cancelled the strike order.

## *This Week*

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## Tiffany Ordered By Court to Drop Name; Will Appeal

Tiffany Productions, Inc., is instructed to refrain from using that name in a permanent injunction issued by Supreme Court Justice Edward Dore at New York, this week. The injunction, sought by Tiffany & Co., old established New York jewelry firm, has been the subject of a lengthy legal contest in New York courts. The picture company will appeal the decision, meanwhile retaining its use of the name, according to its attorney.

It was testified that the picture firm employed as a film trade-mark "a revolving, scintillating gem," and used such phrases as "Twenty Gems from Tiffany" and "Tiffany, It's a Gem," in its picture advertising, on which it has spent $1,013,003 since 1928.

Justice Dore held that there was "no colorable reason" for the use of such terms "except the desire to obtain the benefit of the reputation built up by the plaintiff at a great expense over a long period of years." Testimony revealed that the jewelry firm has spent $3,574,453.92 for advertising in New York alone in the past 23 years, and that some member of the Tiffany family has been connected with the firm since 1837.

## Ford Announcement Also in Film Form

With 2,000 prints already on exhibition or en route to theatres, RCA Victor Company claims the fastest and largest job ever turned out for an industrial sound picture was gotten under way this week simultaneously with the published announcement introducing the new Ford eight-cylinder automobile. This subject, initially produced silently and with secrecy by Ford Motor Company, was rushed to the Metropolitan studio in Detroit last Saturday. There, under direction of Maurice Caplan, the picture was cut and edited and scored with a description of the new car by "Ty" Tyson, Michigan radio announcer, and then orders for prints were placed with Consolidated Film laboratories in New York.

Arrangements for distribution were made with Allied Theatres and a number of circuits and in addition to those prints, parts of the subject are claimed to have been released by newsreels. The picture was recorded by RCA Photophone.

### Bob Savini Goes South

Bob Savini, special representative for Tiffany, arrived this week at Lexington, Ky., to launch a publicity and exploitation campaign in connection with the opening on Saturday of "Lena Rivers" at the Strand theatre, Lexington.

# OTTERSON DISPLAYS ERPI SOUND IMPROVEMENT TO ELECTRICIANS

## Company Will Soon Introduce a Wider Sound Range Which Is Expected to Establish a New Technique in Reproduction

By JAMES P. CUNNINGHAM

At a New York luncheon gathering on Wednesday of some 900 executives of the electrical world belonging mainly to the Eastern consumers' gas-and-electric fraternity, John E. Otterson, president of Electrical Research Products, as honor guest and sole speaker, revealed the secret which Western Electric and ERPI have been carefully guarding—in true Bell System fashion—these past several months: certain improvements in the sound motion picture which executives of both corporations believe will bring the "perfect" sound film and with it a revolutionary change in the industry's recording and reproducing technique.

The occasion was the regular monthly meeting of the Electrical Association—formerly the New York Electrical Board of Trade, of which Clarence L. Law is president, and, following a few remarks by Mr. Law and by Frank W. Smith, who is president of the New York Edison Company, and of United Electric Light and Power, Mr. Otterson launched into a lengthy and well delivered discussion of "A Decade of Progress in the Recording and Reproducing of Sound."

### Demonstrates Improvement

During his discussion, the president of ERPI demonstrated to the audience the improvement in sound from disc records as made in 1922 by acoustic recording, with records electrically recorded by orthoponic and exponential horn, as developed in 1925. Otterson then rounded out his demonstration with ERPI's heretofore closely concealed secret: a technical improvement which gives what sound experts call the widest range in sound reproduction ever made available since the sound film was first heard. The large meeting room in the Astor hotel rocked with vibration as a reproduced organ selection reached the deeper notes on the lower keyboard, just as a theatre responds to an organ.

### Requires Reproducer Changes

Basically the improvement in ERPI's system, which was developed in the laboratories of the Bell interests in Bethune street, New York, is said by ERPI engineers to extend the band of frequencies which the theatre is capable of reproducing about 20 to 25 per cent higher and lower than at present. The change is more obvious to the ear than is the change which took place between the electrically recorded orthoponic record of 1925, over the "tinny," screech and "canned" noises which came from the talking machine of 1922. ERPI considers the new system as eclipsing its "noiseless recording" mechanism, announced last year.

Electrical Research Products is not yet ready to announce the details pertaining to the merchandising of its new mechanism. It will require certain changes in the reproducer and will necessitate the correction of the acoustical arrangements of most theatres. This, however, depends upon the individual situation. The changes will be made on a "custom-made" basis, and will end Western Electric's attempt to completely standardize sound equipment. Each theatre will be treated individually, although it is not obligatory for an ERPI user to make use of the new system.

In addition to correction of the theatre acoustics, the entire reproducing system in each theatre must be "tuned-up" and "balanced." The new system will be made available to studios for recording, simultaneously with its release to theatres for reproducers.

Otterson's demonstration of the new wide range frequency reproducer was received with much interest by Will H. Hays, Adolph Zukor, Sidney R. Kent and R. H. Cochrane, who represented the industry at the Electrical Association's meeting. A comparative few in the industry have been aware of the development.

# M G M Sales Policy Gets New Airing at Meeting on April 5

Metro-Goldwyn-Mayer's percentage sales policy will again become the subject of an industry roundtable discussion, April 5, when the continuing committee appointed by the National Protest Meeting of last fall confers with Felix Feist, MGM sales manager, in a one-day closed meeting in New York.

Exhibitor objections to Metro's percentage sales policy gave rise last fall to a national protest meeting held in New York, but opposition was withdrawn when Feist later assured the meeting's continuing committee that its 12 "specials" would be sold uniformly throughout the country at 25, 30 and 35 per cent, with weekend play dates. David Barrist, member of the MPTO of Eastern Pennsylvania, complained to the recent Washington convention of the MPTOA that this policy was not being adhered to and presented information which, he said, showed that Metro was reducing the percentage agreed on in certain individual cases. Reconvening was authorized.

Objections to Metro's demand for a Sunday playdate guarantee on "Emma" were raised by five Cleveland independent circuits which refused the picture, declaring that they would play it at the distributors' terms on any weekday playdate but not on Sunday. No objection, however, was voiced to the percentage figures asked for the picture. The recalcitrant circuits are: Washington Circuit, Associated Theatres, Community Circuit, Paul Gusdanovic Circuit and the Levine-Schwartz Circuit.

# Producers Doing Good Job, Hays Survey Indicates

Producers are doing a good job of meeting the entertainment requirements of today's picture audiences, if the first returns from the audience preference poll being conducted by the Motion Picture Producers and Distributors of America can be taken as an indication. Of several hundred replies to the association's questionnaire addressed to persons of prominence throughout the country no valid demands were made for any entertainment element not available already in pictures.

As was to be expected, the demand of most was for entertainment. A few asked for picture elements in the nature of propaganda, or for subjects of such limited audience appeal as to make them unprofitable production ventures. In all, little criticism and no new or valuable production ideas made their appearance in the first response of "fans."

The replies revealed that for the most part identical entertainment elements are involved in both popular and class appeal of pictures. In other words, the same features which please the many who are responsible for the estimate that the average mentality of picture audiences is 12 years, also please the "highbrows," and civic and socially prominent. The latter, however, having more diversified interests and crowded lives, do not attend motion picture performances often enough to alter the mentality of the average audience in the aggregate, according to one interpretation of the poll.

The response to the poll, in the opinion of the Hays office, reveals that new elements of attendance have been drawn to the theatres by today's pictures, but this opinion is not borne out in the preferences expressed by individuals who enumerate, for the most part, picture themes that have always been available in the theatre.

Action appears to be most in demand as an element of picture entertainment. Comedy, mystery and realism were other elements in popular demand. Inspirational and educational elements were preferred by a few.

## Dreyfuss Not Art Director At Radio City, Says Roxy

S. L. Rothafel (Roxy) said yesterday that, contrary to printed reports, Henry Dreyfuss, because of other previous contracts which occupy his time, will not be associated as an art director with the theatres in Radio City in Rockefeller Center.

A new building in Rockefeller Center was announced Wednesday by Metropolitan Square Corporation, holding company for John D. Rockefeller. This building will be known as La Maison Francaise.

# KAHANE TAKES CHARGE OF RKO's 1932-33 FILM PRODUCTION PLANS

## Hiram Brown Silent on Report Move Is Permanent, With President Concentrating on Financial Administration

Executive guidance in the drafting of the RKO picture companies' 1932-33 production program will be in the hands of B. B. Kahane, vice-president and general counsel of Radio-Keith-Orpheum, who left for the company's Coast studios early this week to assume immediate supervision of picture activities and to be on hand for the drafting of new production schedules later. Kahane's appointment to indefinite supervision of the studios was announced earlier in the week by Hiram S. Brown, president of RKO, in the following manner:

"To enable me to give more time to other matters requiring my attention for the next several months, I have arranged for the company's vice-president, B. B. Kahane, temporarily to take over the supervision of the affairs and activities of RKO's picture companies."

B. B. KAHANE

### Permanent Appointment Reported

Brown declined to comment on a report that in the future he would devote himself exclusively to administration of the company's financial affairs, after delegating phases of operating supervision to Kahane and Harold B. Franklin, who is executive advisor to Brown. Under such an arrangement, Kahane's supervision of picture activities would remain permanent, and Franklin would be appointed an executive vice-president of RKO with the authority of a general manager, if not actually so designated.

"My job," Brown said, "is president of RKO. That embraces all phases of the company's activities. For me to discuss for publication any of the internal activities and policies of the company in which I am engaged would be highly inappropriate."

Despite the description of Kahane's appointment as a "temporary" one, Brown indicated the possibilities of permanence in disclosing that a successor to Kahane's post as general counsel was being sought. He said that he was unable to verify reports that William Mallard, of the company's legal department, would be appointed to the position, adding that "no decision as to a successor had been made as yet."

Formal appointments of Kahane and Franklin are expected to be made at the next meeting of the RKO board of directors, no date for which has been set yet, according to Brown.

### Independent Units First Move

Among the first concerns of Kahane on his arrival on the Coast, it is understood, will be the organization of independent producing units to operate under a new RKO financing subsidiary. A minimum of three or four such units will be organized to produce between 11 and 15 pictures for Radio-Pathe distribution. This plan is in accordance with an approved recommendation made by H. B. Franklin, and will boost the company's proposed distribution schedule from its own 45 pictures to an approximate 60.

Additional "efficiency" and economy recommendations by Franklin, also approved by the company, will result in the discontinuance of the RKO Theatre of the Air hour, the company's weekly radio broadcast; the RKO music department, and a corps of 24 girls which has been maintained as a program and theatre reviewing unit by the home office. The radio hour will be discontinued after April 8, but there is a possibility of its being resumed next fall, according to company executives who point out that the broadcast has been suspended for the summer season in prior years.

### Drop Music Department April 15

Abandonment of the RKO music department, headed by Milton Schwartzwald, is scheduled for April 15. The circuit is understood to be negotiating for musical acts by Schwartzwald to play over RKO time. Abandonment of the three departments will result in reductions of expenditure of $300,000 annually, according to company estimates.

B. B. Kahane has been active in the theatre since 1919 when he came to New York from Chicago, where he was admitted to the bar in 1912, to assist in the organization of the Orpheum Circuit, Inc. He remained with that Western circuit as general counsel, secretary and treasurer and member of the board of directors, returning to Chicago when the executive offices were removed there in 1922.

With the consolidation of the interests of the Orpheum Circuit, Inc., with the Keith-Albee Company, he became secretary and director of the Keith-Albee-Orpheum Corporation with headquarters in the Palace Theatre building. Upon the formation of Radio-Keith-Orpheum Corporation in November, 1928, Mr. Kahane was elected secretary and treasurer of the company, and a member of the board of directors, executive committee and finance committee, holding similar positions in the subsidiary companies. In March, 1929, Mr. Kahane was elected a vice-president of Radio-Keith-Orpheum Corporation, and on September 14 of that year succeeded Maurice Goodman as general counsel.

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## Financial Plan for Fox New England

Under a new plan of readjustment of funded debt offered to stockholders of Fox New England Theatres, Inc., by Halsey, Stuart & Co., it is proposed that the holders of 6½ per cent convertible sinking fund gold debentures exchange their securities pro rata for the pledged first mortgage bonds, on the basis of $3,621,900 for $3,326,000 respectively. The pledged bonds so issued in exchange would be subject to an agreement deferring the sinking fund. The first mortgage bonds delivered will bear interest from Aug. 1, 1931.

For the year ended Oct. 25, 1931, the company reported a net amount of $750,660 available for interest, depreciation, amortization and federal taxes.

Slightly more than 65 per cent of the Fox Metropolitan Playhouses, Inc., 6½ per cent convertible notes due on May 1, and outstanding in the amount of $13,000,000, have been deposited to date with the Central Hanover Bank and Trust Company, New York depository, according to the noteholders' protective committee. The committee, headed by Ernest W. Niver, indicated that the percentage must be substantially increased if the committee's plan of reorganization is to be hastened.

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## Einfeld, Blumenstock Will Visit Five Key Situations

S. Charles Einfeld, in charge of advertising and publicity for Warner, leaves on Friday for Washington, Pittsburgh, Cleveland and Milwaukee for conferences with local circuit advertising managers and branch managers.

Mort Blumenstock, recently named manager of advertising and exploitation of Warner theatres, will accompany Einfeld. It will be Blumenstock's first trip away from the home office since he assumed his new post.

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## RKO Adds Producer, Editor

Edward J. Montagne, producer, has been signed by David O. Selznick, in charge of production, as an associate producer at RKO Radio. Elizabeth North has been appointed story representative in London. She was formerly scenario editor for Basil Dean, at Associated Radio Pictures in England.

# THE CAMERA REPORTS

HAUTEUR. A bit of high hat not really intended by Joan Crawford, M-G-M star, who is one of the extraordinary galaxy distinguishing "Grand Hotel."

MIXED GROUP. Representing several fields, but mostly motion pictures. A studio incident (or event) as Dr. Edwin T. Hubbell, famous astronomer, went star gazing at M-G-M, with Will Hays also present. Shown on the "Huddle" set are Director Sam Wood, Madge Evans, Hubbell, Ramon Novarro and Hays.

PICTURE
RALD

METRO - GOLDWYN - MAYER'S APE

* * * *

(Now write your own caption!)

CLOSING DEAL FOR CURRENT STAGE PLAY. Principals in the purchase by Universal of "Counsellor at Law": Joseph P. Bickerton, Jr., the producer; Elmer Rice, the author; and Carl Laemmle, Jr., Universal production chief.

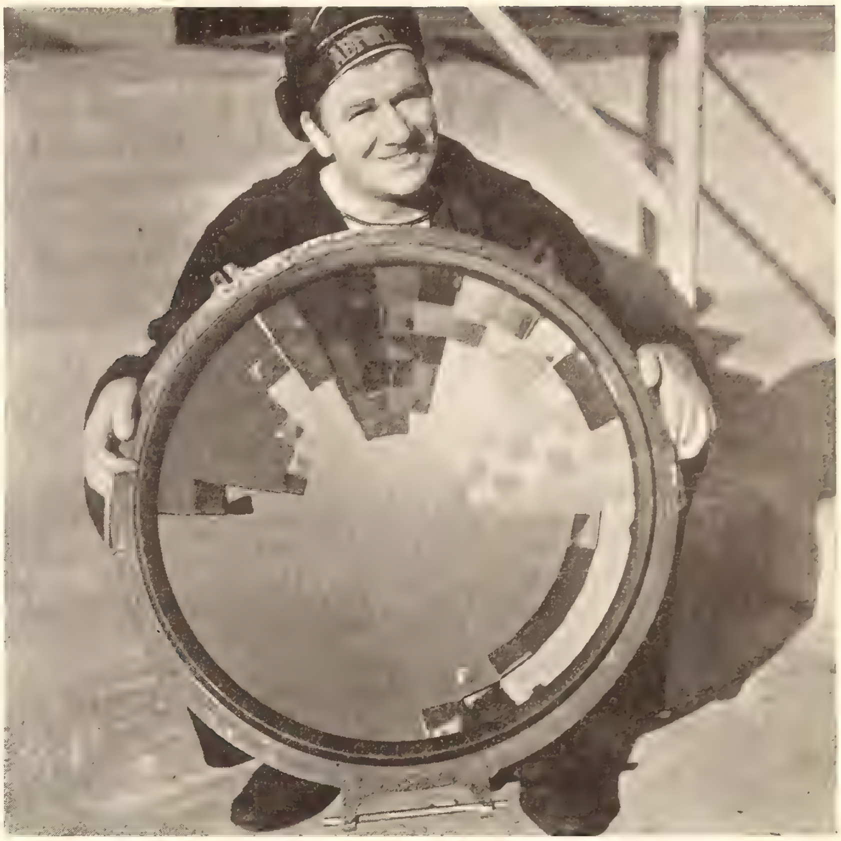
FAME WRIT IN CEMENT. A recent ceremony in front of the Grauman Chinese theatre in Hollywood as Eddie Cantor, stage actor now famous as a United Artists singing comedian (if you know what we mean), imprinted a message, his fingerprints and shoe-prints in a fresh block of sidewalk, with Sid Grauman officiating.

SHOCK PICTURE. Featuring Bela Lugosi of "Dracula" and "Murders in the Rue Morgue" fame, and Boris Karloff, who here suggests a good pun (if we could think of it) because of his role in "Frankenstein." Two Universal monsters in a human moment.

WON'T BE LONG NOW! And here is a film angle on the 1932 baseball season, due this month, with Manager Rogers Hornsby of the Cubs, Joe E. Brown and Buster Keaton, screen stars, and Dave Bancroft of the Giants shown before a benefit game at which the Joe E. Brown cup was awarded. (Joe and Buster also ran.)

AN IRISH SMILE. For sure'n it's a smile, and it must be Irish, since it's afther belongin' to Maureen O'Sullivan. Miss O'Sullivan, Universal player, has been cast opposite Tom Brown in Universal's production, "Caliente."

ON AMERICA'S ROOF. Loretta Young, Warner Brothers player, a long way from sea level and still on terra firma, with the plane that brought her in full flight but a stone's chuck above. Miss Young is shown during a recent visit to Boulder Dam.



NEW REFLECTOR. George Bancroft, Paramount star, displaying one of the new type studio accessories put into regular use by Paramount with the production of "The World and the Flesh." The reflector is nickel-plated and has from 200 to 300 small rectangles, which have been found to facilitate lighting with the new incandescent lamps.

CAPITALIST. From inebriate pugilist to a German industrial baron—thus have recent roles taken Wallace Beery. Here he is as the latter, in M-G-M's picturization of the famous novel and stage play, "Grand Hotel."

URBAN SHADOWS. A photographic symphony for those who go in for modern architectural rhythms. This is New York, today's Athens and Rome (not to mention Sodom and Gomorrah). But mostly it's New York, slightly rhapsodied here in a shot from the Fox Movietone one-reel special, "Manhattan Medley," which employed infra-D stock.

# McCORMICK, TURNER NAMED TO RKO POSTS

### Two Replace Daab and Orowitz, Respectively, Who Resigned; McCormick at Radio, Turner Has Theatres, Both Under Sisk

S. Barrett McCormick, most recently identified with the theatre advertising department of Lord & Thomas and Logan, advertising agency, and Terry Turner, formerly assistant to Hershel Stuart, publicity director of the Fox Poli circuit in New England, have stepped into the RKO posts of executive in charge of advertising and publicity of Radio Pictures, and a similar post in the RKO theatre circuit, respectively.

Their entrance into the company follows the resignation late last week of Hy Daab, for several years heading the Radio advertising department; and of Eli M. Orowitz, only recently named to the theatre position which Jack Hess left to join the Paramount organization. Reported differences with Robert F. Sisk, last week named to the newly created post of director of advertising and publicity for both the theatre and picture divisions of RKO, are understood to have been the reason for the resignations of Daab and Orowitz.

The Radio Pictures department, now presided over by McCormick, has been rearranged under a plan which provides for the origination of theatre advertising with McCormick's staff. Rutgers Nielson has been named general press representative, and John Moynihan, formerly handling trade paper material, shifts into the advertising division. The balance of the staff remains as formerly. Nielson will also handle trade paper contacts and publicity.

Both McCormick and Turner are directly responsible to Sisk under the arrangement.

Charles Washburn, formerly press representative for legitimate theatre and vaudeville organizations, has been added to the theatre division under Turner, following the decision of Richard Maney, also a "legitimate" press representative, not to accept the position. Washburn is exclusively to be in charge of the publicity for the Palace, RKO's ace vaudeville house in New York.

McCormick, born in Denver, received his early training in newspaper work, and from there moved into the theatrical business. He leaped into national prominence in theatre affairs during his tenure as manager of the Circle theatre in Indianapolis and the Allen in Cleveland. In addition to his work as manager, McCormick prepared the advertising, which made his name conspicuous. At that time also he inaugurated a distinct form of stage presentation which gained a respectable amount of attention.

McCormick next assumed the post of director of publicity and exploitation for Pathe Exchange, which position he held for four and one-half years. In the handling of Hal Roach and Mack Sennett comedies, he established the "circus night" idea in exhibition, based upon the showing of three or four two-reel comedies. He also prepared manuals containing exploitation ideas for the use of the exhibitors. He resigned from Pathe to become eastern representative for Douglas Fairbanks, after which he became associated with the theatrical department of Lord & Thomas and Logan. There, with Jack A. Pegler, McCormick aided in the preparation of newspaper campaigns for "Amos 'n' Andy," "Cimarron," and more recently "The Lost Squadron," among others.

Turner was born in Baltimore and also gained his early press experience in newspaper work in his native city. He inaugurated the publicity department of the Loew circuit, heading that department for 14 years, during which time he occasionally managed individual Loew houses. He gained a reputation for sensational theatre openings in the course of handling 42 such affairs for the circuit with de luxe theatres.

Three years ago, Turner resigned from Loew's to manage his own vaudeville acts with George Klein under the firm name of George Kelin-Terry Turner Attractions. Slightly more than one year ago Turner went to Europe in search of vaudeville material. On his return he associated himself with Hershel Stuart, publicity director of the Fox Poli circuit in New England.

Daab, some years ago, handled studio publicity for FBO, later coming to New York as director of advertising and publicity for the company. When FBO was purchased by RCA from Joseph P. Kennedy, and its name changed to RKO, Daab continued in the post.

Orowitz, for years identified with radio broadcasting exploitation in Philadelphia, came to New York some time ago and joined the RKO circuit in charge of vaudeville exploitation and advertising.

# Camera Field Now Crowded: Schulberg

B. P. Schulberg, in charge of Paramount production on the Coast, has issued a warning to amateur photographers who envision highly lucrative positions as cameramen that the field is overcrowded in Hollywood. His statement is designed to check the rush of amateurs to the Coast.

Schulberg said: "The chances for an amateur motion picture photographer breaking into the big time in Hollywood are practically one in a million. At the present time there are more accredited cameramen in Hollywood than can be taken care of by current production plans of all the motion picture studios."

### Sam Lefkowitz to Warner

Sam Lefkowitz, former booker for RKO theatres, has been named office manager of Warner-First National Metropolitan branches, with offices at the New York exchange.

### Levine Buys Exchange

Nat Levine, president of Mascot Pictures, has acquired the P. C. Hurst Company of Seattle, independent exchange. Pete Higgins, formerly with Metro, will manage.

# American Newsreel First Release Now Is Set for August 1

First release of the proposed American Newsreel, originally scheduled for April 1, will not take place until August 1. Postponement is attributed by the company "to the large number of prospective theatre accounts which will not be available, because of existing contracts for established newsreels, until after that date."

Approximately 2,000 theatre accounts are in prospect for the August 1 starting date, it is said, as compared with 400 accounts which would be available as of April 1, according to Ross D. Whytock, editor of the new reel. This estimate contemplates closing of a deal now in progress for showing of the reel in Allies States Association theatres, the bulk of which are not now available also because of existing newsreel contracts.

Plans for production and distribution of a series of 26 novelty short subjects, to be known as the "Rambling Around Series," have been completed by American. A skeleton camera organization already established by the reel will be assigned subjects in connection with this series at once, Whytock said. The novelty series will be made with sound, although the newsreel issues will have only dialogue accompaniment, to be supplied by Lowell Thomas, radio broadcaster.

The following independent key city distributors are said to be now under contract to handle both the newsreel and the novelty series: Co-operative Film Exchange, Los Angeles and San Francisco; Standard Film, Buffalo and Albany; Graphic Film, Detroit; Cosmos Pictures, Philadelphia, and Zenith Film Co., Cleveland and Cincinnati. Negotiations for distribution arrangements in other keys are under way as well, it was reported.

Charles Kranz, general sales manager, denied reports that American Newsreel would be a "sponsored" reel, or that it would contain income-producing editorial matter of any description.

"To avoid misinterpretations of this kind," Kranz said, "we have even changed our office address, as printed on our correspondence, from General Motors Building to 1775 Broadway."

### Millward Reports Loosening Of Conditions in the West

D. C. Millward, of Cosmopolitan exchange, Portland and Seattle, distributors of Big 4 product, has returned from a 5,000-mile tour of his territory, including Oregon, Washington and Idaho, and he reports that the so-called slump which hit the East during the past six months was later in finding its way to the West Coast. "It was only 90 days ago," says Millward, "that business became virtually paralyzed in this territory. However, during the past two weeks, some encouraging progress has occurred, and I believe that we are definitely coming out from under, and with the loosening of credit, a return of confidence is seeping into the field, where its effects should be far-reaching."

# NEW FRAME SIZE FOR PROJECTORS TO BECOME EFFECTIVE IMMEDIATELY

## Theatres and Projectionists Will Be Given Details at Once Through Distribution of 150,000 Instruction Leaflets

## Aim to Do Away with Wide Variations in Apertures and Settle Difficulties Encountered Since Sound Track Arrived

Theatres and projectionists of the country will be made acquainted at once with the new uniform frame size for motion picture projection machines. Operators and theatre owners and managers throughout the United States and Canada will receive detailed instructions regarding the new uniform image frame size as established by the Academy of Motion Picture Arts and Sciences.

Improvements in the photographic appearance of the picture on the screen and increased efficiency and speed in handling pictures in the projection booth will result from the new practice recommended by the production industry's cooperative organization after two years of surveys and researches, according to Lester Cowan, executive secretary of the Academy, who also said that Hollywood studios will benefit by a similar Academy uniform image frame size in use since February 15, which permits speedier cinematography and more flexible technique in talking picture making.

### 150,000 Instruction Leaflets

In the educational campaign during the next two months to acquaint theatre managers and projectionists with the details of the new Academy plan, 150,000 instruction leaflets will be distributed through the exchanges. The leaflets will accompany the new releases, many of which already have been photographed in the new Academy image frame size. The leaflets will also be distributed throughout the entire industry.

Production and theatre companies adopting the uniform aperture practice plan include: Columbia, Darmour, Educational, Fox, Hal Roach, Metro-Goldwyn-Mayer, Paramount-Publix, RKO-Radio, Max Sennett, Tiffany, United Artists, Universal and Warner Brothers-First National.

### Plan Followed Extensive Surveys

Uniformity in the size and shape of pictures as photographed in Hollywood and projected in the theatres will be attained by adoption of a uniform aperture size for the camera and one for the projector. By the new plan, the shape of theatre screens will tend away from the square and toward an oblong of approximately three by four proportions. The aperture dimensions agreed on are .631 inch by .868 inch for cameras, the center line to be .7445 inch from the guiding edge of the film. For projectors the agreed figures are .600 inch by .825 inch, the center line to be .738 inch from the guiding edge. It is said that establishment of the uniform practice will do away with wide variations in apertures which have been in effect during the past two years and will settle difficulties which have vexed studios and theatres since sound track was put on motion picture film.

The uniform aperture practice study had its inception in 1929, with a survey of new practices in projection that had developed as a result of the placing of the sound track on motion picture film. A large number of theatres using sound-on-film had given up the nearly square movietone screen shape for mechanical and other reasons and were insisting on using a reduced aperture of three by four proportions. Consequently, the heads and feet of characters were being cut off with the studios photographing at that time for the full frame. Important words in titles and other vital elements of the picture were also being cut out. The Academy undertook a comprehensive study of the problem.

This survey revealed that immediate coordination of practice was necessary, though there was still so much full frame disc release that it was too early to attempt standardization.

As a temporary measure the Academy established a "Recommended Practice," specifying that in photographic composition all vital action be kept within a rectangle marked on the camera glasses, of such size that the picture would not suffer when projected through a reduced proportional aperture.

This practice was adopted by the studios and for the past two years cameramen have thus had to fill about 20 per cent of their frame—the 10 per cent of sound track area, plus 5 per cent at the top and 5 per cent at the bottom—with unessential views of the set.

Because of the variance in projection practice, it was also essential to photograph from what became known as "three stages of composition"; first, movietone; second, the proportionally reduced area; third, full frame for disc and silent. This multiple composition and photography of wasted area on the film was both inconvenient and expensive, and as the percentage of disc release dropped with technical advances in handling sound-on-film, further study was deemed necessary.

The producers-technicians committee, chairmaned by Irving G. Thalberg, appointed a special aperture subcommittee: Virgil Miller, chairman, Joseph Dubray, G. A. Mitchell, Sidney Burton and Donald Gledhill.

### Theatres and Studios Agreed

The task of arriving at a practical aperture uniformity that would also be a satisfactory compromise of widely varied opinions was undertaken vigorously. Voluminous correspondence was exchanged between the Academy offices and the studio, theatre circuit and equipment manufacturing personnel. A number of detailed reports and supplements were published on the progress of the project from time to time. It was agreed that some uniform size and proportions for camera and projector apertures could be the only solution.

Tentative specifications were drawn up by the subcommittee with the cooperation of the Bell and Howell Company, which made intensive laboratory research, particularly on shrinkage and mechanical tolerances to be allowed for. These were submitted with a plan of procedure to the studios.

The studios unanimously approved and the Academy took the next step—to present the proposal to the theatre circuits and distributors. The tentative specifications were on the basis of the largest three-by-four proportions in the camera, but did not consider any correction for angle of projection.

### 18 Degree Angle of Projection

In considering the standardizing proposal the theatre circuit representatives reached a definite basis for correction for angle of projection—at 18 degrees.

There were a number of varied opinions, however, as to the exact size and proportions for the new uniform aperture, studios and theatres each considering the needs from the exigencies of their own most pressing problems.

A great mass of data had been gathered, studied, evaluated. The next step was to narrow the differences in opinion down to one uni-

(Continued on page 26)

## Advantages to Studios, Theatres, Pointed Out

*In announcing the beginning of an educational campaign to acquaint the industry with the technical details of the new standard frame size, the Academy of Motion Picture Arts in Hollywood this week pointed out the following advantages of the improvement for studios:*

First, saving in time now spent in setting up cameras for composition in three aperture sizes.

Second, scaffold lights can be lowered from three to five feet, making possible a reduction in the wattage or number of lighting units.

Third, the tops of sets can be lowered by as much as six feet and all sets can be reduced in width by nearly ten per cent without making any change in the placing of essential action and props as photographed during the past year.

Fourth, the single aperture will make for better composition on the set for the cinematographer and director.

Fifth, microphones can frequently be lowered from three to five feet, resulting in advantage in sound quality and convenience for the sound department.

Sixth, camera lenses can be recentered on the new aperture for better optical coverage.

*The Academy also advanced certain advantages of the new frame size to theatres, including:*

First, elimination of sliding apertures and other mechanical contrivances for adapting to varied film frame sizes and shapes.

Second, elimination of movable lens mounts and other centering devices required by the variations in frame sizes and shapes.

Third, increased efficiency in projection by elimination of these extra devices.

Fourth, improved projection quality.

# SIROVICH HEARS HESS, MYERS ON COPYRIGHT

## Measure to Be Offered Soon in House Following Approval in Principle by Many Groups and Minor Changes

Approved in principle by many groups in the picture industry, the Sirovich copyright bill will be offered to the House of Representatives at Washington in completed form in the near future. Minor amendments are expected to be made to meet objections raised since the measure was originally introduced some days ago.

A series of hearings has been held by the House patents committee at which the various industries affected have been given an opportunity to discuss the bill and suggest changes which, when shown to be desirable, were accepted and incorporated in the measure by Congressman Sirovich of New York, chairman of the committee.

### Minor Changes Asked

Representatives of the film industry appeared before the committee on March 24. Both Gabriel L. Hess, representing the distributors, and Abram F. Myers, for the independent exhibitors and Allied States Association, declared that while the bill in principle meets with their approval it was desirable that some minor changes be made more clearly to define certain points.

Both sides were granted an opportunity to present their proposals in the form of suggested amendments and, as each side seeks to have changes made in the same provisions, but in opposite directions, it will be up to the committee to strike a medium which will meet the approval of both.

Reiterating the contention of the independent exhibitors that holdovers are contract violations and not infringements of copyright, Myers told the committee that "we do not want the United States to provide a penalty for violation of contract" and that he would submit amendments more definitely protecting the innocent infringer.

On the other hand, Hess pointed out that there are certain inconsistencies in the measure as now written, with one provision denying to the copyright owner certain options which are granted in another. Furthermore, he held, the infringement clauses are not adequate and certain changes will be suggested. Damages for infringement, he told the committee, are not considered by his group as penalties, but as compensation.

Questioned as to statements made at previous hearings to the effect that 10 per cent of the theatres of the country were guilty of infringements, Hess countered with the statement that of 3,000 theatres investigated during 1930 and 1931 some 40 per cent were found to be "using pictures without any authority or right to use them."

### Allied Makes Two Requests

Allied makes two requests in connection with the measure, Myers told the committee:

(1) That statutory damages should not apply to the "mere holding over" of a picture in violation of a contract, and

(2) that provision should be made to protect the exhibitor against the exaction of multiple royalties for the reproduction of sound in the theatre.

In pointing to the provision concerning so-called "innocent infringement" for which the bill limits recovery to an amount which will justly compensate the owner for the use of his copyright, Myers asked Sirovich's group that it be reworded in order to protect the infringer whose holdover is brought about through an oral agreement not embodied in the contract. This, he said, is necessary to carry out the "obvious intent" of the provision. He asked substitution of a clause covering the circumstances "leading up to and surrounding the infringement."

Myers also asked that in cases where actual damages cannot be computed and statutory damages of $100 to $5,000 apply, the awarding of such damages be discretionary with the court.

### Myers Attacks "Music Tax"

Myers expressed disappointment that the bill made no provision for the multiple royalties, which he said the exhibitors pay for the reproduction of sound in their theatres. Myers asked for a provision which would eliminate the "music tax" and score charge.

Under his suggestion, the producer and / or distributor or recording company as a licensee of the American Society of Composers, Authors and Publishers would be empowered to grant reproduction licenses to theatres to make it impossible for the society to exact a seat "tax" or royalty from theatres.

In other words, Myers said, the producers and recording companies would pay all the royalties on music, just as they do on stories, and grant theatres the right to project the pictures and reproduce the sound at a single rental without further license from any source.

Declaring that the provisions of the Sirovich bill do not go far enough, and by inconsistent verbiage deprive the copyright owner of certain options intended in the bill, Hess advised the committee that he will submit a number of amendments.

## Youngclaus Protection Suit Set for Nebraska Trial Soon

The test case on protection agreements brought by W. N. Youngclaus, Madison, Neb., exhibitor, seeking damages from Publix, several distributors and the MPTO of Western Iowa and Nebraska for alleged unreasonable and illegal zoning schedules, has been set for trial in Lincoln, Neb., federal court, April 18.

Paul F. Good, local attorney, is counsel for Youngclaus, who is backed by Allied States Association. Abram F. Myers, Allied general counsel, may aid Good. Nebraska and Iowa Allied units have been raising a "war chest" to aid the Youngclaus suit, the first of similar litigation planned elsewhere.

# Exhibitors Plan Active Protest on Accessories Edict

Opposition to distributors' efforts to compel the return of posters and advertising accessories following their use by the exhibitor will be climaxed by protest meetings of Greater New York exhibitors and the probable formation of a national protective association of independent poster and advertising accessory supply companies. The eastern exhibitors are scheduled to meet April 1, at the Hotel Astor, New York; while arrangements for a convention of independent accessories' companies April 11 and 12, at the Stevens Hotel, Chicago, are being completed.

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York, will preside at the exhibitors' meeting. Representatives of approximately 40 poster and accessory companies are expected to attend the Chicago meeting, which is being sponsored by eastern poster men. Appointment of counsel to represent the organization and drafting of plans to combat the proposed amendments to the copyright statutes which would prohibit the independent poster companies from using picture titles and casts will also be undertaken at the meeting.

Meanwhile, Fox, which is taking the lead in the demand for the return of copyrighted poster and accessory materials, this week requested circuit theatre organizations to comply with its contract provision covering this subject. Loew's and Warner, it is understood, have already issued instructions to theatre managers to return all copyrighted advertising material on Fox pictures to the company's exchanges immediately after the run of the individual pictures, by way of complying with the company's request. Other circuits are prepared to take similar action.

Distributors at Des Moines, where the local Allied States unit operates its own poster exchange for members, are awaiting home office instructions on the enforcement of contract provisions for the return of advertising materials. A local exchangeman estimated that two-thirds of Iowa's exhibitors patronize independent poster exchanges.

## Bouchard Is Elected Head of Quebec Theatre Association

T. D. Bouchard, speaker of the Quebec legislature, has been elected president of the Quebec Allied Theatrical Industries, Inc., new association representing all branches of the theatre business in the province, including film exchanges.

Other officers include: Fernand Rinfret, first vice-president; George Ganetakos, second vice-president; E. N. Tabah, treasurer; D. A. Burpee, secretary; Arthur Hirsch, chairman of the executive committee.

## Katz, Cohen Back from Coast

Sam Katz and Emanuel Cohen of Paramount returned to the home office on Monday, after a series of conferences at the Coast plant on production.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

WILL H. HAYS was formally introduced to the industry ten years ago this week at a banquet at the Astor hotel in New York. Since then, fate has wrought many changes in the lives of those who sat on the dais that night. John F. Hylan had reached the height of his career as New York's mayor, and now he is a juvenile court judge in Brooklyn. Marcus Loew and Jules Mastbaum have passed on.

Albert Lasker, then chairman of the U. S. Shipping Board, addressed the gathering, standing not far from Adolph Zukor. Only a few months ago, Mr. Zukor announced the appointment of Lasker to an important directorial post in Paramount Publix. Sydney Cohen was the militant leader of the MPTOA, his name appearing almost daily in headlines of the trade press. Cohen now operates two or three small independent theatres in the Bronx and runs a department store in New England as a sideline.

Samuel Goldwyn and Lewis J. Selznick each controlled their own company and Paul Brunet was there, as were R. H. Cochrane and Courtland Smith. Many stars of 1922 were also on the dais, among them Betty Blythe, Mae Murray and Constance Talmadge.

▽

**Edwin Mayer writes in from Columbus, Ohio, about a circuit manager who was holding one of those efficiency discussions with the house staff.**

**"And above all," he concluded, "always be on the lookout to further the interests of your company. This, in fact, should be your paramount thought."**

**"But this isn't a Paramount house," chirped an usher, recently employed.**

▽

*One of New York's important executives has just concluded a series of rigid physical examinations in connection with a pending insurance policy of an unusually large amount. The insurance people ordered a third examination because they suspected the use of adrenalin by the applicant to reduce a high sugar count.*

▽

**What price benefits, query Frank and Milt Britton, of Ziegfeld's Follies, who are now appearing at the Roxy in New York. In the past season, the Brittons appeared at 12 benefits at a cost of $456 to them. At each performance the boys break five violins, one cello, one trombone and rip to shreds one shirt and collar—cost: $38. But this is not all, according to the Roxy press agent, who tells us that "all the shirts worn have to go to the laundry."**

▽

Admissions are slashed in half, in some instances, by an important independent theatre circuit whenever "theatre parties" are sponsored by neighborhood clubs and other organizations. On blocks of tickets up to 100, a 20 per cent reduction is granted, and 30 per cent on blocks of from 101 to 250. From 251 to 500, a cut of 40 per cent is made and on all over 500 the circuit offers the attractive reduction of 50 per cent.

▽

*The foreign problem became further complicated the other day when Edward SEE was appointed chief of the French censor board.*

▽

**When President Hoover promised Rudy Vallee a medal if he would write a song to drive away the depression, as reported in the nation's press, he unlocked the flood gates of "Tin Pan Alley's" patriotic endeavors and there immediately rushed forth a melodious and lyrical gurgle, which must sound mighty sweet to the ears of Rudy's press agent.**

**Believe it or not, Miriam Hopkins appears in certain scenes of "The World and the Flesh," wearing—all at one time—three stepins, three chemises, two pajamas, one kimono, one nightgown, one evening gown, one ermine wrap, one mink coat and a complete Russian peasant costume covering everything.**

▽

*Strict orders have been issued to the publicity staff at the Fox home office to refrain from divulging the nature of any of the company's* 1932-33 *releases until sales convention time in May.*

▽

We thought that the day of chain letters had passed until we received one the other day from Louis Guimond, BIP's publicity purveyor. It is a protest against prohibition and is addressed to President Hoover. Ted Miller started the chain, which, he figures, will flood the President with 100,000,000 copies on the ninth turnover—IF the chain is not broken.

▽

**Two amusing exploitation suggestions on current releases were passed on to managers by officials of an independent circuit in the East.**

"'Arsene Lupin' is made-to-order for exploitation," managers are told. "We are arranging with the York Safe Company for a safe-cracking contest!" The notice did not indicate whether amateurs or professionals are eligible, or both. Nor did it say that an unannounced and unexpected midnight visit to the theatre will bring demerits.

**Unlike other circuit heads, who are vigorously opposing any but a strict economic diet in operation, particularly in exploitation, the executives of this independent unit told their managers to "shoot the works" on "She Wanted a Millionaire." They ordered:**

**"Ordinary money sacks, which you can obtain from your local banks, should be filled with coal. Give the coal or rocks a coating of gold paint, and DON'T BE STINGY with the number of rocks!"**

▽

*It's now Major Dave E. Weshner, or in official parlance: Major Aide-de-camp to Governor Harry Moore of New Jersey. All of this is in addition to "home office executive of Warner Theatres."*

▽

Waiving of the gold standard in Europe has had its effect on motion picture production. In Czechoslovakia, Director Kminek began the other day to shoot scenes of *"Gold* Bird"—in the great *iron* works of Vitkovice.

▽

**Greta Garbo does not merely walk up and down the studio set between pictures, but rather engages in peregrination—so says her press agent.**

▽

According to the Better Business Bureau, "skilful vendors of 'blue sky' stocks, hungry for business which at one time flowed easily into their hands, have searched recently for fields of invention and development in which the public is interested. Television seemed ripest for their purposes."

▽

*Felix Charney, supervisor of projection for Frisch & Rinzler, Brooklyn operators, tells us that because of the accumulation of dirt and dust, the reflecting surface of screens falls from* 30 *to* 60 *per cent in light value after installation.*

FAME and fortune in Hollywood are fleeting things; and even a chelopus gu must bow to that painful fact.

Pansy, a 300-pound chelopus guttatus to you), brought from the Hawaiian I by Joel McCrea for tropical scenes in a Radio picture, knows now what it feels l face the plight of many who rose to em overnight by being "just the type," and afterward were without work and on the to oblivion. The only difference between and the latter, however, is the fact that might be useful following the conclusi her short picture career. Already she candidate for the soup kettle. Gus, the at the Los Angeles Biltmore, is ambitio convert her into a broth along the lines favorite recipe.

▽

*Paramount Publix has issued an classed as "obligatory," which compels its circuit managers to spend extra mon exploiting and merchandising "One Hour You." This is an unusual occurrence in days of economy in operation, and is br about because the corporation believes th box office success of the picture might fluenced if managers depend only upo admitted entertainment value of the prod without giving it the benefit of theatre bal*

*In all billing for "One Hour With Director Lubitsch's name must be as lar Star Chevalier's and at least two-thirds as as the title, except in list or group adver where no other names of director, s director, actor or author appear. Jeannette Donald must be announced as the first f player and her name is to be three-fourt large as Chevalier's. Genevieve Tobin's will be made only one-third as large.*

▽

**One phase of Carl Milliken's work a executive of the M.P.P.D.A. is to brin the attention of various women's orga tions and churchmen, all worthwhile s efforts of Hollywood's producers, and in connection, "Governor" Milliken has warded hundreds of communication ministers regarding "The Man Who P God" and other outstanding produc which are current.**

**Exhibitors have also been asked to h Milliken's letter to each minister as a admission when any churchman present communication at the box office.**

▽

*One of the many reasons for the discou ment of independent production in the E the charge made for sound. Prior to ta several producers at one time were always s ing in and about New York. Exterior offered no problem, as they do now. It* $800 *to "roll" a sound truck, plus a royal* $500 *per reel, which goes to the larger elec In addition, there are operating charges fo truck, salaries for a staff of from four to technicians, etc. Sound for a series of six reelers, for instance, cost from* $8,000 *to* $1 *and the usual filming costs start at that*

*This problem may soon be solved, how by Bill Rowland, an independent, who is paring to make* 13 *two-reelers. Instead of h a sound truck, Bill is working on a pla shoot sound sequences far from the studio, using telephone lines, as do radio panies on outside assignments, to transpor sound from an exterior location directly t studio's recorder.*

# BROADWAY STAGE—FROM CAMERA EYE

*Noted Essayist and Critic Comments on Six Current Plays and What They Might Be as Pictures*

By BENJAMIN DeCASSERES

*Were these writings of Benjamin DeCasseres read only for their dashing and vigorous word-paintings of the plays appearing on the stage that is Broadway, 'twould be entertainment enough. Coupled with the rich experience of the critic and essayist, his comments become as well a wealth of information for those who are of the motion picture industry. Following is the fourth of his series of articles.*

## THE WARRIOR'S HUSBAND

"The Warrior's Husband," by Julian Thompson, dropped into Broadway like a bottle of sparkling Burgundy at a near-beer party. It clicked, crowed and chortled from the time the curtain went up until it fell on a fine bit of comic necking.

It's a gorgeous spoof of some ancient history, with dialogue that snaps and sizzles and wisecracks its way right into your laugh-cellars. It will recall to you "A Connecticut Yankee."

The Land of the Ancient Amazons. They are at war with the Greeks. The men of Amazon-Land are reduced to plain suckers: the women court 'em and chuck 'em. The men sew and keep house. The women are in armor. The men are dolled up.

Hercules, of the Greek army, a big slob (played by Al Ochs), is after Diana's girdle, worn by the Queen of the Amazons. The Queen gives the girdle to her sister. She is kidnaped by a Greek warrior. Battle scenes between the Greeks and women. The high jinks of the Queen's sister and the Greek warrior, Perseus, in the tent.

Then there is a comic Homer, who is press agent for the Greek army and the "husband" of the Queen, played by Romney Brent as the funniest bit since Ernest Truex in "Lysistrata." It's a gorgeous "kick in the toga."

Here is a picture that will move as quickly as a dollar at the sight of an uncut quart. Comic warfare, squashed men, battling beauts, crackling dialogue—a cockeyed world. It might be "dreamed." like "A Connecticut Yankee," to take the edge off of its aloofness.

## THE ANIMAL KINGDOM

Here is a quiet domestic-drama picture, an adult picture, all interior, both actually and actorially. Leslie Howard should do it on the screen.

Philip Barry has written his best play in "The Animal Kingdom." He has deserted the nebulous and brittle world of allegory [illegible] purely intellectual shadow-boxing and come down to earth—that is, as near the earth as this dainty-minded playwright has ever come.

But for all the charm, freshness of theme and the superb sophistication and shimmering lightsomeness of Leslie Howard, "The Animal Kingdom" still suffers on the stage from tenuity, verbal stuffing, shadowgraphing and prolixity. Mr. Barry seems to be writing a play that we never see. It is divined behind the lattice-work of words. It is only clear if you meditate on it after each act. It never utters: it merely indicates. It will be a hundred times more vivid on the screen, where the power of *focus* and concentration actually create.

The fable centers around a man, Tom Collier, who has two women. One is his wife, a purely conventional, dollar-adoring person who believes that pigs is just pigs. The other is the flame of his pre-marriage days when Tom, now a respectable publisher, was a bohemian writing fellow. She is a struggling artist and the bond doesn't snap when he settles down to cold jam. Why should it? he asks. The upshot of the matter is that at the final curtain Tom leaves his legal wife, pins a big check for her on the mantlepiece, and goes to join what he calls "my wife" (his mistress).

This is the big spot in a theme picture that will interest all grown-ups.

You see, Mr. Barry is conveying to us this: the legal wife was the harlot, and the mistress was the love-woman, the real wife.

Besides the immaculate portrayal of Leslie Howard there were the intelligent innuendoes of Lord Baxter as the wife and Frances Fuller as the artist-affinity. Out of this almost whispered acting (for Mr. Barry writes in a whisper) came the healthy, vital character of Richard Regan, Tom's ex-prize-fighter waiter, played in the land of the living by William Gargan. He is a pip!—the big comic relief when this is screened. Gilbert Miller produced.

## THE MOON IN THE YELLOW RIVER

Less than ten years ago—maybe it was only five years, or maybe less still, as Babby Clark says, a director said to me, "There will never be straight satire on the screen. Can't be done!"

Like all prophets, he was all wet. Today we have some corking satire. I think Lubitsch was the first to put it over.

Pictures are moving fast. Public taste is jumping overnight—in the direction of straight satire. The world wants to see things panned, roasted, hooted. A good, healthy sign!

These words come unto me after I had seen "The Moon in the Yellow River," the new Theatre Guild play, by Denis Thompson. The play is laid in Ireland of today. It is one of the most beautiful, vital, humorous, dramatic, best dialogued, best character plays I have seen on Ireland.

The plot of the Republicans to blow up the power-house, erected by a German who wants to bring "progress" to Ireland; the shooting of the Republican leader by an old pal, now a Free State soldier; the final blowing up of the power-house—this is the action; but it conveys no idea of the beauty and profundity of conception of the idealistic Republican, the cynical and disillusioned Dobelle (played superbly by Claude Rains), the earnestness of the Free Staters, and the comic relief of John Daly Murphy.

It's brilliant, human, satiric: "The Irish believe in fairness and trade in pigs" and "The birth of a nation is not an immaculate conception" are some of Dobelle's lines.

"It can't be done!" Tell it to Doctor Bullwinkle. Anything can be done on the screen. "It can't be done" always means "I can't do it."

## JEWEL ROBBERY

How many jewel robberies have I seen on the stage since I first took to the theatres! I have seen the Maharajah's Koh-i-noor stolen and hocked. I have seen the Queen's necklace and the Grand Duke's only stick-pin stuck in sugar-bowls and vanish up English chimneys. I have seen—well, even Corse Payton in his famous playlet, "Jewish Jools."

This "Jewel Robbery" is by Laslo Fodor, the Hungarian satirist of the Molnar school, adapted by Bertram Block into a most amusing and sparkling comedy headed by those two competitors of the Lunt family, Mary Ellis and Basil Sydney.

It begins with a robbery in the most fashionable jewelry store in Vienna by the politest stick-up artist that ever slit a throat or murdered a policeman.

One of the customers in the shop who is lined up by the handsome, cultured crook and his pals is Teri, played by the alluring and vibrant Mary Ellis. She is quite taken with this dandy yegg and he visits her apartment up the pipe, so to speak. Well, she falls for him.

Paradox follows paradox in a most unbelievable and always entertaining fashion until when he finally escapes the police he makes a rendezvous with her in Nice. Slow fade. Orchestra: "O Sola Mia!"—*pianissimo.* A corking picture here—a Lubitsch gem (when that great director gets over his sentimental souce).

## FACE THE MUSIC

And Satire goes marching on!

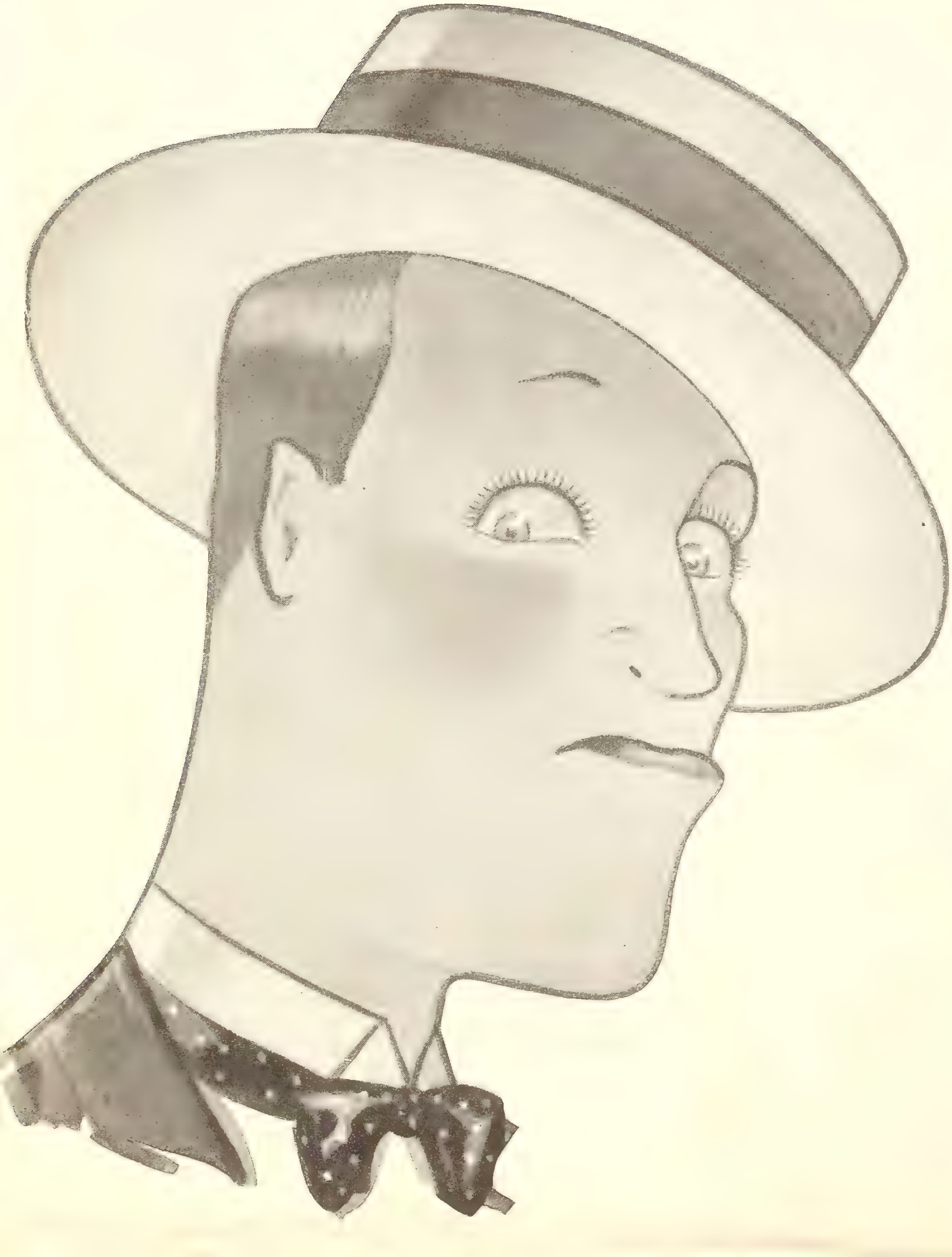
Following the smashing hit of the Kaufman-Gershwin "Of Thee I Sing!" comes another caustically humorous dig-and-titter

(*Continued on page 26*)

# We plead guilty!

**Turn over and you'll see why...**

# We knew MAURICE had a whale of a hit!



We told you so in no uncertain terms. We told you "ONE HOUR WITH YOU" was his best picture—and we meant it! But the critics and the mobs now storming the RIVOLI and RIALTO theatres, New York City, make us sound like pessimists . . .

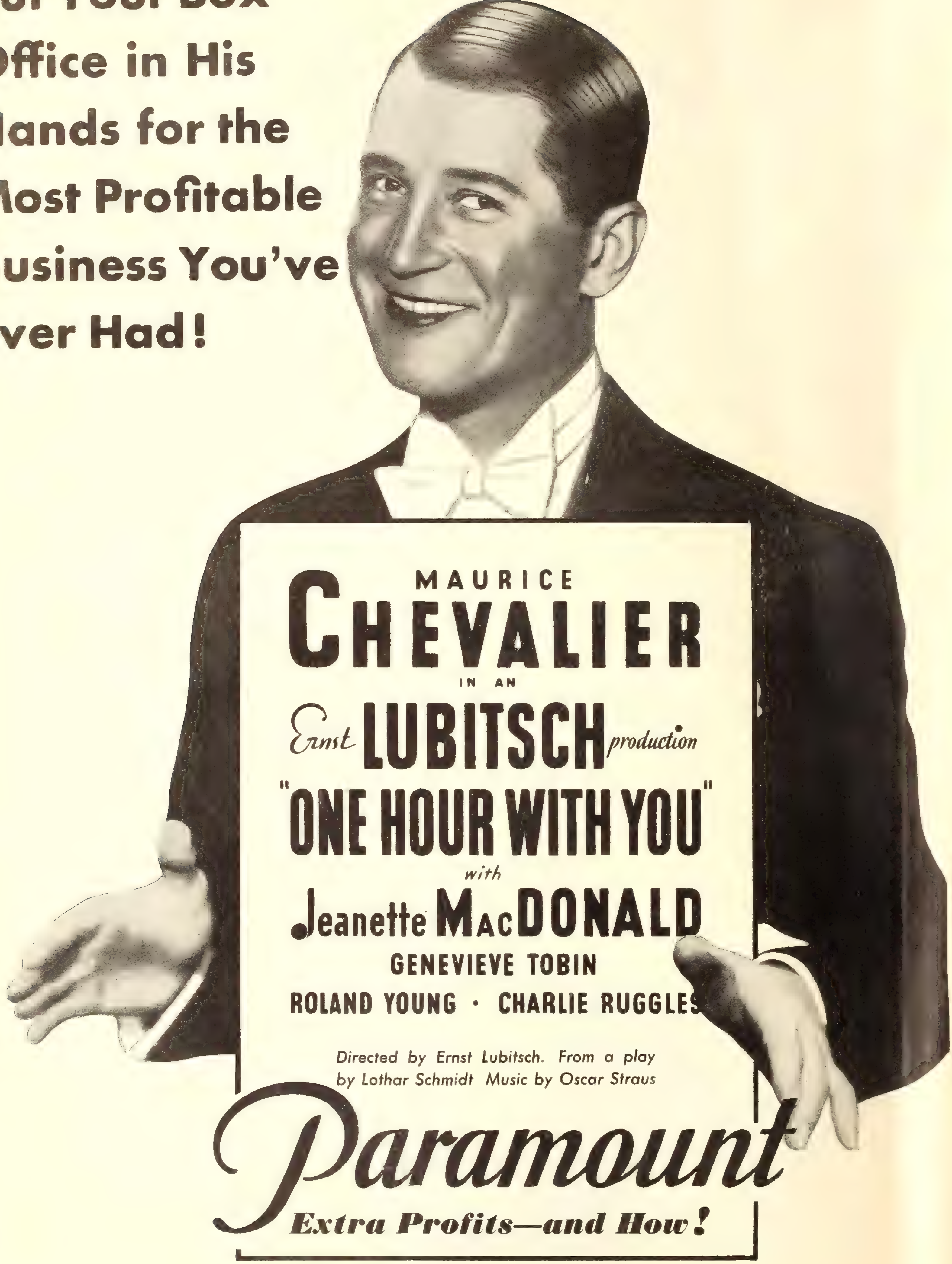
# THE

# EVIDENCE!

"A charming feast for ear, eye and mind. You will like it."—*N.Y. Sun.* "Lubitsch has done it again! Delightful diversion!"—*N. Y. Journal.* "Take it from this reviewer, it is worth a once-over!"—*N.Y. Graphic.* "Altogether different form of picture-making—expert playing by entire cast!"— *N. Y. World-Telegram.* "Cute as can be, clever, naughty in a nice way. A delicious cinematic hour."—*N.Y. American.* "You will adore every moment . . . a tonic for whatever ails you! Don't miss it."—*N. Y. News.* "Chevalier's best American performance . . . Delightful photoplay!"—*N.Y. Herald-Tribune.* "Scintillating comedy . . . magnificently mounted . . . Lubitsch and Chevalier at the top of their form!"—*N. Y. Times.*

"It happens to be real box office. That's the pay-off on 'One Hour With You'!"—*"Red" Kann, M. P. Daily*

**Put Your Box Office in His Hands for the Most Profitable Business You've Ever Had!**



MAURICE
# CHEVALIER
IN AN
Ernst LUBITSCH production
# "ONE HOUR WITH YOU"
with
**Jeanette MacDONALD**
**GENEVIEVE TOBIN**
**ROLAND YOUNG · CHARLIE RUGGLES**

*Directed by Ernst Lubitsch. From a play by Lothar Schmidt Music by Oscar Straus*

*Paramount*

***Extra Profits—and How!***

# 76 PER CENT OF PATRONS ASK FOR SINGLE BILLS AND SHORTS

## Stresses Legality Of Contract Again

Reiteration of the legality and propriety of the standard contract, arbitration and protection is a feature of the written decision of Justice Garrow of the court of criminal assizes, Toronto, which, just issued, supplements the oral verdict rendered recently in the conspiracy case against Famous Players-Canadian Corporation and affiliates, certain individuals and various Canadian distributors.

Justice Garrow declared the standard contract is as much to the interest of the exhibitor as the distributer, and pointed out that arbitration decisions are legal and binding on both parties. The decision repeated that insufficient evidence had been introduced to show that any combine existed.

The written decision is almost entirely a reiteration of the points made by Justice Garrow in the previous oral verdict.

### David Drake, Edison's Friend And Electrical Pioneer, Dead

David F. Drake, 82, pioneer electrical engineer and friend of the late Thomas A. Edison, died at his home in San Diego, Cal., last week after a brief illness. Drake has been credited with having given Edison material aid in perfecting telegraphic systems and with electrical projects.

Among his most noted achievements are the installation of the first arc lights in New York City and Chicago, lighting ferry boats and lighting the Brooklyn Bridge and Washington Monument. Drake became associated with the Westinghouse Electric Company after five years' work at the Edison laboratories in Newark, N. J.

### Kent Takes Up Duties at Fox One Week Ahead of Schedule

Sidney R. Kent began his duties as executive vice-president in charge of operations for Fox on Monday, one week ahead of the date officially announced for his entrance into the company.

### Andy Smith's Son Is Killed

Andrew Smith, 3rd, six-year-old son of Andrew W. Smith, Jr., in charge of eastern and Canadian distribution for Warner, was killed this week near his home at Rye, N. Y., when he fell from the rear window of a sedan which his mother was driving, and was run over by a truck. Mrs. Smith drove two blocks before she was aware of the accident.

### Named Film Board President

G. William Wolf, RKO Distributing Corporation branch manager at San Francisco, has been elected president of the local Film Board of Trade.

## Horwitz at Cleveland Goes to Public for Expression of Views and Finds Most Opposing Double Featuring

Theatregoers in Cleveland—a typical American key city of the front rank—in a test case voted against the showing of two or more features on a single program and for a single attraction with a diversified group of short subjects. Much has been said in recent months, by distributors and exhibitors the country over, for and against the widespread policy of double attractions, which are generally played to the exclusion of short subjects and other types of incidental entertainment, but rarely is the public—the final consumer—taken into consideration insofar as participation in these discussions is concerned. The distributor and exhibitor have adopted a "know-it-all" attitude regarding double features.

M. B. Horwitz, general manager of the Washington circuit, operating a chain of picture theatres in Cleveland and Cuyahoga Falls, Ohio, is ardently opposed to the double feature policy, although he plays double features in most of his houses, because, he says, competition forced him to adopt a policy which, he always has felt, is not expressive of public opinion.

### Circulates Petition

Recently, Horwitz circulated a petition in Cleveland asking every theatre owner in the city to subscribe to a single feature policy. So convinced was he that double features were the brain child of the exhibitor and not of the public that he determined to make a test case. Consequently, he issued cards at the Heights theatre, one of the most representative first-run suburban picture houses in Cleveland, asking his patrons to voice their views on this issue. The cards were self-addressed and all postage paid, so that the patron was asked to assume no responsibility other than to express his viewpoint.

The Heights issued 2,200 cards during the week of March 20. Of the 1,400 returned, 76 per cent asked for single features with an assortment of shorts. Of the 800 who failed to reply, it was assumed that a percentage are indifferent to house policies.

The petition circulated among theatres by Horwitz has been signed by all but one Cleveland circuit, which has signified its intention of signing, and a few scattered theatre owners in remote sections of the city.

### Double Bills Gain in Texas

On the other hand, in Dallas and Fort Worth, Texas, the double bill policy is rapidly coming into favor among several of the suburban theatres and a few uptown houses.

The Queen, Avenue and Oak Cliff, suburbans at Dallas, are presenting double feature programs at no increase in admission, and the Columbia theatre is giving its patrons a "break" by presenting a double bill with special prizes.

Exhibitors in the two cities advance the following reasons for the double bill: it is given to increase and stimulate business and to meet competition set up by other theatres. Quite a number of houses are giving a prize night in addition to a double feature program, all for the price that some of the other houses charge for only one feature and short subjects. As to the double feature increasing business, a few exhibitors agree that it does, and just as many say that it has not increased their receipts in proportion to the extra expense of another feature.

## Hughes, Novelist, Hits Censorship

"Censorship is a ridiculous and pitiful scheme for giving a lot of jobs to people who could not earn a lot of money any other way," said Rupert Hughes, noted novelist, in a recent speech in Indianapolis during his current lecture tour. "A person who says 'let me see your picture—or book—and I'll tell you whether the public should see it or not,' must be a complete imbecile," he said.

Hughes declared: "While, of course, I might think that some producers should be horsewhipped for the scenes they have put on the screen, this is no reason why three or four people should decide what should be the literary and artistic fare for an entire commonwealth." Hughes also denied emphatically that motion pictures breed crime. "Producers never have been allowed to show any of the technique of crime, such as people picking pockets, yet they are blamed for crime waves. It is absurd, for anyone knows the Al Capones and the rest of the gangsters have no time to go to the motion pictures and wouldn't be influenced in the least if they did."

### Producers Seen Unconcerned Over Cameramen's Union Plan

Producers on the Coast are showing little apprehension over the move of Joyce and Selznick, agents, in organizing a union of cameramen under contract, it is indicated from Hollywood. Producers are reported to feel that they have little cause for concern since many cameramen are at the moment idle, and it is not difficult to obtain men at the minimum wage agreed upon.

Independent producers, however, are reported much concerned by the minimum wage agreement, claiming that salaries indicated are too high for their financial situation. The independents, it is said, are seeking a separate agreement with the cameramen.

### Eastman Has Development on Super-Sensitive Film Stock

Eastman Kodak Company has announced a new development of the Eastman supersensitive negative film, introduced last year. The development, described in advertising as a "simple expedient," is a gray backing on the film base.

# FEDERAL TO CHECK FOR NEWSPAPERS, RADIO

## Ross Sees Improved Efficiency Through Higher Type of Checkers by Possibility of Steadier Jobs and More Pay

Expansion of Federal Theatrical Accounting Service, the industry's principal box-office checking organization, to embrace checkups on newspaper circulation and surveys of radio broadcasting is announced by Harry Ross, president of the organization. Additional utilization of the company's facilities is in prospect, he said, and will tend to improve the efficiency of theatre checking services by obtaining a still higher type of individual for this work through the company's ability to offer to its checkers more regular employment and increased earnings.

The *San Francisco Chronicle* was the first to employ the Ross checking service to obtain vital information and statistics on metropolitan newspaper circulation. On the results of this assignment, Ross' organization is said to have obtained contracts for similar work with numerous other metropolitan dailies. The Ross circulation service obtained public reaction to editorial policies, newspaper features and news handling and also gathered vital information pertaining to news agencies handling street sales. The radio broadcasting surveys determined audience appeal of various types of programs, quality of reception, value of program hours and appoximate number of listeners.

The regular staff of Federal theatre checkers is employed for this work. For some time the company has engaged in extra services coincidental to its activities, among these being assignments to check on audience reaction to screen advertising in theatres, and certain checking work for equipment manufacturers where installments were made on the basis of percentages of the house gross. The additional work, Ross executives believe, makes it possible to attract a higher type checker and makes him less susceptible to temptations pointing toward dishonesty.

During his visit to Federal's New York office this week, Ross announced the following personnel assignments: Walter Brown, former manager of the Cincinnati office, to the Boston office; Jack Kraker, former Kansas City manager, to Cincinnati; Harold C. Lund, from the Boston office to manager of the Pittsburgh office.

> *"I would like very much now to have an opportunity to play some pictures made by the deft, fast moving technique of the best of the old silent product, with little or no talk but with a first class musical score on the sound track. I think the audiences would like to see the picture get out of doors and get action again."*
>
> Albert Sottile,
> Charleston Circuit Operator.

# New Frame Size Is Effective at Once

(*Continued from page 17*)

form proportion and size. At this point, the Academy appointed a special subcommittee, selected for their expert knowledge of the particular problem and having the subcommittee work in close cooperation with authorized representatives of studios and circuits.

There was of course considerable debating on various proposals, a number of conferences and exchanges of opinion. Information on theatre projection, involving a study of projection angle, keystone, vertical and sidewise picture distortion and other factors was gathered and turned over for the use of the subcommittee in arriving at a suitable dimension for projector aperture. Concessions were made by both studios and the circuits and on February 15 a uniform aperture practice, agreed upon by the larger companies, was announced.

Due to the fact that in the studio viewing rooms fresh prints which have not been shrunk are projected, an aperture as small as the regular projection aperture would cut the picture off around the edges. A study of this problem was made, with the assistance of the Paramount studio camera department, and a special aperture dimension recommended for the studio theatres and projection rooms.

### Studio Representatives in Research

Studio executives appointed the following authorized representatives: Fox, William Steincamp, Grover Laube, E. L. Robbins; Metro-Goldwyn-Mayer, Fred Pelton, Douglas Shearer, J. M. Nickolaus; Paramount, Virgil Miller; RKO Radio, Carl Dreher, J. O. Aalberg, William Eglington; United Artists, Thomas Moulton, Gregg Toland; Universal, C. Roy Hunter, Charles Glauner, Robert Pierce; Warner Brothers-First National, Fred Gage, Al Tandreau, Harry Cohen.

New product already is being released with the uniform picture frame size, which is the same for all types of prints; movietone, disc and silent. The new releases can be recognized by the fact that the frame lines are about four times as wide as previously. No changes have been made in the sprocket holes or sound track. An initial minor adjustment of aperture plates and projection screen masks will be necessary to show the new product to best advantage and give to the audience the full value of the picture photographed by the studio. When this adjustment has been made, all prints may be run with the uniform aperture.

## 16 MM. Board of Trade Elects

Gene P. Foute of the Motion Picture Screen Corporation, was elected president of the 16mm. Board of Trade, at its recent annual meeting. A. D. V. Storey was elected treasurer and executive secretary, and Walter Bradley assistant secretary.

## RKO Plans Roadshow Feature

"Mysteries of the French Secret Police," originally planned as a serial on the RKO Radio program, will be screened as a feature of roadshow proportions, it has been decided at the Coast plant. Pandro Berman has been assigned as associate producer.

# De Casseres Finds Film Material in Broadway Plays

(*Continued from page 20*)

musical comedy about our cops, their little tin boxes and how they angeled a Broadway show to get rid of the contents.

There are beautiful scenes in this show—some of the most beautiful ever seen on the Broadway stage. Irving Berlin and Moss Hart built it a second best to "Of Thee I Sing." There are about a hundred things that the pictures can do with it to make it bounce as high as a ski champion in the Alps.

Some of the click scenes are: the Social Register dining in the automat; in front of the Palace theatre; the stage of Reisman's theatre; the ballroom; the mirror room; the speak-easy; the station house.

Mary Boland, J. Harold Murray and Andrew Tombes are the headliners. Mary sparkles in wit and in Cartier's best.

It will take more than a dollar and a quarter to produce this, but with a top cast of comedians and Berlin's music it ought to scrape up a couple of great-grands for the producers.

### THE CAT AND THE FIDDLE

This musical play is making a Broadway record. Someone is going to clean up big on this show. It's swell; it's high-toned. It jumped clean over the moon. Which is a figurative way of saying that the Jerome Kern-Otto Harbach musical play is one of the best that has visited these eyes and ears for some years.

It is all music. The story, laid in Brussels, concerns melomaniacs of all kinds, from classic-minded romantics to American hoofers. It is witty. It scintillates. It moves through beautiful scenes staged by José Ruben, who himself plays a part. It has a good story.

The Kern music is waltzy, romantic, lulling, Viennese. There is no jazz here, thank *le bon Dieu!* Bettina Hall sings beautifully, Eddie Foy, Jr., and Lawrence Grossmith tapped the founts of spontaneous laughter in me over and over. Doris Carson slammed her rich New Yorkese all over the Brussels revolving carpet.

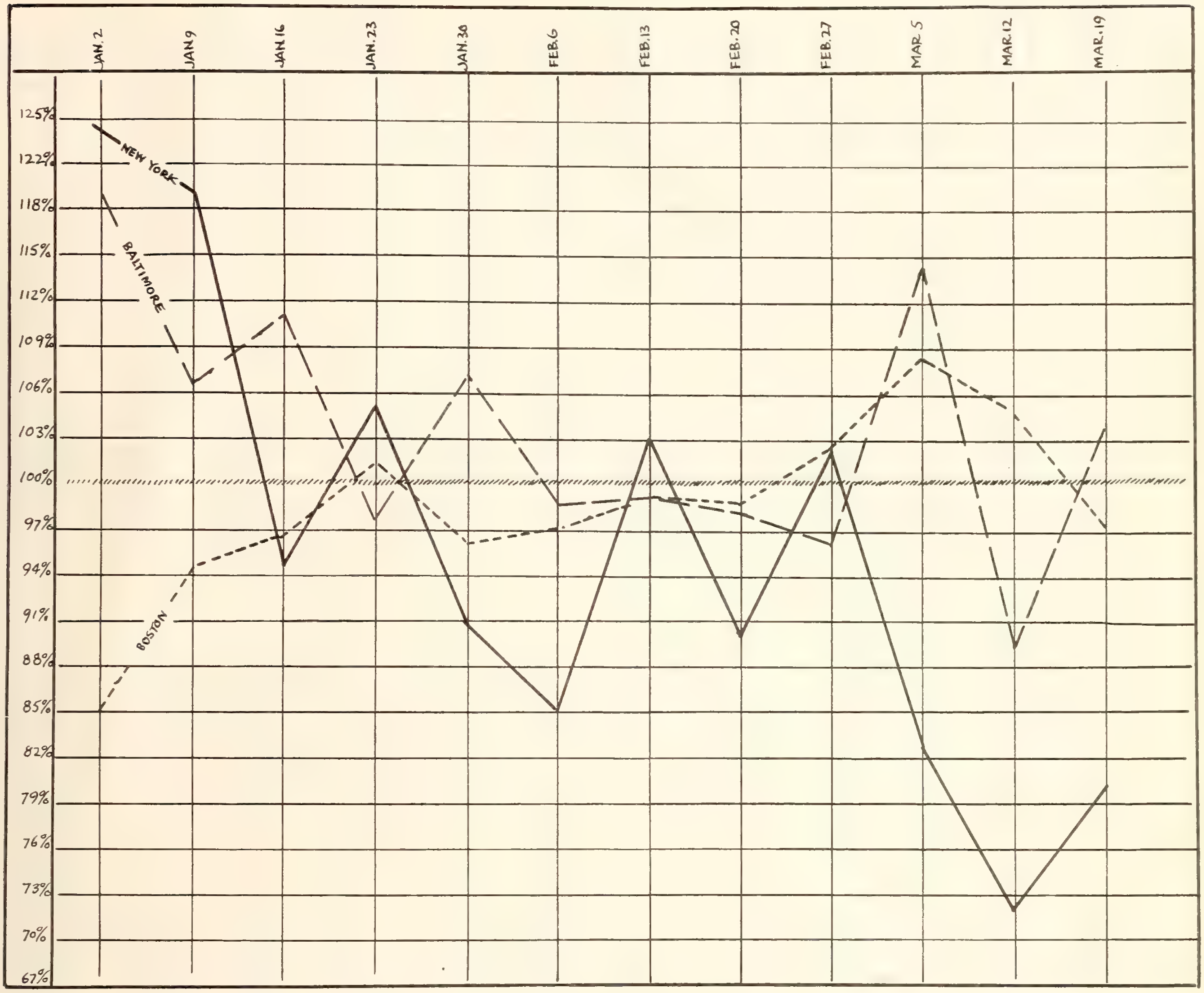
Here is musical comedy at its highest and best. It is moonlight, love, laughter—and will be running when you shake out the old bathing-suit next summer. Chevalier? Yes? No?

## Heads "Still" Department

Eddie Bagley, chief cameraman at the Paramount Eastern studio for the past seven years, has been placed in charge of the "still" division at the Warner Vitaphone Brooklyn plant, succeeding the late William Quinn.

## Has Confidence in Manpower

George J. Schaefer, Paramount general sales manager, expressed complete confidence in the manpower operating Publix houses over the country, on his return from a nationwide tour of theatres. He conferred with house managers and division heads.



Box office receipts in three Eastern cities—New York, Boston and Baltimore—for the twelve weeks from January 2 to March 19, inclusive, are shown in this graph, based upon Motion Picture Herald's weekly compilation of theatres' returns. The 100 per cent dotted line represents the average weekly gross for each city during 1931.

## William Leahy, Long a Film Agent, Is Dead in New York

William H. Leahy, theatrical agent handling contracts between authors and motion picture companies, under the firm name of William H. Leahy, Inc., with offices in New York, died last Saturday at St. Luke's Hospital after a brief illness. He was 54.

Leahy began his theatrical career in Boston after receiving his education at Holy Cross College. Many stars later familiar to film audiences came under Leahy's supervision as manager of the Majestic theatre in Boston. Later he was concert manager for the Boston Opera Company, then becoming associated with Louis B. Mayer in New York in the Anita Stewart Productions. He was head of the motion picture department of the Century Play Company for seven years before organizing his own firm two years ago. He is survived by his wife, Mrs. Bertha Leahy; Timothy, a brother; two sisters and a nephew. Burial was at Derby, Conn.

## Allied Theatre Owners of Northwest Hold Annual Meet

The Allied Theatre Owners of the Northwest held its annual convention at the Radisson Hotel, Minneapolis, on Wednesday and Thursday.

The organization, of which W. A. Steffes, president of Allied States Association, is general manager, discussed score charges, the music tax and the admission tax problem.

### File Saenger Estate Estimate

An inventory estimating the estate of the late Julian Henri Saenger, New Orleans theatre magnate, at $218,256.33, has been filed in the New Orleans civil district court.

### Peck Fox Studio Asistant

Lydell Peck, former production executive at Paramount, has been signed by Fox as studio executive on the Coast in the capacity of assistant to Al Rockett.

## Warner Takes 3 Utica, N. Y., Houses Operated by Skouras

Warner Brothers has taken control of the Avon, Utica and Majestic, three downtown theatres in Utica, N. Y. The policies of the houses will remain the same under the Warner management, with the exception of the Stanley discontinuing vaudeville. The Majestic will continue dark, at least temporarily.

Louis Lazer, head of Warner New York state houses, said Warner had taken over the leases of the three houses from the Skouras interests.

### Acquires Three Westerns

Sack Amusement Enterprises, independent distributors of San Antonio, Texas, have acquired three new western features for the Texas, Oklahoma, Arkansas territory. They are "Two Gun Caballero," "Riders of the Rio," "The Secret Menace." William M. Pizor is national distributor.

# May Operate 10 General Theatres Firms Separately

United States Senator Daniel O. Hastings, of Delaware, receiver for General Theatres Equipment, Inc., is understood to have determined upon a procedure whereby the 10 equipment companies grouped under General Theatres Equipment are to be operated individually and apart from their holding company. Hastings was appointed February 29 by the federal court in Wilmington.

As one step in carrying out this plan, Samuel R. Burns has been elected president of International Projector Corporation, one of the group of 10, following resignation as a vice-president and secretary of Fox Film. Burns succeeds Walter Green, who becomes president of National Theatre Supply Company, a post he at one time occupied. The same procedure is in the offing for the remaining eight corporate entities which include the J. E. McAuley Manufacturing Company, Theatre Equipment Acceptance Corporation, Strong Electric Company, Ashcraft Automatic Arc Company, Hall and Connolly, J. M. Wall Machine Company, Fearless Camera Company, and the Cinema Building Corporation.

H. G. Fahlbusch, long assistant to Edward R. Tinker, president of Fox Film, succeeds Burns as secretary of the latter corporation.

# Columbia Buys Two; Safron Is Promoted

Columbia Pictures closed negotiations this week for distribution rights to "The Blonde Captive," the picture of unexplored Australia which was presented on Broadway several weeks ago. It is a record of Dr. Paul Withington's expedition among the little known tribes of Australia.

Following recent announcement that the company was interested in arranging deals with stars and directors, Columbia also announced this week that it will distribute a Wheeler-Woolsey production, and has secured options on future product.

Maxwell Anderson, playwright and scenarist, has been signed to adapt "Washington Merry Go Round," story of the capital's official society. He left for the Coast on Wednesday.

Eddie Buzzell has been placed under a long-term contract by Columbia.

Jerome Safron, who recently joined Columbia in an executive capacity for the promotion of sales, has been appointed field sales supervisor, with headquarters in New York.

## Court of Appeals Has Case Of Flinn Under Advisement

Nathan Burkan's legal organization this week appeared before the New York state court of appeals at a hearing on the indictment against John C. Flinn, which grew out of the Pathe studio fire in New York late in 1929 when several studio workers and extras were killed. The court took the appeal under advisement.

# FROM HOLLYWOOD

By LEO MEEHAN

There is a definite trend toward having more of the advertising campaigns for motion pictures laid out on the Coast, rather than in New York as heretofore. Paramount has signed Frank Whitbeck, former West Coast Theatre publicity chief and later special advertising representative for Universal. Whitbeck will develop exploitation campaigns out here as pictures develop in the studio. A similar deal has been made at Metro, following the visit there of Howard Dietz. Pete Smith will enlarge the activities of the M-G-M publicity department to take in the mapping of exploitation campaigns, which will be forwarded to Dietz. In the past, studio publicity departments have concerned themselves largely with press contacts, with preparation of news material and press book material. Little thought has been given to actual campaigns and advertising copy.

▽

M. C. Levee is leaving his post as business manager of Paramount studios this week. While he has not yet announced his plans, it is reported he will enter the ranks of the independent producers. Sam Jaffe takes over Levee's duties. Levee is president of the Academy of Motion Picture Arts and Sciences.

▽

After attending to a rather vigorous housecleaning and reorganization of West Coast home offices and theatres in Southern California, Skouras Brothers headed north to look over houses as far as Seattle and Spokane. This trip will complete the inspection of the circuit by its new operators. Operating expenses have been cut to the bone all along the line. After the inspection is finished Spyros will return to New York. Brother Charles will remain in Los Angeles as active head of the circuit.

▽

Mack Sennett is now an American citizen. He received his final papers in Los Angeles last week. Sennett was formerly a Canadian, and is still a bachelor.

▽

Carl Laemmle, Jr., Universal production chief, is home with plans for the new season. He says Universal will make twenty-six features, with a production budget of $18,000,000. Get out your pencil and do a little calculus on that one!

▽

Ann Harding and Harry Bannister won the "shock-of-the-week" prize with their divorce announcement. Harry is in Reno. Success—money—trouble—an old story.

▽

Roaming around: Al Boasberg is back, writing for Fox . . . Vic McLaglen is the latest to hit the road for personal appearances . . . Dog pictures may come back; Merian C. Cooper is preparing one for Radio production . . . Regis Toomey, Eugene Pallette and Arthur Pierson have been dropped from Paramount's list of contract players . . . Eddie Buzzell has a new directorial contract at Columbia . . . Leslie Pearce ditto with Mack Sennett . . . Studios have begun to use the new aperture standards developed by the Motion Picture Academy . . . Wheeler and Woolsey will do one for Columbia; Radio hasn't decided whether it will take up the option on the two comics . . .

Roland Young has gone to London for three pictures with British International . . . Frank Tuttle, former Paramount director, will go to England to direct Galsworthy's "The Apple Tree" . . . Reports from the South Seas are that Doug Fairbanks has shot seven thousand feet for his new production . . . Thelma Todd again probably will appear with the Marx Brothers . . . Peak production is reported from the Warner plant at Burbank, with six shooting and three more to go in this week . . . Hollywood is worrying itself sick over reports that Florida (Tampa this time) will go after production business! . . . Richard Dix has again signed a long term contract with Radio . . .

Ben Turpin will make a vaudeville tour . . . Richard Schayer remains with Universal as scenario editor . . . Evangelist Aimee McPherson and Walter Huston debated "Is Prohibition a Success" over Aimee's radio station the other night—ballyhoo for M-G-M's "Wet Parade," now current at the Chinese . . . Stuart Erwin has signed a new Paramount contract . . . Constance Bennett's next has been switched; she will do the Adela Rogers St. John story, "The Truth About Hollywood" . . . Successful as a broken down prize fighter in "The Champ," Wallace Beery will soon take the role of a wrestler in "Flesh" . . .

Alfred A. Cohn, writer, is running as a Garner delegate in the California Democratic primaries . . . Frances Marion, ace scenarist, will join Mary Pickford in New York as soon as she is able to work on an original which Mary expects to do soon . . . W. S. (Trader Horn) Van Dyke has gone to Alaska for shots to be used in M-G-M's "Eskimo" . . . Gregory LaCava probably will do the next Ann Harding picture, following the big success he scored with "Symphony of Six Million" at Radio.

## Sues Paley for $250,000 on Paramount-C.B.S. Stock Deal

Arthur O. Dillenbech has brought suit in New York supreme court against William S. Paley, president of the Columbia Broadcasting Company, for $250,000. He alleges he was instrumental in closing the deal with Paramount whereby a Columbia half-interest was taken by Paramount in exchange for Paramount stock in the amount of $58,823 shares. Dillenbech claims he received 2,941 shares of Paramount common which Paley assured him would be repurchased by Paramount at $85 per share on March 1, 1932. He charges that Paramount refused to repurchase that stock.

## Named Universal Story Editor

Charles Beahan was signed as eastern story editor for Universal by Carl Laemmle, Jr., just before the latter left the home office for the Coast. Beahan had been connected with the American Play Company prior to joining Universal.

*Like throwing*

# $10,000.00 RIGHT IN YOUR LAP

*Another sensational move*

**by FOX...**

# Absolutely FREE

## EVERY WORD MEANS $ $ $ $ TO YOU

*Read Carefully*

## LINKS YOUR HOUSE & RADIO STATION

At absolutely not a nickel cost to you, Fox has arranged a sensational good-will and box-office tie-up between YOUR THEATRE and your LOCAL BROADCASTING STATION *no matter how big*. It will put you in right with them for years to come.

## 6 FREE ½ HOUR BROADCASTS

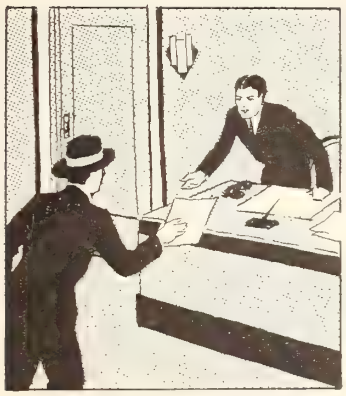
Fox supplies you—*for the asking*—with electrical transcription records for six one-half hour radio programs—one each day. They give you "The Trial of Vivienne Ware" *word-for-word* as it was put on in the original broadcasts that were the talk of the country.

## RADIO STATIONS WILL GRAB IT

Stations BIG AND SMALL will grab for it. And put it on free. They know

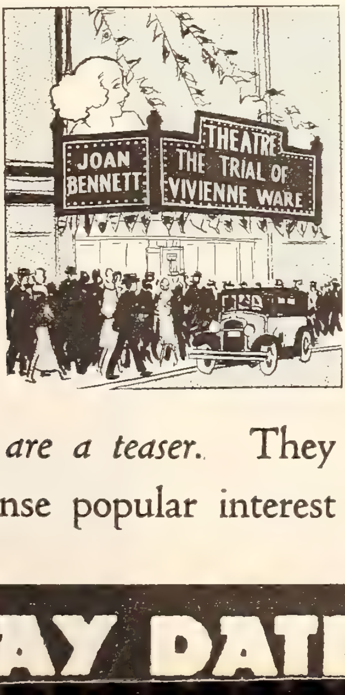
## NOW more than ever before

# this unprecedented radio build-up for YOUR screen . . .



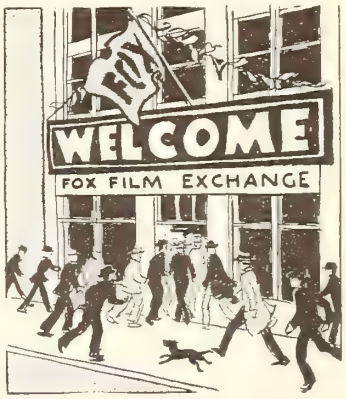
the unparalleled success "Vivienne Ware" excited wherever broadcast. *They want it!* ESPECIALLY since there is not a single line of advertising in the entire six broadcasts. BUT THERE IS A WAY FOR YOU TO CASH IN BIG.

## YOUR HOOK IN


THEATRE
JOAN BENNETT
THE TRIAL OF VIVIENNE WARE

*The six broadcasts are a teaser.* They build up an immense popular interest in the solution of the murder. Experience has proven that thousands of listeners write in their opinion. BUT ONLY YOUR THEATRE TELLS THE SOLUTION!

## GET THE DOPE



Fox is preparing a special bulletin showing you how to handle this sensational stunt *step by step.* Armed with this information, you can go to any local station and be assured of a tie-up. In the meantime, *see your local Fox Branch Manager for advance details.*

*(Be sure to see next page)*

**FOX PLAY DATES ARE PAY DATES**

*That's the kind of backing FOX gives you on...*

# The TRIAL of VIVIENNE WARE

*with*

**JOAN**

# BENNETT

Donald Cook, "Skeets" Gallagher, Zasu Pitts, Allan Dinehart, Lillian Bond, William Pawley, Nora Lane. Novel by Kenneth M. Ellis. Screen play by Philip Klein and Barry Conners. WILLIAM K. HOWARD Production.

**Get going with FOX**

# AUSTRALIAN CENSOR'S BANS BRING STORM FROM BRITISH PRODUCERS

## Raise Accusation of Being Opposed to Pictures from England; 6 Films Rejected Without Appeal; 20 Others Barred

## Censor Pleads for More Pictures for Entire Family; Notes Marked Improvement in Quality of British-Made Films

By CLIFF HOLT, Sydney

The annual report of the Australian chief censor, W. Cresswell O'Reilly, has raised the customary storm of protest, most of it emanating from British producers and leader writers who know nothing of the internal affairs of the industry, and all of it unjustified. There is obviously an international feeling that O'Reilly is firstly, anti-British; secondly, anti-motion picture; and thirdly, insincere of purpose. Actually, he is too sincere if anything, displaying a tendency at times to delete certain risque scenes because he feels that it is his duty to do so, and not because he fears those sequences might have an injurious effect on the morals of the Australian public. The sooner the producers in England realize that O'Reilly is a censor who treats all pictures as one, that this alleged anti-British tendency is but a figment of their own imagination, the sooner the better—for them, and for the people who undertake to exhibit their pictures.

### 6 of 466 Features Rejected

The report shows that in 1931 Australia imported 466 features, 368 from the U.S.A., 91 from the United Kingdom, and seven from other countries. Six were rejected by the censors without appeal, and 20 more were forbidden exhibition, after appeal. In the previous year, 21 were thrown out without an appeal, of an aggregate of 580 imported.

The censor accuses film producers of a tendency to "slavishly repeat or copy stage successes, and to cater for the sophisticated adult, rather than to make pictures of a universal appeal." Clean, wholesome stories of the family type could be almost counted on the fingers of both hands, he declares, adding that if more films were produced by which everybody could be pleasurably entertained, the already large picture-public would be greatly augmented, to the benefit of both the public and the box-office. However, "In making these comments, the censorship does not overlook the virtues and values of strong dramatic quality, and would be the first to deplore the fact if its activities resulted in the exhibition of pictures suitable only for children and sub-normals."

O'Reilly notes a marked improvement both in quantity and quality of British pictures during the year, "but the proportion of those of poor quality is still very high. The smartness and sophistication, stepping over the borderline into suggestiveness and indecency, is still in evidence."

The censor concludes his remarks with the comment that he could not see any outstanding developments in production or presentation during the year, attributing that fact to the world-wide depression, and that, as the general moral standard of all films had not improved, there was no hope that the abolition of censorship would be possible in the near future.

A report, surely, that could have easily enough been received in silence, without resorting to a tirade of banal bleatings that are becoming more and more an annual farce.

### Fishman on Warner Survey

Jess C. Fishman has arrived in Sydney from America to conduct a survey of Warner Brothers-First National affairs, in association with Ralph Clark, head of the organization in Australasia. He will make a comprehensive tour of all states and New Zealand, before returning to America in about six months' time.

Fishman found a country complaining sorely enough of its theatre conditions, but according to him they're similar elsewhere. "An outstanding picture still draws big money back at home," he says, "just as it does here, but average pictures don't even draw average business as they once did." During his stay in Australia, Fishman will keep on eye on the type of film that appears to be of universal appeal, and from his observation, turn in a report to New York, "because, being exhibitors as well as distributors, it is essential that we should know the requirements of audiences all over the world."

### Publicity "Soul of Industry"

In between reading and hearing the advice of J. R. Collins of R. H. Macy and Company, Inc., whose comments on motion picture publicity appeared in MOTION PICTURE HERALD, and other advertising experts, press agents along Broadway and over in Hollywood, will be interested in the remarks hurled by Stuart F. Doyle at a meeting of the recently inaugurated 47 Club, an organization comprised of Australian publicity men who now and then give a luncheon to someone, at which publicity, and the right and wrong methods of applying it, are propounded. Doyle made the most of his opportunity.

"They say that finance is the sinews of the industry," he told them. "I say that publicity is its soul. No matter what power one may think he possesses, he is only as strong or weak as his publicity. In the motion picture business, Australia, remote as it is from the rest of the world, has played a tremendous part in the prosperity of the business, by developing those advertising methods that, through the brains of C. L. Yearsley, have been adopted everywhere. The revenue of the Australian theatres today is probably a record for the world, taking into consideration population and depression. That is a tribute to the publicity men. . . . The greatest influence in politics and commerce is the application of showmanship and publicity. . . . The business is undergoing radical changes. At first it was an automatic business. We put on certain pictures and automatically knew what receipts they would draw. Those days, when money came easily, are gone. Now every individual attraction must be analyzed for its selling points, and every possibility must be exhausted. The difference between the right and wrong angle makes all the difference between success and failure, and that's where the publicity man comes into his own more than ever before. . . . "

Between them, the members of the 47 Club control about $2,500,000 of advertising money a year. A force to be reckoned with, undoubtedly.

### Minimum Admission Clause

Numerous complaints have been heard from Australian exhibitors since the one shilling minimum admission clause was placed in contracts, more especially from those operators endeavoring to conduct a successful business in neighborhoods where their patronage is comprised for the most part of the laboring class. Their objection to the clause is based on the plea that there simply isn't sufficient amusement money available to make a shilling low justifiable; and some weight has been lent to their argument by an incident that occurred at Port Adelaide the other weekend. Several theatres were picketed in the locality, following the action of the Port Adelaide Trades and Labor Council in requesting workers to boycott cinemas which demanded one shilling as the charge for the cheapest seat.

The council based its action on the MPDA's stand in applying the one shilling ruling to a hall opened for the screening of pictures by the Waterside Workers' Federation. Hitherto the minimum here had been just half that demanded by the MPDA. Nevertheless the MPDA refused to make any concessions, pickets or no pickets, and after a few days the trouble blew over.

### New Theatre for Capital

So few theatres have been erected in Australia during the last two or three years—the aftermath of an amazing activity in that direction—that it is almost in the nature of a novelty to hear of a company planning the erection of a new house in Canberra, the federal capital.

The prospectus of Civic Theatre, Ltd., with a capital of $100,000, states that by reason of the proponderance of civil servants on regular salaries among the residents, the community of Canberra demonstrably has the spending power of a city numerically twice its size. And, "because only about 40 per cent of the civil service eventually to be centralized in Canberra has been transferred to date, the outlook for the city is undeniably bright, and its future growth bids fair to be phenomenal. Furthermore, no federal or state taxation is applicable to the federal territory, so the company will not be liable to pay state income or entertainment taxes."

The Capitol theatre of Canberra has been carrying on successfully practically since the federal capital come into being.

# PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

## ONE HOUR WITH YOU

**Paramount** **80 Minutes**

All the adjectives ever applied to a Lubitsch-made picture — gay, sparkling, scintillating, smart, etc.,—can be again used to describe Maurice Chevalier's latest vehicle, "One Hour With You." Certainly it's one of the most refreshing pictures to reach Broadway in several moons and the deft touch of Ernst Lubitsch is evident from beginning to end.

The above, as well as the enthusiastic comment below, must, however, not prove misleading. Where Chevalier and Lubitsch failed to excite the natives through their former efforts there is no reason why we can claim that they will do so with this one. But for spots where this combination have been box office producers in the past they should more than repeat with "One Hour With You."

It may be a bit risque for some of the smaller towns where live certain men and women whose calling in life appears to lie in keeping some of the less conventional truths from mankind. Even these will revel in this fast moving farce, though it will be out of the question for them to admit enjoyment. But the big towns will fall for it like several tons of bricks.

The title plus the star and cast most certainly gives all you could possibly ask for in the way of strength for your ticket selling campaign. Either one or the other alone carries enough punch and b.o. appeal to make it play to juicy receipts; tied together they provide you with the makings of a record-breaking picture,—everything else being O.K. for your particular theatre and town.

Audience value leaves nothing to be desired. Ninety-nine out of every hundred theatres playing this attraction will find their audience crying for more like it.

Without a doubt your selling angles are more or less simplified as far as this picture is concerned and in all probability will be confined to stressing the names of Chevalier, Jeanette MacDonald, Roland Young, Charlie Ruggles and Genevieve Tobin. If it's the same in other parts of the country as around this town, all you need do to make feminine hearts beat faster is to advertise that Chevalier, their dear Maurice, has a new thrill for them. And they'll come a-running to the box office. It's no picture for kids; not that it would do them any harm, but just because they wouldn't know what it's all about. Small towns should also play away from Sundays.

Play up the master hand of Lubitsch and the excellent supporting cast supplied Chevalier. Jeanette MacDonald not only has a beautiful voice but each picture she appears in shows the strides she is making as an accomplished actress. Roland Young's work is outstanding and Miss Tobin also does well in her part. Need we say that Chevalier clicks again? Of course he does, and in all probability it's one of the best performances he's turned in to date.

The music is particularly tuneful and "We'll Always Be Sweethearts" and "One Hour With You" are destined to become very popular. There are other songs such as "What Would You Do" and "Oh, You Mitzi," which should also go over well. It might be a good idea to bait your public with a few samples over radio as part of the advance campaign.

To sum it all up, get set on your advance campaign and build it up with stress on the star and cast, director, tuneful music and type of production. The box office will take care of the rest for any theatre that can draw to sophisticated fare. This type of audience will literally eat it up.

## TARZAN—THE APE MAN

**MGM** **101 Minutes**

An elderly gentleman sitting near the writer in the Capitol theatre the other night was overheard to remark, "S'lotta bunk, but it's darned interesting," and that about sums up the situation. It's one of the most fantastic bits of screen fare you probably ever saw but it's a safe bet that young and old will spend a thoroughly enjoyable evening's entertainment when they go to see it.

It's a simple enough process for one to sit down and pick a picture to pieces. We'll leave that to those who believe such reviews are necessary or helpful to the industry in general and you showmen in particular. We're chiefly concerned with the box office and audience possibilities of a picture and we try to convey our personal opinions strictly from the point of view of one who exhibits these pictures in his own theatres.

Both the box office and audience slants of this picture are foolproof. By this we mean to say that even if you refuse to sell this picture as you should, it will still do business. But getting behind it with the type of campaign that such a picture deserves will push it over to stand-them-on-the-sidewalk proportions. Just let loose one houseful of customers and they will be your greatest advertising pluggers. Word-of-mouth comment will send back more than ten for one.

But to get that first-audience crowd you have got to give this one of those circus campaigns with all the frills that are so sadly needed in this sluggish era of show-selling. You can depend on every dollar spent bringing back many extra dollars for your box office.

M-G-M is convinced that it has a "natural" in this picture as far as exploitation possibilities are concerned and it certainly has all the earmarks of one that can be plugged from many angles. Youngsters who have been literally starved for suitable screen fare will go for it hook, line and sinker and this means that schools and P-T associations can be contacted for essays on Africa, the jungle and the natural history angle, plus attendance en masse.

In addition to the above there will be bookstore tieups on the Tarzan books and a chance to arrange a colorful front and lobby. Even the sedate Capitol in New York secured palms, ferns, etc., for the front and hung cutout apes from the marquee to simulate some atmosphere. The press sheet on the picture contains many excellent suggestions, a majority based on the successful Baltimore campaign outlined last week in the Managers' Round Table department of this publication, and it wouldn't be a bad idea to get one as soon as you can in order to arrange your advance work. Once this is set and your first showing over, about all you'll have to do is take the money to the bank.

M-G-M has provided you with a smashing fine press book crammed full of selling ideas, ballyhoos, circus stunts, atmospheric effects for lobby and front and a thousand other angles all applicable to your own spot. Get those gags working. Many of them will cost you next to nothing. If you've bought it as a percentage picture just remember that every dollar you pay in average means plenty more in your own bank account.

## GIRL CRAZY

**Radio** **79 Minutes**

This one possessed many possibilities as a comedy of the belly-laff variety, but they injected much too much smut and thereby spoiled, in our opinion, the better angles of the original stage show. In thinking back over the audience reaction, at the theatre where we caught this picture, we came to the conclusion that it would have been just as well to leave the risque stuff out. At any rate it would have been acceptable for Sunday or kid showings. As it stands it is purely adult entertainment for those communities where a little off-color comedy is not objected to by the natives.

The title has some good box office slants which can be enhanced by several selling names. Add to these two the music slant and you have plenty to go to work on without fear of a shortage in ideas or material. Wheeler and Woolsey are past masters in fun-making and here they take full advantage of every opportunity to keep the picture alive and interesting despite its several drawbacks. Then you have Mitzi Green and she saves the day.

Besides those three you also have Dorothy Lee and Eddie Quillan, providing they mean something to your b.o.

Audience strength is not so good. Little Mitzi, when given a chance, dominates every scene in which she appears. Her impersonations are great and certainly stamp her as a real performer. Too bad they couldn't write a lot more of stuff for her into this picture. More Mitzi and less dirt would have placed this one in the real money class.

It must be played mid-week for the reasons set forth in the foregoing. So get behind it and make the most of the different angles offered for selling purposes. Play up Wheeler, Woolsey and Mitzi Green. The taxi angle offers some more ideas, the sheriff election, still more. Several of the songs will help revive the song shop tieups which you have been away from since the first batch of musical films flooded the market.

A livewire campaign is going to bring home the bacon with this attraction and you have no excuse for not giving it everything you have. Make sure that they know they are in for an evening of "crazy" comedy and they'll be satisfied after they've seen it.

## DISORDERLY CONDUCT

**Fox** **80 Minutes**

Here is a "cop" picture that is boosted 'way up by reason of a more than capable cast. Individually and collectively they contribute a swell performance with the result that after seeing it your audience should feel highly satisfied with your show.

The title is none too strong from the box office point of view because it does not convey the theme of the picture except where you definitely tie them together, with the further addition of a cast that holds several strong marquee and box office names. Working in a policeman's head or one of the mats from your local Fox exchange will get the police idea across without any trouble.

Audience value is exceptionally good. The hero even rides for a fall or two with the result that sentiment in the audience may swing to Bellamy for a while. But a typical (and there ought to be many a "typical") ending sends them home smiling.

The police slant is still new enough to war-rent making full use of it wherever you are in a position to get the local force behind you. Play it up strong and make it count for as much as any other selling angle you inject into your particular campaign. The motorcycle squad men will find it right up their alley.

The informative review in the HERALD will tell you enough about the picture to provide you with a fairly accurate idea of what it is all about. After reading it through, get your press book and comb it for suggestions that may apply to your situation. We've looked it over and found many good ones that are applicable to most spots.

There's nothing objectionable for kids or Sunday showings and this picture will certainly come through with a good account at the box office where you give it more than an even break. It's a good picture and with such names as Spencer Tracy (who should be played up strong for future b.o. strength), Sally Eilers, El Brendel, Ralph Bellamy and Dickie Moore, you ought to get somewhere with this one.

## THE BROKEN WING

**Paramount 74 Minutes**

All that is worthwhile in this picture will have to be attributed to the determined efforts of Lupe Velez and Leo Carrillo to do their best with a weak vehicle. The talented and colorful little actress struts, hurls invective, makes impassioned love and is in ten places at one time; while Leo Carillo, as a Mexican Al Capone, turns in as breezy a portrayal of his role as any one could ask for.

Box office appeal will have to depend on a title that can be played around with quite a bit by showmen who know how to capitalize on every possible slant. Avoid overselling because it may hurt whatever confidence your customers may have in the truth of your merchandising. A screening will open up several avenues for profitable selling that fits in perfect with your individual community.

Audience strength is lacking in more ways than one. But if sold sensibly and along the lines best suited for your type of audience it can get by without any kicks. Surround it with the type of shorts that will strengthen the show as a whole.

While there's considerable dialogue involving the trade name "B-V-D," those letters have come to mean most any kind of "shorts." Thus there certainly is a corking chance to tie-up with every B-V-D dealer in these United States. This is made possible through inability on the part of the aviator to recall his name. Lolita finds "his initials," B-V-D, on his underwear and from that time on he is known to her as BVD.

It doesn't seem advisable to play up the airplane angle suggested by the title too strong for reason that this constitutes but a small part of the picture. Sell Lupe Velez as giving her usual colorful, vivacious characterization and you can also promise that patrons will be entertained by Carrillo.

## THE GAY CABALLERO

**Fox 60 Minutes**

This ought to fill the bill in great shape for those who want an oldtime Western picture keyed to dialogue and sound, for it's essentially that and nothing more. The writer witnessed it at the Roxy and while it seemed rather out of place as fare for the big house, the audience apparently got their money's worth.

The title is too suggestive of a "Western" to make it dependable for b.o. delivering in dollars and cents unless you back it up with something stronger in the way of names and atmosphere, of which there appear to be enough of to go around. Selling somewhat along the lines of a sort of antidote after a steady run of sophisticated dialogue offerings may help where you can make enough capital out of such an idea. Local circumstances and previous picture runs must guide you in this connection. They may find it a welcome relief after sitting through the recent cycle of converted stage plays with little or no action.

Audience value will satisfy where selling has been handled along the lines set forth in the foregoing paragraph. O'Brien is OK for the part he plays and of course McLaglen's following warrants a strong play in your advertising.

There is enough hard riding and fighting throughout the picture to satisfy the most ardent Western picture fan. O'Brien offers his usual active portrayal and puts on a fight in a cantina with his Mexican rival that will remind you of the old silent picture days. Incidentally, two or three bewhiskered tricks are resorted to in this sequence, but seem still to be able to get by.

You will of course want to play up the names of O'Brien, McLaglen, Conchita Montenegro and Linda Watkins, although the latter has but a small part and Miss Montenegro's work falls far short of what she is capable of doing. In this picture she appears rather listless. Stress the action and Western scenery, for that's about all you've got aside from conscientious work on the parts of O'Brien and McLaglen. There is a troop of U. S. Cavalry worked into some of the late footage, and you might use that fact to advantage.

CHARLES E. LEWIS

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## Girl Crazy

*(Radio)*

**Comedy**

Radio offers a comedy, with comparatively little music, based upon the well known Broadway musical comedy of the same name. Robert Woolsey and Bert Wheeler, Radio's comedy aces, take care of the amusement angles, with the assistance of Eddie Quillan, Dorothy Lee, Arline Judge, Kitty Kelly, and the very much apparent Mitzi Green.

The story is more or less nonsense, in keeping with stories upon which are hung the comedy lines of musical comedy efforts. The story affords opportunity for comedy and here serves its purpose rather well, if the very frequent bursts of laghter from the audience at the RKO Mayfair in New York are of any significance.

The patrons were at times in a high state of hilarity, as Wheeler and Woolsey, at a dude ranch in Arizona, register their antics in their own peculiar way. Woolsey, cigar and checkered suit, is a gambler who, with wife Kitty Kelly, goes to Arizona at the behest of Quillan, who has turned a ranch into a night club known as a dude ranch. Wheeler, taxi driver, is hired to drive them from Chicago, because train fares have to be paid in advance. At the ranch, Wheeler is induced to stay, and finds his sister, Mitzi, already there. Mitzi drew large portions of laughter as the pestiferous young sister, while her impersonations of Edna May Oliver, Roscoe Ates, Bing Crosby and particularly George Arliss, received a splendid reception.

Woolsey and Quillan persuade Wheeler to run for sheriff against sheriff-killing Stanley Fields, bad man. Fields promises to kill Wheeler after he is selected, and his pursuit of the frightened sheriff and Woolsey supplies many of the comedy moments. Romance is handled by Quillan and Arline Judge as the postal girl on the one hand, and by Wheeler and Dorothy Lee on the other. Woolsey has his own troubles when he tries to do things of which his wife probably would not approve. It all turns out in the end, with the defeat of Fields and to the satisfaction of the romances. There is a certain amount of slapstick in the effort, which on the whole seemed heartily enjoyed by the audience.

Produced and distributed by RKO Radio. Directed by William Seiter. Authors, John McGowan and Guy Bolton. Art director, Max Ree. Screen play by Tim Whelan. Adaptation by Herman Mankiewicz. Music by George and Ira Gershwin. Cameraman, Roy Hunt. Sound, Hugh McDowell. Film editor, Artie Roberts. Release date, March 25, 1932. Running time, 75 minutes.

CAST

| | |
|---|---|
| Jimmy Deegan | Bert Wheeler |
| Slick Foster | Robert Woolsey |
| Danny Churchill | Eddie Quillan |
| Patsy | Dorothy Lee |
| Tessie Deegan | Mitzi Green |
| Kate Foster | Kitty Kelly |
| Molly Gray | Arline Judge |
| Lank Sanders | Stanley Fields |
| Mary | Lita Chevret |
| Pete | Chris Pin Martin |

## Symphony of Six Million

*(Radio)*

**Drama**

***(Seen in Hollywood)***

In "Symphony of Six Million," from a story by Fannie Hurst, Gegory La Cava has painted a portrait of the Ghetto, spawning spot of genius and graveyard of struggling millions. The development of sound pictures has made it possible to articulate this story in its telling.

Authoritative comment credited the picture with that rare combination: a deeply human story, powerful drama, natural comedy, inspired direction and unusual casting. The music of which there is much, was composed and directed by Max Steiner, and as an example of thematic music is worthy of study. It is used in almost every foot, and for the very deliberate purpose of building and sustaining the emotional values of the dialogue, the incidental background noises and the picture itself.

The story is extremely simple. A boy, born in New York's teeming East Side, sees so much suffering he is inspired to become a great surgeon that he may help to alleviate it. Accomplishing his ambition, he moves from the Ghetto to "Uptown" and riches. But prescribing pills for neurotic millionaires and their more neurotic wives at tremendous fees does not make a great surgeon. His masterful fingers lose their soul, until certain events bring him back to his senses.

Concomitant with this is the family life of the Jews, their religious depths as powerful as their instinct for material gain. Devotion of children to father and mother because father and mother have set the standards of devotion from the day of birth, the mutual joy in success and mutual grief in adversity, the philosophy which prompts a man to feel down but never out—these are the things which dominate the theme.

Ricardo Cortez was splendidly received. He treats the role of Felix Klauber with the deep respect it deserves. Young Lester Lee helped him by making Felix as a boy the sort one would predict great things for when he grew up. The romance is between Cortez and Irene Dunne, the latter as a crippled teacher of the blind. While Miss Dunne's is a rather passive role, she is able to give it fineness and beauty, it was agreed. Termed "very outstanding" are Gregory Ratoff and Anna Appel as the father and mother. Both were greeted with delight throughout the picture. Other excellently received performances are given by Noel Madison, John St. Polis, Helen Freeman, Lita Chevret.

Produced and distributed by Radio. Directed by Gregory LaCava, from Fanny Hurst's story. Supervised by Pandro Berman. Adaptation and dialogue by Bernard Schubert and J. Walter Ruben. Musical director, Max Steiner. Film editor, Archie Marshek. Cameraman, Leo Tover. Recording by George Ellis. Release date, April 15, 1932.

CAST

| | |
|---|---|
| Felix | Ricardo Cortez |
| Jessica | Irene Dunne |
| Hannah | Anna Appel |
| Meyer | Gregory Ratoff |
| Birdie | Lita Chevret |
| Magnus | Noel Madison |
| Miss Spencer | Helen Freeman |

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## One Hour With You

*(Paramount)*

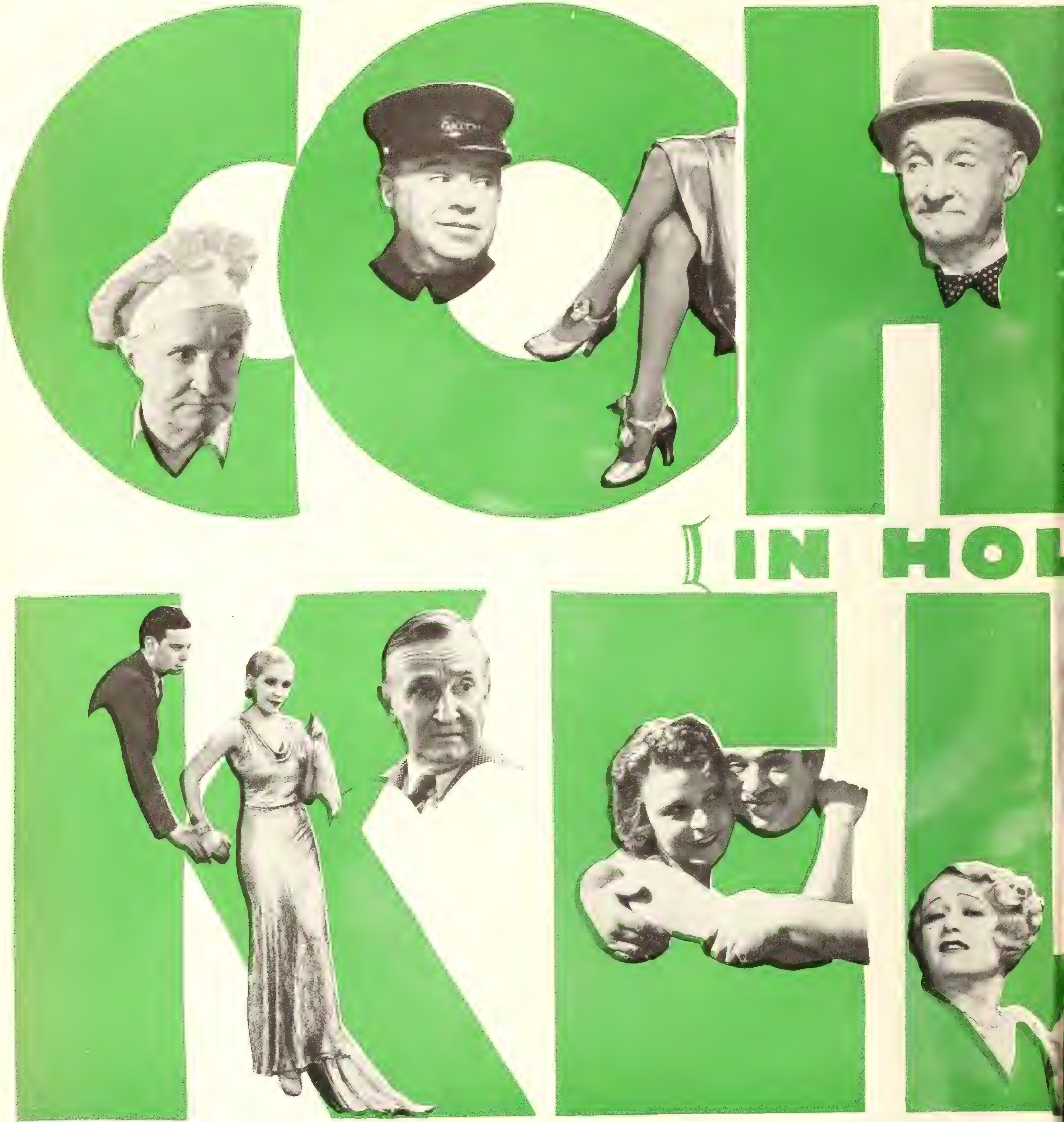
**Comedy with Music**

This is rather a comedy, of the light, sophisticated domestic type, with music, than a musical comedy, it may be recorded in the interests of accuracy, since the absent chorus of dancing femininity, a usual component of the musical comedy, is the only divergence from the true manner and mode of the stage musical in this film.

The unmistakable touch of Ernst Lubitsch is apparent throughout with the smartly clever innuendoes of sophistication, well spaced, drawing effusive expressions of thorough enjoyment from a large audience at the Rivoli in New York, the neighboring Rialto sharing the local run of the film.

Maurice Chevalier's personality, in the rendi-

# THE BIG ANNUAL

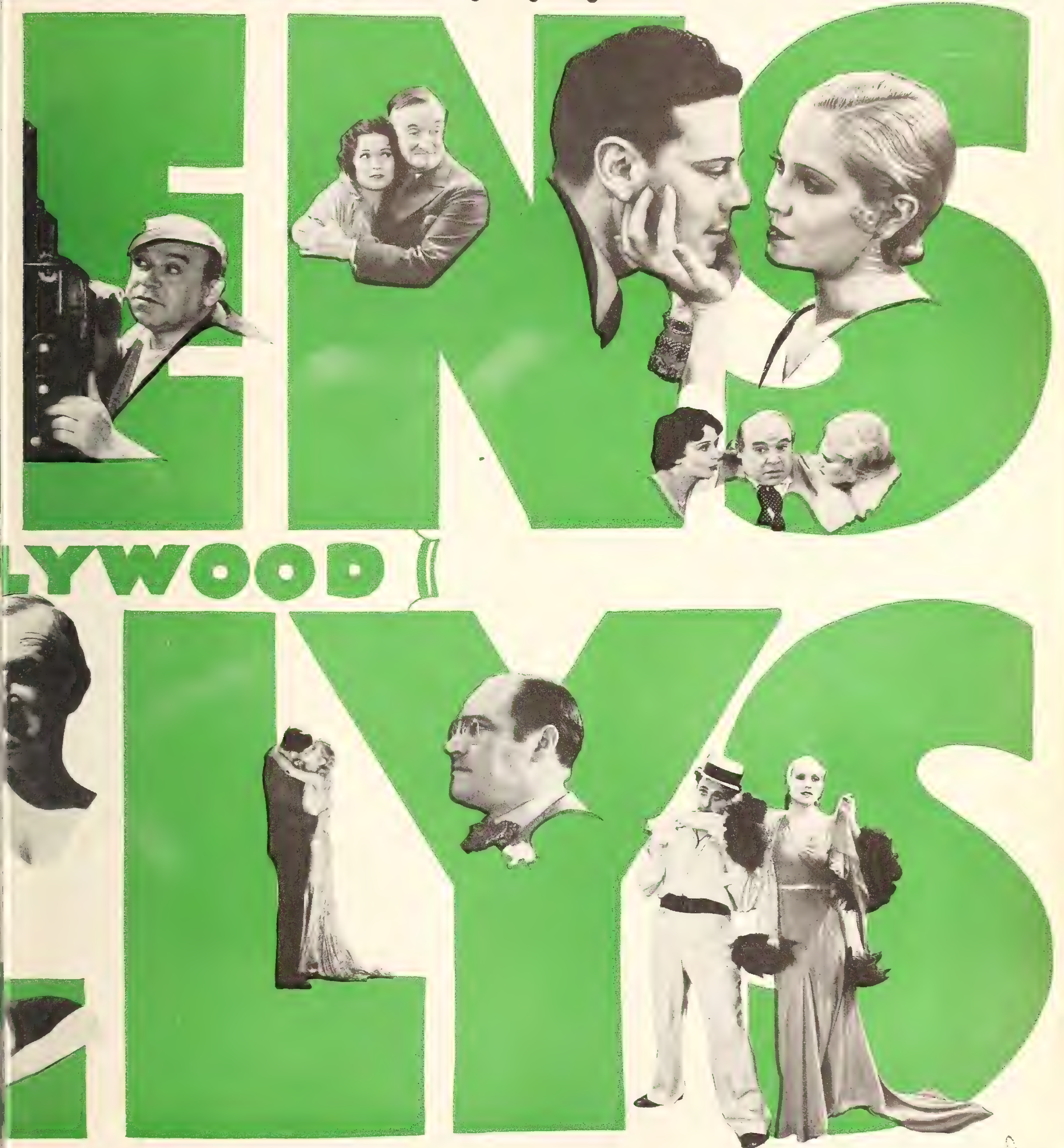


STEP OUT WITH UNIVERSAL

**GEORGE SIDNEY**

JUNE CLYDE, NORMAN FOSTER, Dorothy Christy, Emma Dunn, Esther Howard, Luis Alberni. Directed by John Francis Dillon.

BELLYLAFF ! ! !



Produced by Carl Laemmle, Jr. . . . Supervised by Stanley Bergerman . . . Presented by Carl Laemmle . . . A UNIVERSAL PICTURE.

**CHARLIE MURRAY**

STEP OUT WITH UNIVERSAL

tion of melodious lyrics, bubbles in its anticipated fashion, being ably seconded by attractively blonde and striking Jeanette MacDonald, as the wife with whom he is very much in love. They were accorded a vociferous reception by the assembled patrons, as were Genevieve Tobin as the friend of Miss MacDonald, and a habitual divorcee who sets sail in the direction of Chevalier, to his embarrassment and the glee of the audience. Also supporting the leads effectively, are Charlie Ruggles as Chevalier's friend, with his funny heart-wringing love for Miss MacDonald; and Roland Young, as Miss Tobin's husband, who finds enough evidence from Chevalier's affair to divorce Miss Tobin, and who renders his lines with a calm and nonchalance which is at once humorous and appealing, it was generally agreed.

The story is of approximately the same importance and consequence as that of any very musical musical comedy on the stage, but what there is of it provides numerous amusing situations, and endless opportunities for the renditions of the highly appealing melodies of Oscar Straus, to which Leo Robin concocted amusing lyrics. Richard A. Whiting prepared the interpolated music.

Sets are lavish, but befit the atmosphere of ultra-smartness which pervades the light story and its treatment. Worthy of mention are the song numbers, which will undoubtedly enjoy their day at court. Authored by Straus, Robin, Whiting or all three are "One Hour With You," "We Will Always Be Sweethearts," "What Would You Do," "What A Little Thing Like A Wedding Ring Can Do," "It Was Only a Dream Kiss," "Oh, That Mitzi," "Three Times a Day."

Produced and distributed by Paramount. Directed by Ernst Lubitsch. Screen play by Samson Raphaelson. From the play by Lothar Schmidt. Music by Oscar Straus. Lyrics by Leo Robin. Interpolated music by Richard A. Whiting. Photography by Victor Milner. Release date, March 25, 1932. Running time, 80 minutes.

CAST

| | |
|---|---|
| Dr. Andre Bertier | Maurice Chevalier |
| Colette Bertier | Jeanette MacDonald |
| Mitzi Oliver | Genevieve Tobin |
| Adolph | Charlie Ruggles |
| Prof. Olivier | Roland Young |
| Police Commissioner | George Barbier |
| Mlle. Martel | Josephine Dunn |
| Detective | Richard Carle |
| Policeman | Charles Judels |
| Mitzi's maid | Barbara Leonard |

## The Gay Caballero

***(Fox)***

**Western**

From the active novel of the Mexican border of the same title by Tom Gill, Fox has constructed a vehicle for George O'Brien, who may be said to rank as rider and fighter, with first or guns.

The story is one reminiscent of an earlier day in the motion picture, with the addition of the effectiveness made possible through the use of sound and the talking technique. O'Brien does things in the old fashioned way, and gives every evidence of enjoying himself hugely. An audience at the Roxy seemed to derive a fair amount of entertainment from the refreshing and dashing activity of O'Brien and Victor McLaglen, mustached, as the mysterious El Coyote of the border.

Conchita Montenegro offers the heroine, wealthy niece of C. Henry Gordon, whose ruthless tactics have long terrorized the settlers and who killed O'Brien's father, leaving our hero a pauper. Gordon's large-sized henchman, Weldon Heyburn, thinks much of Miss Montenegro, and much less of O'Brien when he and Conchita seem so much attracted to each other. McLaglen, wealthy rancher, is revealed as the masked bandit who does what he can, with his band, to balk Gordon's efforts. O'Brien throws his efforts to the support of McLaglen, an old friend of his father, we understand.

United States cavalry, on the trail of El Coyote, unknown, traps his men in a canyon, and in order to save them, McLaglen admits his identity, is imprisoned. To save McLaglen, O'Brien assumes the role of El Coyote and continues where McLaglen left off. With the bandit again on the loose, it is assumed that McLaglen is not El Coyote and he is released. Hearing that Conchita is a prisoner in Gordon's home and is being forced into marriage with Heyburn, O'Brien rides to the rescue, cleans up the household in the grand manner of the western hero and rides away with Conchita, as a wronged settler dispatches Gordon with a knife and remarkable aim.

There is comparatively little made of scenic effects, with a concentration on action. Linda Watkins was found effective in a small part as the fiancee of Laglen.

Produced and distributed by Fox. Directed by Alfred Werker. From the novel by Tom Gill. Adaptation by Philip Klein and Barry Conners. Editor, Al De Gaetano. Cameraman, George Schneiderman. Sound, Eugene Grossman. Release date, February 28, 1932. Running time, 60 minutes.

CAST

| | |
|---|---|
| Ted Radcliffe | George O'Brien |
| Don Bob Harkness | Victor McLaglen |
| Adela Morales | Conchita Montenegro |
| Ann Grey | Linda Watkins |
| Don Paco Morales | C. Henry Gordon |
| Jito | Weldon Heyburn |
| Major Blount | Willard Robertson |
| Manuel | Martin Garralaga |
| Juan Rodriguez | Juan Torena |

## The Crowd Roars

***(Warner)***

**Auto Race Drama**

James Cagney, young and very much two-fisted in speech and action, here portrays an automobile racing driver, who rushes to fame, rushes equally rapidly to oblivion in an effort to save a younger brother and then returns to the heights amid an avalanche of bursting, motor-roaring sound which carries almost throughout the picture.

The atmospere of the race track echoes and re-echoes through the film, with the tumultuous crowds and the authentic pictures of the large tracks lending a touch which unquestionably had its effect on a capacity audience at the Winter Garden in New York.

The patrons reacted vigorously to the thunder and flash of the races, which are replete with speed, crashes, fires and those other components, apparently, of auto racing. Cagney's performance was well received, as were those of Joan Blondell, the girl who falls in love with Eric Linden, as Cagney's brother; Ann Dvorak, in love with Cagney, and Miss Blondell's friend; Frank McHugh, as Cagney's relief driver. The players in the minor roles were found to be competent.

Cagney, famed driver, attempts to dissuade Linden from racing as a profession but is unsuccessful. The boy meets Miss Blondell and they fall in love with each other. Cagney, in an attempt to keep his brother from what he believes is the evil influence of Miss Blondell, breaks with Miss Dvorak, although he loves her. Again unsuccessful, he fights with his brother and discharges him just before a big race. The boy gets another car and enters. McHugh, in Cagney's other car, attempts to stay between the two on the track and is killed when Cagney, enraged, forces his car through the fence in flames.

At the big Indianapolis race, Cagney appears as a tramp and is found at the track by Miss Dvorak. During the race, Linden's arm is hurt, and Cagney. urged by Miss Dvorak, drives for him. They account for the race, and we are given to understand, the rejuvenation of Cagney.

Produced and distributed by Warner. Directed by Howard Hawks. Adapted from an original story by Seton I. Miller and Howard Hawks. Adaptation by Kubec Glasmon and John Bright. Editor, John Stumar. Cameraman, Sid Hickox. Release date, April 16, 1932. Running time, 84 minutes.

CAST

| | |
|---|---|
| Joe Greer | James Cagney |
| Anne | Joan Blondell |
| Lee | Ann Dvorak |
| Eddie Greer | Eric Linden |
| Dad Greer | Guy Kibbee |
| Spud | Frank McHugh |
| Bill | William Arnold |
| Jim | Leo Nomis |
| Mrs. Spud Smith | Charlotte Merriam |
| Auto drivers | Harry Hartz<br>Ralph Hepburn<br>Fred Guisso<br>Fred Frame |

## The Broken Wing

***(Paramount)***

**Comedy-Drama**

Leo Carrillo here offers his own version of the sort of role and approximate situations which formed the central motivation of "The Bad Man," which spread the name of Holbrook Blinn far and wide in the story of the legitimate theatre in days long gone. Carrillo, Mexican "captain" who does as he pleases and when he pleases south of the border, may fairly be said to have "tickled" an audience at the New York Paramount, with his exaggerated self-importance, carried to the Nth degree, with his high-handed manner, and with his peculiarly amusing massacre of the King's English.

Opposite, in an excitable and vivacious role which she plays to the limit, Lupe Velez proved a good running mate, if audience approval is any criterion. The patrons chortled and gurgled when she tries to talk English and when she attempts to make Melvyn Douglas fall in love with her. Her phrase, "baloney-bunk," is novel and funny, and when she calls Douglas, amnesia victim of a plane crash, her "Mr. B. V. D.," which she obtains from his underthings, the audience was highly amused.

The story is the same, with variations. Carrillo, ardent suitor to Miss Velez, is getting nowhere, rapidly, while Miss Velez awaits the "king of hearts" whom the cards tell her, will come in a storm. Douglas does that, is hurt in the crash and put to bed, suffering from loss of memory. When it looks too serious, Carrillo jails him, warns him out of the country. George Barbier, old resident and guardian of Miss Velez, remonstrates, but Carrillo is firm. Miss Velez storms, but he is still firm. He is about to shoot Douglas, when Willard Robertson, as the mining engineer on the spot, frames a past for the memory-vacant Douglas, by bringing down his own wife, Claire Dodd, to pose as the spouse of Douglas. It almost works, until Douglas, who has been in several sequences attempting to recall through the whistling of a bird, suddenly remembers, repudiates the hoax, and stands by Lupe. It looks rather bad for the lot, with Carrillo's gun in his hand, when the Mexican soldiers walk in.

Produced and distributed by Paramount. Directed by Lloyd Corrigan. From the play by Paul Dickey and Charles Goddard. Adapted by Grover Jones and William Slavens McNutt. Cameraman, Henry Sharp. Release date, March 25, 1932. Running time, 74 minutes.

CAST

| | |
|---|---|
| Lolita | Lupe Velez |
| Capt. Innocencio | Leo Carrillo |
| Phil Marvin | Melvyn Douglas |
| Farley | George Barbier |
| Cross | Willard Robertson |
| Justin Bailey | Arthur Stone |
| Maria | Soledad Jimenez |
| Cecilia | Claire Dodd |
| Pancho | Pietro Sosso |
| Bassillio | Julian Rivero |

## Tenth Olympiad

***Olympiad Productions—State Rights***

**Interesting Short**

Showing 1,800 feet of expertly produced shots of Los Angeles and Hollywood and the various sites and buildings where the forthcoming tenth annual Olympic Games will be held, this picture is intended primarily to arouse interest of the nation in the international sports competition, which is scheduled for late in the summer. The producers have crowded into this reel dozens of intimate views of the city itself and of the surrounding country. They show many of the auditoriums, fields, waterways and sports centers, all widely scattered, and many specially built, where the competitive events will be run off. Several night shots are unusually appealing, while the voice of the narrator does much to arouse interest in the subject and that which it represents. Governor Rolph of California opens the reel with a welcome to those who intend visiting the state for the games. Produced independently in Hollywood, the reel is being distributed on the state rights market by Arthur Hicox and Pat Campbell of Los Angeles. George Dillon has the franchise for the East.—Running time, 19 minutes.

# THEATRE RECEIPTS

The total of theatre receipts from 180 houses in 30 key cities for the calendar week ended March 26, showed a decline from the previous calendar week, ended March 19, when 175 theatres in 29 cities grossed $2,076,586. This compares with an aggregate figure of $2,011,099 for the following week, the decrease being $65,487. Only one new individual theatre high record was established during the later week, at the Warner in San Francisco with "Fireman, Save My Child"; while 19 new low records were noted. The previous week saw three new "highs" and five new "lows" established.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Albany** | | | | | | | |
| Harm-Bleeker | 2,300 | 35c-50c | "Police Court" (Monogram)<br>(6 days) | 6,350 | "Polly of the Circus" (MGM)<br>(6 days) | 8,950 | High 1-24 "Reducing" $18,500<br>Low 2-13-32 "Tonight or Never" 4,820 |
| Leland | 1,350 | 20c-25c | "Texas Cyclone" (Col.)<br>(6 days) | 3,300 | "The Gay Caballero" (Fox)<br>(6 days) | 3,900 | High 5-2 "Strangers May Kiss" 8,100<br>Low 12-26 "Ex-Flame" 2,900 |
| Ritz | 1,146 | 20c-25c | "The Expert" (W. B.)<br>(3 days)<br>"Fireman, Save My Child" (F. N.)<br>(3 days) | 1,870<br>1,330 | "File 113" (Allied)<br>(15c-25c-3 days)<br>"The Hatchet Man" (F. N.)<br>(3 days) | 1,965<br>1,640 | High 10-31 "East of Borneo" 4,950<br>Low 12-26 "Compromised" 2,350 |
| RKO Palace | 4,000 | 25c-60c | "Dancers in the Dark" (Para.)<br>(3 days)<br>"Impatient Maiden" (U.)<br>(3 days) | 8,425<br>7,200 | "Broken Lullaby" (Para.)<br>(3 days)<br>"Carnival Boat" (Pathe)<br>(3 days) | 8,600<br>9,400 | .................................... |
| Strand | 1,900 | 35c-50c | "Play Girl" (W. B.)<br>(6 days) | 6,550 | "Taxi" (W. B.)<br>(6 days) | 7,210 | High 10-24 "Susan Lenox" 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Europa | 267 | 25c-50c | "Killing to Live" (Amkino) and "The Front Page" (U. A.)<br>(6 days) | 600 | "The Song of Life" (Foreign) and "The Smiling Lieutenant" (Para.)<br>(6 days) | 1,400 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond" 450 |
| Hippodrome | 2,250 | 25c-50c | "The Big Shot" (Pathe)<br>(6 days and Sun. midnite show) | 9,500 | "Prestige" (Pathe)<br>(6 days and Sun. midnite show) | 12,000 | .................................... |
| Keith's | 2,500 | 25c-50c | "Play Girl" (W. B.)<br>(6 days) | 7,000 | "The Big Timer" (Col.)<br>(6 days) | 6,400 | High 4-9 "Bachelor Apartment" 16,080<br>Low 2-6-32 "Manhattan Parade" 4,000 |
| Loew's Century | 3,076 | 25c-60c | "The Wiser Sex" (Para.)<br>(6 days) | 16,000 | "Dancers in the Dark" (Para.)<br>(6 days) | 19,000 | High 4-11 "Tailor Made Man" 30,000<br>Low 3-26-32 "The Wiser Sex" 16,000 |
| Loew's Parkway | 987 | 15c-35c | "The Broken Lullaby" (Para.)<br>(6 days) | 3,900 | "Shanghai Express" (Para.)<br>(6 days) | 4,100 | High 1-30-32 "Emma" 5,600<br>Low 1-10 "Lottery Bride" 3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "Polly of the Circus" (MGM)<br>(6 days) | 17,500 | "Tarzan, the Ape Man" (MGM)<br>(6 days) | 25,200 | High 4-11 "Strangers May Kiss" 33,500<br>Low 12-12 "The Big Parade 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "Cock of the Air" (U. A.)<br>(6 days) | 2,800 | "Shanghai Express" (Para.)<br>(6 days) | 2,700 | High 1-3 "Going Wild" 4,500<br>Low 6-13 "Too Young to Marry" 2,400 |
| New | 1,600 | 25c-50c | "The Gay Caballero" (Fox)<br>(6 days) | 5,000 | "Disorderly Conduct" (Fox)<br>(6 days) | 9,000 | High 1-10 "Man Who Came Back" 18,000<br>Low 3-26-32 "The Gay Caballero" 5,000 |
| Rivoli | 1,982 | 20c-40c | "Whistlin' Dan" (Tiff.)<br>(6 days) | 2,000 | "The Monster Walks" (Mayfair)<br>(6 days) | 3,000 | High 1-10 "Criminal Code" 10,000<br>Low 3-26-32 "Whistlin' Dan" 2,000 |
| **Boston** | | | | | | | |
| Keith's | 2,800 | 25c-60c | "Explorers of the World" (Raspin) | 16,000 | "Impatient Maiden" (U.) | 18,000 | High 12-5 "Frankenstein" 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston | 2,500 | 25c-50c | "The Big Timer" (Col.) | 17,000 | "Carnival Boat" (Pathe) | 20,000 | High 3-12-32 "Three Wise Girls" 22,000<br>Low 12-26 "The Deceiver" 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Polly of the Circus" (MGM) | 18,000 | "Arrowsmith" (U. A.) | 20,000 | High 1-24 "Hell's Angels" 31,500<br>Low 3-26-32 "Polly of the Circus" 18,000 |
| Loew's State | 3,700 | 25c-50c | "Arsene Lupin" (MGM) | 20,000 | "Sky Devils" (U. A.) | 21,500 | High 4-11 "City Lights" 25,000<br>Low 7-18 "Man in Possession" 19,000 |
| Metropolitan | 4,350 | 35c-75c | "Disorderly Conduct" (Fox) | 33,000 | "Dancers in the Dark" (Para.) | 35,000 | High 1-31 "No Limit" 44,500<br>Low 7-4 "I Take This Woman" 30,000 |
| Paramount | 1,800 | 25c-60c | "Fireman, Save My Child" (F.N.)<br>(25c-50c) | 16,000 | "Shanghai Express" (Para.)<br>(3rd week) | 19,000 | .................................... |
| Scollay Square | 1,800 | 25c-50c | "Dancers in the Dark" (Para.) | 10,000 | "She Wanted A Millionaire" (Fox) | 10,000 | High 1-17 "Right to Love" 25,000<br>Low 12-26 "His Woman" 9,500 |
| Uptown | 2,000 | 25c-60c | "Fireman, Save My Child" (F. N.) | 11,000 | "Shanghai Express" (Para.)<br>(2nd week) | 14,000 | High 9-26 "Monkey Business" 15,000<br>Low 12-26 "X Marks the Spot" 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "Union Depot" (F. N.) | 23,000 | "Dancers in the Dark" (Para.) | 17,000 | High 3-28 "My Past" 39,500<br>Low 3-19-32 "Dancers in the Dark" 17,000 |
| Century | 3,000 | 25c-35c | "Murders in the Rue Morgue" (U.) | 7,000 | "She Wanted A Millionaire" (Fox) | 6,400 | High 2-14 "Cimarron" 25,600<br>Low 3-5-32 "Cheaters at Play" 5,800 |
| Court Street | 1,800 | 25c | "Ben-Hur" (MGM)<br>(3 days) | 1,600 | "A Woman Commands" (Radio)<br>(4 days) | 1,800 | .................................... |
| Great Lakes | 3,000 | 25c-50c | "Business and Pleasure" (Fox) | 14,500 | "The Hatchet Man" (F. N.) | 13,000 | High 8-8 "Politics" 35,100<br>Low 12-26 "Flying High" 9,100 |
| Hippodrome | 2,100 | 25c-50c | "The Wiser Sex" (Para.) | 14,000 | "Ladies of the Jury" (Radio) | 15,800 | High 2-14 "Free Love" 26,300<br>Low 12-26 "Good Sport" 11,800 |
| Lafayette | 3,300 | 25c | "The Monster Walks" (Mayfair) | 9,000 | "Maker of Men" (Col.) | 9,200 | High 4-11 "Ten Cents a Dance" 24,100<br>Low 12-19 "Leftover Ladies" 6.400 |
| **Charlotte** | | | | | | | |
| Broadway | 1,167 | 25c-50c | "Secret Witness" (Col.)<br>(3 days)<br>"Play Girl" (W. B.)<br>(3 days) | 4,000<br>4,500 | "Lady With a Past" (Pathe)<br>(6 days) | 8,000 | .................................... |
| Carolina | 1,441 | 25c-50c | "Polly of the Circus" (MGM)<br>(3 days)<br>"The Lost Squadron" (Radio)<br>(3 days) | 6,000<br>6,000 | "Hotel Continental" (Tiff.)<br>(3 days)<br>"Arsene Lupin" (MGM)<br>(3 days) | 6,000<br>7,000 | .................................... |

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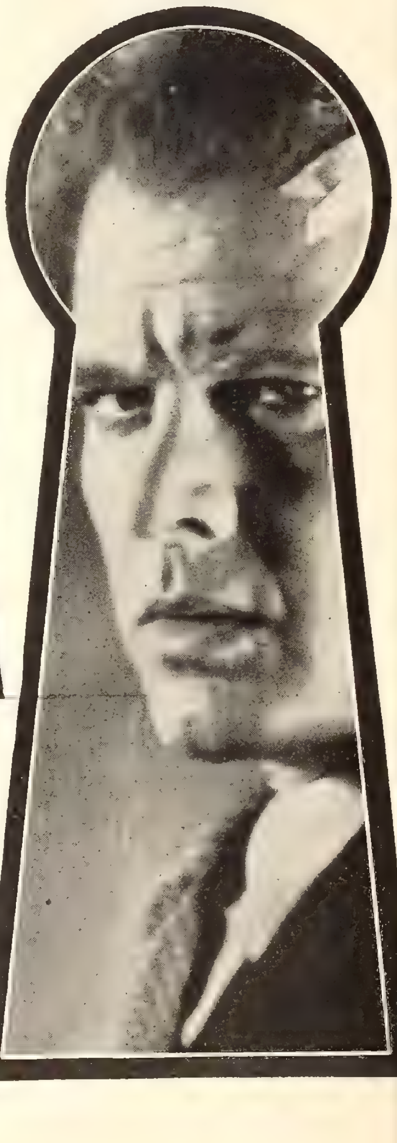
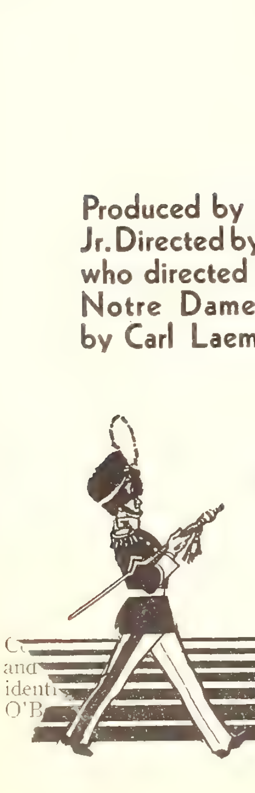


Produced by Carl Laemmle, Jr. Directed by Russell Mack, who directed the "Spirit of Notre Dame." Presented by Carl Laemmle. With—

**CHARLES BICKFORD**

**ROSE HOBART—PAT (Front Page) O'BRIEN**

Claudia Dell, J. Farrell MacDonald, Harry Beresford, Berton Churchill, Glenda Farrell.



# NDAL
# FOR
# SALE

From the novel,
"HOT NEWS,"
by Emile Gauvreau.

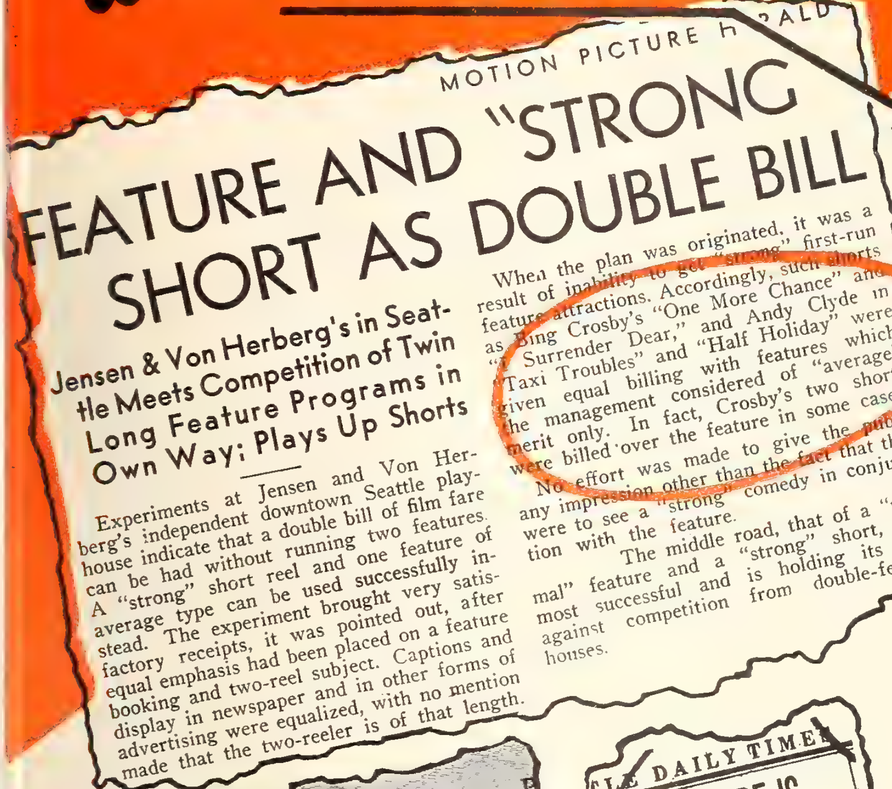
**He spied on the private lives of others, and screamed their misdeeds to the world!**

**STEP OUT WITH UNIVERSAL**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "Shopworn" (Col.) | 45,000 | "Dancers in the Dark" (Para.) | 33,000 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "The Man Who Played God" (W. B.) (2nd week) | 14,000 | "The Man Who Played God" (W. B.) (1st week) | 21,000 | High 2-7 "Doorway to Hell"<br>Low 3-5-32 "Broken Lullaby" | 38,170<br>20,000 |
| Oriental | 3,940 | 35c-85c | "Disorderly Conduct" (Fox) | 26,000 | "Wayward" (Para.) | 30,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Fireman, Save My Child" (F.N.) | 25,000 | "Prestige" (Pathe) | 32,400 | High 3-19-32 "Prestige"<br>Low 1-3 "Follow the Leader" | 32,400<br>18,600 |
| Roosevelt | 1,591 | 35c-85c | "Arsene Lupin" (MGM) (2nd week) | 13,000 | "Arsene Lupin" (MGM) (1st week) | 16,000 | High 4-11 "Dishonored"<br>Low 6-6 "Tabu" | 30,350<br>10,100 |
| State Lake | 2,776 | 35c-85c | "Impatient Maiden" (U.) | 14,500 | "The Lost Squadron" (Radio) (2nd week) | 14,500 | High 12-12 "Frankenstein"<br>Low 7-4 "Transgression" | 44,000<br>13,200 |
| United Artists | 1,700 | 35c-85c | "The Wiser Sex" (Para.) | 18,000 | "Greeks Had A Word For Them" (U. A.) (4 days-2nd week) | 4,500 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "West of Broadway" (MGM) | 3,600 | "Local Boy Makes Good" (F. N.) | 4,800 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Business and Pleasure" (Fox) | 22,000 | "Corsair" (U. A.) | 24,000 | High 11-14 "The Spider"<br>Low 3-7 "Once a Sinner" | 35,000<br>20,645 |
| RKO Capitol | 2,000 | 30c-50c | "Play Girl" (W. B.) (35c-50c) | 9,800 | "Dancers in the Dark" (Para.) | 8,600 | High 10-24 "Susan Lenox"<br>Low 2-27-32 "Strangers in Love" | 18,661<br>8,500 |
| RKO Family | 1,140 | 15c-25c | "Deadline" (Col.) (4 days)<br>"Law and Order" (U.) (3 days) | 1,950<br>1,050 | "The Struggle" (U. A.) (4 days)<br>"Sin's Pay Day" (Mayfair) (3 days) | 1,950<br>1,050 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women and "Man in Possession" | 4,275<br>1,900 |
| RKO Lyric | 1,400 | 30c-50c | "After Tomorrow" (Fox) (7 days and Sat. midnite show) | 8,300 | "Arsene Lupin" (MGM) (7 days and Sat. midnite show) (2nd week) | 9,400 | High 2-14 "Reducing"<br>Low 3-26-32 "After Tomorrow" | 21,300<br>8,300 |
| RKO Palace | 2,700 | 30c-50c | "Hotel Continental" (Tiff.) (7 days and Sat. midnite show) | 9,500 | "Broken Lullaby" (Para.) (7 days and Sat. midnite show) | 13,000 | High 8-15 "Politics"<br>Low 3-26-32 "Hotel Continental" | 29,500<br>9,500 |
| RKO Strand | 1,350 | 25c-40c | "A Woman Commands" (Radio) (4 days)<br>"The Expert" (W. B.) (3 days) | 2,080<br>1,120 | "Lady With A Past" (Pathe) (4 days)<br>"The Man Who Played God" (W. B. ) (3 days) | 2,275<br>1,225 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "Business and Pleasure" (Fox) | 15,000 | "Sky Devils" (U. A.) | 15,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| RKO Hippodrome | 3,800 | 25c-50c | "Impatient Maiden" (U.) | 15,000 | "The Lost Squadron" (Radio) (2nd week-6 days) | 10,000 | High 12-5 "Frankenstein"<br>Low 4-18 "Unfaithful" | 30,000<br>10,000 |
| RKO Palace | 3,100 | 25c-75c | "Two Kinds of Women" (Para.) | 23,000 | "Behind the Mask" (Col.) | 21,000 | High 5-2 "Laugh and Get Rich"<br>Low 7-18 "Arizona" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "The Wiser Sex" (Para.) | 17,000 | "Strangers in Love" (Para.) | 17,000 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillmann | 1,900 | 25c | "The Big Parade" (MGM) | 7,000 | "Cheaters at Play" (Fox) | 5,000 | ........ | |
| Warners' Lake | 800 | 25c-50c | "Play Girl" (W. B.) | 5,000 | "The Heart of New York" (W.B.) | 4,500 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| Keith's | 2,200 | 25c-50c | "Law and Order" (U.) | 16,000 | ........ | | ........ | |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "Union Depot" (F. N.) | 16,000 | "Arsene Lupin" (MGM) | 16,000 | High 8-8 "Politics"<br>Low 12-26 "Husband's Holiday" | 25,000<br>12,500 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Racing Youth" (U.) | 5,000 | "Behind the Mask" (Col.) | 7,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huff'n's Rialto | 850 | 20c-50c | "Cheaters at Play" (Fox) | 2,700 | "The Man Who Played God" (W. B.) | 3,500 | ........ | |
| Huffman's Tabor | 1,900 | 25c-50c | "The Silent Witness" (Fox) (25c-60c) | 6,500 | "The Expert" (W. B.) | 7,500 | High 3-21 "City Lights"<br>Low 11-28 "Men in Her Life" | 14,000<br>5,500 |
| Orpheum | 2,600 | 25c-65c | "Carnival Boat" (Pathe) | 14,000 | "Panama Flo" (Pathe) | 12,000 | ........ | |
| Paramount | 2,000 | 25c-50c | "The Wiser Sex" (Para.) | 8,000 | "Polly of the Circus" (MGM) | 11,000 | High 1-10 "Hell's Angels"<br>Low 6-27 "Just a Gigolo" | 22,000<br>7,500 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "Arsene Lupin" (MGM) | 10,500 | "Arrowsmith" (U. A.) | 9,000 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 2,000 | 25c-40c | "Hotel Continental" (Tiff.) (4 days)<br>"Nice Women" (U.) (3 days) | 5,000<br>3,000 | "Impatient Maiden" (U.) (4 days)<br>"Ladies of the Jury" (Radio) (3 days) | 4,500<br>6,000 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders inthe Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "Shopworn" (Col.) (4 days)<br>"Disorderly Conduct" (Fox) (3 days) | 7,000<br>5,000 | "Business and Pleasure" (Fox) (4 days)<br>"The Wiser Sex" (Para.) (3 days) | 6,000<br>5,000 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9,000 |
| Strand | 1,100 | 20c-35c | "The Dreyfus Case" (Col.) (4 days)<br>"The Expert" (W. B.) (3 days) | 2,250<br>1,800 | "Freaks" (MGM) | 3,000 | High 3-21 "Trader Horn"<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 7,000<br>1,500 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-60c | "Explorers of the World" (Raspin) (25c-50c) | 10,000 | "Impatient Maiden" (U.) | 14,000 | ........ | |
| Fisher | 2,300 | 25c-60c | "Broken Wing" (Para.) | 11,000 | "Play Girl" (W. B.) | 15,000 | ........ | |
| Fox | 5,000 | 25c-50c | "Hotel Continental" (Tiff.) | 26,000 | "Disorderly Conduct" (Fox) | 30,000 | ........ | |
| Michigan | 3,000 | 25c-75c | "Dancers in the Dark" (Para.) | 30,000 | "Polly of the Circus" (MGM) | 33,000 | ........ | |
| Paramount | 3,450 | 25c-60c | "Final Edition" (Col.) (3 days) | 3,000 | "Shopworn" (Col.) | 14,000 | ........ | |
| United Artists | 2,000 | 25c-75c | "The Wiser Sex" (Para.) | 8,000 | "The Man Who Played God" (W. B.) | 16,000 | ........ | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "The Wet Parade" (MGM) ($5.00 premiere) | 15,500 | "Mata Hari" (MGM) (7th week—4 days) | 12,385 | High 7-31 "Trader Horn"<br>Low 10-31 "Yellow Ticket" | 36,000<br>9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Forbidden" (Col.) | 10,000 | "Shanghai Express" (Para.) | 8,430 | High 1-10 "Sin Takes a Holiday"<br>Low 2-6-32 "Ladies of the Big House" | 19,000<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "The Heart of New York" (W. B.) | 15,000 | "The Man Who Played God" (W. B.) | 13,000 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

# SHOWMEN BEAT DOUBLE FEATURE OPPOSITION with STRONG SHORT SUBJECTS



MOTION PICTURE HERALD

## FEATURE AND "STRONG SHORT AS DOUBLE BILL

### Jensen & Von Herberg's in Seattle Meets Competition of Twin Long Feature Programs in Own Way; Plays Up Shorts

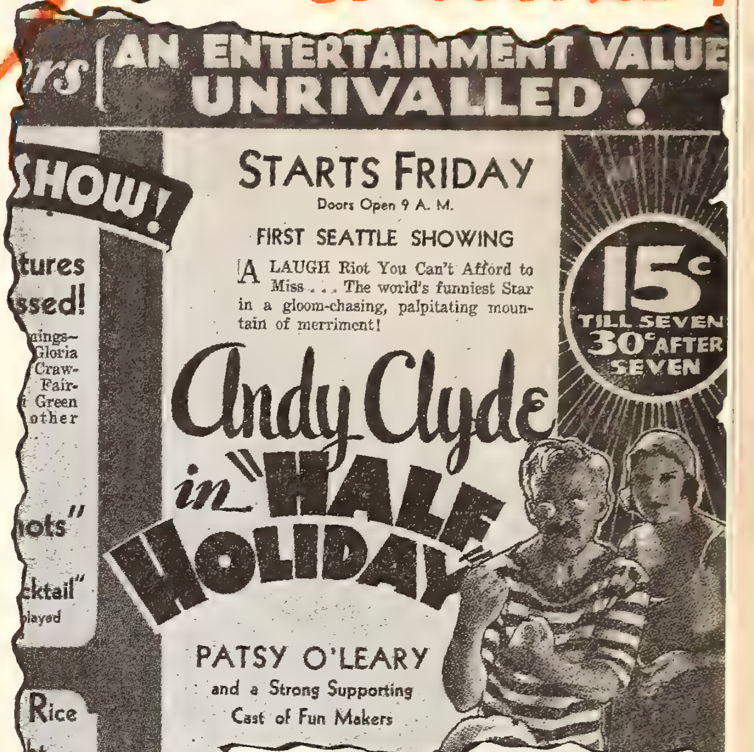
Experiments at Jensen and Von Herberg's independent downtown Seattle playhouse indicate that a double bill of film fare can be had without running two features. A "strong" short reel and one feature of average type can be used successfully instead. The experiment brought very satisfactory receipts, it was pointed out, after equal emphasis had been placed on a feature booking and two-reel subject. Captions and display in newspaper and in other forms of advertising were equalized, with no mention made that the two-reeler is of that length.

When the plan was originated, it was a result of inability to get "strong" first-run feature attractions. Accordingly, such shorts as Bing Crosby's "One More Chance" and "I Surrender Dear," and Andy Clyde in "Taxi Troubles" and "Half Holiday" were given equal billing with features which the management considered of "average" merit only. In fact, Crosby's two shorts were billed over the feature in some cases.

No effort was made to give the public any impression other than the fact that they were to see a "strong" comedy in conjunction with the feature.

The middle road, that of a "normal" feature and a "strong" short, was most successful and is holding its own against competition from double-feature houses.

## Educational Pictures OF COURSE!



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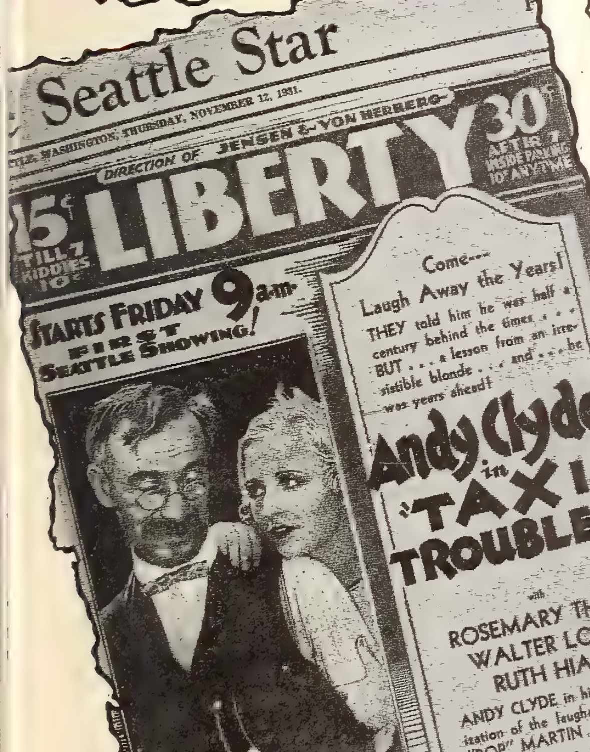
STARTS FRIDAY
Doors Open 9 A. M.
FIRST SEATTLE SHOWING

A LAUGH Riot You Can't Afford to Miss . . . The world's funniest Star in a gloom-chasing, palpitating mountain of merriment!

15¢ TILL SEVEN 30¢ AFTER SEVEN

Andy Clyde in "HALF HOLIDAY"

PATSY O'LEARY
and a Strong Supporting
Cast of Fun Makers



Seattle Star

WASHINGTON, THURSDAY, NOVEMBER 12, 1931.

DIRECTION OF JENSEN & VON HERBERG

15¢ TILL 7 KIDDIES 10¢ LIBERTY 30¢ AFTER 7

STARTS FRIDAY 9 a.m. FIRST SEATTLE SHOWING!

Come---
Laugh Away the Years!

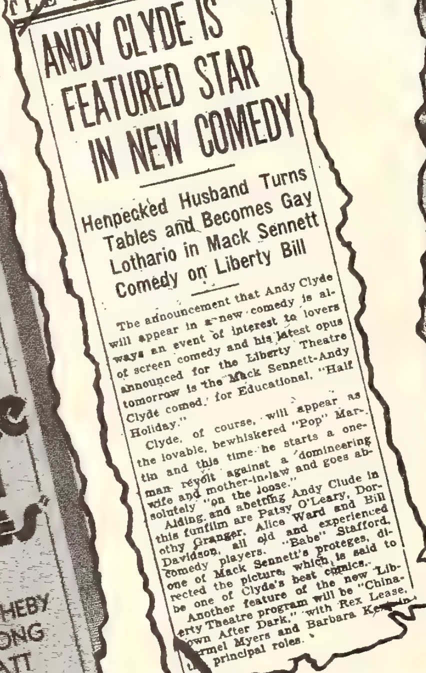
THEY told him he was half a century behind the times . . . BUT . . . a lesson from an irresistible blonde . . . and . . . he was years ahead!

Andy Clyde in "TAXI TROUBLES"

with
ROSEMARY THEBY
WALTER LONG
RUTH HIATT

ANDY CLYDE in his characterization of the laughable, lovable "POP" MARTIN . . . Crashing comedy climaxes, topping roars with riots!

plus



THE DAILY TIMES

## ANDY CLYDE IS FEATURED STAR IN NEW COMEDY

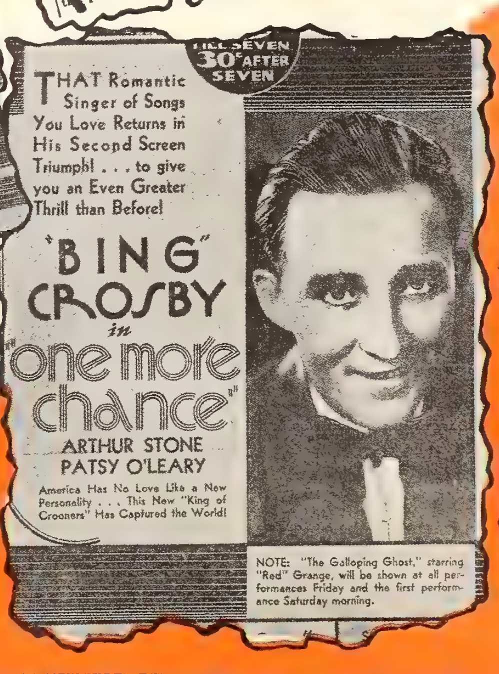
### Henpecked Husband Turns Tables and Becomes Gay Lothario in Mack Sennett Comedy on Liberty Bill

The announcement that Andy Clyde will appear in a new comedy is always an event of interest to lovers of screen comedy and his latest opus announced for the Liberty Theatre tomorrow is the Mack Sennett-Andy Clyde comedy for Educational, "Half Holiday."

Clyde, of course, will appear as the lovable, bewhiskered "Pop" Martin and this time he starts a one-man revolt against a domineering wife and mother-in-law and goes absolutely "on the loose."

Aiding and abetting Andy Clude in this funfilm are Patsy O'Leary, Dorothy Granger, Alice Ward and Bill Davidson, all old and experienced comedy players. "Babe" Stafford, one of Mack Sennett's proteges, directed the picture, which is said to be one of Clyde's best comics.

Another feature of the new Liberty Theatre program will be "China[illegible]own After Dark," with Rex Lease, [illegible]rmel Myers and Barbara Ke[illegible] in the principal roles.



TILL SEVEN 30¢ AFTER SEVEN

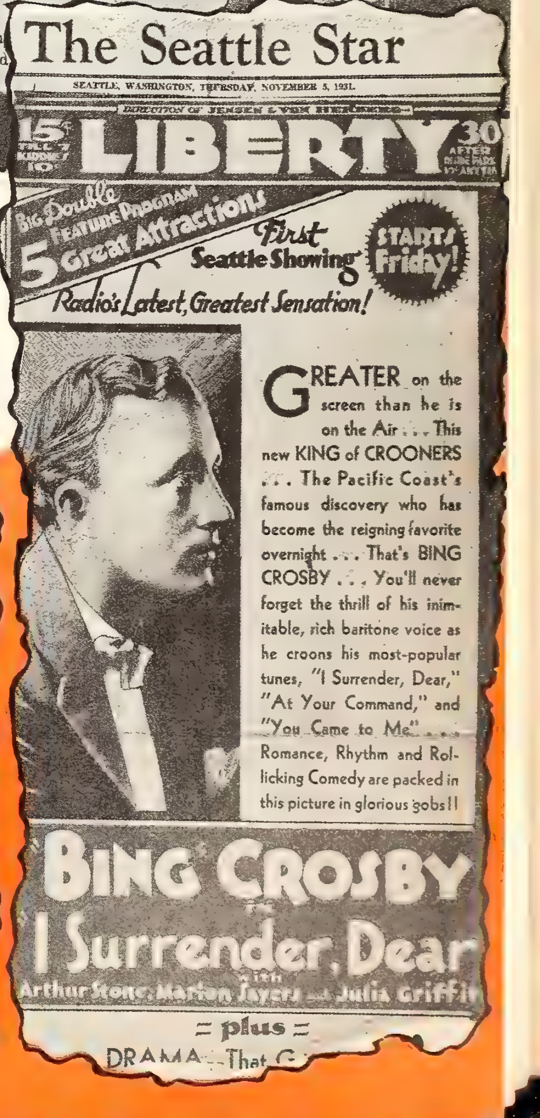
THAT Romantic Singer of Songs You Love Returns in His Second Screen Triumph! . . . to give you an Even Greater Thrill than Before!

"BING" CROSBY in "one more chance"

ARTHUR STONE
PATSY O'LEARY

America Has No Love Like a New Personality . . . This New "King of Crooners" Has Captured the World!

NOTE: "The Galloping Ghost," starring "Red" Grange, will be shown at all performances Friday and the first performance Saturday morning.



The Seattle Star

SEATTLE, WASHINGTON, THURSDAY, NOVEMBER 5, 1931.

DIRECTION OF JENSEN & VON HERBERG

15¢ LIBERTY 30

Big Double Feature Program 5 Great Attractions

First Seattle Showing

STARTS Friday!

Radio's Latest, Greatest Sensation!

GREATER on the screen than he is on the Air . . . This new KING of CROONERS . . . The Pacific Coast's famous discovery who has become the reigning favorite overnight . . . That's BING CROSBY . . . You'll never forget the thrill of his inimitable, rich baritone voice as he croons his most-popular tunes, "I Surrender, Dear," "At Your Command," and "You Came to Me" . . . Romance, Rhythm and Rollicking Comedy are packed in this picture in glorious gobs!!

BING CROSBY in I Surrender, Dear
with
Arthur Stone, Marion Sayers and Julia Griffi

= plus =

DRAMA . . . That G

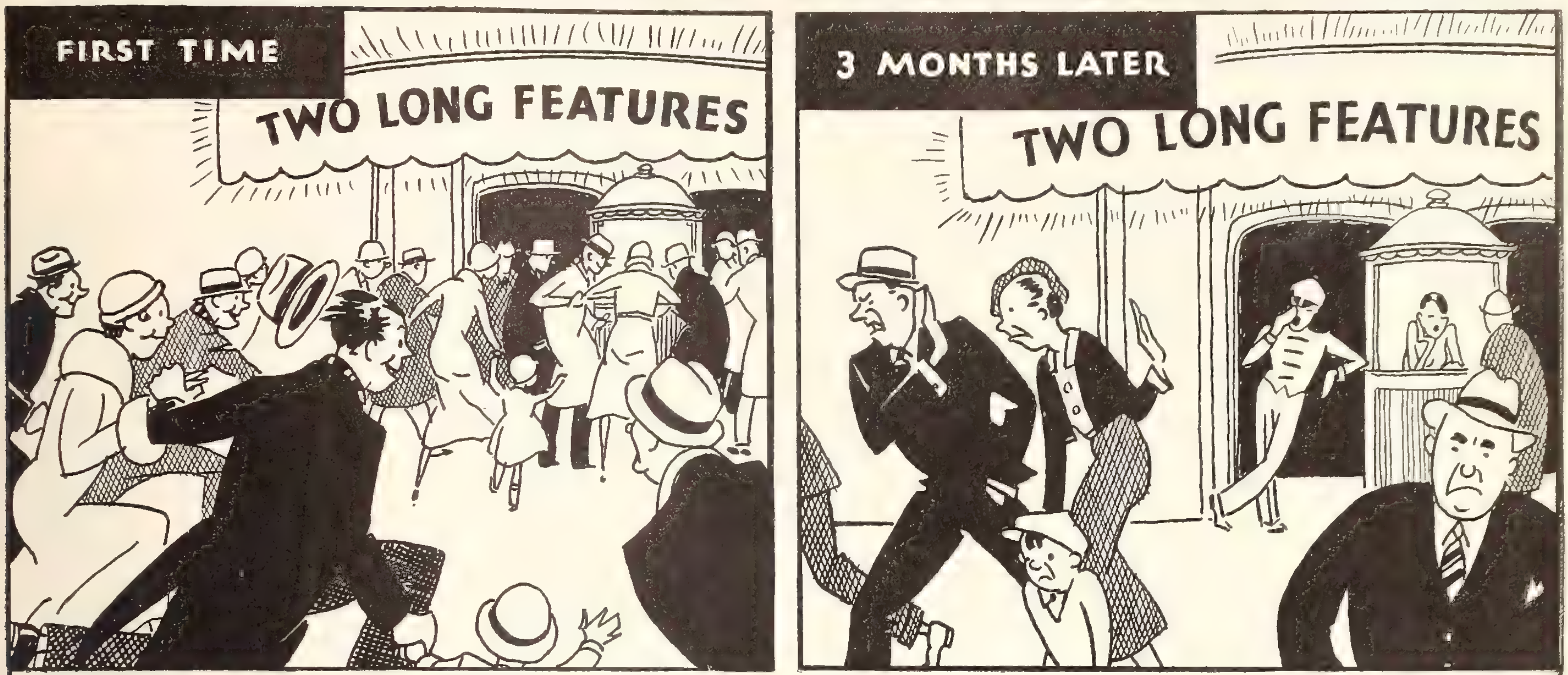
Educational Pictures
"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, Inc.** E. W. HAMMONS
PRESIDENT

# [THEATRE RECEIPTS--CONT'D]

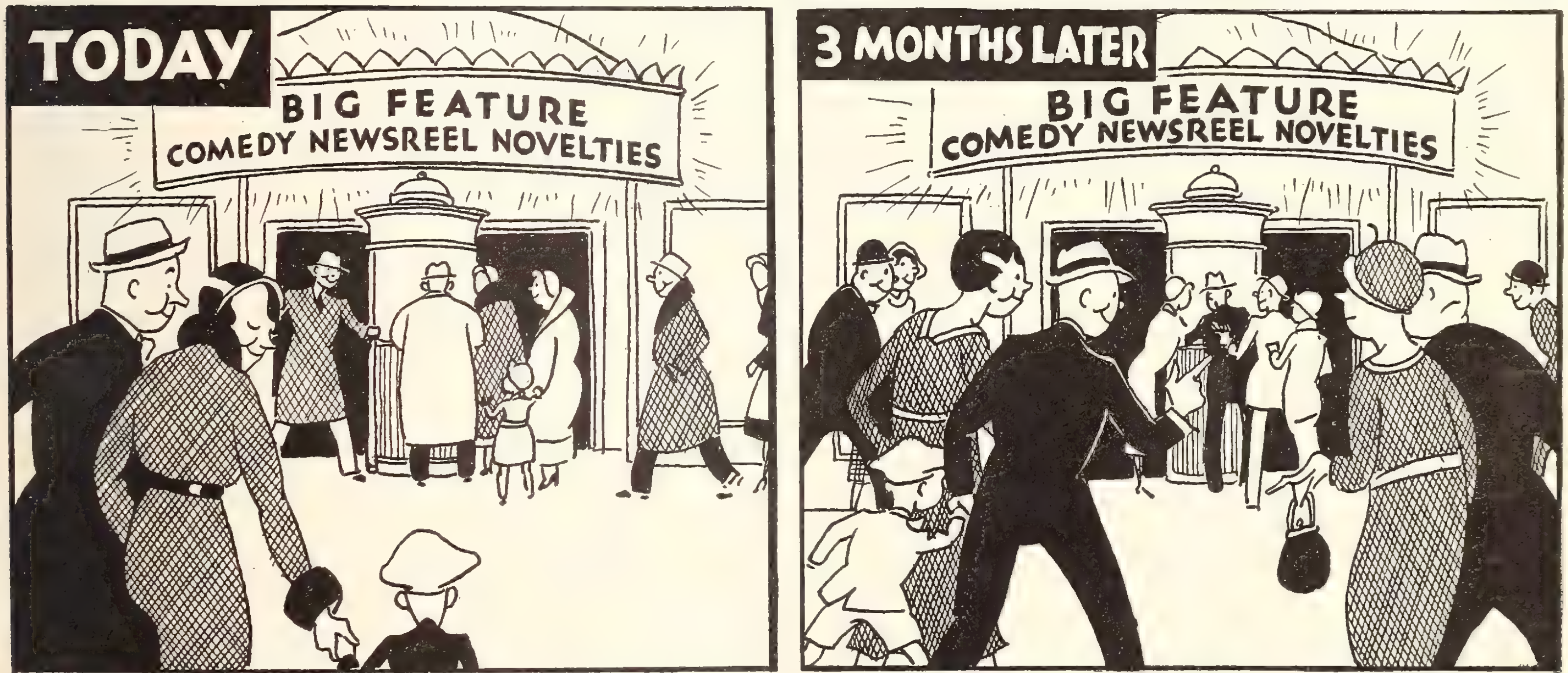
| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Houston** | | | | | | | |
| Kirby | 1,654 | 25c-50c | "Dancers in the Dark" (Para.) | 3,000 | "The Wiser Sex" (Para.) | 4,000 | High 3-7 "Abraham Lincoln" 9,500<br>Low 3-26-32 "Dancers in the Dark" 3,000 |
| Loew's State | 2,700 | 25c-50c | "The Final Edition" (Col.) | 6,000 | "Shopworn" (Col.) | 7,500 | High 5-2 "Trader Horn" 19,800<br>Low 6-27 "Five and Ten" 5,000 |
| Metropolitan | 2,512 | 25c-50c | "The Broken Lullaby" (Para.) | 8,000 | "Strangers in Love" (Para.) | 9,350 | High 10-24 "Palmy Days" 14,000<br>Low 7-25 "Secret Call" 6,500 |
| RKO Majestic | 2,250 | 25c-50c | "Law and Order" (U.) | 5,000 | "Impatient Maiden" (U.) | 6,000 | High 2-14 "Cimarron" 18,000<br>Low 1-16-32 "Girl of the Rio" 2,000 |
| **Indianapolis** | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Play Girl" (W. B.) | 4,500 | "Business and Pleasure" (Fox) | 5,500 | High 6-13 "Daddy Long Legs" 10,000<br>Low 12-26 "Surrender" 3,300 |
| Circle | 2,600 | 25c-50c | "The Wiser Sex" (Para.) | 6,000 | "Dancers in the Dark" (Para.) | 8,000 | High 2-14 "Cimarron" 13,000<br>Low 8-22 "Traveling Husbands" 4,000 |
| Indiana | 3,300 | 25c-50c | "Lady With A Past" (Pathe) | 10,000 | "Broken Lullaby" (Para.) | 14,000 | High 1-17 "Her Man" 25,000<br>Low 3-26-32 "Lady with a Past" 10,000 |
| Lyric | 2,000 | 25c-50c | "The Unexpected Father" (U.) | 7,000 | "The Expert" (W. B.) | 9,500 | High 1-10 "Under Suspicion" 13,000<br>Low 9-12 "East of Borneo" 5,750 |
| Palace | 2,800 | 25c-50c | "The Passionate Plumber" (MGM) | 7,200 | "The Sky Devils" (U. A.) | 8,500 | High 5-2 "Trader Horn" 22,000<br>Low 2-27-32 "Freaks" 6,750 |
| **Kansas City** | | | | | | | |
| Apollo | 1,400 | 35c | "Road to Life" (Amkino) | 1,000 | "Comrades of 1918" (Nero) | 1,500 | |
| Liberty | 1,200 | 25c-50c | "After Tomorrow" (Fox) | 3,000 | "Dancers in the Dark" (Para.) | 4,500 | |
| Mainstreet | 3,049 | 35c-60c | "The Silent Witness" (Fox) | 14,000 | "Impatient Maiden" (U.) | 16,500 | High 1-9-32 "Peach O' Reno" 25,500<br>Low 3-26-32 "The Silent Witness" 14,000 |
| Midland | 4,000 | 25c-50c | "Greeks Had A Word For Them" (U. A.) | 16,000 | "Arsene Lupin" (MGM) | 18,000 | High 1-23-32 "Hell Divers" 30,400<br>Low 5-9 "Quick Millions" 7,500 |
| Newman | 2,000 | 35c-50c | "Alias the Doctor" (F. N.) | 8,000 | "Broken Lullaby" (Para.) | 15,000 | High 2-27-32 "Shanghai Express" 25,000<br>Low 3-26-32 "Alias the Doctor" 8,000 |
| Pantages | 2,200 | 20c-40c | "The Unexpected Father" (U.) and "Pagan Lady" (Col.) | 5,200 | "Stepping Sisters" (Fox) and "Behind the Mask" (Col.) | 4,500 | |
| Uptown | 2,200 | 25c-50c | "Nice Women" (U.) | 3,500 | "Gay Caballero" (Fox) | 4,000 | High 1-10 "Girl of Golden West" 8,000<br>Low 3-26-32 "Nice Women" 3,500 |
| **Los Angeles** | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "She Wanted A Millionaire" (Fox) | 19,000 | "Arsene Lupin" (MGM) | 18,986 | High 10-25 "Susan Lenox" 39,000<br>Low 3-5-32 "The Silent Witness" 6,963 |
| Orpheum | 2,750 | 35c-65c | "Lady With A Past" (Pathe) (2nd week) | 11,500 | "Lady With A Past" (Pathe) (1st week) | 21,500 | High 1-9-32 "Frankenstein" 34,000<br>Low 12-26 "Heaven on Earth" 6,500 |
| Paramount | 3,596 | 35c-65c | "The Wiser Sex" (Para.) | 14,000 | "Dancers in the Dark" (Para.) | 11,000 | High 10-31 "Beloved Bachelor" 41,000<br>Low 2-6-32 "Tomorrow and Tomorrow" 7,500 |
| RKO | 2,700 | 35c-65c | "Nice Women" (U.) | 9,500 | "The Menace" (Col.) | 12,000 | High 1-9-32 "Men of Chance" 22,100<br>Low 2-6-32 "The Secret Witness" 7,000 |
| United Artists | 2,100 | 35c-65c | "Greeks Had A Word for Them" (U. A.) (5 days-2nd week) | 6,600 | "Greeks Had A Word For Them" (U. A.) (1st week) | 10,003 | High 9-26 "Monkey Business" 32,000<br>Low 2-6-32 "Sky Devils" 3,000 |
| W. B. Downtown | 2,400 | 35c-50c | "The Man Who Played God" (W. B.) | 16,000 | "Play Girl" (W. B.) | 11,000 | High 2-7 "Little Caesar" 27,000<br>Low 10-10 "I Like Your Nerve" 7,000 |
| W. B. Western | 2,400 | 50c-75c | "Play Girl" (F. N.) | 7,000 | "Alias the Doctor" (F. N.) | 6,500 | |
| **Milwaukee** | | | | | | | |
| Alhambra | 2,660 | 25c-50c | "Steady Company" (U.) | 6,500 | "Hell's House" (Zeidman) | 6,300 | |
| Davidson | 1,437 | 25c-50c | "Ben Hur" (MGM) (10c-50c) | 4,300 | "Road to Life" (Amkino) | 4,500 | |
| Garden | 1,150 | 25c-50c | "Cock of the Air" (U. A.) (2nd week) | 6,800 | "Forbidden" (Col.) (3 days-3rd week)<br>"Cock of the Air" (U. A.) (4 days-1st week) | 2,500<br>3,500 | |
| Palace | 2,587 | 25c-60c | "Freaks" (MGM) | 7,000 | "After Tomorrow" (Fox) | 6,000 | |
| Riverside | 2,180 | 25c-60c | "Carnival Boat" (Pathe) | 13,500 | "Three Wise Girls" (Col.) | 13,000 | |
| Warner | 2,500 | 25c-60c | "Play Girl" (W. B.) | 7,300 | "Heart of New York" (W. B.) | 13,000 | |
| Wisconsin | 3,275 | 25c-65c | "Dancers in the Dark" (Para.) | 12,800 | | | |
| **Minneapolis** | | | | | | | |
| Aster | 812 | 20c-25c | "The Deceiver" (Col.) (3 days)<br>"The Mad Genius" (W. B.) (4 days) | 700<br>700 | "The Silent Witness" (Fox) (3 days)<br>"Woman From Monte Carlo" (F. N.) (4 days) | 650<br>850 | High 2-20-32 "The Guardsman" 2,000<br>Low 4-18 "Men Call It Love" 900 |
| Lyric | 1,238 | 20c-40c | "Wayward" (Para.) | 2,000 | "The Beast of the City" (MGM) | 2,500 | High 5-30 "Kiki" 4,000<br>Low 1-24 "Men on Call" 1,200 |
| Minnesota | 4,000 | 30c-75c | "Alias the Doctor" (F. N.) | 25,000 | "Strangers in Love" (Para.) | 25,000 | High 6-27 "Daddy Long Legs" 32,000<br>Low 12-19 "His Woman" 18,000 |
| Pantages | 1,500 | 25c-50c | "Greeks Had A Word for Them" (U. A.) | 4,000 | "Arrowsmith" (U. A.) (2nd week) | 5,000 | |
| RKO Orpheum | 2,900 | 25c-50c | "Prestige" (Pathe) | 12,000 | "The Lost Squadron" (Radio) | 16,000 | High 12-14 "Cimarron" 30,000<br>Low 3-26-32 "Prestige" 12,000 |
| State | 2,300 | 25c-50c | "Disorderly Conduct" (Fox) | 8,000 | "Dancers in the Dark" (Para.) | 9,000 | High 1-2-32 "Sooky" 10,000<br>Low 14-18 "Body and Soul" 6,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | "The Expert" (W. B.) and "She Wanted A Millionaire" (Fox) | 9,000 | "Murders in the Rue Morgue" (U.) and "Wayward" (Para.) | 10,500 | High 1-10 "Just Imagine" 18,000<br>Low 12-25 "The Guardsman" and "The Tip-Off" 8,000 |
| Imperial | 1,914 | 15c-40c | "Stamboul" (British-Para.) and "Cannonball Express" (Sono Art) | 3,000 | "House Divided" (U.) and "Ridin' for Justice" (Col.) | 3,000 | High 1-17 "Office Wife" 10,000<br>Low 12-26 "Mad Parade" and "Reckless Living" 2,800 |
| Loew's | 3,115 | 25c-75c | "Play Girl" (W. B.) | 13,000 | "Beast of the City" (MGM) | 11,500 | High 1-31 "Derelict" 16,000<br>Low 7-18 "Stepping Out" 9,000 |

# IT SOUNDS LIKE A BARGAIN ONCE...BUT..


FIRST TIME
TWO LONG FEATURES
3 MONTHS LATER
TWO LONG FEATURES

A DOUBLE FEATURE PROGRAM SOUNDS LIKE A BARGAIN. . . THE FIRST TIME

BUT IT'S QUALITY, NOT QUANTITY THAT COUNTS, AND THE DOUBLE BILL SOON BECOMES TIRESOME


TODAY
BIG FEATURE
COMEDY NEWSREEL NOVELTIES
3 MONTHS LATER
BIG FEATURE
COMEDY NEWSREEL NOVELTIES

THE DIVERSIFIED, BALANCED PROGRAM APPEALS TO EVERYONE . . . . .

AND ATTRACTS A CROWD THAT HAS A NORMAL AND STEADY GROWTH

You can't keep up interest in bargain sales if you try to hold one every day. The only program that will build business *consistently* is the variety-quality program . . one good feature and a balanced show of such quality short subjects as ***Educational Pictures*** bring you week in and week out . . **Mack Sennett Comedies, Torchy Comedies, Ideal Comedies, Terry-toons,** Mack Sennett's **Cannibals of the Deep** . . these and many other short features that have proven their worth on the screen and at the box-office.

Educational Pictures
"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, *Inc.***

E · W · HAMMONS
*President*

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | | |
| **Montreal (Cont'd)** | | | | | | | | |
| Palace | 2,600 | 25c-99c | "Shanghai Express" (Para.) (2nd week) | 8,500 | "Shanghai Express" (Para.) (1st week) | 15,000 | High 2-21 "Man Who Came Back"<br>Low 12-26 "The Yellow Ticket" | 19,000<br>10,500 |
| Princess | 2,272 | 25c-65c | "Age for Love" (U. A.) and "The Struggle" (U. A.) | 8,500 | "Strictly Dishonorable" (U.) and "The Menace" (Col.) | 9,500 | High 4-1 "City Lights"<br>Low 7-18 "Colonel's Lady" | 22,500<br>7,200 |
| Strand | 750 | 15c-50c | "Delicious" (Fox) and "Union Depot" (F. N.) | 3,300 | .......... | | High 2-14 "London Calling" and "Sisters"<br>Low 6-27 "East Lynne" and "Can Love Decide?" | 5,200<br>3,000 |
| **New York** | | | | | | | | |
| Astor | 1,120 | 50c-$2.00 | "Hell Divers" (MGM) (14th week) | 7,416 | "Hell Divers" (MGM) (13th week) | 9,854 | High 1-2-32 "Hell Divers"<br>Low 11-14 "The Champ" | 24,216<br>18,759 |
| Capitol | 4,700 | 35c-$1.50 | "Polly of the Circus" (MGM) | 51,000 | "Passionate Plumber" (MGM) | 54,137 | High 1-9-32 "Mata Hari"<br>Low 12-19 "Flying High" | 110,466<br>48,728 |
| Embassy | 598 | 25c | All Newsreel | 7,585 | All Newsreel | 7,716 | High 1-3 Newsreels<br>Low 7-4 Newsreels | 9,727<br>7,085 |
| Mayfair | 2,300 | 35c-85c | "The Lost Squadron" (Radio) (2nd week) | 21,000 | "The Lost Squadron" (Radio) (1st week) | 28,100 | High 12-12 "Frankenstein"<br>Low 3-12-32 "Impatient Maiden" | 53,800<br>11,000 |
| Paramount | 3,700 | 40c-$1.00 | "Dancers in the Dark" (Para.) | 65,200 | "Wiser Sex" (Para.) | 50,950 | High 2-7 "Finn and Hattie"<br>Low 12-26 "Heaven on Earth" | 85,900<br>35,700 |
| Rialto | 1,949 | 40c-$1.00 | "Shanghai Express" (Para.) (5th week-6 days) | 17,800 | "Shanghai Express" (Para.) (4th week) | 25,000 | High 2-27-32 "Shanghai Express"<br>Low 6-27 "Dracula" and "Hell's Angels" | 64,600<br>4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "Sky Devils" (U. A.) (3rd week-6 days) | 9,700 | "Sky Devils" (U. A.) (2nd week) | 11,900 | High 1-9-32 "Dr. Jekyll and Mr. Hyde"<br>Low 12-19 "The Struggle" | 67,100<br>14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Hotel Continental" (Tiff.) | 40,000 | "Beast of the City" (MGM) | 64,100 | High 1-2-32 "Delicious"<br>Low 3-5-22 "Cheaters at Play" | 133,000<br>30,000 |
| Strand | 3,000 | 35c-85c | "Play Girl" (W. B.) | 23,321 | "The Man Who Played God" (W. B.) | 13,700 | High 1-17 "Little Caesar"<br>Low 8-22 "Men Are Like That" | 74,821<br>9,274 |
| Warner | 1,490 | 50c-75c | "The Expert" (W. B.) | 2,500 | "Heart of New York" (W. B.) (50c-75c) | 2,060 | High 1-3 "Viennese Nights"<br>Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With the Show," "Gold Diggers of Broadway" | 16,968<br>1,646 |
| Winter Garden | 1,493 | 35c-$1.00 | "Alias the Doctor" (F. N.) (3rd week-5 days)<br>"The Crowd Roars" (W. B.) (2 days) | 21,000<br>17,802 | "Alias the Doctor" (F. N.) (2nd week) | 21,000 | High 9-19 "Five Star Final"<br>Low 6-6 "Maltese Falcon" | 59,782<br>16,692 |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-50c | "The Wiser Sex" (Para.) | 4,000 | "Arrowsmith" (U. A) | 8,000 | High 2-7 "Illicit"<br>Low 2-20-32 "Beast of the City" | 11,000<br>3,500 |
| Criterion | 1,700 | 10c-50c | "Greeks Had A Word for Them" (U. A.) | 5,200 | "Broken Lullaby" (Para.) | 7,100 | High 2-21 "Cimarron"<br>Low 12-5 "Consolation Marriage" | 15,500<br>4,400 |
| Liberty | 1,500 | 10c-35c | "Law and Order" (U.) (4 days)<br>"Three Wise Girls" (Col.) (3 days) | 1,900<br>1,000 | "Nice Women" (U.) (3 days)<br>"Gay Caballero" (Fox) (4 days) | 700<br>950 | High 1-24 "Under Suspicion"<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" | 7,200<br>900 |
| Mid-West | 1,500 | 10c-50c | "Charlie Chan's Chance" (Fox) | 4,500 | "Business and Pleasure" (Fox) (8 days) | 8,500 | High 9-19 "Young as You Feel"<br>Low 3-12-32 "Prestige" | 11,000<br>4,000 |
| **Omaha** | | | | | | | | |
| Orpheum | 3,000 | 25c-60c | "Impatient Maiden" (U.) | 10,500 | "Prestige" (Pathe) | 11,000 | High 2-14 "Cimarron"<br>Low 3-26-32 "Impatient Maiden" | 25,550<br>10,500 |
| Paramount | 2,900 | 25c-60c | "Fireman, Save My Child" (F. N.) | 5,500 | "Broken Lullaby" (Para.) | 16,250 | High 3-19-32 "Broken Lullaby"<br>Low 3-26-32 "Fireman, Save My Child" | 16,250<br>5,500 |
| World | 2,500 | 25c-40c | "The Hatchet Man" (F. N.) and "West of Broadway" (MGM) | 6,250 | "Tonight or Never" (U. A.) and "Under Eighteen" (W. B.) | 6,700 | High 4-11 "Men Call It Love"<br>Low 11-28 "The Cisco Kid" | 16,000<br>4,500 |
| **Ottawa** | | | | | | | | |
| Avalon | 990 | 15c-35c | "Manhattan Parade" (W. B.) (3 days)<br>"Taxi" (W. B.) (3 days) | 1,200<br>1,100 | "High Pressure" (W. B.) and "Lady of the Lake" (Fitzpatrick) (3 days)<br>"Union Depot" (F. N.) and "Desert Song" (W. B.) (3 days) | 1,500<br>1,350 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" | 3,700<br>1,900 |
| Capitol | 2,592 | 15c-60c | "Strangers in Love" (Para.) (5 days) | 5,000 | "Shanghai Express" (Para.) (6 days) | 9,400 | .......... | |
| Centre | 1,142 | 15c-60c | "The Vagabond King" (Para.) (3 days)<br>"No, No, Nanette" (F. N.) (3 days) | 1,900<br>1,600 | "Age for Love" (U. A.) and "One Heavenly Night" (U. A.) (6 days) | 4,900 | High 5-16 "Devil to Pay"<br>Low 1-3 "Sunny" | 6,300<br>2,900 |
| Imperial | 1,091 | 10c-40c | "The Expert" (W. B.) (3 days)<br>"Working Girls" (Para.) (3 days) | 1,200<br>1,000 | "Emma" (MGM) (3 days)<br>"Wayward" (Para.) (3 days) | 1,700<br>1,200 | High 5-9 "Trader Horn"<br>Low 3-26-32 "The Expert" and "Working Girls" | 7,000<br>2,200 |
| Regent | 1,225 | 15c-60c | "The Passionate Plumber" (MGM) (3 days)<br>"Nice Women" (U.) (3 days) | 2,100<br>1,900 | "She Wanted A Millionaire" (Fox) (3 days)<br>"Impatient Maiden" (U.) (3 days) | 2,800<br>2,200 | High 1-23-32 "Suicide Fleet" and "Dance Team"<br>Low 12-26 "Cuban Love Song" and "His Women" | 6,200<br>3,900 |
| Rideau | 1,000 | 10c-35c | "Union Depot" (F. N.) and "Hit the Deck" (Radio) (3 days)<br>"Charlie Chan's Shance" (Fox) and "Dance Team" (Fox) (3 days) | 1,500<br>1,600 | "Her Majesty, Love" (F. N.) and "Caught Short" (MGM) (3 days)<br>"High Pressure" (W. B.) and "Kiss Me Again" (F. N.) (3 days) | 1,700<br>1,700 | .......... | |
| **Philadelphia** | | | | | | | | |
| Arcadia | 600 | 50c | "Two Kinds of Women" (Para.) (6 days) | 2,900 | "Emma" (MGM) (60c-6 days) | 3,300 | High 12-17 "The Guardsman"<br>Low 1-9-32 "West of Broadway" | 6,500<br>2,000 |
| Boyd | 2,400 | 35c-75c | "Greeks Had A Word for Them" (U. A.) (6 days) | 17,000 | "Arsene Lupin" (MGM) (6 days-2nd week) | 14,000 | .......... | |
| Earle | 2,000 | 25c-65c | "The Heart of New York" (W. B.) (6 days) | 18,000 | "Carnival Boat" (Pathe) (6 days) | 19,000 | High 1-2-32 "Makers of Men"<br>Low 11-28 "Touchdown" | 27,000<br>13,000 |
| Fox | 3,000 | 35c-75c | "Shop Angel" (Tower) (6 days) | 17,000 | "After Tomorrow" (Fox) (6 days) | 20,000 | High 2-7 "Man Who Came Back"<br>Low 3-26-32 "Shop Angel" | 40,000<br>17,000 |

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# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | | |
| **Philadelphia (Cont'd)** | | | | | | | | |
| Karlton | 1,000 | 40c-50c | "No One Man" (Para.) (6 days) | 4,000 | "Lady With A Past" (Pathe) (6 days) | 5,600 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "A Woman Commands" (Radio) (6 days) | 7,000 | "Girl of the Rio" (Radio) (6 days) | 7,500 | High 1-30-32 "Arrowsmith"<br>Low 3-26-32 "A Woman Commands" | 27,000<br>7,000 |
| Mastbaum | 4,800 | 35c-75c | "Polly of the Circus" (MGM) (6 days) | 35,000 | "Shanghai Express" (Para.) (6 days) | 46,000 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "Lost Squadron" (Radio) (6 days-2nd week) | 12,500 | "Lost Squadron" (Radio) (6 days-1st week) | 21,000 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "Beast of the City" (MGM) (6 days-2nd week) | 7,000 | "Beast of the City" (MGM) (6 days-1st week) | 11,000 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |
| **Portland, Ore.** | | | | | | | | |
| Fox Paramount | 3,068 | 25c-60c | "Sky Devils" (U. A.) | 13,000 | "Arsene Lupin" (MGM) | 12,500 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "The Expert" (W. B.) | 4,200 | "Fireman, Save My Child" (F.N.) | 4,600 | .......... | |
| RKO Orpheum | 1,700 | 25c-50c | "Impatient Maiden" (U.) | 10,000 | "The Lost Squadron" (Radio) | 13,000 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists | 945 | 25c-35c | "After Tomorrow" (Fox) | 3,500 | "The Passionate Plumber" (MGM) | 2,600 | High 1-10 "Hell's Angels"<br>Low 3-5-32 "Shanghai Express" | 12,500<br>2,500 |
| **Providence** | | | | | | | | |
| Fays | 1,600 | 15c-50c | "Police Court" (Monogram) | 5,200 | "After Tomorrow" (Fox) | 8,000 | .......... | |
| Loew's State | 3,800 | 15c-50c | "The Passionate Plumber" (MGM) | 8,500 | "Arsene Lupin" (MGM) | 11,500 | High 2-7 "Inspiration"<br>Low 3-26-32 "The Passionate Plumber" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "The Wiser Sex" (Para.) | 6,300 | "Business and Pleasure" (Fox) | 9,000 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "Hell's House" (Zeidman) | 5,000 | "Dancers in the Dark" (Para.) | 6,000 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-75c | "The Impatient Maiden" (U.) | 8,000 | "Behind the Mask" (Col.) (15c-50c) | 15,800 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory | 1,600 | 10c-35c | "Discarded Lovers" (Mayfair) and "Law and Order" (U.) | 2,000 | "A Woman Commands" (Radio) (10c-30c) | 2,400 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |
| **St. Paul** | | | | | | | | |
| Paramount | 2,300 | 25c-50c | "Alias the Doctor" (F. N.) | 8,000 | "Business and Pleasure" (Fox) | 8,500 | High 8-22 "Smiling Lieutenant"<br>Low 1-17 "Paid" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "Dancers in the Dark" (Para.) | 6,000 | "Polly of the Circus" (MGM) | 5,500 | High 9-5 "Huckleberry Finn"<br>Low 1-17 "Just Imagine" | 9,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Prestige" (Pathe) | 12,000 | "The Lost Squadron" (Radio) | 14,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Shubert | 1,500 | 15c-40c | "The Struggle" (U. A.) | 2,500 | "Cock of the Air" (U. A.) | 3,500 | .......... | |
| Tower | 1,000 | 15c-25c | "Beast of the City" (MGM) | 2,000 | "Cheaters at Play" (Fox) | 2,000 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |
| **San Francisco** | | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Emma" (MGM) | 15,500 | "Dance Team" (Fox) | 12,500 | High 8-15 "Daddy Long Legs"<br>Low 12-19 "Susan Lenox" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "The Flute Concert of Sans Souci" (German) | 2,750 | "Elizabeth of Austria" (German) | 3,000 | .......... | |
| Fox | 4,600 | 35c-60c | "After Tomorrow" (Fox) | 32,000 | "Beast of the City" (MGM) | 31,000 | High 1-3 "Lightning"<br>Low 2-20-32 'The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 35c-65c | "Carnival Boat" (Pathe) | 12,500 | "Nice Women" (U.) | 10,000 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 35c-60c | "Silent Witness" (Fox) | 15,000 | "Final Edition" (Col.) | 18,000 | High 12-12 "Frankenstein"<br>Low 2-20-32 "Prestige" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "Strangers in Love" (Para.) | 13,500 | "Shanghai Express" (Para.) (2nd week) | 17,000 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists | 1,200 | 25c-60c | "Sky Devils" (U. A.) (2nd week) | 7,000 | "Sky Devils" (U. A.) (1st week) | 10,000 | .......... | |
| Warfield | 2,700 | 35c-60c | "Gay Caballero" (Fox) | 20,000 | "No One Man" (Para.) | 19,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "Fireman, Save My Child" (F. N.) | 19,000 | "The Man Who Played God" (W. B.) (3rd week) | 8,000 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c | "Play Girl" (W. B.) | 3,500 | "Yellow" (Col.) | 4,000 | .......... | |
| Fifth Avenue | 2,750 | 35c-75c | "Polly of the Circus" (MGM) | 12,000 | "Arsene Lupin" (MGM) | 14,000 | High 4-18 "Trader Horn"<br>Low 1-2-32 'The Boudoir Diplomat" | 17,000<br>7,000 |
| Liberty | 2,000 | 10c-25c | "The Gay Buckaroo" (Allied) and "Pleasure" (Artclass) | 5,500 | "Hotel Continental" (Tiff.) (10 days) | 8,500 | High 1-10 "The Lash"<br>Low 3-12-32 "Morals for Women" and "Hotel Continental" | 11,500<br>5,000 |
| Music Box | 950 | 25c-75c | "Greeks Had A Word for Them" (U. A.) | 6,000 | "Fireman, Save My Child" (F. N.) | 6,500 | High 2-28 'City Lights"<br>Low 2-6-32 "High Pressure" | 14,000<br>5,500 |
| Paramount | 3,150 | 25c-50c | "She Wanted A Millionaire" (Fox) and "The Wiser Sex" (Para.) | 7,500 | "Dancers in the Dark" (Para.) and "Cheaters at Play" (Fox) | 7,000 | High 1-10 "Paid"<br>Low 3-19-32 "Dancers in the Dark" and "Cheaters at Play" | 18,000<br>7,000 |
| RKO Orpheum | 2,650 | 25c-75c | "Ladies of the Jury" (Radio) | 13,000 | "Impatient Maiden" (U.) | 14,000 | High 10-31 "Spirit of Notre Dame"<br>Low 3-21 "Kept Husbands" | 18,000<br>10,000 |
| **Toronto** | | | | | | | | |
| Imperial | 3,444 | 15c-75c | "Strangers in Love" (Para.) (U. A.) (6 days) | 16,500 | "Lady With A Past" (Pathe) (6 days) | 18,000 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "Greeks Had a Word for Them" (6 days) | 11,500 | "Hell Divers" (MGM) (6 days) | 15,500 | High 4-18 "City Lights"<br>Low 12-19 "Ben Hur" | 22,000<br>9,500 |
| Shea's | 2,600 | 30c-75c | "A Warm Corner" (British) (6 days) | 14,500 | "The Deceiver" (Col.) (6 days) | 12,500 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Tivoli | 1,600 | 15c-60c | "Murders in the Rue Morgue" (U.) (6 days) | 10,000 | "The Man Who Played God" (W. B.) (6 days-2nd week) | 8,500 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-60c | "Two Kinds of Women" (Para.) (6 days) | 9,000 | "The Hatchet Man" (F. N.) 6 days) | 10,500 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Night in a Barroom" | 14,000<br>8,300 |

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **ARTCLASS PICTURES** | | | |
| "They Never Come Back" | Author, Arthur Hoerl. Director: Fred Newmeyer. | Regis Toomey, Dorothy Sebastian. | Shooting |
| **COLUMBIA** | | | |
| "Criminal Court" | Story by Joe Sherling. Director: Irving Cummings. | Edmund Lowe, Constance Cummings. | Shooting |
| "Faith" | Story by Robert Riskin. Director: Allan Dwan. | Walter Huston. | Shooting |
| **FOX** | | | |
| "Man About Town" | Story by Denison Clift. Director: John Francis Dillon. | Warner Baxter, Karen Morley. | Shooting |
| "Society Girl" | Story by John Larkin, Jr., and Charles Beahan. Director: Sidney Lanfield. | James Dunn, Peggy Shannon, Spencer Tracy. | Shooting |
| **FRANKLIN-STONER PROD.** | | | |
| "Phantom Express" | Scenario and direction by Emory Johnson. | Sally Blane, J. Farrell McDonald. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Strange Interlude" | From the stage play by Eugene O'Neill. Director: Robert Z. Leonard. | Norma Shearer, Clark Gable. | Shooting |
| "Letty Lynton" | Story by Marie Belloc Downdes. Director: Clarence Brown. | Joan Crawford, Robert Montgomery, Nils Asther. | Shooting |
| "After All" | From the play by John Van Druten. Director: Charles Brabin. | Robert Young, Margaret Terry, Lewis Stone. | Shooting |
| "As You Desire Me" | Director: George Fitzmaurice. | Greta Garbo, Von Stroheim, M. Douglas. | Shooting |
| "Prosperity" | Story by Wanda Tuchock, Zelda Sears. Director: Leo McCarey. | Marie Dressler, Polly Moran. | Shooting |
| **MONOGRAM PICTURES** | | | |
| "The Arm of the Law" | Story by Arthur Hoerl. Director: Louis King. | Rex Bell, Lina Basquette, Marceline Day. | Cutting |
| **PARAMOUNT** | | | |
| "Sinners in the Sun" | From the original by Mildred Cram. Director: David Burton. | Chester Morris, Carole Lombard, Adrienne Ames. | Shooting |
| "Horse Feathers" | Story by Bert Kalmar, Harry Ruby and S. J. Perelman. Director: Norman McLeod. | The Four Marx Brothers. | Shooting |
| **RKO-PATHE** | | | |
| "Westward Passage" | Novel by Margaret Ayer Barnes. Director: Robert Milton. | Ann Harding. | Shooting |
| "Unmated" | From the novel by Cecil Strange. Director: Edward H. Griffith. | Constance Bennett, Phillips Holmes. | Shooting |
| **RKO-RADIO** | | | |
| "Bird of Paradise" | Story by Richard Walton Tully. Director: King Vidor. | Dolores Del Rio, Joel McCrea. | Shooting |
| "States Attorney" | Story by Louis Stevens and Gene Fowler. Director: Geo. Archainbaud. | John Barrymore, Helen Twelvetrees, Mary Duncan. | Shooting |
| **TEC-ART**<br>**John Cline Productions** | | | |
| "Shandy" | Scenario by Edward Lowe, Jr., Director: Christy Cabanne. | Jean Hersholt. | Shooting |
| **TREM CARR.** | | | |
| "Riders of the Desert" | Story by L. Totman. Director: Robert N. Bradbury. | Bob Steele, Al St. John. | Shooting |
| **UNIVERSAL** | | | |
| "Destry of Death Valley" | Story by Jack Cunningham and Isadore Bernstein. Director: Al Rogell. | Tom Mix, Lois Wilson. | Shooting |
| "Back Street" | From novel by Fannie Hurst. Director: John M. Stahl. | Irene Dunne, John Boles. | Shooting |
| "Radio Patrol" | Story by Thomas Reed. Director: Edward Cahn. | Robert Armstrong, June Clyde, Lila Lee. | Shooting |
| "Mountains in Flame" | Story by Luis Trenker. Director: Cyril Gardner. | Victor Varconi, Tala Birell, Luis Trenker. | Shooting |
| **WARNER-FIRST NATIONAL** | | | |
| "The Jewel Robbery" | Story by Ladislaus Fodor. Director: William Dieterle. | William Powell, Kay Francis. | Shooting |
| "Dr. X" (Technicolor) | From the play by Howard Comstock, Allan C. Miller. Director: Michael Curtiz. | Lionel Atwill, Lee Tracy, Fay Wray, Preston Foster. | Shooting |
| "Week-End Marriage" | From the novel by Faith Baldwin. Director: Thorton Freeland. | Loretta Young, Norman Foster. | Shooting |
| **WARNER BROTHERS** | | | |
| "Winner Take All" | From the novel by Rian James. Director: William A. Wellman. | James Cagney, Marian Nixon. | Shooting |
| "Miss Pinkerton" | Story by Mary Roberts Rinehart. Director Lloyd Bacon. | Joan Blondell, George Breat. | Shooting |
| "A Successful Calamity" | Story by Clare Kummer. Director: John Adolfi. | George Arliss, Mary Astor, Evalyn Knapp. | Shooting |
| "The Dark Horse" | Story by Joe Jackson and Courtenay Terrett. Director: Al Green. | Warren William, Bette Davis. | Shooting |

# SCHOOL AND SCREEN

by

RITA C. McGOLDRICK

FOR many months we have watched the up-sweep of club and group organization registering itself with determined influence upon the motion pictures of the community. This whole movement has sprung from the germ of an idea, to a national expression. In all of this activity we have watched the clubs knocking at the theatre man's door. Too often they have knocked and found no one at home. Where they have gained admission the welcome has been half-hearted. Here and there has been a spontaneous cordiality, resulting in a strong cooperative movement bringing better business to the theatre man and better pictures to those people who were interested in them.

### Endorsed by MPTOA

Now we have witnessed a new and extraordinary circumstance. At the twelfth annual convention of the Motion Picture Theatre Owners of America, meeting at the Hotel Mayflower in Washington, the theatre men, aware of the growing power of the organized public, adopted the following resolution:

"RESOLVED: That it is the sense of this convention that pictures suitable for the entire family, but with sufficient box-office drawing power, be produced in greater volume so that the same may meet with the endorsement of the Better Film Councils and other film welfare organizations throughout the country.

"We believe pictures of this type will not only assist in a large measure to improve business in community theatres but will, as well, raise our industry throughout the nation to a higher level of good-will than it has ever enjoyed before."

This is truly a long jump forward in the hoped-for direction. It should be an incentive to the thousands of better films committees needing a degree of encouragement to proceed with the work to which they have been assigned. It will interest many chairmen to learn that thousands of theatre managers are selecting week-end programs from "School and Screen" service. If their work is to succeed they need the intelligent support of all church and school groups in their locality. Forward-looking cooperation is the key to this whole problem.

### Many Unusual Films

Within the past month many unusual and interesting pictures have been released by the great studios and have come to us for preview. Many of these are outstanding productions, brilliant in technique, story form, and artistic detail. But out of a vast array of material there have been fewer than usual to merit the grade of "School and Screen's" standards.

For this issue we have selected for your consideration those few pictures that seem to us to have unusual educational value. The first of these, and the greatest, notwithstanding misleading publicity which has fallen like a blight upon it, is "Tarzan, the Ape Man," Metro-Goldwyn-Mayer's brilliant reproduction of the familiar story of Edgar Rice Burroughs.

This is a jungle picture in which Tarzan, supposedly the son of noble parents and lost in the jungle, grows to young manhood with a superb physique and an intimate knowledge of the ways of the jungle's creatures. He lives among the apes and is understood by them. He rules the elephants who obey his call and his command.

There is a mild and inconsequential love story, quite superfluous to the action of the picture, which is made up of a series of breath-taking adventures, with thrill piled upon thrill. This is one of the most exciting pictures we have ever seen, and in its photography one of the most beautiful.

Added to this, there are many animals of the jungle, monkeys like little human creatures in their wisdom and sophistication; ferocious beasts in death conflict; herds of zebras and stampeding elephants. There are great hippopotami, alligators, and, of course, strange tribes of African savages.

Johnny Weissmuller is the Tarzan of the picture and Maureen O'Sullivan the girl who loses her way in the tangled forest and eventually falls in love with him. Weissmuller is a convincing Tarzan.

His superb physique and muscular control make it easy for him to accomplish almost unbelievable feats of physical skill.

It matters very little whether "Tarzan, the Ape Man" was filmed in darkest Africa or brightest Hollywood. It has the full illusion of reality. Boys will love it. All school children will learn many things from it. For young chidren it will be found too exciting and at times too harrowing. But "Tarzan, the Ape Man" is an important picture.

### "Avalanche"

Far removed from the exotic locale of the tropical jungle is this Alpine drama of life as it is lived in a hell of snow and ice and a heaven of amazing cloud beauty at the very crest of Mount Blanc, where a lonely young scientist, a weather expert, tends the Government's observatory, 15,750 feet up in the Alps. A most amazing photographic achievement, this story is built on a frail episodic and inconsequential theme.

The trivial romance offers opportunities, however, for the picturing of high adventure in a frozen wilderness, where the distances are almost unbelievable; where the clouds flow like slow seas between giant crests of stone; where the crevasses are cut sharply into the very heart of the world. A slipping mountain climber, dislodging the first mound of snow, unlooses the avalanche which flows down the mountains and pours itself like a foaming cataract of steam overy dizzy cliffs. We have never seen snow as it is in this picture.

### "War in China"

Perhaps the most important educational picture of the month is this authentic two-reel film story, released by Educational, which brings into the theatre with vivid realism the drama, the tragedy, and the devastation that is going on in China. The cameramen, with official permissions, wormed their way into the very heart of the conflict. They succeeded in obtaining thrilling shots of the Japanese air raids, of villages standing in smoking ruins, and

(Continued on next page)

### This Department Offers You

*A selection of the month's best pictures. . . . A* Herald *Service.*

*Report of Weekly Radio Broadcast on News and Notes of the Studios, and a Review of the Week's Best Pictures. . . .*

*Helpful Literature for Those Making Public Addresses. . . .*

*A Motion Picture Study Program.*

**SCHOOL AND SCREEN**

*a monthly service for schools and theatremen.*

*Letters of Introduction to Club Leaders in Your Locality.*

*Detailed Information on the Formation and Development of Junior Motion Picture Clubs.*

A postal card will bring you any one, or all, of these pamphlets without cost.

## War in China

***Educational***

**John S. Young, radio announcer, describes action.**
**H. V. Kaltenborn prepared descriptive narrative.**

*This two-reel document of the dramatic conflict between Japan and China is easily one of the most important pictures from an educational and historic standpoint that we have had on this whole subject. Made with the official permission of the Chinese General, Yuan Kai-Shek, the cameramen at the risk of their lives succeeded in obtaining intimate and dramatic pictures of the ravaging conflict. Current Events Classes, Study Clubs, students and Parent-Teacher groups should not fail to see this pictorially recorded bit of current history.*

1. Point out on the map the exact area of the war zone in China.
2. What cause has Japan given for the invasion of China?
3. What strategic points were attacked?
4. Locate Shanghai, Chapei, Hankow and Soochow Creek.
5. What is the economic problem of China?
6. What is the political relationship of China with Manchuria?
7. Why is Manchuria coveted by the neighboring nations?
8. How did China react to this action on the part of Japan?
9. Why did China decline to formally declare war?
10. What was the method of Japan's attack?
11. What war equipment did she bring with her?
12. Was China ready with the same equipment for defense?
13. What great national trait did the Chinese show in this emergency?
14. What has been the reaction of the press of the entire world to the tactics of Japan?
15. What has been the consensus of editorial opinion on China?

*Write a 250-word composition on "The War in China."*

## Tarzan, The Ape Man

***Metro-Goldwyn-Mayer***

Feature Players: Johnny Weismuller, Neil Hamilton, Maureen O'Sullivan.

*This is a highly imaginative and glorified version of the familiar Tarzan tales of Edgar Rice Burroughs. It tells the story of the charming young English girl lost in the jungle, who is captured and carried away by Tarzan, supposedly the son of noble parents, who has grown up among the apes and beasts, knowing no language but theirs, and no other companionship. There is an inconsequential love story which might well have been disposed of, for the major interest of the picture lies in its fast action, abounding thrills, its variety of animals which roam before the camera, and in its photography of tangled jungle with its rivers, its highlights and depths of shadow. Young people will be particularly interested in Johnny Weismuller, world champion swimmer, who, as Tarzan, demonstrates the value of athletic training.*

1. Who is the author of the Tarzan stories?
2. What were these stories about?
3. Is the Tarzan in this picture a believable character?
4. What was the expedition of English traders in search of?
5. Why is this commodity valuable?
6. Name three of its uses.
7. What is the legend of the dying elephant?
8. How many kinds of animals can you remember seeing in this picture?
9. Why is Tarzan called "the Ape Man"?
10. Describe the hut in which he lived.
11. In what strange manner did he make his way through the jungle?
12. What does the word "jungle" mean?
13. Name some of the things you saw growing there.
14. Name some of the ways in which the animals showed their friendliness to Tarzan.
15. Describe one of the strange tribes of savages shown in this picture.
    (a) The chiefs with their magnificent head dresses; or,
    (b) The dwarfs who captured the English party.
16. Describe the stampede of the elephants.
17. This is a picture of thrills. Name three of its most exciting moments.
18. Describe the graveyard of the elephants.
19. What did you consider the most beautiful scene in this picture?
20. What thing about it did you like best?

*Write a 200-word composition on "Tarzan, the Athlete."*

## Avalanche

***First Division***

Feature Players: Leni Riefenstahl, Sepp Rist, Ernst Udet.

*"Avalanche" is the story of the young scientist serving as the Government's weather expert at the lonely observatory on the crest of Mount Blanc. Actually filmed at a height of 15,750 feet above sea level, the pictorial background is wothout doubt the most amazing spectacle of snow and ice, razor-edged cliffs, and yawning crevasses that has ever come to the screen. A trivial romance offers an excuse for a thrilling rescue by a party of mountain climbers who have to find their way over the most perilous passes in the Alps.*

*This picture is a notworthy spectacle of mountain grandeur and snow and cloud beauty. The avalanches tumble from the heights like foaming cascades, apparently as soft as steam. The cloud banks settle below the peaks like milky seas. One is willing to forgive and forget the amateurish episode of plot in the glorious reality of photographic achievement.*

1. Where is Mount Blanc?
2. How does it compare with the other great mountains of the world?
3. Describe the weather observatory at its peak.
4. What type of apparatus was in use at the observatory? (There is much valuable information to be learned about weather observatory of this kind. Consult your reference books and encyclopedia.)
5. How many electrical or scientific instruments did you note in the weather expert's cabin?
6. What is an avalanche?
7. What causes the avalanche?
8. What is a crevass?
9. Describe a glacier.
10. How do the men of the Alps travel from one place to another?
11. What is their greatest hazard?
12. What calamity befell the weather expert?
13. How did he summon help?
14. Describe three thrilling incidents in the trip of the rescue party.
15. Describe the flight of the plane as it neared the peaks.
16. How does the change in seasons effect the ice pack?
17. How did this condition hamper the work of the rescuers?
18. What did the rescuers find when they reached the cabin?
19. Describe the cloud effects that you noticed.
20. What was the most thrilling moment of the picture?

*Write a 250-word composition on "Lost in the Alps," or, memorize 8 lines of a famous poem on Mount Blanc.*

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## SCHOOL AND SCREEN

*(Continued from preceding page)*

of roadways cluttered with terror-stricken refugees, burdened with what poor possessions they could salvage from the humble homes they had left burning behin dthem.

For those groups in the community intelligently concerned with the building up of a series of high grade programs to win the interest of school officials and their cooperation in sending students to the theatre where an outstanding picture is showing, it would be well to note another short picture that might be importantly correlated with these other two. This is Vitaphone's latest travel talk by Mr. E. M. Newman, titled "Twelve Thousand Miles Around Russia." For months Mr. Newman traveled the tremendous distances of that turbulent country studying its economics and politics, and collecting thousands of feet of film, which have been assembled authentically.

"School and Screen" is actively interested in the development of better films committees and motion picture councils. It offers concrete help to theatre men seeking club and group contacts in their communities. A letter addressed to this department will bring helpful available material.

# Brooklyn Circuit's 40 Houses to Use School and Screen

The forty theatres of the Fox circuit in Brooklyn which have been taken over by the Randforce Amusement Company, under the direction of Samuel Rinzler and Lewis Frisch, have announced an endorsed picture policy based on the "School and Screen" service and the "Junior Show" as outlined by Rita C. McGoldrick in these departments of MOTION PICTURE HERALD.

On Tuesday morning, March 29, the Carlton theatre, a key house of this important circuit, entertained 1500 teachers, Sisters, ministers and priests at a private showing of "Broken Lullaby." Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, addressed the audience and presented Mrs. Rita C. McGoldrick, who, he said, was "the pioneer among national leaders in the building up of community interest in the better things of the screen." Mr. Milliken pointed out the responsibiilty of the organized public to the theatre and urged the distinguished audience to lend its wholehearted support to the new undertaking that promised to make film history in Brooklyn.

Mrs. McGoldrick outlined the plan for Brooklyn's first Better Films Council, to be made up of the Motion Picture Chairmen of all local clubs and groups, and assured the executives representing the circuit that adequate support would be given to all endorsed pictures booked by any theatre in their circuit. She reminded the audience that this was a simpler task than it might seem on the surface, since 70 per cent of the entire product of the industry was endorsed by the various national reviewing groups during the past year.

The plan of "School and Screen" was adopted as a working basis by the managers and the Junior Show announced for the theatres.

This plan will go into active operation in the last week of April at the opening of "Boy's Week" when outlines offered by Rita C. McGoldrick in the last issue of MOTION PICTURE HERALD will formally go into effect, with the pictures listed in the HERALD as suitable booked for these theatres. Boy Scouts will serve as ushers, a prominent public official will address the young people and a selected program of Scout pictures, with "Tom Sawyer" as the feature will make up the program.

In order to make this work definitely far-reaching in its effects for the community as well as the box office of the cooperating theatres, local club women have organized Brooklyn's first Better Films Council which will stand strongly behind this important new enterprise.

The Randforce Amusement Company is arranging for a trailer to be used at the performances where endorsed pictures are being shown.

A similar announcement of an attractive poster will be displayed in the lobby of each theatre.

Mr. Monty MacLevy, division superintendent, and Mr. George Langbart, manager of the Carlton theatre, are cooperating directly with Mrs. McGoldrick.

# JENKINS' COLYUM

**Phoenix, Ariz.**

**DEAR HERALD:**

After one visits Phoenix and sees the country surrounding the town he wonders why they made the balance of the state. Phoenix claims a population of eighty thousand people (they claim enough) but whether they claim eighty thousand, more or less, doesn't lessen the importance of this desert town.

Surrounding Phoenix is quite a scope of valley country under irrigation where fruit and alfalfa is grown with much success and which is a big help to the balance of the state, since outside of the irrigated districts but little is grown except cactus and greasewood.

Arizona is said to have large deposits of minerals, which are one of the chief industries of the state. It also has large deposits of rocks, some of which were deposited on her highways and they haven't got 'em off yet, but at that it has rather good roads if you are not in too much of a hurry.

There are five theatres in Phoenix, all belonging to Publix, and considering the size of the town and the country around it, we would say that there are not too many to serve the public need. All of these houses were doing a fairly good business, when we visited them, taking into consideration present conditions. This is most likely due to the showmanship employed by the various local managers.

Those that we were able to call on were Mitchel Soloman of the Strand, J. J. Shaler of the Orpheum and L. P. Weaver of the Rialto, all of whom claimed to be delighted that we called, but then you never can tell about that, for we called on a girl once and she told us how delighted she was, and just then a horn honked out in the street in front of the house and she got up and excused herself and went out and went joyriding with a plumber, but, anyhow, they showed us a delightful time and we have placed their names on our visiting list, and if you knew how particular we are about our visiting list you would agree that these boys are all right.

We also met A. G. Pickett, who is publicity manager for this circuit of theatres, and what A. G. don't know about publicity hasn't been published yet. He never misses a chance to tell the dear people that Phoenix is the Mecca for the lovers of good entertainment and that the Paramount theatres have a corner on it, all of which the various managers proceed to prove, which puts A. G. in Jake with the public. If Phoenix was located in Nebraska just think what a town it would be, but Arizona couldn't spare Phoenix, for, outside of Tucson, Tombstone, Florence, Bisby, Douglas and Benson and a few towns up in the mountains, they wouldn't have much left except Casa Grande, Gila Bend and Yuma, and they're too darned hot. You will like Phoenix and you will like Tucson.

Gila Bend is on the Gila river, and that's where the Gila Monsters are found. But maybe you don't know what a Gila Monster is. It's a small short-legged animal about the size of a muskrat and has yellow stripes and when he grabs onto you he hangs on like a bulldog. When you go pestigating around that country don't go barefooted, for those Gila Monsters are very fond of toes. As between Gila Monsters and rattlesnakes we'll take huckleberry pie.

▽

At Florence we met W. T. Gregg and also his wife. W. T. manages the Isis theatre, which is one of a chain of houses located east of Florence in the mountains. W. T. says business is bad (we have heard that expression before) and we don't doubt his statement, for it has been dependent to a considerable extent on the mines and they are operating on short time or closed entirely.

▽

**Tucson**

Tucson is just about as it was when we were there two years ago, only it isn't quite so good, but it's a nice place to live from October 1st to May 1st. After that you want to go to the mountains, but that will be easy, for the Rincons and Catalinas are only a short distance away, and along about July the nearer they are the better.

Tucson has five theatres and that's aplenty—the Rialto, Opera House, Plaza, Lyric and Fox. The Rialto and Opera House are Publix theatres and are managed by Roy P. Drachman, and what we mean is MANAGED. There's a boy who knows how to manage a house. He has been at it so long that he doesn't know there are any other buildings on the street. His mind is on those theatres sixty minutes of every hour and twenty-four hours every day. His wife (if he has one) has to take his meals to him and he sleeps in the box office and dreams of such pictures as "Emma," "Delicious," and "Common Clay,"

G. A. Pratt operates the Fox and the Fox Plaza, both belonging to the Fox organization. Mr. Pratt was too busy to give us much of his time when we called. It was "Student Night" and the price of admission had been cut to 25 cents and boy, you ought to have seen that crowd; they were backed out on the street and Mr. Pratt was doing his best to hold the jam in check. We wonder if the cut in price had anything to do with it. If we were going to bet our dough on it we would place it on the affirmative, for be it known that everywhere we have gone the houses playing at reduced prices were doing the business, and let us drop this remark, whether it's good, bad or neither, that the day of the fifty cent show is gone, and if Hollywood continues to build pictures with the fifty cent idea in mind they will have to confine their sales to the spots where millionaires have more money than sense.

Mr. Rudulph of the RCA Photophone wanted us to call at the Plaza in Tucson and hear their sound installation. We did, and Mr. B. E. Grooms, the operator, told us all about it, and by the way, Mr. Grooms is a swell operator but is only working as a relief man at this time but wants a permanent position; somebody better write him. Mr. Grooms thinks the RCA is all right, and when he and Mr. Rudulph are agreed on a matter no further argument is necessary.

**J. C. JENKINS**
**The HERALD Man**

## Consolidated Stockholders Re-elect Board of Directors

At the annual meeting of stockholders of Consolidated Film Industries, held late last week, retiring directors were re-elected, and H. J. Yates, president, announced that contracts were under negotiation with two "leading" producing companies who had not previously given their release printing to Consolidated. This, it is said, will add a large volume of business which can be handled in the company's new plants now concentrated at Consolidated Park, in Fort Lee, N. J.

Yates also said that, due to unfavorable weather and other conditions, recent production of new pictures had not been as large as usual, but as the demand for good pictures is as great as ever, plans of the major producing companies provide for a large number of new pictures to be made this summer.

## Monogram To Release Six Features Made by Allied

Allied Productions, Inc., will produce six specials for the 1932-33 Monogram program, according to a deal completed between M. H. Hoffman, president of Allied, and W. Ray Johnston, president of Monogram.

The tentative titles of the Hoffman specials are: "Streets of New York," "The Thirteenth Guest," "The Ape," "Big City Light," "Guilty or Not Guilty," "West of Singapore."

## Wife of Percy Furber Dead

Funeral services were held at Darien, Conn., last Saturday, for Mrs. Cornelia Chapman Furber, wife of Percy M. Furber, president of the Trans-Lux Corporation. Mrs. Furber died of pneumonia contracted following injuries sustained in an automobile accident. Furber is the inventor of the Trans-Lux screen and rear projection.

## Publix Groups Departments

Paramount-Publix has consolidated the purchasing, maintenance and sound projection departments under the direction of Eugene Zukor, for quicker and more efficient service in the field. Larry Flynn has been placed in charge of the transportation and traffic departments, recently consolidated.

## Heath, Blair Join Livingston

Frank Heath, for the past eight years general casting director at Paramount's New York studio, and Harry Blair, formerly eastern studio representative for *Film Daily*, have joined Livingston's International Casting Directory, with headquarters in New York.

## B.I.P. Unit Official Resigns

Stanley Whiteley, treasurer of B. I. P. America, American distributors for British International, has resigned. According to Arthur Dent, vice-president, the resignation is in accordance with an agreement made when Whiteley came to this country in 1930. Whiteley returns to London this week.

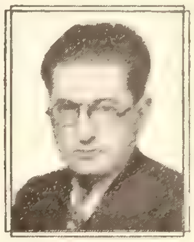
## MGM Speeding Production

MGM is concluding its 1931-32 production schedule on the Coast with seven features currently in work and seven others in various stages of preparation.

# MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*



→CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS←

# WE DO SOME VISITING!

'S TOUGH to come back to cold, raining, grippey New York after some ten days of Miami's best brand of sunshine, golf and a beach that just makes you feel rejuvenated. (The Miamians have a better word for it.) But Mrs. Chick needed the sunshine and I felt that a little bit of it would do me no harm either.

Aside from the pleasure of meeting so many fine showmen, these little trips afford us a much needed opportunity to observe conditions in other parts of the country first hand and to note the difference in operation and show-selling methods. To keep these pages interesting for the greatest majority of our members and readers we find it helpful to know what is going on elsewhere.

* * *

SOMEHOW or other we've been doing some overtime thinking and finally arrived at the conclusion that the wholesale slashing of managers' salaries as a means of reducing overhead is a lot of plain, unadulterated bunk.

In the past three years we have watched this ridiculous horse-play going on and wondering—as well as hoping—when the "slashers" would get wise to themselves and realize the great harm they were doing to their organizations as well as their box office business.

A theatre costing in the negibhorhood of fifteen hundred dollars a week to operate and paying their manager around a hundred a week in salary will find that they are getting far more for that hundred dollars than any other item on the entire list of operating items.

A group of, say, ten theatres under a supervisor with a mistaken idea of values will set forth to cut expenses. Not being efficient enough to dope out ways and means of increasing receipts he must fall back on the slashing circus and forthwith he notifies his managers that they must take another small cut. The total saving realized through such a move will probably amount to less than seventy-five dollars a week for the whole ten houses. But he has automatically slashed somewhere in the vicinity of fifty per cent from the efficient operation of those theatres.

No human being on earth can put in the hours demanded of theatre managers and do it with a smile on short-rations pay. Creating selling ideas for mediocre product; watching the equipment of his theatre; and the hundred and one other important tasks falling on the manager's shoulders. Start to take away his already abbreviated salary and he is going to become indifferent somewhere along the line. It's human nature and he can't be blamed.

If the few dollars thus saved by theatre owners stand between them and bankruptcy, we suggest that they quit now and turn over their theatres to showmen with a far more keener appreciation for the manager's job.

* * *

WE were rather surprised to find a situation just a short way down South where an independent and a circuit house were bitterly engaged in some of the rottenest forms of throat-cutting. Without a question of doubt they were hurting each other and leaving a far from pleasant feeling in the minds of the people of that community.

For example, when one house had the edge by reason of a far superior picture, the other house would immediately start some form of mud-throwing and counter-campaign designed, not to help him get some business, but to stop the other theatre from doing too much.

Their methods were slightly off-color in many senses of the word and on the day we pulled into the town the house with the weaker picture spent a pile of jack for a splurge newspaper ad calling attention to the fact that the superior attraction would play there within two weeks at much lower prices. In addition, they handed out free tickets in front of the opposition to get the people from patronizing it.

Such tactics, we were informed by an obliging hotel clerk, were going on all the time, with neither one nor the other getting the money they should have been getting out of that town.

As near as we could judge, without much speculation, a clean sweeping broom was sadly needed to start things off on a more businesslike basis and we find it hard to understand why the circuit permitted their manager to continue such nonsense. One smart showman could go into that spot and put any dirt-slinging theatre out of business in six months.

Oh well, the cash customers were getting the breaks anyway. They rarely seemed to be buying tickets with all the free passes floating around.

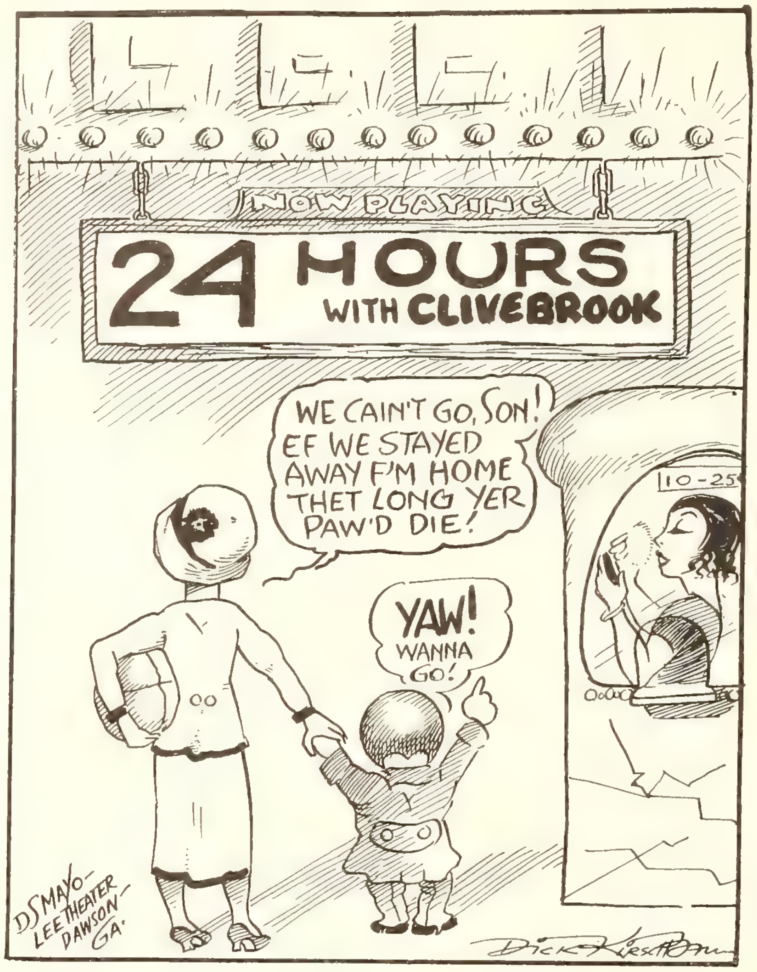
* * *

BEFORE bringing this week's chat to a close we must express our appreciation to those Miamian showmen who made our visit down there so thoroughly enjoyable.

Sonny Shepherd, Hal Kopplin, Jack Fink, Harry Weiss, Joe Campbell, J. H. Luter, Howard Morris, and all the rest whom we will tell you more about in future issues. If you want to find some real enthusiasm for showbusiness, take a tip and start hitch-hiking for Miami where showmen are—showmen, and even in these times are proud of it.

"CHICK"

# DICK KIRSCHBAUM'S LOBBY LAFFS!


NOW PLAYING
24 HOURS WITH CLIVEBROOK
WE CAIN'T GO, SON! EF WE STAYED AWAY F'M HOME THET LONG YER PAW'D DIE!
YAW! WANNA GO!
10-25¢
D S MAYO—LEE THEATER DAWSON GA.
Dick Kirschbaum

Theatres located in communities with large foreign population had better make sure that their signs, programs and announcements are easily understood. Apparently the foreign population of Dawson, Ga., was a little afraid of spending too much time in this theatre.

## MOSS AND PROCTOR PUTTING OVER HEAVY CAMPAIGNS ON COAST

It's been some time since we reported on activities of Richard "Dick" Moss, who for several months has been in charge of the United Artists Theatre, Los Angeles. However, he and his publicity director, Jack Proctor, have been on the job and have turned out some fine campaigns.

Several tie-ups featured work done on "Tonight or Never" and included a newspaper, a gown outfitting company, a chain store firm, Lux soap, a restaurant, and a style show which was staged by a famous designer on the Coast.

The newspaper tieup was made with the circulation department and through this medium 20,000 circulars were distributed at the Coliseum during an important athletic meet. One side of the herald carried the theatre newspaper ad and the other was used by the paper to plug their sports section.

The deal made with the chain stores consisted of imprinting 20,000 paper bags with one of the theatre's two-column, eight-inch newspaper ads and these were distributed from two of the main stores in the downtown section during run of picture. There was a sale on at that time in the notions department and the bags received wide distribution.

The tie-up with the soap company obtained displays in 250 grocery stores in the southern California district consisting of 11 by 17 window strips with photo of Miss Swanson and copy. All company trucks also carried banners with similar copy.

The style show resulted in heavy matinee trade and much favorable comment from feminine patrons. One of the leading furriers in the city furnished his wares for the occasion and paid entire costs, includng salaries of models and fee of stylist who staged the show. The fur shop also paid for several display ads in advance and on opening day.

Other effort included a tie-up with a restaurant for placing of stickers on all menus; a dozen or so extra windows in prominent downtown locations; 10 50-word radio announcements daily and paid for by the fur shop; use of 100 special block billboards, and excellent breaks in all newspapers. A special interview was obtained with the director of the picture.

The campaign on "Cock of the Air" included a tie-up with Shapiro-Bernstein, publishers of two numbers in the picture, which resulted in obtaining 10 fine window displays; a tie-up with Old Gold cigarettes, which secured window strips in all United Cigar stores in the city; a tie-up with Denley Airplane Lighter, which obtained more window strips in cigar stores; another tie-up with a restaurant for stickers on menus; a special show for 300 newsboys; enlarged stills of Billie Dove on outfitting store windows, and same kind of deals made with newspaper and radio as mentioned in preceding paragraphs. Billboards and newspapers were employed as usual.

A most effective and far-reaching campaign was conducted in connection with "Around the World in 80 Minutes," including a preview for 2,500 members of the Coast Geographic Society; a boy scout tie-up; Philippine and Japanese Nights; a tie-up with Camel cigarettes (on account of reference made to Camels in dialogue), a preview for the P. T. Association: insertion of small ads in foreign newspapers; a plug in libraries with 40,000 bookmarks; radio and classified page tie-ups; tooth-paste tie-up with drug stores, using photo showing Fairbanks' white teeth; a special letter to all Women's Clubs, and other ties with a steamship line and department stores.

The above will give Dick Moss' old friends an idea of the scope of the campaigns he and Proctor are putting over in Los Angeles. To our way of thinking, both these showmen are covering considerable ground and we don't doubt for one minute that the good work was reflected at the box office in the form of excellent business. Now that we've started the ball a-rolling again, Dick, let's hear more from you on special stunts, etc. Till then, so long.

## ONE ENEMY? TOO MANY!

*Paramount's campaign book on "The Miracle Man" offers the following sensible advice. Managers should keep it in mind not alone for "The Miracle Man" but for any other picture they play:*

Don't belittle anybody, don't offend anybody, don't bring into relief any aggravated afflictions in publicity, ads or ballyhoo on this picture.

Don't make a street ballyhoo out of a man on crutches.

Don't use any "beware of pickpockets" teaser banners in your lobby; that's an unnecessary scare.

Don't throw mud at any religious sect or faith healers; don't even dwell too heavily on the beggar angle, there may be one deserving exception in any racket.

## MANUEL EFFECTED A TIE-UP WITH TAXIS FOR AN AUTO PARADE

Along with his application for membership in this organization a few weeks ago came a little snapshot of a bally arranged for "Taxi" by J. E. "Johnny" Manuel, manager of the Ohio Theatre, Sandusky, Ohio, which we are reproducing herewith.

A parade of six bannered taxi-cabs, such as the one you see in the photo, was preceded by a police escort on motorcycles. Incidentally, the cab company paid half the cost on distribution of 5,000 trick heralds.

Manuel has been a full-fledged theatre manager for about five months at this writing, having worked up to his present position through the grades of usher, service chief and assistant. He's located out among a hard-hitting division of showmen and we'll hope to receive many other interesting contributions from this new member.

## MORROW PUT OVER NEAT CAMPAIGN ON JOE BROWN PICTURE

Highlights in a campaign put over on "Fireman Save My Child" by Floyd D. Morrow, manager of the Kenosha Theatre, Kenosha, Wis., included a novel stage presentation; an attractively decorated lobby and foyer; radio broadcast; street bally, and well handled advertising and publicity in local newspapers.

For one week in advance small cut-outs of Joe Brown were used in the foyer, peeping out from under lobby furniture, around staircases, in the ladies' room, etc. Some of these comic cut-outs are shown grouped in the strip of photos on this page, as will as the larger cut-out. Another advance display consisted of an ancient hand-drawn pump engine, an old hose cart and four framed pictures of old volunteer fire days.

Bread
JOE E. BROWN
KENOSHA

The radio was also effectively used in advance with the following sketch: Fire siren; (woman's voice) "Help! Help! Fireman, Save My Child!" (Bass voice) "Be Brave! Be Brave! My Fair Lady, Joe E. Brown is on his way to save you and he never fails a lady in distress." (Announcer) "And he never fails any of us when it comes to giving us real hearty laughs and wholesome screen entertainment. Be sure to see him in 'Fireman, Save My Child' at Warner's Kenosha Theatre next........., etc., etc." (Fire siren.)

For one week in advance and preceding trailer the stage was darkened and the screen curtain closed. From the left came a woman's scream, "Help, Help—save my child." Then a red spot from the booth caught a comic life size cut-out of a woman with baby in her arms (see photo). A Joe Brown Yell at the right, "Ee-ow-ee." The spot then changed to white and caught a comic cut-out of Brown posed in the act of running. This cut-out (see photo) was mounted on a sliding platform and pulled across the stage, followed by spot. When the cutouts met lights were darkened and a woman's voice called, "Oh, Mr. Brown." Then the trailer hit the screen.

That old pumper shown in the accompanying photo was taken out of the lobby on the Saturday before opening and used on the streets for a bally. It was drawn by a bannered truck equipped with a fire siren. When the bally was halted at intersections, throwaways promoted by a tie-up with Beechnut were handed out. Sample chocolate drops were attached to cards that carried appropriate copy on the picture.

### Cut-Out Displays

Other effort included cut-out displays in various windows; use of cut-outs of Brown and of woman holding child on marquee with spotlights trained on them; lobby display of old fire equipment, and the designation of Monday night as "Volunteer Night," when special invitations were extended to all living members of the old volunteer fire department. The invitations were in the form of letters, stating that a section had been especially reserved for the occasion.

All of which goes to show that Floyd Morrow put over a neat campaign which must have brought satisfactory returns to the box office. His little stage presentation gag is one that can easily be put on by the average theatre and should prove an effective advance gag. Morrow is another entrant in the current contest for cash and other honors on this picture and we wish him the same brand of luck as we've passed on to the other boys.

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## "The Showman's Calendar"

### APRIL

| | |
|---|---|
| 7th to 14th | National Baseball Week |
| 8th | Battle of Appomattox 1865 |
| | Louisiana Admitted to Union 1812 |
| | Mary Pickford's Birthday |
| 9th | Surrender of General Lee—1865 |
| 10th | George Arliss' Birthday |
| | William Booth's Birthday—1829 (Founder of Salvation Army) |
| 13th | First Feast of Passover (Jewish Holiday) |
| | Thomas Jefferson's Birthday |
| 14th | Second Feast of Passover |
| | Assassination of President Lincoln—1865 |
| 15th | Fifi Dorsay's Birthday |
| 16th | Charlie Chaplin's Birthday |
| 17th to 23rd | Be Kind To Animal Week (auspices of A.S.P.C.A.) |
| 18th | Paul Revere's Famous Ride—1775 |
| 19th | Patriot's Day (Maine and Massachusetts) |
| | Constance Talmadge's Birthday |
| | Lina Basquette's Birthday |
| 20th | West Virginia admitted to Union—1863 |
| 21st | Final Feast of Passover |
| | San Jacinto Day (Texas) |
| | Rome Founded—753 B.C. |
| 22nd | Cuban Blockade Declared—1898 |
| | Oklahoma opened to white settlement—1889 |
| 23rd | William Shakespeare born in 1564 |
| 24th | First newspaper issued in America—1704 |
| | Russia-Turkish War—1877 |
| | War between U.S. and Mexico—1846 |
| | Marceline Day's Birthday |
| 25th | War declared with Spain—1898 |
| 26th | Confederate Memorial Day (Ala., Fla., Ga. and Miss.) |
| | Slavery Abolished in U. S.—1865 |
| | First Shot of War (1917) between U. S. and Germany |
| 27th | General Grant's Birthday—1822 |
| 28th | President Monroe's Birthday—1758 |
| 30th | Louisiana Purchased |
| | Washington Became First President |
| | Boston Settled by Winthrop—1630 |
| | Rhode Island Settled—1636 |
| 30th to May 7th | National Boys' Week |

### MAY

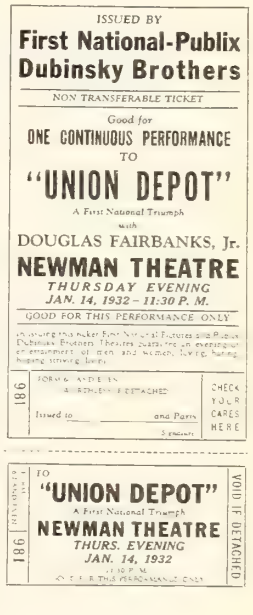
| | |
|---|---|
| 1st | Child Health Day |
| | Dewey's Victory at Manila—1898 |
| | Leila Hyam's Birthday |
| | Josephine Dunn's Birthday |

---

## KANSAS CITY HOUSE USED NOVELTY PASS TO EXPLOIT A FILM

When exploiting "Union Depot" at the Newman Theatre, Kansas City, L. Sobler, of the First National-Publix Dubinsky Brothers forces out in that city, used a pass such as illustrated here. It measures about eight inches long by three and one-half inches wide and was made up in the form of a railroad ticket.

A regulation railroad ticket was used as a container, with copy as follows: Name ——; Train Leaves; 'Union Depot'; Ticket Fare, Complimentary; Pullman, Seats Free; Date ——; Time 11.30 P. M.; Place, Newman Theatre. The copy on the ticket is equally attractive and we hope interested members will be able to make it out.



ISSUED BY
**First National-Publix Dubinsky Brothers**
NON TRANSFERABLE TICKET
Good for
ONE CONTINUOUS PERFORMANCE
TO
**"UNION DEPOT"**
A First National Triumph
with
DOUGLAS FAIRBANKS, Jr.
**NEWMAN THEATRE**
THURSDAY EVENING
JAN. 14, 1932 – 11:30 P. M.
GOOD FOR THIS PERFORMANCE ONLY

186
Issued to and Party
Signature
CHECK YOUR CARES HERE

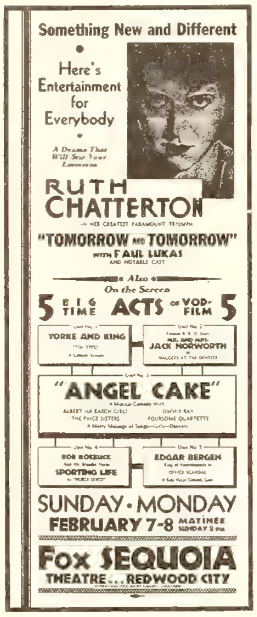
TO
**"UNION DEPOT"**
A First National Triumph
**NEWMAN THEATRE**
THURS. EVENING
JAN. 14, 1932
186
VOID IF DETACHED

The above came to us from the Home Office here in New York and our records fail to disclose a card on Sobler. It was a neat little gag, to our way of thinking, and we'd like to see further examples of his work.

## TOM KANE INTRIGUED HIS PATRONS WITH A VAUDE-STYLE HERALD

A trick herald and a calling card gag were effectively used a short time ago on two shows by Tom Kane, manager of the Sequoia Theatre, Redwood City, Calif.

We are showing a small reproduction of the herald that was the means of doubling the usual Sunday business, and the trick was all in the way the different numbers were grouped. Note that it was done in vaudeville style, with the feature topping the bill and the shorts arranged as following "acts." Tom states it brought them out like nobody's business.



Something New and Different

Here's Entertainment for Everybody

A Drama That Will Stir Your Emotions

RUTH CHATTERTON

IN HER GREATEST PARAMOUNT TRIUMPH

"TOMORROW AND TOMORROW"

WITH PAUL LUKAS

AND NOTABLE CAST

Also On the Screen

5 BIG TIME ACTS OF VOD-FILM 5

YORKE AND KING

MR. AND MRS. JACK NORWORTH

NAGGERS AT THE DENTIST

"ANGEL CAKE"

THE PAIGE SISTERS

FOURSOME QUARTETTE

SPORTING LIFE

EDGAR BERGEN

OFFICE SCANDAL

SUNDAY • MONDAY

FEBRUARY 7-8 MATINEE SUNDAY 2 P.M.

Fox SEQUOIA

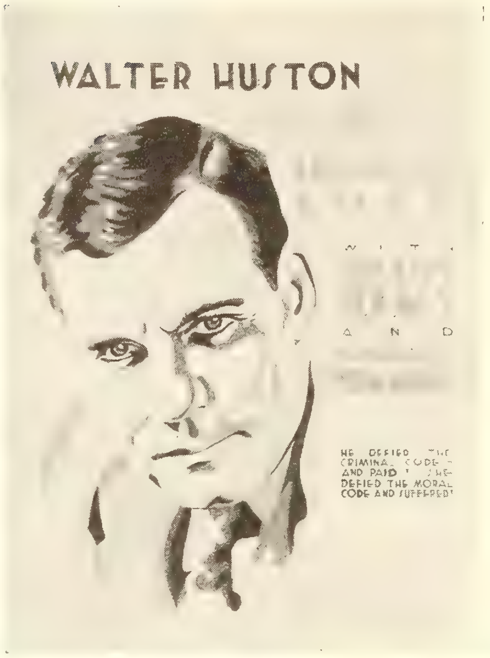
THEATRE . . . REDWOOD CITY

His calling card gag was built on the catchline, "Make a Date with Emma," with the telephone number of the theatre pay station in the lower left hand corner. The cards were distributed by a selected group of boy and girl students in school lockers, desks and pockets of clothing at the school and, believe it or not, Tom says, that telephone bell did a lot of ringing, presumably from "young sprouts." The pay station number was not listed in the 'phone book, hence there wasn't any way for them to check it. The gag was further publicized with High School newspaper display and teaser ads carrying the same copy. Heads of local service clubs were prevailed upon to use the cards at their stag meetings and members were told with straight face that there was a new "Dame" opening up in town and solicited their patronage. It caught on and caused a lot of laughs.

As a result of the above the picture played to the biggest bargain matinee (25 cents) that the house had seen in a long time, despite the fact that a town only five miles away had played ahead for a four-day run.

Which all goes to show that Kane is still batting them out in his usual aggressive style. Keep it up, Tom, and don't forget your Club in the future.

## POSTER ART WORK FOR THE THEATRE!


WALTER HUSTON
AND
HE DEFIED THE CRIMINAL CODE — AND PAID ! — HE DEFIED THE MORAL CODE AND SUFFERED!

Above is another example of the poster art work being turned out by Erling Espedal, poster artist with D. & R. Theatres, Aberdeen, Wash.

This time he picked Walter Huston for his subject and the result was a striking piece of work. Note the effective contrast of lettering at the left of portrait and expression brought out in the latter.

Next time we present some of Espedal's work we'll show what he did on "Charlie Chan's Chance" and "Good Sport". We have two at hand, one on Warner Oland and the other on Linda Watkins.

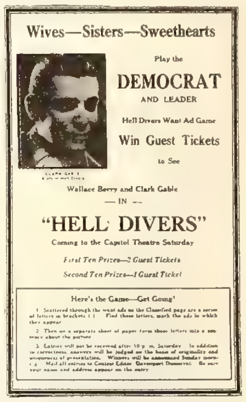
O. T. Taylor, manager of D. & R. Theatres, informs us that the poster end of this department is proving a decided stimulant to publicity and art staffs. Let's hope that other poster men will take this showman at his word and send along examples of their craft.

## CLASSIFIED TIE-UP HANDLED BY GROVE IN DIFFERENT WAY

Herewith are a couple of samples of tie-up ads put into effect by H. D. Grove, manager of the Capitol Theatre, Davenport, Iowa, through a deal made with the classified department of a leading newspaper in this city.

Most of our readers are familiar with the gag of sprinkling names of local residents through the classified columns, with a display box on the same page calling attention to free tickets to the current show at the theatre. Letters instead of names were used in this case and guest tickets were given those who formed them into a sentence pertaining to the picture. Originality and uniqueness of answers, in addition to correctness, were taken into consideration.

The attractive ads that you see here were also handled differently on this occasion. Instead of running them solely on classified pages, the ads were spotted in other parts of the paper where they received an excellent break. Note that both ads illustrated here carry cuts of stars and generous mention of title, players, theatre and play-dates.



Wives—Sisters—Sweethearts

Play the

DEMOCRAT

AND LEADER

Hell Divers Want Ad Game

Win Guest Tickets

to See

Wallace Beery and Clark Gable

— IN —

"HELL DIVERS"

Coming to the Capitol Theatre Saturday

*First Ten Prizes—2 Guest Tickets*

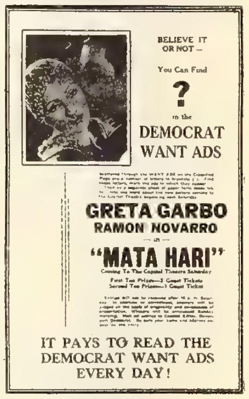
*Second Ten Prizes—1 Guest Ticket*

Here's the Game—Get Going!

1. Scattered through the want ads on the Classified page are a series of letters in brackets ( ). Find these letters, mark the ads in which they appear.

2. Then on a separate sheet of paper form these letters into a sentence about the picture.

3. Entries will not be received after 10 p. m. Saturday. In addition to correctness, answers will be judged on the basis of originality and uniqueness of presentation. Winners will be announced Sunday morning. Mail all entries to Contest Editor, Davenport Democrat. Be sure your name and address appear on the entry.



BELIEVE IT OR NOT—

You Can Find

?

in the

DEMOCRAT WANT ADS

GRETA GARBO

RAMON NOVARRO

— in —

"MATA HARI"

Coming To The Capitol Theatre Saturday

First Ten Prizes—2 Guest Tickets

Second Ten Prizes—1 Guest Ticket

IT PAYS TO READ THE DEMOCRAT WANT ADS EVERY DAY!

Classified page tie-ups with newspapers have become a general practice in many sections of the country, according to our observations, and Grove's methods of handling should be interesting to many of his fellow Club members. We will be glad to hear from others who effect similar deals featuring new and different advertising.

# Club Index for Month of March

*Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of March. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.*

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# A PLAN TO REVIVE LOCAL TRADE WITHOUT COST TO THEATRE!

By JACK JACKSON

Publix-Penn Division

Constantly alive to the great necessity of stimulating business, Jack Jackson, of the Publix-Penn Division, worked out this plan through a special bulletin and it is now being worked in many of the towns covered by that division.

Showmen in other parts of the country will no doubt jump at the opportunity to do likewise in their own communities, and we consider the basic idea behind this suggestion sufficiently worth-while to recommend it to all of you.

Slight deletions had to be made due to postal laws, but there is enough "meat" here to start you off towards working the idea out successfully. Those who do so are urged to send us a photo of the truck used as well as any other information they may have on how it was worked in their towns.

## Here Is a Suggestion from a Seasoned Showman as to Application of a Practical Stunt for Store and Theatre

THE alarming decline in theatre patronage this year as compared to last, has caused a tremendous amount of conjecture and calculation. Better pictures, added attractions, finer service and improved facilities and equipment have all failed to attract customers in numbers comparable with last year's programs of poorer quality. The final analysis of investigation leads to the irrefutable conclusion that shrinking payrolls, unemployment, hoarding and other factors of the present economic depression are responsible for the absence of the faces of former regular customers at the box office.

The further conclusion follows that if this is the situation that confronts theatre managers it is also the stumbling block that stands in the way of profits for every merchant in your community. Properly approached these merchants will be every bit as interested in the possible solution to this baffling situation as yourself and it is with this thought dominating that the following plan is offered as providing maximum possibilities of recruiting new patrons to fill the depleted ranks of the old regular customers.

### You'll Find This True!

As an example, let us conclude for the purpose of rapid calculation, that where three customers presented themselves at your box office and at the counters of merchants last year only two are in evidence today. In other words, one-third of the purchasing power of your community has been wiped out. However, it is reasonable to assume that 10% or more of the remaining two-thirds represents persons of major incomes who are independent of fluctuating finance.

This same example is true of the outlying neighborhoods and the smaller surrounding communities that naturally look to your city as a shopping center and, the psychological thought follows, that the 10% not affected by the depression in these neighborhoods and small outlying communities are following the path of least resistance and accepting the procedure of the majority of people in the neighborhoods and communities in which they reside. This fortunate 10%, or moneyed class, offers a potential field of solicitation that, forcibly and intelligently applied, offers great possibilities of filling the depleted ranks of regular purchasers in your town.

The above preamble is incorporated in this article for the purpose of providing you with sufficient logic and facts to stimulate a stndy of your own community and enable you to perfect a sales approach that will influence the merchants in cooperating with your theatre to the extent of defraying the cost of forcible sales appeal to be exerted in these neighborhoods and communities.

Undoubtedly there are many plans of accomplishing this, but, after much conversation with managers and District Managers, we are listing here a plan that seems the least expensive and promises the greatest possibilities of intriguing the possible patronage of neighborhoods and outlying communities.

### Bargain Ghost Car

Secure the services of one of the many idle persons in your community that own automobiles—salary not to exceed $25.000 a week for gas, oil, car and driver. The driver of this car should be a lusty-lunged individual capable of emanating the methods of the old-time "town cryer." The use of megaphone is also recommended.

An overall frame should be built around the car, which in turn should be covered entirely with white muslin or other acceptable material —do not use sign cloth. Narrow slits, of sufficient dimensions to allow visibility for the driver and to prevent the possibility of accident, are to be cut in front of the material and on either side. These slits should be outlined in black so as to leave the impression of a black streak and enhance the illusion that the car is spectral.

On the front, back and either side above the fender level bold black letters are to appear reading: "———— (Name of your town) Bargain Ghost Car." In smaller letters run the phrase, "How many miles will it travel this week? Send your guess to ——— (Your theatre name)."

Completely encircling the car, to a point as high as the fender level, attach a box frame to carry the ads of participating merchants. Four merchants, one in front, one back and one at either side, should provide sufficient revenue to defray the entire cost of this ballyhoo. Two 2x4's attached, one each to the front and back fenders and reaching to a point above the roof of the car, will provide a space for a long banner lettered on either side calling attention to the attraction at your theatre, prices, etc.

Attention-compelling noise-makers—three or four cowbells attached to a rope, a phonograph, a siren horn or other devices calculated to draw attention to this car at all times, must be part of the equipment. These must be of a nature that will allow the driver to control the devices so that they conform to the city or country ordinance where the car might be used.

## If Your Trade Is Off, the Same Condition Exists Among Your Merchant Friends; Put Your Heads Together and Work

Each morning the cooperating merchant will advise you of a "leader" article or sale that he wants ballyhooed through the megaphone throughout the outlying towns and it will be the duty of the driver of the car to halt, at factories, small business districts, etc., and cry through the megaphone from inside the car the message of the various merchants—also that of your theatre. This ballyhoo sales address should be changed daily and the driver to be instructed as to the length of time he should stop at each given spot—I recommend not more than five minutes. Write each address personally for the driver to read at all stops.

The driver should also be supplied with a route list each day to insure intelligent coverage of the communities you wish to canvass. I would recommend that the hours 9 to 11 A. M. be devoted to the outlying neighborhoods with the cowbells jangling, phonograph playing, siren blowing, so as to attract the attention of housewives who contemplate an afternoon of shopping. During the period 11 to 1:30 P. M., the car should be around factories and in rural communities. A rural canvass should also be conducted from 1:30 until 3:30 P. M., when the car would return to the neighborhoods to again attract the attention of housewives, school children, etc.

### Good for Several Weeks!

The plan should be entered into on a basis of two to four week periods, preferably four, and the merchants contacted be approached for participation over the entire period. The entire cost of driver, cover-all and signs should be divided among participating merchants and on the basis outlined this cost will not run more than $1.10 per day or $6.60 per week, per merchant. On this basis $5.60 would be left over the actual driver's charge to care for the cost of material used for signs, covers, etc.

I do not believe there is a single merchant in your community who will not recognize in this plan a minimum cost opportunity of thorough, forcible coverage together with a novel presentation of his merchandise as well as forceful appeal for patronage to communities he cannot reach at any figure even closely approximating this total expense.

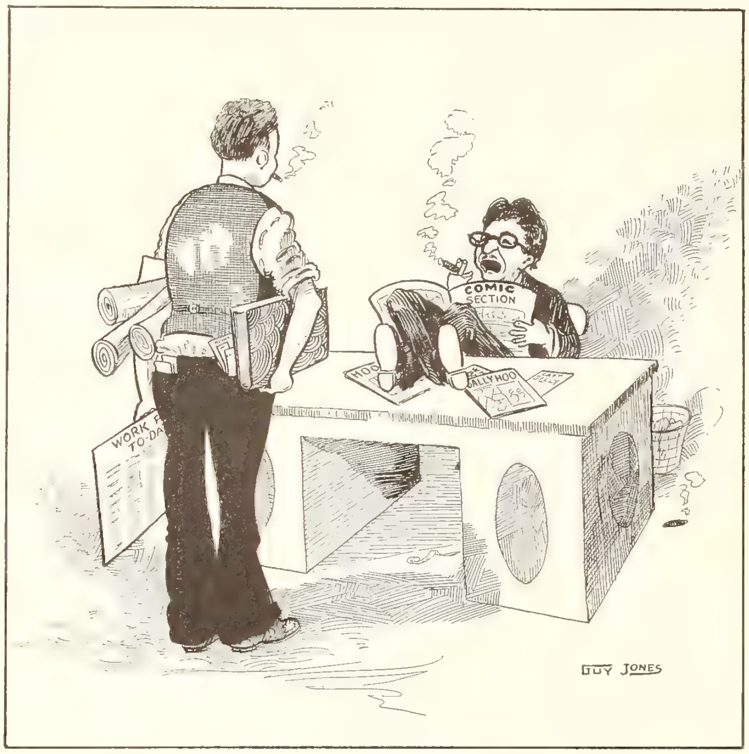
When the novelty of this activity has worn off there are many other unusual avenues of sales approach that can be perfected by yourself to reach the financially independent people of outlying districts and encourage attendance at your theatre and the counters of your merchants. Get busy—have a new one ready when this becomes ineffective.

Showmen who have worked out similar ideas to stimulate business for the local merchants as well as themselves should consider it their duty to send us complete details. Only through a merging of ideas on these pages from all over the country can the largest majority of us reap the full benefit of this great medium for the interchanging of ideas. To successfully engineer any business building thought and then keep it to yourself when your brother managers are so badly in need of help is the height of selfishness. "Give and Take" always, but never take without giving.

Many showmen today possess extraordinary ability to promote tie-ups of the kind which produce large and beneficial results to all participating. Since your own ideas are generally tried out in your own community you naturally get the first advantage in successfully bringing them to a head. But afterwards you ought to remember that other managers, not as clever as yourself, might be able to crawl out of the red for a while by reason of your suggestions. Would you deny them the opportunity? We think not. Come through and tell us how to keep out of the red.

# Keeping Up With The Times!

By GUY JONES



Apparently "sitting positions" pay well and provide plenty of time for careful perusal of "bathroom" literature. Here we find the big boss in an executive pose while listening to one of his house manager's request for a slight salary increase. To which the boss replies that said manager is premature in making such a request since he has only been with the company for two years. So well?

## HERE'S A SPLENDID BUSINESS BOOSTING PLAN FROM TOM WEAR

Circuit theatre managers and groups of theatre owners or managers should be interested in a combination good will building and money-getting plan recently put over by T. H. Wear, Jr., who is doing exploitation and publicity work for the William Smalley Chain of Theatres, Cooperstown, N. Y.

Briefly, the plan consists of contacting the heads of all schools situated in the circuit's district and selling them on the idea of having each school, high-school or otherwise, produce a one-act play to be shown at the circuit theatre on a designated night, preferably a night on which some boosting of this sort would be in order. The schools supply talent, costumes and whatever sets necessary for the production. The act in this case was timed for not less than 20 minutes and not more than 40.

The judges of the acts are to be selected by the circuit owner or manager and in Wear's campaign first, second and third prizes of $50, $25 and $15 were offered for the best productions. Special tickets may be sold by the schools if they so wish, the theatre agreeing to rebate the students 20 per cent to be used against a fund to defray production expenses. The awards are to be spent by the principal in a way agreeable to the cast. High school students first present their play and the rest follow in order. A time limit is set for presentations. All of the above is set forth in the form of a contract and space is reserved below for signatures of both parties.

When selling the above idea to a large group of schools in upper New York State. Wear above all things made it appear that it was essentially a good-will gesture on the part of Smalley Theatres and not in any way a money maker. Keep that thought uppermost, he advises, and they may even put your name down among prospects for a tablet some day. Friday nights were selected in most instances for the presentations, with dress rehearsal Friday afternoons. The players were promised that the judges would not be present at the rehearsals, but that audience would be furnished for them to work to.

It is also advisable to have a first-run clause and protection in the contract, keeping booking dates intact or left only to the discretion of the theatre manager, so that dates cannot be changed around. Feature pictures played in connection with the nights could be one or more of those that have been shelved for just such an occasion.

A smart manager will immediately sense many selling angles in connection with a stunt of this kind. The work doesn't necessarily have to be confined to a territory embraced by any one circuit, 'though Smalley's towns, consisting of populations ranging from 3,000 to 25,000, appear to have been particularly adaptable to promotion of such a scheme. It is also possible for a group of independent theatre owners in nearby towns to get together on a deal of this kind. Whether or not the scheme could be worked in the public schools of the larger cities would depend entirely upon how the school authorities reacted.

Results proved the feasibility of the plan in a territory such as Wear's. The stunt proved a great attraction; citizens were pleased when called on to act as judges; students had a great opportunity to exercise their dramatic talent; school authorities were well satisfied, and last, but not least, the good old box office register played a merry tune.

If any other Round Tablers try out the above plan we'd like to hear how it turns out, for to our way of thinking it appears to be a bang-up stunt. If it isn't all clear, let us know, for we've a couple of the original contracts for use between theatre and school and will gladly pass them along. Thanks to Tom Wear for making all this possible.

## BIRTHDAY GREETINGS

Wallace H. Akin
J. Noble Arnold
Jack E. Austin
Nat Blum
R. "Speed" Borst
Pierre Boulogne
William E. Cooper
Lawrence J. Dandeneau
Glen Downing
James D. Denny
Bert Henson
Archie B. Holt
J. J. Kalix
Gene Kearney
Theodore K. Kraft
Leslie C. McEachron
Albert Kahn
John Grover McGee
George A. Miller
Clarence F. Millett
Alberto Monroy
E. Samphyra
Roger Scherer
I. J. Segall
George D. Seymour
Max S. Silversmith
Martin G. Smith
David Steinway
L. R. Stern
E. W. Thomas
Walter Tooley
Jack Van Borssum
J. H. Voerster
Sam J. Wheeler

## JULIA SMITH USED NOVEL TIE-UP WHEN SELLING "FIREMAN"

Hundreds of letters have been received by Julia M. Smith, manager of the State Theatre, Waterbury, Conn., in response to a novel tie-up she arranged in connection with "Fireman Save My Child."

A tear sheet of the front page of the second section of a Waterbury newspaper shows two two-column photos of fires that occurred in the town some time ago. The gag was to give a correct description of the fire and win a first prize of $5 or a second prize of one of 10 pairs of guest tickets for the picture.

As far as we are concerned, this goes down on the list as one of the original ideas on this picture and we're much obliged to Miss Smith for passing it along. If she will give us her complete campaign we will also be glad to include her name among the entrants for honors in the current contest.

## HEAR YE, HEAR YE!

We repeat that the CONTEST on

**"FIREMAN SAVE MY CHILD"**

has been

**Extended One Month!**

That gives you all

**A CHANCE**

to pick up some extra sugar for

**THE WIFE**

or

**GIRL FRIEND**

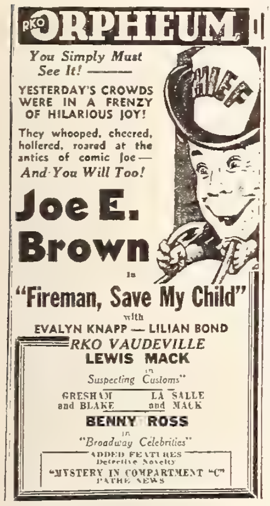
by winning one of those

**CASH PRIZES**

that Warner Bros. are offering for best campaigns. Send in your data before May 2nd, either to the Managers' Round Table Club, 1790 Broadway, or to Warner Bros.

## NEWSPAPER PLAYED BIG PART IN GOOD WORK OF KNUDSEN'S

The newspaper end of the campaign made on "Fireman, Save My Child" by Harold S. Knudsen, director of publicity and exploitation for RKO theatres in Madison, Wis., appears to have overshadowed all other angles to a large extent, despite the fact that several tie-ups and ballys played important parts. But the newspapers certainly came through with a corking variety of stories and a splendidly worked-up cooperative ad page.


RKO ORPHEUM

*You Simply Must See It!* ———

YESTERDAY'S CROWDS WERE IN A FRENZY OF HILARIOUS JOY!

They whooped, cheered, hollered, roared at the antics of comic Joe—

*And You Will Too!*

**Joe E. Brown**

in

**"Fireman, Save My Child"**

with

EVALYN KNAPP — LILIAN BOND

*RKO VAUDEVILLE*

LEWIS MACK

in

*Suspecting Customs"*

GRESHAM and BLAKE — LA SALLE and MACK

BENNY ROSS

in

*"Broadway Celebrities"*

ADDED FEATURES

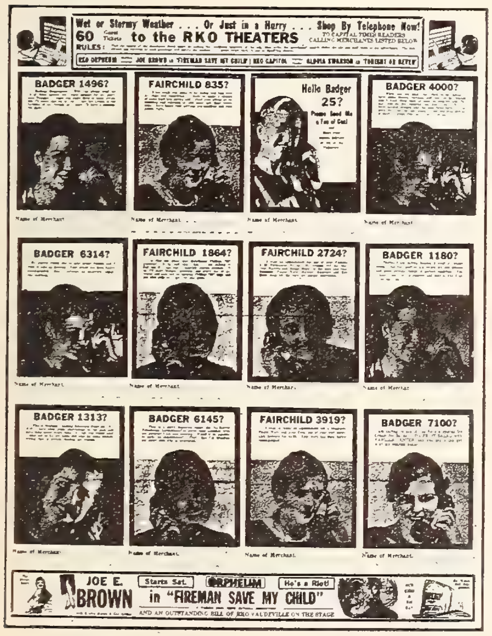
Detective Novelty

"MYSTERY IN COMPARTMENT "C"

PATHE NEWS

The above was largely due to a tie-up made with the paper for a Firemen's Popularity Contest, which was conducted along the same lines as any other popularity scheme. Ballots were carried in the paper from day to day one week in advance and citizens were asked to cast votes for their favorite fireman. More than $70 in cash and merchandise was promoted from merchants for the contenders. In addition to a wealth of day-to-day publicity relative to how the contest was progressing, the picture received over 120 inches of editorial space. At the close of the contest it published a three-column photo of the most popular members.

In addition to the above the paper came through with a three-column photo of members of the department gathered about the table for dinner at the fire station; a two-column photo showing one of the firemen demonstrating use of a fire alarm box to local citizens, and a two-column photo of a horse-drawn chemical engine used back in the year 1910. All captions tied in the title of picture. The sport section, amusement page and columnists also gave the picture a number of good breaks.


Wet or Stormy Weather . . . Or Just in a Hurry . . . Shop By Telephone Now!

60 Guest Tickets to the RKO THEATERS TO CAPITAL TIMES READERS CALLING MERCHANTS LISTED BELOW

RULES:

BADGER 1496?
FAIRCHILD 835?
Hello Badger 25? Please Send Me a Ton of Coal
BADGER 4000?
BADGER 6314?
FAIRCHILD 1864?
FAIRCHILD 2724?
BADGER 1180?
BADGER 1313?
BADGER 6145?
FAIRCHILD 3919?
BADGER 7100?
Name of Merchant
JOE E. BROWN
Starts Sat.
ORPHEUM
He's a Riot!
in "FIREMAN SAVE MY CHILD"
AND AN OUTSTANDING BILL OF RKO VAUDEVILLE ON THE STAGE

## HOW TO ADVERTISE!

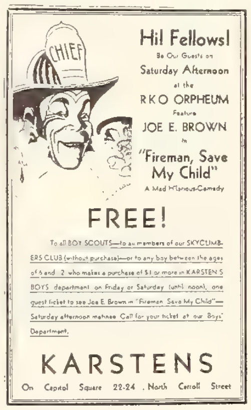
(From a mid-west newspaper)

Some time ago a group of New York State merchants wanted to know this much discussed question, "What type of advertising attracts you most?" So they sent out a questionnaire. Here's what they found from 221 replies:

| | |
|---|---|
| Newspaper advertising | 173 |
| Window display | 86 |
| Friends' opinions | 45 |
| Circular letters | 10 |
| Mail order catalog | 8 |
| Handbills | 4 |
| Billboards | 3 |
| Radio | 2 |

That co-op of Knudsen's is a knockout as far as we're concerned and to our knowledge the first of its kind that has reached this desk. Just get an eye-full of the display and general scheme of layout. Telephone numbers all set for the convenience of the readers. And copy worded so that if any one of the ads strike a sympathetic chord everything is ready for the reader to go ahead and call the number. That's clever advertising, to our way of thinking, and here's a hand to the man directly responsible for turning it out.

Among the tie-ups an outstanding one was arranged with a large department store for a Saturday party for local Boy Scouts and members of the Sky Climbers' Club. The store published two large ads in the newspaper calling attention to the offer of a guest ticket for every boy who made a purchase of a dollar or more on Friday and until Saturday noon. The cut on this page will show that the theatre received a good break in the ad. The other small cut shows a sample of newspaper display advertising carried out by the theatre. Still another advertising tie-up was effected between theatre and the local Fisk Tire agency, whereby a humorously worded ad featured a photo of Joe E. Brown. Samples of wall paper, carrying copy on picture, were also used for throw-aways as the result of a tie-up made with a local concern.


Hi! Fellows!

Be Our Guests on

Saturday Afternoon

at the

RKO ORPHEUM

Feature

JOE E. BROWN

in

"Fireman, Save My Child"

A Mad Hilarious Comedy

FREE!

To all BOY SCOUTS—to all members of our SKYCLIMBERS CLUB (without purchase)—or to any boy between the ages of 6 and 12 who makes a purchase of $1 or more in KARSTEN'S BOYS department on Friday or Saturday (until noon), one guest ticket to see Joe E. Brown in "Fireman Save My Child"—Saturday afternoon matinee. Call for your ticket at our Boys' Department.

KARSTENS

On Capitol Square 22-24 North Carroll Street

Radio broadcasts a street bally and an attractively decorated lobby also contributed effectively to the campaign. Broadcasts were made daily one week in advance and cost of air time was absorbed through having two RKO artists assist at the 'mike." The bally consisted of a comic fireman engaged with distribution of the wall paper throwaways mentioned in a preceding paragraph.

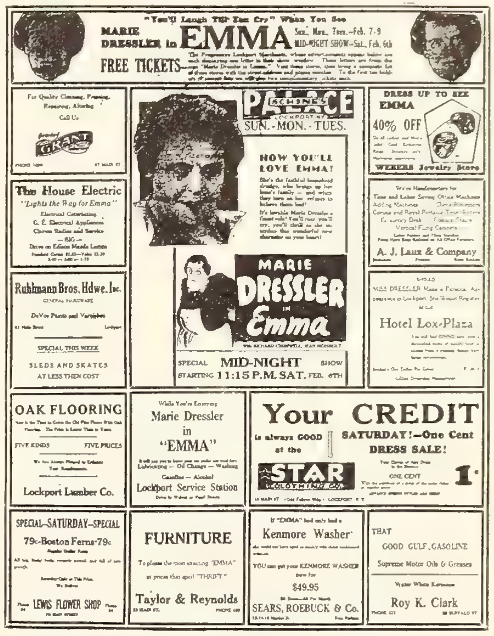
If newspaper publicity will put a picture over, and many hold that it is the heart and backbone of any campaign, then there can be no doubt that box office figures at the Capitol were right where they should be during run of this picture. So far in the contest that Warner-First National is running for exploitation honors on this film, we have had occasion to weigh results produced by a Fireman's Popularity contest and it's altogether evident that these have brought home the bacon as far as newspaper publicity is concerned. Good luck to you, Knudsen, in your bid for one of the awards, and let's hear from you again soon.

## HUDSON USED NOVEL SLANT TO PROMOTE CO-OPERATIVE PAGE

A slightly different twist was given to the promotion of a co-operative ad by V. E. Hudson, manager of the Palace Theatre, Lockport, N. Y., different in that it meant a revival of merchants' faith in the value of advertising and that a novel twist otherwise than some puzzle gag was injected to stimulate interest.

Local merchants had been cold to ad solicitation and tie-ups for some time prior to being approached by Hudson for a page on "Emma," due mainly to curtailment of overhead in view of existing conditions.

He explained that he was preparing 14-inch flittered letters spelling the words, "Marie Dressler in Emma," and that it was his idea to place one letter in the store window of each non-competitive merchant who participated in the tie-up. The first 10 window shoppers, or otherwise, who visited all the stores and assembled the different letters into the proper words became entitled to a pair of guest tickets for the show.


"You'll Laugh Till You Cry" When You See

MARIE DRESSLER in EMMA Sun., Mon., Tue.—Feb. 7-9 MID-NIGHT SHOW—Sat., Feb. 6th

FREE TICKETS

For Quality Cleaning, Pressing, Repairing, Altering Call Us

GRANT

The House Electric

*"Lights the Way for Emma"*

Electrical Contracting

G. E. Electrical Appliances

Clarion Radios and Service

Rubhmann Bros. Hdwe. Inc.

GENERAL HARDWARE

DeVoe Paints and Varnishes

SPECIAL THIS WEEK

SLEDS AND SKATES AT LESS THEN COST

PALACE

LOCKPORT N.Y.

SUN.-MON.-TUES.

HOW YOU'LL LOVE EMMA!

MARIE DRESSLER IN Emma

SPECIAL MID-NIGHT SHOW STARTING 11:15 P.M. SAT. FEB. 6TH

DRESS UP TO SEE EMMA

40% OFF

WEBERS Jewelry Store

A. J. Laux & Company

Hotel Lox-Plaza

OAK FLOORING

FIVE KINDS FIVE PRICES

Lockport Lumber Co.

While You're Enjoying Marie Dressler in "EMMA"

Lubricating — Oil Change — Washing

Gasoline — Alcohol

Lockport Service Station

Your CREDIT is always GOOD at the STAR CLOTHING CO.

SATURDAY!—One Cent DRESS SALE!

ONE CENT

1¢

SPECIAL—SATURDAY—SPECIAL

79c-Boston Ferns-79c

LEWIS FLOWER SHOP

FURNITURE

To please the most exacting "EMMA" at prices that spell "THRIFT"

Taylor & Reynolds

If "EMMA" had only had a Kenmore Washer

YOU can get your KENMORE WASHER now for $49.95

SEARS, ROEBUCK & Co.

THAT GOOD GULF GASOLINE

Supreme Motor Oils & Greases

Roy K. Clark

To make a long story short, the merchants fell for the idea and supported the co-op, a reproduction of which we are showing on this page. In addition to generous space at the top of the page, you will note that the attraction and theatre received a great break in the center portion.

Much has been written in this department about co-op selling methods and advantages of same to both merchant and theatre man. The general practice of getting up such a page or pages has usually been accomplished through a thought on the part of the theatre man and leg work on the part of the newspaper advertising representative. Therefore, when the work is done in a different manner, such as described above, it becomes our duty to pass along information to Hudson's fellow Club members.

In this case, the deal also accomplished the double purpose of promoting interest in the coming attraction and bringing about a renewal of faith on the part of the merchant as regards advertising. So maybe Hudson's tip will serve as a reminder to others to try something new when lack of interest is shown on the subject of co-operative ads.

# STAGE THAT FASHION SHOW!

### *Here Is Some Additional Dope To Augment First Article Which Appeared in Issue of March 5th*

IN the original Fashion Show article in the issue of March 5, we tried to point the way from start to finish so that you could follow it easily and achieve the best possible results. Read that article through carefully and then keep this additional material before you so as to guide yourself the proper way. It is a simple task to lay out the plan you want to use by revamping the original layout to suit your own individual situation and the conditions existing in your town or city.

Get your newspaper advertising manager and editor behind the idea by impressing upon them the great interest that can be directed toward selling and buying of new spring merchandise. They will quickly grasp at the chance to get behind it with you since they have plenty to gain by so doing. Here and there some showmen have informed us that their newspaper crowd are too hard-boiled to fall for such a Show. Our only answer is that the fault lies with the showmen and not the newspapers.

The Chamber of Commerce is another good angle to capitalize on. They may undertake to line up every merchant in the town and make it a week's gala affair. Special editions and sections can be sponsored through them and the entire town dressed up for the week. This is far from an impossibility as many a showman can tell you. Such forms of activity are sorely needed right now and your Chamber of Commerce will admit it to you.

CAREFULLY thought over, you will soon begin to agree that you, as the theatre man, have the most to gain by reason of one of these great gala weeks or shows. Your cost is far less than any of the others involved—providing you know your business and can promote—but you are almost certain to pack your house every night and a goodly crowd for the afternoon shows.

If by any reason your copy of the issue of March 5 has been lost or misplaced, drop us a line immediately and we will send you a reprint of the original Fashion Revue article which covers this idea completely. Do this now as only a limited number of these reprints are available.

Following up the story of a few weeks back on how to stage a Fashion Show and Revue, we are reproducing from last year's Club pages some examples of newspaper advertising and merchant ads that were successfully used by showmen who put these shows over.

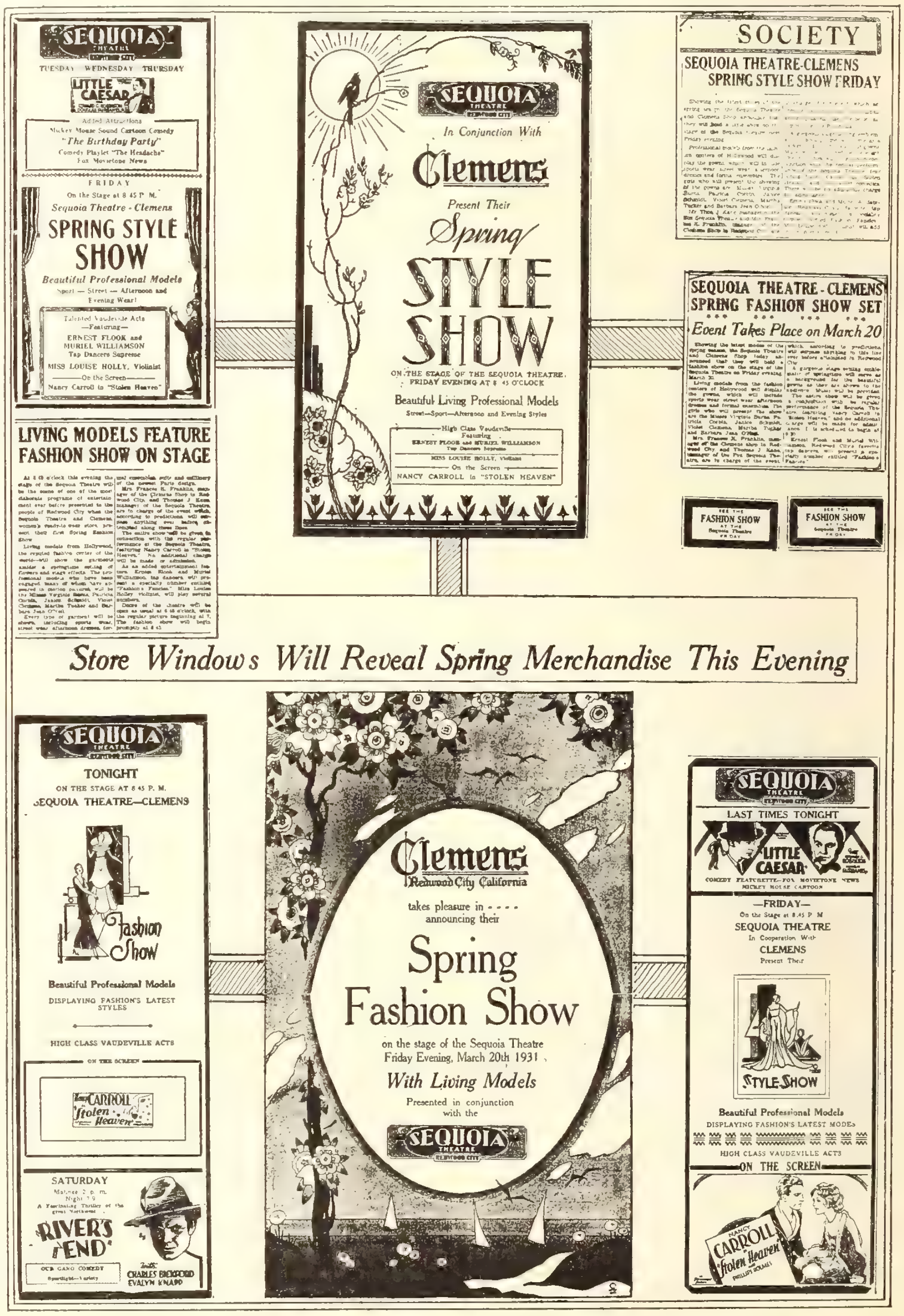
THE group to the right shows not only some of the valuable publicity secured by Tommy Kane for the Sequoia Theatre in Redwood City, Cal., but also some of the ads paid for by participating merchants. From observation we should judge that Tommy sold his various merchants some clean bills of goods.

Our purpose in bringing this material to your attention is to further emphasize the great possibilities of this fine box office sell-out. Especially will this be found true this year when the public seems to be rather slow at buying their new spring clothes. No merchants, no matter how dense his sense of advertising or showmanship may be, can possibly overlook the attention he can focus on his merchandise through the medium of one of these Fashion Shows, and if you, as the town's leading theatre manager, merely show him the way he will gladly follow.

You are not restricted to just those shops selling women's clothes. You can make your show cover a wire range of apparel by including the latest in negligee, stockings, shoes, hats and other accessories to milady's wardrobe. In this way you stand to benefit far more than through the old-fashioned one-shop tie-up. Don't work it that way any more. Get a half dozen of your town's best merchants behind this idea.

Probably more theatres this year than ever before are going in for the Fashion Show and Revue idea simply because they recognize in such a medium a grand opportunity to stimulate business through one of the most legitimate cooperative campaigns available for theatres of all sizes. Those who may have looked upon the idea as impractical for their particular house without going deeply into its many advantageous slants can still remedy such a wrong and premature thought and line up a great box office bet that in many cases will help boster up business just about the time when the first warm weather starts to eat into your attendance.

Nothing we can think of is as certain to bring them to your theatre as one of the Fashion Shows. Just ask some of your women patrons and get their reaction if you still harbor any doubts.



SEQUOIA THEATRE REDWOOD CITY
TUESDAY WEDNESDAY THURSDAY
LITTLE CAESAR
Added Attractions
Mickey Mouse Sound Cartoon Comedy
"The Birthday Party"
Comedy Playlet "The Headache"
Fox Movietone News
FRIDAY
On the Stage at 8 45 P. M.
Sequoia Theatre - Clemens
SPRING STYLE SHOW
Beautiful Professional Models
Sport — Street — Afternoon and Evening Wear!
Talented Vaudeville Acts
—Featuring—
ERNEST FLOOK and MURIEL WILLIAMSON
Tap Dancers Supreme
MISS LOUISE HOLLY, Violinist
—On the Screen—
Nancy Carroll in "Stolen Heaven"

LIVING MODELS FEATURE FASHION SHOW ON STAGE

SEQUOIA THEATRE REDWOOD CITY
In Conjunction With
Clemens
Present Their
Spring
STYLE SHOW
ON THE STAGE OF THE SEQUOIA THEATRE
FRIDAY EVENING AT 8 45 O'CLOCK
Beautiful Living Professional Models
Street—Sport—Afternoon and Evening Styles
—High Class Vaudeville—
Featuring
ERNEST FLOOK and MURIEL WILLIAMSON
Tap Dancers Supreme
MISS LOUISE HOLLY, Violinist
On the Screen
NANCY CARROLL in "STOLEN HEAVEN"

SOCIETY
SEQUOIA THEATRE-CLEMENS SPRING STYLE SHOW FRIDAY

SEQUOIA THEATRE - CLEMENS SPRING FASHION SHOW SET
Event Takes Place on March 20

SEE THE FASHION SHOW AT THE Sequoia Theatre FRIDAY

SEE THE FASHION SHOW AT THE Sequoia Theatre FRIDAY

Store Windows Will Reveal Spring Merchandise This Evening

SEQUOIA THEATRE REDWOOD CITY
TONIGHT
ON THE STAGE AT 8 45 P. M.
SEQUOIA THEATRE—CLEMENS
Fashion Show
Beautiful Professional Models
DISPLAYING FASHION'S LATEST STYLES
HIGH CLASS VAUDEVILLE ACTS
ON THE SCREEN
Nancy CARROLL in Stolen Heaven
SATURDAY
Matinee 2 p. m.
Night 7-9
A Fascinating Thriller of the great Northwest
RIVER'S END
with CHARLES BICKFORD EVALYN KNAPP
OUR GANG COMEDY
Sportlight—Variety

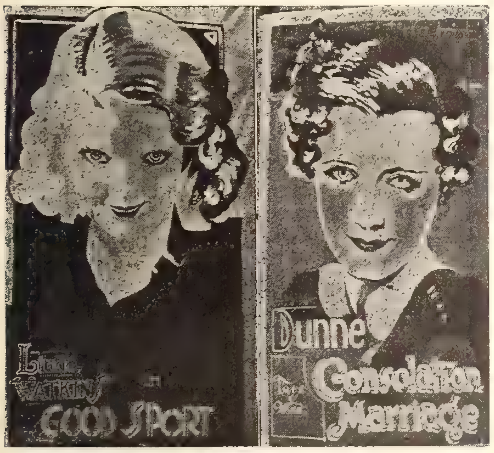
Clemens
Redwood City California
takes pleasure in - - - -
announcing their
Spring Fashion Show
on the stage of the Sequoia Theatre
Friday Evening, March 20th 1931
With Living Models
Presented in conjunction with the
SEQUOIA THEATRE REDWOOD CITY

SEQUOIA THEATRE REDWOOD CITY
LAST TIMES TONIGHT
LITTLE CAESAR
COMEDY FEATURETTE—FOX MOVIETONE NEWS
MICKEY MOUSE CARTOON
—FRIDAY—
On the Stage at 8.45 P. M.
SEQUOIA THEATRE
In Cooperation With
CLEMENS
Present Their
STYLE SHOW
Beautiful Professional Models
DISPLAYING FASHION'S LATEST MODES
HIGH CLASS VAUDEVILLE ACTS
ON THE SCREEN
NANCY CARROLL in Stolen Heaven with PHILLIPS HOLMES

## JAMES BITTLES HAS SOME POSTER IDEAS; MADE NEWS-REEL TIE

Interested in the examples of poster art work which we have submitted to our readers from time to time, James G. Bittles, manager of the Granada Theatre, Greencastle, Ind., informs us that he and his staff also do a bit of this sort of work themselves, and further discloses that they employ a system of using an ordinary projector and newsprint paper in order to keep down cost. Alabastine art colors are used to create the desired effects. When the finished article is fastened over a piece of wall board and put into a lighted frame, Bittles has found that it gives the effect of a much more elaborate piece of work with practically no expense for material.

We are reproducing a small photo of two snaps of posters recently turned out, from which you will all be able to form an idea of how attractive posters may be made with this method. Some time ago, he claims, a poster designed by Albert Howard was sent in to Club headquarters, but for the life of us we've never been able to locate it. If another arrives we'll do our level best to pass along complete information.



That it pays to keep a wide open eye on news reel subjects is seen in a move made by Bittles to capitalize on the appearance of the president of the Western Union in a recent number. The subject was a talk by the president on a new device for transmission of telegrams. The local telegraph manager was contacted and fifteen of the largest users of wire service were invited to witness the newsreel and entire program. Needless to state the messages were sent free of charge and the branch manager even allowed a plug for the feature.

Often there's a subject in a news reel that will lend itself to exploitation of this kind and we can see that Bittles is not overlooking any bets. We'll be on watch for other examples of this member's work in the future and hope that he and all the Vonderschmitt Amusement men will join the active list of this organization.

### Versatile Jameyson

Howard E. Jameyson, advertising director for Fox-Midwest theatres, can perform other than making up show-selling ads.

Reliable authority informs us that he is constantly in demand as a speaker on motion pictures and visual education before church, school and civic bodies. Recent activities in this direction have taken him into several towns adjacent to Kansas City.

## GRAB THESE LETTERS QUICK!

**Strolling into Woolworth's the other day we found they were selling cut out wooden letters measuring 2½ inches high, by approx. 1½ in. wide by a half inch thick. They are perfect for making your own cutout-letter displays and can be used over and over again. Soft wood makes it possible to use thin wire nails without cracking or splitting.**

**And what do you think they cost? ONE CENT EACH.**

**Take the tip and hustle round to your local five-and-ten and get yourself a couple of dollars worth of these letters. They can be used for a hundred different purposes and are cheap enough to make their use general.**

**Spotted along the top of your inside lobby frames they can call attention to the play dates or stars or other plugs. Make your own inexpensive displays by pasting the outline of a one or three sheet on cheap compo board and use these letters for the text. Paint them a gold, silver or tinsel effect.**

**We could give you dozens of different slants on the possibilities of these letters but you'll be better able to dope them out for yourself. Just grab some of these letters and put them to use.**

## PREVIEW INSPIRED GARDNER'S CAMPAIGN IN SMALL COMMUNITY

What can be done in the matter of exploiting a picture for a small theatre in a small community was ably demonstrated not long ago by Allen E. Gardner, manager of the Granada Theatre, Stuart, Neb.

Gardner happened to be in Omaha when the Seth Parker picture, "Way Back Home," held its premiere, and was so impressed with its importance as crackerjack fare for the small town that he determined to use some other means to sell the film than ordinary procedure.

He contacted the minister of a local church and with his help organized a "Seth Parker Club" in the choir. It became the talk of the community and soon "Way Back Home" was the talk of the town. The club also stirred up a lot of extra enthusiasm among the members of the choir, according to a statement made by the minister, for to this day they still meet under the original name and rehearsals are carried out with promptness and a new spirit.

Next he conducted a drawing contest among school children up to and including the eighth grade. A picture of "Seth" was the subject and five guest tickets were offered as first award, three for second and one for third. This was done one week prior to showing and was the means of obtaining a lot more publicity.

On opening day of picture, through cooperation of the public school superintendent and heads of the Catholic institutions, it was arranged to dismiss classes in time for students to witness the matinee, at which were announced the winners of the drawing contest. Gardner states that this was the greatest matinee he ever held and it is taken for granted that the children told their parents all about the picture when they returned home.

For a ballyhoo he had a man dressed in Seth Parker make-up drive a horse and buggy up and down the streets between the hours of five and six o'clock in the evening. Signs on either side stated that it was the rig used by Parker in "Way Back Home," now playing at the Granada. This stunt also received its share of attention. Three-sheet cutouts of Parker on the sides of Gardner's own car and some throwaways rounded out the campaign. The picture played to three days of extra fine business.

Gardner's efforts are apt to put to shame some of the boys in the small houses who hold the opinion that it is not worth while to spend time exploiting pictures. Just as he states, stunts cannot be overdone in a small community, but every now and then a picture comes along that is admirably suited for small town exploitation and Gardner's advice to those similarly situated is to get behind this one and give it the works. His work accomplished results that he believes have never been duplicated for a three days' showing in a town the size of Stuart.

## FAREWELL, DAVE!

**It is with deep regret that we announce the accidental death of David J. Nolan, Rochester city manager for Loew's.**

**Nolan, in company with Frank Smith, manager of the Eastman Theatre, Bob Murphy, master of ceremonies at Loew's, and Eddie Hitchcock, exploitation representative for United Artists, were all returning late at night from a Stage Hands ball in Buffalo. An accident followed and Nolan was killed. The others were slightly injured but able to continue on their way after the accident.**

**Dave Nolan was one of the best known managers upstate and had been with Loew's for many years. His ability as a showman was without question and his sudden and untimely passing leaves his many friends stunned.**

**He joined the Managers' Round Table Club in October, 1930, and was one of our most interested members. We extend our condolences to his family.**

## SMITH BOOSTED TWO SERIALS THROUGH A TIE WITH MERCHANTS

A neat little merchant tie-up recently put across by Lou Smith, manager of the Elton Theatre, Brooklyn, N. Y., materially aided the box-office on the current serial and aroused interest in a forthcoming attraction.

He arranged with a storekeper, in this case a confectionery shop near the theatre, for the printing of 5,000 cards bearing punch marks for the twelve episodes of the serial. One side of the card carried instructions for punching and ad of theatre, picture and playdates, and the other side was devoted to ad for store. It was stated that when all marks were punched the holder would be entitled to see the first chapter of a succeeding serial free of charge. The cards and a Rin-Tin-Tin button were given out with all ten cent purchases of merchandise.

Another little costless gag of Lou's that helped bring in patronage on his serials and he's passing it along for the benefit of others in this organization. He continues to demonstrate that merchants in neighborhoods of the big city can be interested in deals of this nature and that's something of a feather in his cap. We'll have some further details of his activities in future issues.

## GARRY LASSMAN IS STILL HITTING BALL UP IN TROY THEATRE

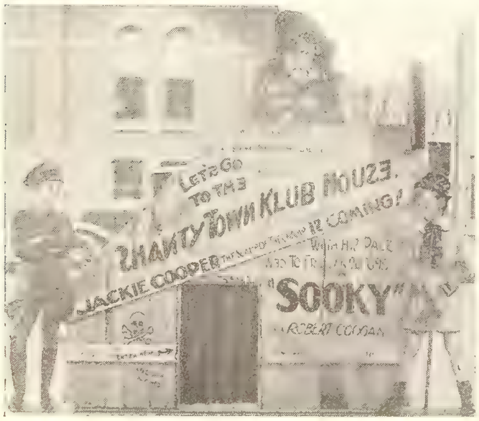
The business of selling shows is still flourishing up in the city of Troy, N. Y., where Garry Lassman manages the Lincoln Theatre, according to some evidence at hand concerning campaigns made on "Flying High," "Safe in Hell," "Stepping Sisters" and "Sooky."

For "Flying High" Lassman made a tie-up with a Bubble Gum company of Philadelphia for the give-away of toy gliders to the kiddies and made a deal with a local newspaper on a high-flying stunt that netted him valuable free space for some free tickets. Readers were asked to answer a list of questions pertaining to aviators and flights. Music stores were also tied up for displays of song hits in the picture and a personal friend plugged the songs over the local radio station.

225 Pounds
FREE!
S

Prior to showing "Safe in Hell" he had a teaser ad campaign in the local paper and later used the same ads that were used by the Warner publicity department in New York City, which he found to be very effective. Five thousand heralds were distributed from house to house and the theatre marquee was dressed entirely with red bulbs.

One of the photos on this page shows a scale that Lassman had placed in front of the theatre entrance. A card called attention to free admission to any person who weighs over 225 pounds. This gag tied in nicely with the picture because of the story about the three burlesque "queens." The scale was attended by a uniformed usher and attracted its share of attention. Other efforts on this picture included distribution of 5,000 throwaways from house to house and use of a "Laugh Insurance Policy." The latter was tied in with a local insurance agency and was printed gratis by the company. It was made up in a standard form.



The other photo shows the shanty town club house display made up for "Sooky," fashioned from an old piano box and cutouts of Jackie Cooper, Robert Coogan and Jackie Searl. This was placed in front of the theatre and effectively caught the public eye. Other exploitation on this picture included tie-ups with schools, libraries and P. T. A. for posting of notices on bulletin boards; distribution of 5,000 special throwaways, especially numbered for the kiddies and good for free tickets; give-away of air gliders, promoted free of cost to theatre, and free admission to orphan school kiddies on opening day.

We are glad to record that Lassman is still hitting his usual stride up in the city of Troy and appreciate the opportunity to pass along an account of his show-selling activities to fellow Club members. Garry, when you next meet Ed Hart ask him to drop us a line and let us know how things are going. In the meantime keep up the excellent work.

**BOB BOYLE SAYS:**

**"I'd like to say that MOTION PICTURE HERALD with the MANAGERS' ROUND TABLE CLUB holds a warm spot with us. It's an intelligent, sincere service that any manager makes a mistake in overlooking."**

**Victory Theatre,**
**Holyoke, Mass.**

### Dollison At Del Rio

Lester Dollison, well known Club member, has moved to Del Rio, Texas, where he and his partner, L. W. Malone, are operating the Strand Theatre. For opposition Dollison has our old friend P. J. Poag, of whom our readers have often read about in this department. Now that the Club has two live-wire showmen in Del Rio, we'll expect 100 per cent representation.

## ASSISTANT MANAGERS!

**Managers who are members of the Club should take steps to enroll their assistants in our organization as soon as possible.**

**It will give them an added interest in their work and help you to impress upon them the many responsibilities that go with theatre management.**

**Assistants so enrolled at the request of their superiors are entitled to all the advantages of the Club but do not receive membership certificates until they have been promoted to a manager's berth.**

**Hundreds of our most active members joined while they were assistants and found our pages most helpful in acquiring a keen understanding of the manifold duties in theatre management, advertising, exploitation, etc. It's the real school of showmanship and provides a much-needed incentive for them to advance in the business.**

## GEORGE DELIS HAS BEEN BUSY SELLING VARIOUS ATTRACTIONS

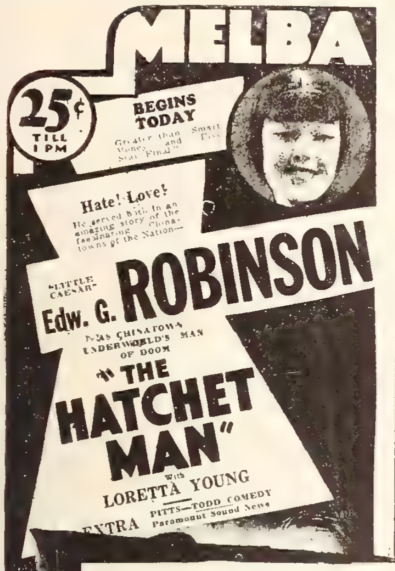
Recent activities in show business out in Steubenville, Ohio, where George A. Delis holds forth as city manager of the Warner Capitol and Olympic Theatres, include campaigns on Gene Austin and His Orchestra, "Forbidden" and "Gene and Glenn."

For Austin and his Victor recording orchestra he placed an artistic cut-out, with photos af Austin, in the lobby one week in advance; ran a trailer daily one week in advance, bicycling same to the other house; had a combination Victrola and radio in lobby playing Austin's latest hits; placed pennants in stores and tire covers on taxis and private autos; posted special two-sheets in city and within radius of 30 miles, and used street car signs and tie-ups with music and radio stores. Another stunt, shown in the accompanying photo, was Austin's visit to the Home for Aged Women, where he met the oldest inmate and sang a couple of his songs. Newspaper advertising was used in local and out of town papers one week in advance.

In addition to bill posting, window cards, street car signs, newspaper advertising and special displays on "Forbidden," Delis made a special tie-up with the Police Department for distribution of cards reading, "Stop! It is forbidden to go through a red light. Wait till it turns green, then go to the Capitol Theatre," etc., etc. He also had tags made reading, "It is 'Forbidden' to park in restricted area; It is 'Forbidden' to park over the hour; It is 'Forbidden' to park all night, but it is not 'Forbidden' to park on parking stations when you go to see 'Forbidden' ". The tags were headed, "City of Steubenville Police Order."

The star was also advertised as the star of "Night Nurse" and the story as the first love story that dared to be real. It was recommended for adults only and no children were admitted unless accompanied by parents.

When preparing for the visit of "Gene and Glenn," a popular radio team of the middle west, an artistic cutout was placed in the lobby three weeks in advance; a trailer was run daily for three weeks and bicycled to other house during last week; permission was secured from Gene and Glen manager for plug over radio during broadcast hour; 200 two-sheets were posted in city and within 30 mile radius; heralds, posters and pennants used, and 2,000 postal cards were mailed out to rural routes. Other efforts included the placing of a radio in the lobby for tuning in on Gene and Glen hour; a special front on marquee; use of sidewalk stencils, and the phoning of all homes to announce arrival of the team. Newspaper advertising was used in local and out of town papers ten days in advance.



MELBA

25¢ TILL 1 PM

BEGINS TODAY

Greater than "Smart Money" and "Five Star Final"

Hate! Love!

He served both in an amazing story of the fascinating Chinatowns of the Nation—

"LITTLE CAESAR" Edw. G. ROBINSON

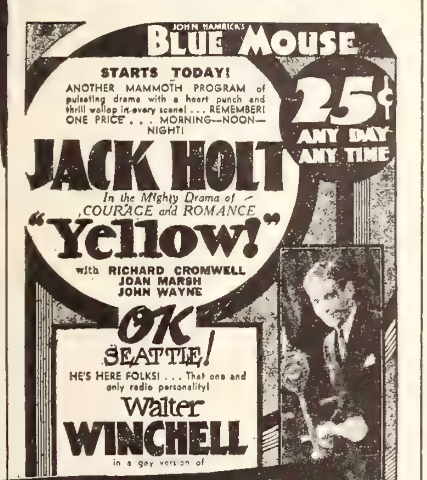
Was Chinatown Underworld's Man of Doom

"THE HATCHET MAN"

With LORETTA YOUNG

EXTRA PITTS—TODD COMEDY Paramount Sound News

DALLAS



JOHN HAMRICK'S BLUE MOUSE

STARTS TODAY!

ANOTHER MAMMOTH PROGRAM of pulsating drama with a heart punch and thrill wallop in every scene! . . . REMEMBER! ONE PRICE . . . MORNING—NOON—NIGHT!

25¢ ANY DAY ANY TIME

JACK HOLT

In the Mighty Drama of COURAGE and ROMANCE

"Yellow!"

with RICHARD CROMWELL JOAN MARSH JOHN WAYNE

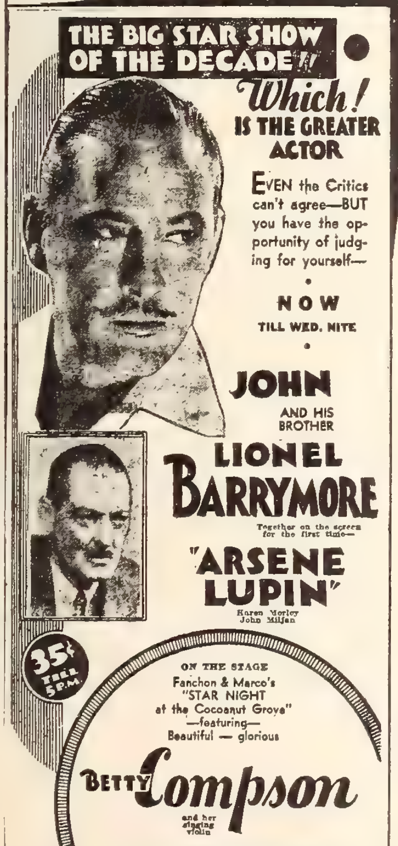
OK SEATTLE!

HE'S HERE FOLKS! . . . That one and only radio personality!

Walter WINCHELL

in a gay version of

SEATTLE



THE BIG STAR SHOW OF THE DECADE!!

Which! IS THE GREATER ACTOR

EVEN the Critics can't agree—BUT you have the opportunity of judging for yourself—

NOW TILL WED. NITE

JOHN AND HIS BROTHER LIONEL BARRYMORE

Together on the screen for the first time—

"ARSENE LUPIN"

Karen Morley John Miljan

35¢ TILL 5 P.M.

ON THE STAGE

Fanchon & Marco's "STAR NIGHT at the Cocoanut Grove" —featuring— Beautiful — glorious

BETTY Compson

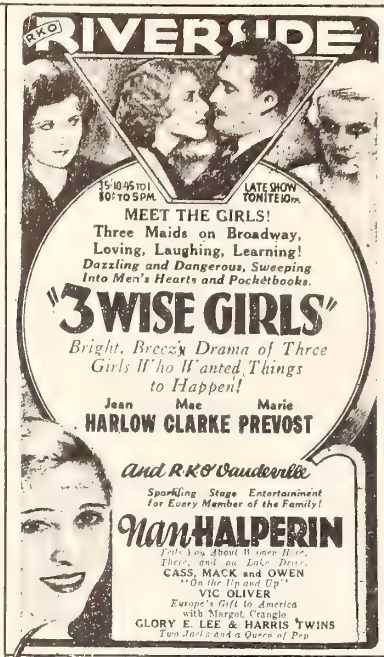
and her singing violin

IN PERSON

JULES BUFFANO'S ORCHESTRA

FOX 5th AVENUE

SEATTLE



RKO RIVERSIDE

35¢ 10:45 TO 1 50¢ TO 5 P.M.

LATE SHOW TONITE 10 P.M.

MEET THE GIRLS!

Three Maids on Broadway, Loving, Laughing, Learning!

*Dazzling and Dangerous, Sweeping Into Men's Hearts and Pocketbooks.*

"3 WISE GIRLS"

*Bright, Breezy Drama of Three Girls Who Wanted Things to Happen!*

Jean HARLOW Mae CLARKE Marie PREVOST

*And R-K-O Vaudeville*

*Sparkling Stage Entertainment for Every Member of the Family!*

Nan HALPERIN

*Tells You About Women Here, There, and on Lake Drive.*

CASS, MACK and OWEN

*"On the Up and Up"*

VIC OLIVER

*Europe's Gift to America with Margot Crangle*

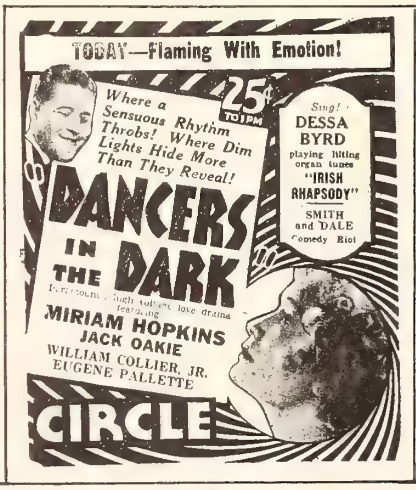
GLORY E. LEE & HARRIS TWINS

*Two Jacks and a Queen of Pep*

MILWAUKEE

## HERE'S ANOTHER BATCH OF SMART NEWSPAPER ADS FROM DIFFERENT CITIES

INDIANAPOLIS



TODAY—Flaming With Emotion!

25¢ TO 1 PM

*Where a Sensuous Rhythm Throbs! Where Dim Lights Hide More Than They Reveal!*

"DANCERS IN THE DARK"

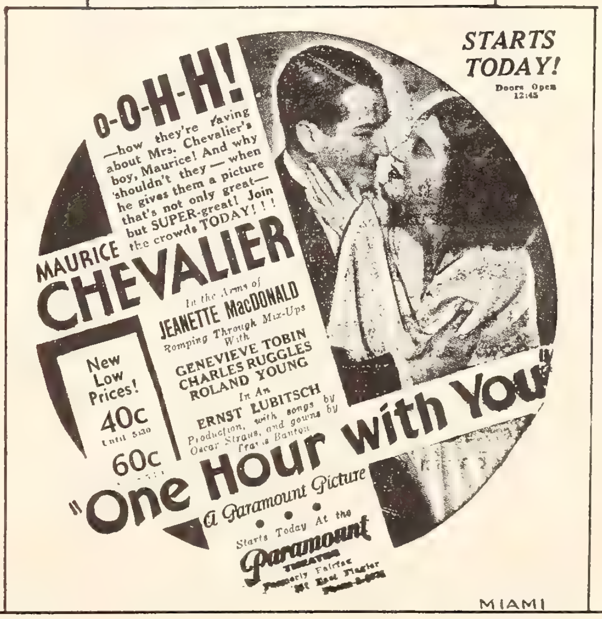
Paramount's high voltage love drama featuring

MIRIAM HOPKINS JACK OAKIE WILLIAM COLLIER, JR. EUGENE PALLETTE

*Sing!* DESSA BYRD playing lilting organ tunes "IRISH RHAPSODY"

SMITH and DALE Comedy Riot

CIRCLE



*STARTS TODAY!*

Doors Open 12:45

O-O-H-H!

—how they're raving about Mrs. Chevalier's boy, Maurice! And why shouldn't they — when he gives them a picture that's not only great—but SUPER-great! Join the crowds TODAY!!!

MAURICE CHEVALIER

*In the Arms of* JEANETTE MacDONALD

*Romping Through Mix-Ups With*

GENEVIEVE TOBIN CHARLES RUGGLES ROLAND YOUNG

*In An* ERNST LUBITSCH *Production, with songs by Oscar Straus, and gowns by Travis Banton*

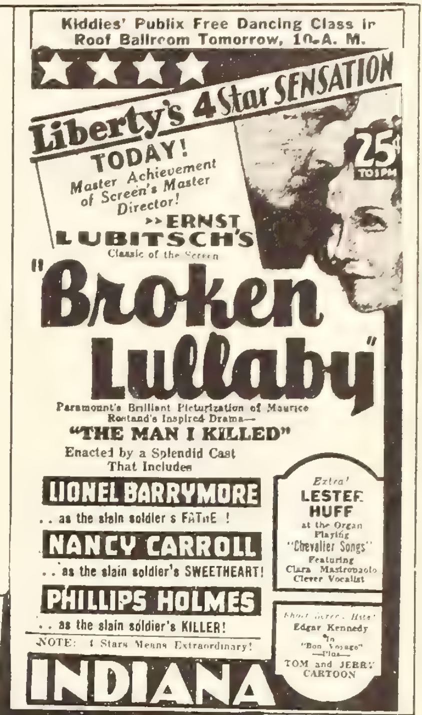
New Low Prices! 40c Until 5:30 60c

"One Hour with You"

*A Paramount Picture*

Starts Today At the Paramount THEATRE Formerly Fairfax

MIAMI



Kiddies' Publix Free Dancing Class in Roof Ballroom Tomorrow, 10 A. M.

★★★★

Liberty's 4 Star SENSATION

TODAY!

Master Achievement of Screen's Master Director!

ERNST LUBITSCH'S

Classic of the Screen

"Broken Lullaby"

Paramount's Brilliant Picturization of Maurice Rostand's Inspired Drama—

"THE MAN I KILLED"

Enacted by a Splendid Cast That Includes

25¢ TO 1 PM

LIONEL BARRYMORE

. . as the slain soldier's FATHER!

NANCY CARROLL

. . as the slain soldier's SWEETHEART!

PHILLIPS HOLMES

. . as the slain soldier's KILLER!

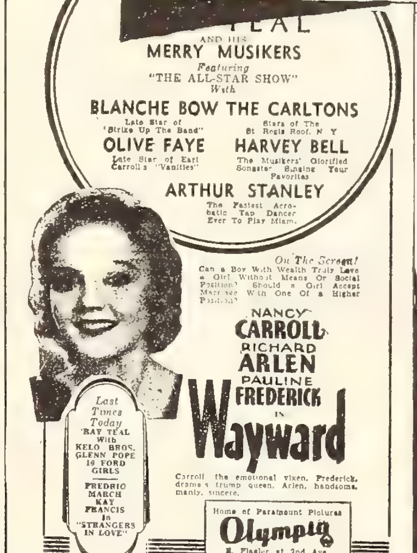
NOTE: 4 Stars Means Extraordinary!

*Extra!* LESTER HUFF at the Organ Playing "Chevalier Songs" Featuring Clara Mastropaolo Clever Vocalist

*Short Screen Hits!* Edgar Kennedy in "Bon Voyage" —Plus— TOM and JERRY CARTOON

INDIANA

INDIANAPOLIS



Tomorr

TEAL AND HIS MERRY MUSIKERS

*Featuring* "THE ALL-STAR SHOW" *With*

BLANCHE BOW THE CARLTONS

Late Star of "Strike Up The Band"

Stars of The St Regis Roof, N Y

OLIVE FAYE

Late Star of Earl Carroll's "Vanities"

HARVEY BELL

The Musikers' Glorified Songster Singing Your Favorites

ARTHUR STANLEY

The Fastest Acrobatic Tap Dancer Ever To Play Miami.

*On The Screen!*

Can a Boy With Wealth Truly Love a Girl Without Means Or Social Position? Should a Girl Accept Marriage With One Of a Higher Position?

NANCY CARROLL RICHARD ARLEN PAULINE FREDERICK IN

Wayward

Carroll, the emotional vixen, Frederick, drama's trump queen, Arlen, handsome, manly, sincere.

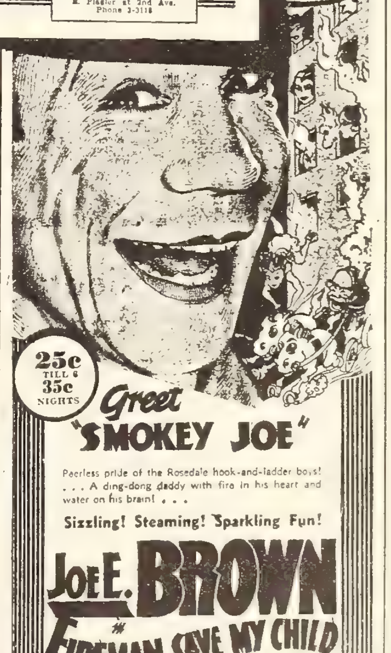
*Last Times Today* RAY TEAL With KELO BROS. GLENN POPE 16 FORD GIRLS

FREDRIC MARCH KAY FRANCIS In "STRANGERS IN LOVE"

Home of Paramount Pictures Olympia E. Flagler at 2nd Ave. Phone 3-3118

MIAMI

PORTLAND, ORE.



RIOT!

flagration of strong men fanatic in

er Seen!

25c TILL 6 35c NIGHTS

Greet "SMOKEY JOE"

Peerless pride of the Rosedale hook-and-ladder boys! . . . A ding-dong daddy with fire in his heart and water on his brain! . . .

Sizzling! Steaming! Sparkling Fun!

JOE E. BROWN "FIREMAN SAVE MY CHILD"

WITH EVALYN KNAPP - GUY KIBBEE DICKIE MOORE

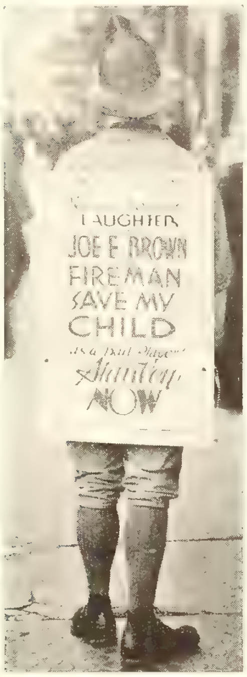
—EXTRA— Scenes from the Kidnaping of the LINDBERGH BABY

MIAMI

# IS THIS A PRIZE WINNER?

## *Utica Witnessed Some Snappy Show-Selling When Spencer And Hart Worked Together!*

Before leaving the Stanley Theatre, Utica, N. Y., to take up his new duties as city manager for Warner theatres in Troy, N. Y., Manager Ed Hart put over a rousing campaign on "Fireman Save My Child," in which his colleague and publicity director Perry Spencer also played a leading part.



Advance work consisted of use of transparencies in lobby one week prior; a special set piece in inner lobby two weeks ahead; special overhead lobby displays with art heads and cutout letters heralding play dates, and sidewalk banner strips with applique letters under marquee for five days in advance. A special set piece featuring large mouth of Brown was placed in middle lobby.

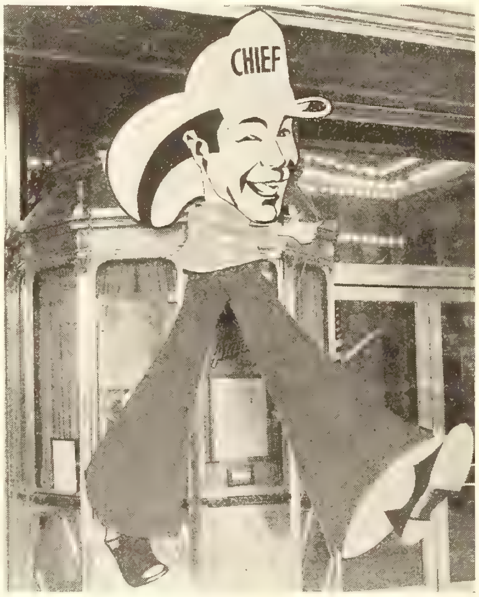
Ballyhoos consisted of an old-time fire engine, drawn by two white horses and driven by a comedy fireman, with another one on the rear ringing bell; an old hose cart which was pulled through the streets by four young fellows dressed in comedy fire costume and wearing special advertising hats; use of an old fire engine actually 200 years old in front of theatre during engagement, and a street bally of a man dressed in combination baseball and fire costume with sign on back reading, "You will howl with laughter at Joe E. Brown in 'Fireman Save My Child' as a ball player —at Stanley—Now." Appropriate copy was of course placed on all apparatus listed above and both walking bally and old engine are shown in photos on this page.

### Wide Coverage!

Advertising matter distributed included 2,000 red-printed novelty cards with caricature sketch of Brown on one side and title, catchlines and playdates on reverse, for placement in autos; 500 novelty pasteboard firemen hats bearing appropriate copy for use by "street" boys (hat became so popular that demand couldn't be supplied); use of advertising banners on four big delivery trucks working in and out of city; two twenty-four sheets on main routes into city, and the placing of a sixsheet on the "Busy Corner," considered the best spot in town. His newspaper advertising stood out among other ads on pages at the time and numerous readers were secured.

Tie-ups were arranged with a chain store for a special window featuring a huge comedy figure of Brown surrounded by many pairs of red pajamas; invitations sent to all baseball captains and managers in town; deal was made with newspaper to run a display ad in center of classified page for three days, with guest tickets as only cost to theatre and the inducement for reader to get one by starting ad the following day; placement of an illuminated sign in another chain store, and a tie-up with a coal company for broadcast of the show over a local station during company's regular morning hour.

The other photo on this page shows a very striking cutout figure of the comedian that was attached to the box office. It was eight feet tall, painted on wood and had red flannel for realistic effects.



You've often had occasion to read about Hart's work in past issues of the HERALD and know that when it comes to putting over a picture he's there with both feet. His campaign on this picture is no exception, we think, and contains some very interesting angles. Spencer must also come in for his share of the credit, and as both he and Hart are entrants in the current campaigns for awards offered by the Home Office, we'll wish them luck on judgment day.

In addition to regular run of newspaper display ads a special novelty ad was used very effectively and its application was original as far as Hart and Spencer are aware. This gag letter is self-explanatory and so well gotten-up that we are reprinting it in its entirety.

**AN OPEN LETTER OF WARNING TO THE PEOPLE OF ONEIDA COUNTY**

**Utica, N. Y.,
Feb. 26, 1932.**

**Dear Friend:**

**Arouse yourself—sit up—take notice—I bring you a message of great
warning—a red hot warning—from beginning to end full of deep
importance, a message which I—in my knowledge —urge you to heed—
if you would avoid a man with fire in his heart and water on his brain,
and I know you will thank me wholeheartedly for this timely epistle
regarding a picture that from start to finish is a big "FLOP"—
I refer to JOE E. BROWN in "FIREMAN, SAVE MY CHILD"—a picture that is
a tragedy pure and simple, full of torment and tears, and not as they say
ONE BIG COMEDY BET—which the laugh-hungry public will eat up.
I ate it up—because I had paid my money. The producers say
"The Kids adore JOE E. BROWN, the men howl at him and the women love him—
I say he makes me SICK, in this picture, as in "Local Boy Makes Good"—
——BIG MOUTH AND ALL——
Soon the streets and newspapers will be full of advertisements reading
"DON'T miss JOE E. BROWN IN 'FIREMAN, SAVE MY CHILD' "—and I say again
——BE SURE TO MISS IT—This is my warning —and
if you are wise you will heed my warning and— POSITIVELY
stay away from—instead of—as they hope and will tell you to—
ATTEND THE STANLEY THEATRE, Feb. 28, 29 and March 1 and 2 to see this
—JOE E. BROWN in "FIREMAN, SAVE MY CHILD"—this so-called
——FOUR ALARM COMEDY RIOT!——
The theater says in its effort to sell this FLOP OF A PICTURE—
"THE WHOLE DARN TOWN WILL BE LAUGHING OUT LOUD"——
(Who wants to laugh out loud—if it would make anyone laugh?)
and "YOU'LL ROAR 'TIL YOU'RE WEAK AND PROBABLY STAY TO SEE IT TWICE!"
(That "stay to see it twice" is a laugh—I couldn't get out quick enough.)
——And so, friends—listen well and listen wisely—
I'm a horn-swaggled hornspoon—and don't know nothing—if
That guy with the wide open face will have 'em in the aisles—
Besides, who wants to be happy and who wants to be gay?—What if
He will send every man, woman and child in Utica into spasms of hilarity!
I ask you—like the good friend and adviser that I am—
Do you want to see a love-struck fire-fighter wearing red suspenders?
—Well, I don't—It don't give me no thrill!
Do you want to see a guy with a wide open face playing baseball?
So the ads tell us—Well, I'm warning you—and you're foolish
if you do—SEE JOE E. BROWN at the STANLEY in "FIREMAN, SAVE MY CHILD,"
And I'm telling you, stay home and brood and wail in comfort, don't think
'Twill do you good to LAUGH AND SCREAM AND HOWL WITH JOY—
Because—you'll all be shocked and horrified—for
"HE'LL BE WEARING RED PAJAMAS WHEN HE COMES!" The whole town will go wild
with astonishment at this outrageous antics— NOT
—WITH GLEE!—THERE'LL SURELY BE A PANIC AT THE STANLEY!**

**Sincerely yours,
A WELL-WISHER.**

**IMPORTANT NOTE: I suppose you were inquisitive and read the whole of this letter. I only intended you to read every other line to know the truth: the whole truth and nothing but the truth. Now begin again at the beginning with "Arouse yourself," and read only every other line. A.W.W.**

In addition to appearing in a local newspaper 6,000 reprints of the above letter were made in red ink on white paper and distributed house to house in 26 towns adjacent to Utica.

By this time Hart is on the new job, we surmise, and soon you'll be getting some show dope from Troy.

# PERSONALITIES

**PHIL FREASE** and Louis Trager, theatre operators in Sacramento, Calif., have plans under way for construction of a new house at Pittsburg, Calif.

▽

**DAVID GREENBERG** has taken over operation of the Iowa Theatre, Sioux City, Iowa.

▽

**J. M. HEARD,** manager of the Milba Theatre, Haynesville, La., has completed installation of new sound equipment.

▽

**FLOYD DAVIS,** formerly assistant manager of Fox Theatres in Dodge City, Kansas, has been appointed manager of the Fox Theatre in Clay Center, Kansas.

▽

**W. R. HOWELL,** manager of the Fox-El Dorado and Palace Theatres, Eldorado, Kas., recently announced that the Palace will go "dark" for an indefinite period and that the Palace will continue under a new policy.

▽

**HARRY McCLURE,** city manager of Fox-Topeka theatres, has named Clyde Anderson manager of the Gem and Best Theatres in that city, to succeed William Ness, who has been transferred to another Fox house. Melvin Miller, formerly manager of the Jayhawk, is now in charge of the Fox-Grand.

▽

**T. F. MILLER,** formerly of Waukegan, Ill., has taken over management of the Cuba Theatre, Cuba, Mo.

▽

**J. M. TOBOLA,** manager of the Best Theatre, West, Texas, has installed new sound equipment.

▽

**HARRY WAREHAM** has returned to his old job of managing the Wareham and Dickinson Theatres, Manhattan, Kas., succeeding L. B. Sponsor.

▽

**PHILIP HILL** has been appointed manager of the Fox-Strand and Webster Theatres, Ottawa, Kas., taking the place of Harry Paugh, who has been transferred to another Fox post in Missouri. Hill was formerly located at Emporia.

▽

**JOHN READ,** formerly of Abilene, Texas, has been placed in charge of the Rivoli Theatre, a Publix house at Hastings, Neb. M. H. Garvin, formerly manager and part owner of the house, has disposed of his interest in the theatre to Publix.

▽

**GEORGE BANNAN** has succeeded Eddie Forester as manager of the Majestic Theatre, Grand Island, Neb. Forester was a former city manager for Publix.

▽

**BOB CHILDERS,** manager of the Woodland Theatre, Woodland, Wash., has installed new sound equipment.

▽

**IKE GELLER,** veteran exhibitor of the Pacific Northwest, who operates the Walnut Park and Geller's Theatres in Portland, Ore., has taken over a side-interest in the Western Sound Equipment Company.

▽

**C. P. ROSE** has succeeded Rowan Miller as manager of the World Theatre, Kearney, Neb. Miller has replaced Rose at the Granada in Norfolk.

▽

**C. C. PERRY** is in charge of Publix interests in the Toledo district since that city was included under the jurisdiction of the Chicago office.

**ARTHUR FREUDENFELD** is in charge of the newly formed RKO division that takes in Toledo, Detroit, Grand Rapids and Fort Wayne.

▽

**CLIFF BOYD,** formerly manager of the RKO Albee Theatre, Cincinnati, has again been placed in charge of that house, succeeding Al Lever, who has been transferred to the new Denver Orpheum.

▽

**J. STICKLER** has succeeded to Cliff Boy's position as manager of the RKO Albee Theatre, Cincinnati.

▽

**FRANK QUIETT** has appointed L. J. Magrillo his assistant at the Arabian Theatre, Seattle, Wash.

▽

**HARRY E. HARPER** has taken over the Globe Theatre, Meade, Kas., from Ralph Larned.

▽

**A. R. ZIMMER,** manager of the Dodge and Crown Theatres, Dodge City, Kas., has named Louis Vaughn his assistant manager. Vaughn, a former assistant at the local Fox theatre, succeeds Floyd Davis, who has been transferred to Clay Center.

▽

**TOM OLSEN,** formerly manager of the Paramount Theatre, Seattle, Wash., is now in charge of the Liberty, Spokane, a house recently taken over by Al Rosenberg, local theatre operator.

▽

**WILLIAM GAWTHROP,** manager of the Plaza Theatre, Crane, Mo., has installed new sound equipment.

▽

**BILL STEEGE,** Rocky Mountain division manager of Fox theatres, recently announced that the Babcock Theatre, Billings, Mont., dark for nearly two months following liquidation of the H-F chain, would be reopened the latter part of March.

▽

**B. B. GROVE** will continue to act as manager of the Palm Theatre, Scottsbluff, Neb., following change of ownership.

▽

**M. D. UTTERBACK** is constructing a new theatre at Wellington, Kas.

▽

**E. C. CASE,** of Dallas, has taken over lease on the Ritz Theatre, Ganman, Texas.

▽

**BARRY SHEDD** has succeeded Walter Morris as city manager for three Warner houses at Sandusky, Ohio.

## MONTY MAC LEVY

Our many readers and members will recall the excellent work turned out in the past by Monty Mac Levy, Publicity Director of the Randforce Amusement Company as it has appeared on our pages from time to time. Monty is a graduate of the University of Syracuse. Immediately upon receiving his pig-skin he entered showbusiness, working tirelessly in the interest of the theatre and theatre managers.

Through diligent application and constant plugging at his daily job, he continually advanced himself until he recently took over the publicity reins for Frisch and Rinzler.

Unsparingly he has given of his time and interests to showbusiness since early childhood, until he made a trip to Syracuse where the lady of his choice resides. Since that time our Monty hasn't been the same and we are informed that he will join that vast army of Benedicts in three weeks when he will walk down the aisle with one Irene Cooper.

**FRED HOENSCHEIDT** will continue to manage the Rialto, Sugg and Cozy theatres, Chickasha, Okla., formerly operated by Publix and recently taken over by Consolidated Theatres, Inc.

▽

**DR. ROSENTHAL,** owner of the Ritz Theatre, Aberdeen, Wash., and a number of other theatres in the territory, has leased the Lyric Theatre, McIntosh, S. D.

▽

**HAROLD MURPHY,** manager of Fox theatres in Olympia, Wash., recently announced that the $50,000 worth of improvements being made to the Liberty Theatre, had been scheduled for completion the early part of April.

▽

**S. GLADSTONE** has been appointed city manager of Great States Theatres at Marion, Ohio.

▽

**ARCHIE BANGERT** has reopened the Ruble Theatre, Logan, Ohio.

▽

**TOM BROWN** has been named manager of the Empress Theatre, Denver, Colo., succeeding Frank Milton.

▽

**MISS MOLLIE MOIDEL,** daughter of Mrs. C. M. Moidel, owner of the Comet Theatre, Denver, has replaced Jack Lucas as manager.

▽

**GERALD SWEETSEN,** former treasurer at the Paramount Theatre, Denver, Colo., has been transferred to the Denver Theatre.

▽

**A. E. PATCHEN,** formerly manager of the Avalon Theatre, Grand Junction, Colo., is the new manager of the Denver Theatre, Denver.

▽

**ROBERT GARY,** RKO division exploiteer, recently paid Denver a visit.

▽

**B. P. WHALEY,** of Atchinson, Kas., has leased the Rex Theatre, Gypsum, Kas. New sound equipment will be installed.

▽

**TEMPLE DEVELBISS** is in charge of the Palace Theatre, Portales, N. M., a house recently taken over by the R. E. Griffith Theatres, Inc., a New Mexico corporation.

▽

**S. L. KINTER** has leased the Ritz Theatre, Malakoff, Texas.

▽

**HOWARD SCHUSTER,** formerly of Hope, Ark., has been appointed manager of the Majestic Theatre, Stuttgart, Ark., succeeding C. L. Crosson. Schuster has been with Publix for the past eight years.

▽

**M. D. ZIMMERMAN** has taken over the Eagle and Crane theatres.

▽

**M. D. ZIMMERMAN** is the new owner of the Lucile Theatre, Chicago, Ill. He also operates the Eagle and Crane theatres.

▽

**N. E. BECK,** long with Publix in the South, has been made manager of the Circle Theatre, Indianapolis, Ind. The announcement was made by B. V. Sturdevant, local city manager.

▽

**LOU SMITH,** manager of the Elton Theatre, Brooklyn, N. Y., is the proud father of a nine-pound daughter, born March 23rd. Congratulations, Lou!

# THE MORE THE MERRIER—C'MON IN!

**KELLY WILLIAMSON** is an assistant manager at this writing but by the time this gets into print there's no telling just what may have happened to this enterprising young man. Five months ago he was a doorman under Milton Overman at the Palace Theatre, Corsicana, Texas, and now he's holding down the job of assistant at both Palace and Ideal. He also handles display advertising, newspaper stories, etc. Which all goes to prove that you can't hold down a man by the name of Kelly. Overman, by the way, is now located at McAllen, Texas, and we'd like to have Kelly pass along best regards whenever they happen to meet.

*—Wear Your Club Pin! ! !—*

**J. WINSTON BAIRD** owns and manages the Gay Theatre down in Newport, Tenn., and his name on the Club roster means that still another Southern showman has become a Round Tabler. There are many other Tennesseans in this organization, Baird, and we are sure that they will be interested, as well as others in all parts of the country, in what you are doing in show-business. Sit down at that typewriter, we note that you have, and knock off an account of that last stunt you used to good results. Then send it along for the benefit of your brother Club members.

*—Wear Your Club Pin! ! !—*

**G. TOM BAILEY** hails from down South in Atlanta, Ga., suh, where he holds forth at the 81 Theatre. We also have Tom's application for membership in this organization at hand and the usual Club greetings are in order. What's doing in show-business in your neighborhood, Bailey? If you've got a good trick up your sleeve, shoot it in to Club headquarters and we'll see that others are given an opportunity to cash in on your ideas.

*—Wear Your Club Pin! ! !—*

**WILLIAM VICTOR DWORSKI** hails from out in Coshocton, Ohio, where he manages the Warner Brothers' Sixth Street and Pastime Theatres. He is another new member of this Club and he's in line for the usual Club greetings from both his fellow showmen and Club headquarters. With two houses on his hands he's without doubt a busy showman, but we'll hope that he will be able to find time to shoot along some news from his neck of the woods from time to time, Okay, Bill? Let's go.

*—Wear Your Club Pin! ! !—*

**HAZEN L. FUNK** is the skipper of the Great Lakes Theatre out in Detroit, Mich., and he's another Detroiter in line for introduction to his host of fellow showmen in this ever-increasing organization. Lots of show-business going on in his city and we don't doubt for one minute that Funk is contributing his share of the good work. The next thing to do it to get some of his ideas in print for this department, and if he'll take time off some day to send in some of them, we'll do our part of the job.

*—Wear Your Club Pin! ! !—*

**MIKE WESHNER** manages the U. S. Theatre over in the good old city of Hoboken, N. J., a town and house we haven't heard from since Manager Caruso left there to take up headquarters at another theatre. It's gratifying to again have a representative at The U. S. and now that Weshner has become a member of our Club we hope he will find the time to keep us all informed on what's going on there. How is business, Mike? Let the boys in on what kind of selling methods you're using.

**B. "BERNIE" STONE** house-manager for Publix down South in the Lyric Theatre, Rocky Mount, N. C., and we're taking this opportunity to acknowledge this showman's application for membership in the Round Table Club. It was three bells in the morning when Bernie knocked off his name and address on the w.k. blank that appears in this section every week and with that off his mind he went home to store up energy for the next day's work. Welcome to the Table, Bernie, and let's hear about what you're doing for show-business.

*—Wear Your Club Pin! ! !—*

**LOUIS A. SCHAEFER** is in charge of the Strand Theatre, a Publix house over in Stamford, Conn., and at this writing we are enrolling his name on the Club roster. We're glad to have you with the Gang, Louis, and now all you need do to keep in good standing with your many Publix brothers in this organization, is to help keep the old ball rolling along. What have you been doing over in your town in the show-selling line? Let Club headquarters know and we'll pass along the word to the other boys.

*—Wear Your Club Pin! ! !—*

**TY GRASIANO** is the manager of the Arcadia Theatre 'way down in Ranger, Texas, and we're glad to extend a cordial welcome to this new member of the Lone Star contingent. Incidentally, Ty was the manager of the Palace Theatre, a Publix house at Abilene, before taking his present post and now that he's all set at Ranger, we'll be looking for some red hot show tips from that section. Even though he's on the job seven days and seven nights a week, we have a hunch that Ty will keep us informed of his activities.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..............................

*Position* ..............................

*Theatre* ..............................

*Address* ..............................

*City* ..............................

*State* ..............................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**KEITH S. COSTAIN** manages the Paradise Theatre, formerly the Strand, in Howard, South Dakota, and we're in receipt of a friendly letter from him to effect that he, too, has come to realize that there's much to be gained and nothing lost by becoming a member of the Round Table Club. He has followed Club pages ever since he came into this game as checker and now feels that he may be able to return some show-selling tips to the fellows who helped him along when he entered the managerial end of the business. Go to it Keith—we'll be glad to hear from you at any time.

*—Wear Your Club Pin! ! !—*

**PAUL D. RAINSBERGER** has charge of the Princess Theatre at Alton, Ill., and now that he's joined our outfit we feel it will not be long before these pages will contain an account of what's doing in the show line out in Alton. Welcome to our great fraternal order, Paul, and now let's see if you are going to do your part to keep the old ball rolling along the way it should roll. You can do your share by regularly shooting along some of your ideas about how shows are sold in your town.

*—Wear Your Club Pin! ! !—*

**R. N. "CHRIS" CHRISTOPHER** is the manager of the Federal Theatre down in Federalsburg, Md., and he also is in line for introduction to his fellow Round Tablers. Glad to have you in the outfit, "Chris," and let us hope you will become an active member of this organization. What was that last trick you put over to sell a show? Send along an account of it so we can pass the tip along to your brother showmen.

*—Wear Your Club Pin! ! !—*

**LOU S. HART** is a publicity man with the Skouras operated Academy of Music Theatre, New York City. Just a few days ago the thought struck him that in all the two years he's spent in the theatre end of this business he had procrastinated the act of sending in his application for membership in the Round Table Club. Well, Lou, that's pretty bad, we'll admit, but we and your fellow Round Tablers are a forgiving lot of folks and if you'll do something to atone for it all, we'll take your name out of the red. What say? Tell us what's been going on down your way. Is Lou Preston back, or what have you?

*—Wear Your Club Pin! ! !—*

**HENRY W. BEUTTEL** holds down the job of assistant manager at the Alpin Theatre, a 2,400 seat Loew house over in the Bay Ridge section of Brooklyn, N. Y. At this writing he joins the ranks of the many assistant managers in this organization and we're rooting for Henry to Climb that other rung of the ladder so that we can record that he has become a full fledged Round Tabler. Give our best regards to your boss, Beuttel, and tell him we'd be glad to hear about what the two of you are doing to sell all those nice Swedish, etc., people over your way.

*—Wear Your Club Pin! ! !—*

**FRANK H. HARRINGTON** is the manager of the Empire Theatre, Whitman, Mass., which town, he states, is the home of the Regal Shoe. Okay, Frank, whether we wear 'em or not we'll give a hand to you and your Regals. Frank has joined our Club, fellow Round Tablers, and we're mighty glad to have this seasoned showman in our midst. He's been in the game for 25 years and that means he's been around. Unless we're greatly mistaken, he'll have some interesting yarns to spin concerning showmanship. Shoot 'em along, Harrington, and we'll do our part.

# MUSIC AND TALENT

## Keen Competition on Stage Of Four Houses in Baltimore

Keenest competition ever witnessed in Baltimore took place in the week beginning last Friday. Headline bookings at four theatres included Clark and McCullough, with Coletta Ryan, on the stage at the New theatre, which has returned to a policy of stage acts with pictures after many years without acts; Colonel Stoopnagel and Budd, at Loew's Century; Vaughn De Leath and Russ Columbo in two acts at Keith's; El Brendel with his wife Flo Bert, headlining at the Hippodrome. All these houses show pictures also.

## Publix Saenger Seen About To Discard All Stage Shows

Definite evidence that the Saenger, Publix New Orleans ace house, will drop stage shows and return to an exclusive picture policy, on April 13, is seen in the report that the pit orchestra at the house has received four weeks' notice required to cancel its contract. The move is also seen as the latest step by Publix in an effort to reduce the overhead at the Saenger.

Members of the orchestra, it is understood, regard the notice as a managerial move to bring them to terms in a disagreement over the rehearsal clause in the contract. The matter was still the subject of discussion when the cancellation of contract notice was given musicians.

## Warners Books Three Stars

Warner Brothers Artists Bureau has booked the following artists for personal appearances: Rae Samuels, at Philadelphia Mastbaum, week of April 16; Rubinoff, violinist, Pittsburgh Stanley, week of April 2; Robert Chisholm, tenor, Earle in Washington, week of April 2.

## Closes Two-Year Engagement

Herbert Koch, organist known as "Herbie," will close a two-year engagement at the Saenger theatre in New Orleans on April 13. Paramount officials have not as yet designated a successor.

## Four Mills Brothers on WABC

The Four Mills Brothers, Negro singers who have played on the stages of various motion picture houses, have been signed for a new series of bi-weekly broadcasts over a WABC-Columbia network.

## Whiteman Shows "Finds"

Paul Whiteman, at the RKO Palace theatre last week, presented two of the talented people he has "discovered" through the NBC auditions he has been conducting.

## "Follies of Air" To Open

Eddie Dowling, musical comedy star and author, will assist Florenz Ziegfeld in the production of the "Ziegfeld Follies of the Air," which will open over a nationwide WABC-Columbia network on April 3.

## EARL ABEL

This organist has the distinction of having played in every deluxe theatre in the city of San Antonio, Texas. His latest position, which he starts this week, is at the RKO Majestic.

We think this speaks very well for his popularity.

## Buddy Rogers To Broadcast

Buddy Rogers, former Paramount screen player and now conducting his own band, opened for an indefinite engagement at the Hotel Pennsylvania, New York on Monday. His programs will be broadcast over an NBC network.

## Shea Shifts Vaudeville

Michael Shea is shifting the RKO stage units from his Hippodrome in Buffalo to the larger Century. The Hippodrome will return to straight films, and the two houses will exchange price schedules. Vincent Lopez appears this week at Shea's Buffalo.

## Anna May Wong at Paramount

Anna May Wong, Chinese stage and screen player, will be featured on the stage of the New York Paramount next week. She will be starred in the stage presentation, "Springtime in the Orient," singing in both Chinese and English.

## Stage Musical at Film House

A condensed version of the stage musical comedy, "Good News" will be shown at the Roger Sherman theatre in New Haven, opening April 15. The booking was arranged by Harold Kemp, head of the Warner Artists Bureau.

# STAGE SHOWS

## New York Paramount

### Week ending March 31

George Jessel's "Joy Jamboree," current stage-show, devised and produced by Boris Petroff, is a typical Broadway musical show, full of wit, snappy gags, good music and fine dancing, and is by far the most entertaining presentation ever offered on the boards of this house.

Opening with a snappy rhythmic dance routine by the David Bines Girls, which starts the show off well, Jessel then appears and as master of ceremonies introduces Lillian Roth, who does a great job of singing "Between the Devil and the Deep Blue Sea," and encored with "You're My Everything," singing it to Jessel, who nearly broke her up with his comedy. Burns and Allen, the most entertaining comedy team in show business, offered their regular routine, but using a number of new gags and a new men's hat store setting. This team always "clicks" and they did great here. Jessel next introduces Mr. and Mrs. Jesse Crawford, who, on their stage organ consoles, play the musical accompaniment for the dancing of Dorothy Paige and the Bines Ballet, in a most attractive setting.

Mrs. Crawford then plays the accompaniment for Bing Crosby's singing of "Snuggled on Your Shoulder," and a hot rendition of "Dinah." The popular Bing has a quality and nonchalance in his singing that is lacking in most other singers and this audience's reaction is representative of his popularity all over the country. Bing then sang "My Woman," with Lillian Roth playing the part and appearing in a "dive" scene, and singing "Falling in Love Again," as an interpolation. This was only one of the great bits of this show and audience reaction to it was tremendously favorable. A "restaurant" bit by George Jessel and Burns and Allen was also most entertaining. The Trainor brothers did well with their routine of eccentric rhythm dancing. A special sketch written by Jessel and Eddie Cantor, in which Miss Roth, Bing Crosby and two others enacted their bits in French, from the stage, with Jessel interpreting into English for the audience and in Jewish for his "mother," had the laughs coming so fast that the audience could hardly keep up with them. This, without a doubt, was the best part of the show. Jessel sings only one song in the entire production and that one is Eddie Cantor's "Now's the Time to Fall in Love." The finale was a burlesque on the opera "Rigoletto," with the entire company participating. Show caught Sunday night, to packed house. Feature picture was "Broken Wings," featuring Lupe Velez and Leo Carrillo.

## Sanderson, Crumit on RKO Stage

Julia Sanderson and Frank Crumit, radio stars, have been signed by Martin Beck for a limited vaudeville engagement with RKO. They will open at the RKO Palace in New York on April 9.

## King Marries Screen Actress

Wayne King, orchestra leader playing over National Broadcasting Company network, was married last week to Dorothy Janis, screen actress, in Highland Park, Chicago suburb.

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# STAGE SHOWS

## Milwaukee Wisconsin

### Week ending March 17

"Cherry Blossoms" Idea opens with Jue Fong, Chinese tenor, singing "Poor Butterfly." He gives 'way to the chorus, which is attired in green gowns with trimmings resembling cherry blossoms. The opening episode is augmented by a young couple who does a bit of fast ballroom dance-stepping.

The Eno Troupe is a quintet of jugglers who are very adept at manipulating their feet as well as their bodies. The three young women of the troupe are as talented as the men.

Jue Fong, master of ceremonies, renders an operatic selection and then sings "When Irish Eyes Are Smiling." He has a pleasing personality.

For its next number the chorus gives an American's conception of a coolie dance. The number is sprightly and is augmented by Dorthea, control dancer, attired in red.

Frank Gaby clowns about and performs as a ventriloquist. He wisecracks back and forth with his dummy and sings "Many Happy Returns of the Day." He has an assistant who shouts from the balcony.

For its next number the chorus is attired in black outfits and carries green and silver parasols, which sparkle in the reflected light.

## Dallas RKO Majestic

### Week ending March 18

The opening turn is by Lya and Wolf, with a succession of unique aerial acrobatics, which include single arm twists, unusual trapeze work and strong-jaw accomplishments. Bertolino is a ventriloquist of no mean ability, and his mimicry and imitative actions are enjoyably different. Apparently a Frenchman, Mr. Bertolino, quite an adept in his ventriloquy, seems to have difficulty only in putting forth his expressions in English. Sidney Marion and helper, Marie Du Val, are not so hot in their routine of patter and gags, though Miss Du Val might take better if she unraveled a real song, as her voice was pleasing. Mr. Marion gave a very weak interpretation of "The Peanut Vendor" and his mannerisms did not click with the Dallas audience. The cream of the program was Earl Lindsay's Revue with Jackie Beekman master of ceremonies. The act was a clever combination of pep and musical and dancing numbers. The five pretty dancers give a varied fare of tap, toe and acrobatic dancing to the accompaniment of Beekman's peppy handling. Altogether a nicely balanced troupe which fill out a good RKO vaudeville bill for the Majestic.

## Baltimore Keith's

### Week ending March 25

The first act was Karre, Mooney and Noyes, two men and a girl, in classic ballroom and adagio dances on full stage. The dancing opened while Edgar Hunt, pianist and baritone, played the "Blue Danube" waltz with orchestra. Finishing this came a blonde, Winifred Greenough, soprano, and sang "All of Me." Next Hunt sang "That's Why Darkies Are Born." Followed some adagio work.

Pettet and Douglas, two men, one a dwarf, in a comedy song, dance and hokum act entitled "Two Gobs On Leave," won some applause. The next act was Mercedes and Mlle. Stantone, in musical mind reading. Next came Jim McWilliams in comedy, musical, song and monologue.

## Philadelphia Mastbaum

### Week ending March 18

The stage show, "Jungle Rhythm," offered a delightful evening's entertainment with several novel features.

In a setting of overhanging palm trees and tropical vegetation, the Dancing Ensemble, dressed as savages, danced around a fire. The house was darkened and the Ensemble, carrying large black shields, gave an effective drill and dance.

The Three Slate Brothers, versatile comedians and dancers, acted as masters of ceremony and swapped jokes, tap danced, indulged in slapstick comedy and generally kept things moving.

Cherry Blossom and June, two unusually clever tap and acrobatic dancers, almost stopped the show with their difficult and interesting feats. Little June in particular, who appeared to be about 10 years of age, was given with well deserved applause.

Laura Hoffman, coloratura soprano, sang in a pleasing voice of wide range.

The ballot gave an interesting and graceful exhibition drill under the leadership of a skilled drillmaster. The rhythm and grace of this number was unusual and were further enhanced by striking lighting effects.

Al Trahan, comedy pianist, with the assistance of Yukona Cameron, offered nearly everything in the way of entertainment from singing and dancing to wrestling. This was an exhibition of real artistic talent descending to slapstick comedy, for Trahan possesses splendid musical technique and both he and his partner have well trained voices.

There was an elaborate finale in which the ensemble in Indian costumes with elaborate feather headdresses staged a weird dance as the curtains parted showing two magnificent horses running at breakneck speed on a treadmill with an Indian chief in full regalia standing on their backs.

## San Antonio Sadler's

### Half week ending March 12

Eddie See opened the bill with several lively tunes which registered greatly with the patrons.

Those featured in the stage show included Little Billy Mack, clever tap dancer; Barte Couch, juve songster; Routon's Five Educated Alley Dogs; Paul Therado, accordion soloist; Ethel Snow, lyric soprano in a cycle of songs; "The Alabama Boys," stepping musical singers, and The Texas Male Quartette brought the vaudeville at this tent theatre to a finish with a variety of melodies.

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# ORGAN SOLOS

**MERLE CLARK** (Brooklyn Paramount) presented an entertaining song-fest, with a continuity, outlined to the audience by himself, that was a little different than usual. Clark's story was built up with a musical comedy angle and proved to be a novel means of introducing each siging number. Songs featured by Clark, and all sung by the audience, were: "Love, You Funny Thing," "Good Night Moon," "You're the One," "Something to Remember You By," "Body and Soul," and a final chorus of "I Found You."

The entire solo was capably presented and this audience appreciates Clark's ability to entertain in any way he chooses. He is a personable chap who possesses a likable manner.

**RAY TURNER** (Columbus Palace) recently presented an enjoyable community song fest that was full of comedy and proved to be one of the most entertaining solos this popular organist has offered since his inaugural program. It was entitled "The Trouble Maker," and really was a burlesque on "in-laws." Opening chorus was "I Thank You, Mr. Moon," followed by "Was That the Human Thing to Do." A special chorus of "Good Night Sweetheart," proved to be a contest between the boys and girls. This was followed by a special comedy chorus, dedicated to mothers-in-law which started out with "M—is for the Mug," etc. Another boy and girl special and two regular choruses of "Blue of the Night," and "River Stay 'Way From My Door," were the balance of the program. This fellow Turner has this audience singing and their applause proves his popularity and their appreciation.

**JACK MARTIN** (Milwaukee, Wisconsin) offers "Leap Year's Love Lorn," playing an introductory bit with the words flashed on the screen to the tune of "Who's Your Little Whoosis?" followed by "Somebody Loves You," and "Starlight" accompanied by a cornet player from the orchestra. Other selections include "Too Late," a comedy parody to "Good Night Sweetheart" and "Now's the Time to Fall in Love."

**FRED FEIBLE** (New York Paramount), junior concert organist, presented a group of numbers for his concert, that had been requested by the radio fans of his daily broadcast. These compositions also found favor with this audience. They were: Friml's "March of the Musketeers," Lincke's "Glow Worm," Lizt's "Liebestraume" and excerpts from "Guaranty." Mr. Feible's capability at the organ is readily shown in the class of compositions his followers request.

**ROBERT C. CLARKE** (Detroit Hollywood) offered a clever organ prologue, "Singin' the Movies," bringing in the various type of films that are successful today and naming a number of the stars of favor. This was tied into a melodious skit written to the tune of "Faded Summer Love," "When We're Alone," "As Time Goes By" and "All of Me." A burlesque of "When the Moon Comes Over the Mountain" twisted into an amusing parody of various childhood rhymes was greeted with approval by the audience. Mr. Clarke's playing has good melody and effects, and the slides were numerous enough to draw appreciative reaction.

**FLOYD WRIGHT** (Berkeley Fox California) is one organist who never fails to get theatre crowds to sing when familiar song tunes are played and the request is made for vocalizing. He presents "A Grab Bag of Songs" that is comprised of the following: "All of Me," "You're the One I Care For," "Love's Old Sweet Song," "A Cheerful Little Earful" and "Goodnight Sweetheart." As he plays, word slides are run on the screen. This organist finds that the best results are had when the song fests are held only occasionally.

**MILTON CHARLES** (Philadelphia Mastbaum) dropped the usual community singing and sang and played "Just Friends," "Was That the Human Thing to Do," and "Snuggled on Your Shoulder," with the house in darkness and flashlights playing over the audience.

# OVERTURES

**CHARLES B. STONE** (Cincinnati RKO Albee), appropriately to St. Patrick's Day, has wisely chosen "Echoes of Ireland" for his overture this week. This is a well selected medley of the most popular airs with a background of the Emerald Isle, all executed with the well known Stone arrangement and technique. During the presentation, time is given for individual numbers by four saxaphones and three violins, playing separately. It is difficult, in fact impossible, to select a highlight from among the various tunes composing the medley, as each one seems to be on a par with the one immediately preceding. The audience at the first show enjoyed the overture to the 'nth degree, and didn't hesitate to say so with vociferous applause.

**EDDIE SEE** (San Antonio Sadler's) and his Concert Orchestra last week offered two most pleasing musical numbers in "Guilty" and "Asleep in the Deep." Eddie See also rendered a special trumpet solo which was a rare treat for the tent show audience. A member from the Texas Quartet did a specialty which climaxed this musical presentation at Harley Sadler's Dramatic playhouse.

**PHIL FABELLO** (New York Coliseum) and his Rhythm Boys presented a "Group of Favorite Songs," for their overture this week. The numbers, "Home," "I Found You" and "Milenburg Joys," were each featured in an entertainingly different manner and the aggregation's efforts were well received by this audience. This reviewer has yet to find a music director and his orchestra who are as popular with their patrons as this one obviously is.

**BILLY LONG** (Brooklyn Ridgewood) the new maestro here, and his fine aggregation of musicians offered an outstanding overture this week, entitled "Musical Shades of Blue." Incorporated in the presentation were "Alice Blue Gown," "Blue Horizon" and "Blue of the Night,' each number beautifully played and presented equally well as vocal numbers. Long's own singing of the last named number, came as a surprise to the audience, and their appreciative reception accorded him proved his standing with them.

# UP AND DOWN THE ALLEY

## HELLO EVERYBODY

With Spring right around the corner—I said Spring, not prosperity—and Spring Fever right here (shades of Sulphur and molasses) wouldn't you like to be "Beside a Rippling Stream"? . . . That's the title of one of **Whitmark's** latest tunes . . . and believe you me it sort of eases that spring fever feeling when you play it . . . I might mention that it was written by **Bernice Petkere** . . . **Don Francisco** (Frank Doyle) and one of his orchestras is on radio station **WOAI,** San Antonio now, . . . The Don can tickle the ivories as well as the public and he is quite a favorite in the South . . . I understand that that organ job in London has finally been nailed, and by no other than **Harold Ramsey,** well-known throughout this country and one of the few organists playing in this country who are British citizens . . . Good-luck Harold, let's hear from you . . . I'm sure a lot of your friends here will be interested in hearing about things "over there."

▽

**G. Howard Scott,** organist at Asbury Park's Convention Hall is going to change his theme song, "To the Sea," to "To the Boy." . . . Scottie is the proud Daddy of a boy and he had to come all the way up here to tell the gang about it. . . . One of the outstanding theme songs of the season is **Arthur Jarrett's** "'Neath the Silv'ry Moon," written by **Cliff Friend** and published by **Robbins.** . . . This song is not only being featured by the well known **CBS** song stylist as the theme of his daily broadcasts over the **Columbia System** but is likewise an important feature of his current stage offering at the Jersey City Stanley . . . That beautiful tune, "Paradise," published by **Leo Feist,** is a practically new tune, and is already on top of the best-seller list. . . .

▽

Say . . . have you organists seen the new illustrated title slides that **Witmark** and **Remick** are using for their numbers. . . . Boy, they're beautiful and they certainly will help enhance your programs. . . . I don't think there is an organist in the country who doesn't know **Harry (Pop) Blair,** of **Shapiro, Bernstein & Company.** . . . Well Pop has taken over the special service department in addition to his regular duties. . . . He is now servicing everything and everyone outside New York City. . . . This includes singers, orchestras, radio, etc. . . . Blair has been with this firm for the past nine and one-half years and certainly deserves the "break." . . . I'm sure everyone who knows this "buzzard" will join me in wishing him good luck. . . . **Dick Robertson,** popular radio and recording star, has tied up with **Vincent Lopez** and his orchestra as soloist and will be featured three times a week in Lopez's broadcasts over **WEAF.** . . . **John Gart,** organist and music director in many theatres on the **Loew** circuit is now director of his own orchestra at Loew's Gates Theatre, Brooklyn. . . . **Eddie Paul,** popular music director of the Brooklyn Paramount is installing **Emil Hollander** as music conductor, an orchestra, vaudeville and possibly an organist at the Alabama Theatre, Birmingham. . . . The house has been on an all sound policy for the past two months and Paul has been chosen to supervise the reopening of the new policy . . . and will stay on there until things are running smoothly. . . . **Paul Whiteman** has lost two more pounds since his New York engagement and now weighs 187½ pounds.

That's all there is for now. . . . **S'long.**

Ed Dawson.

# TECHNOLOGICAL

## The BLUEBOOK School

### By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 122**—(A) Exactly what is meant by "arc voltage"? (B) What importance attaches to the angle of the lamp or carbons when using the ordinary arc? (C) Using the ordinary arc and assuming the crater floor to incline from the vertical at an angle of 25 degrees—or at any other angle for that matter—would the strongest illumination go forward to the center of the condenser? (D) Explain fully what importance attaches to the distance of the light source from the condenser, using either ordinary or high intensity arc. Go into this in considerable detail, using drawings if necessary.

## *Answer to Question No. 116*

*Bluebook School Question No.* 116 *was: "(A) To what is the light producing-power of an ordinary arc due? (B) What is the light source of a high intensity arc and why is it more brilliant than the ordinary arc? (C) Just what various items in the ordinary arc offer resistance to current flow, and in what portion does each offer resistance? (E) What is the temperature of the high intensity gas from which illumination is had?*

The list of acceptable replies is not a long one. There seems to be considerable misconception with regard to some of these matters. Every one of you should examine your answer carefully, comparing it with what is published below. Those answering correctly are:

Lester Borst*, C. Rau and S. Evans*, G. E. Doe*, Lewis Goldman, John Dudiak, Roy J. Arntson, Bill Doe*, T. Van Vaulkenburg*, James McGuire*, Pat O'Brien*, H. G. Tonlin, James Devoy, William Sudbury, Tom Turk, S. Evans, S. R. Anderson, Richard T. Lomax, Frank D. True, Dan Roxbury, Dave G. Spondel, George Thompson, Dan Graby and Lon Shotts, W. D. Samuels, Roland Grandby, Sam and Andrew Wells, W. D. Little, John Williams, Andy Bailey, Henry Davis, Mike McGuire, R. L. Henderson, Thomas Besley, James Young, Phillip Ball.

That is all, and it is the smallest list in months. There seems to be a rather astonishing lack of knowledge concerning the high intensity light source. I believe Lester Borst made the best reply submitted regarding items A and B. Here it is:

"The light-giving power of an electric arc crater floor is dependent directly upon (1) its temperature per unit area, usually stated in square millimeters, and (2) its total area. The temperature of the ordinary electric arc will remain constant at the volatilization temperature of carbon, provided the arc be operated at the full electrode capacity. Its crater area will increase with increased current glow. Summing up, therefore, the light-producing power of the ordinary arc will be the candle power per unit of area multiplied by the number of units area contained in the crater floor.

"(B) The light source of the high intensity arc is the ball or bed of gas contained in and retained by the positive carbon crater. This gas is produced by the volatilization of rare minerals contained in the positive carbon core. It is more brilliant than is the crater floor of the ordinary arc for the reason that it is held at very much higher temperature than the volatilization point of carbon. The temperature of the high intensity gas is approximately 5,400 degrees Centigrade, whereas that of the ordinary arc crater floor is only about 3,800 degrees Centigrade. The candle power of the ordinary arc is now set at approximately 160 per sq. mm., whereas that of the high intensity is something like 900. The chief one of the rare minerals spoken of is Cerium."

As to C, I think we will also listen to Borst, whose answer is at least as good as that of the rest. He says:

"Regardless of its type, every electric arc offers three factors, each of which contribute to its resistance. They are the crater floor, the arc stream and the negative carbon tip. From the best information available about 60 per cent of the total resistance is chargeable to the crater floor, about 30 per cent to the arc stream, and the remaining 10 per cent to the negative carbon tip. Since the highest drop occurs at the crater floor, it of course offers the highest resistance, hence reaches the highest temperature and is therefore the most brilliant light-producing element. This latter does not hold true with the high intensity, however, in which the gas stream has the highest temperature."

As to this D, we shall give you the figures supplied by the National Carbon Company, by Dr. E. R. Geib, manager of the arc department, which figures are approved by Mr. Bassett of the Sperry Gyroscope Company, who has for many years worked in the development of high-power light sources. The figures are as follows:

The approximate temperature of the gas which serves as the light source in high intensity projection arcs, is 5,500 K, 5,300 to 5,500 Centigrade, or 9,500 to 9,800 Fahrenheit. "K" means absolute temperature, which may be explained as follows:

Temperature means molecular motion. As temperature is lowered, the motion becomes less until finally it ceases altogether at a point we designate as *absolute zero*. Therefore, 5,500 K represents that number of degrees above absolute zero. K-temperatures may be reduced to Centigrade by subtracting 273.

▽

## *"School" Helps*

As most of you know, S. Evans and C. Rau, projectionists at the Capitol theatre, in Victoria, B. C., Can., have sent in consistently good answers to every "Bluebook School" question for a long while. In a letter just received they say:

"We gain a valuable amount of knowledge through our endeavor to answer the Bluebook School questions correctly, and also have a lot of fun in doing so. We find that a lot of things that we think we know are not absolutely clear in our minds when we come to express them, and answering the Bluebook questions certainly is refreshing. We have been connected with theatrical work since about the time you issued your second handbook, and we trust that we will still be at it when you issue your upteenth."

I firmly believe any really progressive, energetic projectionist will rather come to enjoy digging out the answers to the question propounded in the Bluebook school. Beyond all doubt, any man will benefit by the study involved.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ACTION PICTURES

*(See Mayfair Pictures)*

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Anna Karenina | All Star | | | |
| Midnight Alarm | All Star | | | |
| Stoker, The | Monte Blue | | | |
| Three Castles | All Star | | | |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Maid to Order | Julien Eltinge-Geo. Stone | Oct. 1 | 73 | |
| Night Life in Reno | Virginia Valli-Jameson Thomas | Nov. 1 | 72 | Aug. 8 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Across the Line | Harry Carey | | | |
| Auctioned Off | | | | |
| Border Devils | Harry Carey | | | |
| Bridesmaid | | | | |
| Confidential | | | | |
| Double Sixes | Harry Carey | | | |
| Foolish Girls | | | | |
| Horsehoofs | Harry Carey | | | |
| Humanity | | | | |
| Hurricane Rider, The | Harry Carey | | | |
| I Accuse | | | | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | | | |
| Trusty Triggers | Harry Carey | | | |
| Where Are Your Children? | | | | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cyclone Kid | Buzz Barton | Oct. 28 | 60 | Nov. 28 |
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 15,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Tangled Fortunes | Buzz Barton | Mar. 15,'32 | | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Dance Hall Kisses | | | 6 reels | |
| Blazed Trails | | | 6 reels | |
| Bull Dog Edition | | | | |
| Driving Demons | | | | |
| Fighting Gloves | | | | |
| Gambling Sex | | | | |
| Guns and Saddles | | | 6 reels | |
| Highway Riders | | | 6 reels | |
| Lure of the Range | | | 6 reels | |
| Rip Roaring Broncs | | | 6 reels | |
| Rio Grande Raiders | | | 6 reels | |
| Scarlet Brand | Bob Custer | Apr. 10,'32 | | |

## BIG PRODUCTIONS FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Air Eagles | Lloyd Hughes-Norman Kerry | | 6 reels | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Hellion's Last Cruise | | | 6 reels | |
| Rose of Chinatown | | | 6 reels | |
| Streets of Shadows | | | 6 reels | |

## B. I. P. AMERICA

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | Apr. 1,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Flying Fool, The | Henry Kendall-Benita Hume | Feb. 1,'32 | | Aug. 29 |
| Gables Mystery, The | Lester Matthews-Anne Grey | Apr. 25,'32 | 72 | |
| Keepers of Youth | Garry Marsh | | 70 | Mar. 26,'32 |
| Many Waters | Lillian Hall-Davies | May 1,'32 | 70 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | | Mar. 26,'32 |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Dangerous Affair, A | Holt-Graves-Blane | Sept. 30 | 77 | Sept. 5 |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | | |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Guilty Generation | Leo Carillo - C. Cummings - Leslie Fenton | Nov. 19 | 82 | Nov. 28 |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 28 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Range Feud | Buck Jones | Dec. 1 | 56 | Oct. 3 |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shanghaied Love | R. Cromwell-Blane-N. Beery | Sept. 20 | 66 | Nov. 14 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Criminal Court | Edmund Lowe-C. Cummings | | | |
| Daring Danger | Tim McCoy | | | |
| Faith | Walter Huston | | | |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | | |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | | | |
| Riding Kid From Sante Fe | Shirley Grey | | | |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | | |
| Substitute Wife, The | | | | |
| Vanity Street | | | | |
| War Correspondent | Jack Holt | | | |
| Zelda Marsh | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | R. Barthelmess-M. Marsh | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Compromised | BenLyon-Rose Hobart | Dec. 5 | 65 | Sept. 12 |
| (Reviewed under the title "We Three") | | | | |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Five Star Final | Edw. G. Robinson | Sept. 26 | 89 | June 27 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| Honor of the Family | Bebe Daniels | Oct. 17 | 66 | Oct. 24 |
| I Like Your Nerve | D. Fairbanks, Jr.-L. Young | Sept. 12 | 70 | Sept. 19 |
| Local Boy Makes Good | Joe E. Brown | Nov. 28 | 68 | Oct. 8 |
| Penrod and Sam | Leon Janney | Oct. 3 | 71 | Aug. 29 |
| Ruling Voice, The | Huston-Young-Kenyon | Oct. 31 | 76 | Nov. 14 |
| Safe in Hell | Dorothy Mackaill | Dec. 12 | 75 | Dec. 26 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Doctor X | Lionel Atwill-Fay Wray | | | |
| Famous Ferguson Case, The | Joan Blondell | May 7,'32 | | |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | |
| Jewel Robbery, The | Wm. Powell-Kay Francis | | | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 | | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | | |
| Strange Love of Molly Loüvain | Lee Tracy-Ann Dvorak | May 28,'32 | | |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | | |
| Two Seconds | Edward G. Robinson | May 28,'32 | | |
| Week-end Marriage | Loretta Young-Norman Foster | June 25,'32 | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Bad Girl | James Dunn-Sally Eilers | Sept. 13 | 88 | July 18 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Cisco Kid, The | Baxter-Lowe-Montenegro | Nov. 1 | 61 | Oct. 10 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 57 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| Riders of the Purple Sage | G. O'Brien-M. Churchill | Oct. 18 | 57 | Sept. 19 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Skyline | T. Meighan - H. Albright - Maureen O'Sullivan | Oct. 11 | 70 | Aug. 22 |
| Sob Sister | J. Dunn - Linda Watkins | Oct. 25 | 71 | Sept. 26 |
| Spider, The | Edmund Lowe-Lois Moran | Sept. 27 | 60 | Aug. 22 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Wicked | V. McLaglen-Elissa Landi | Oct. 4 | 55 | Aug. 8 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov 15 | 76 | Oct. 17 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | | | |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | | |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | | Mar. 12,'32 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | | |
| Disorderly Conduct | Sally Ellers-Ralph Bellamy-Spenser Tracy | Mar. 20,'32 | | |
| Killer, The | George O'Brien | | | |
| Man About Town | Warner Baxter-Karen Morley | May 15,'32 | | |
| Rebecca of Sunnybrook Farm | Gaynor-Farrell | May 29,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 22,'32 | | |
| Trial of Vivian Ware, The | J. Bennett-D. Cook-L. Bond | May 8,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | | | |
| Woman in Room 13 | Landi-Bellamy-Hamilton | May 1,'32 | | |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | | |

## MAYFAIR PICTURES

(Formerly Action Pictures)

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anybody's Blonde | Dorothy Revier-Edna Murphy | Oct. 30 | 59 | Nov. 14 |
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Chinatown After Dark | Carmel Myers-Rex Lease | Oct. 15 | 59 | Oct. 31 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19.'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy<br>(Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert<br>(Re-issue-Sound) | Dec. 19 | 125 | |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Cuban Love Song, The | L. Tibbett-L. Velez | Oct. 31 | 86 | Oct. 24 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Guardsman, The | Lunt-Fontanne-Z. Pitts | Nov. 7 | 81 | Aug. 8 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| New Adventures of Get Rich Quick Wallingford, The | Wm. Haines-Durante | Oct. 3 | 94 | Sept. 19 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Phantom of Paris, The | John Gilbert-Leila Hyams | Sept. 12 | 74 | Nov. 21 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Sin of Madelon Claudet, The<br>(Reviewed under title "The Lullaby") | Helen Hayes-Lewis Stone | Oct. 24 | 74 | Oct. 3 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| West of Broadway | J. Gilbert-Brendel-L. Moran | Nov. 28 | 66 | Aug. 22 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| After All | Robert Young | | | |
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | | | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | | |
| China Seas | | | | |
| Downstairs | John Gilbert | | | |
| Footlights | Buster Keaton | | | |
| Grand Hotel | Garbo-John Barrymore | | | |
| Huddle | Ramon Novarro-M. Evans | Apr. 23,'32 | | |
| Letty Lynton | Joan Crawford-Montgomery | May 14,'32 | | |
| Limpy | Jackie Cooper-"Chic" Sale | Apr. 16,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | | |
| Prosperity | Dressler-Moran | | | |
| Red Haired Woman | | | | |
| Sky Scraper | M. Evans | | | |
| Strange Interlude | Shearer-Gable | Apr. 30,'32 | | |
| Three Blondes | | | | |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Mar. 26,'32 | | Mar. 12,'32 |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Forgotten Women | M. Shilling-Rex Bell | Dec. 1 | 67 | Dec. 12 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | |
| In Line fo Duty | Sue Carol-Noah Beery | Oct. 1 | 64 | Oct. 10 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from Death Valley, The | Tom Tyler | Sept. 1 | 62 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | | |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 53 | Feb. 6,'32 |
| | | | | |
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels | |
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 7 reels | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 6 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beloved Bachelor | Paul Lukas-D. Jordan | Oct. 24 | 74 | Oct. 3 |
| Broken Lullaby<br>(Reviewed under the title "The Man I Killed") | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Frederic March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 68 | Nov. 28 |
| Girls About Town | Kay Francis-L. Tashman | Oct. 31 | 80 | Oct. 17 |
| His Woman | G. Cooper-C. Colbert | Oct. 3 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| My Sin | Tallulah Bankhead-March | Sept. 26 | 78 | Sept. 19 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| Once a Lady | Ruth Chatterton | Nov. 7 | 80 | Oct. 17 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Road to Reno | Charles Rogers | Oct. 17 | 73 | Sept. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strangers in Love | Frederic March-Kay Francis | Mar. 4,'32 | | Feb. 20,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Touchdown | R. Arlen-C. Starrett-J. Oakie | Nov. 14 | 77 | Oct. 31 |
| Twenty-Four Hours | C. Brook-Kay Francis | Oct. 10 | 68 | Sept. 12 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20.'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Come On, Marines (Tent.) | Chester Morris-Rich'd Arlen | June 10,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Man Service (Tent.) | Leslie Howard | May 20,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | May 20,'32 | | |
| Merton of the Talkies (Tent) | Stuart Erwin | June 17,'32 | | |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | | |
| Misleading Lady | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | |
| Search For Love (Tent.) | Miriam Hopkins-Paul Lukas-Chas. Ruggles | June 24,'32 | | |
| Sinners in the Sun | Carole Lombard-C. Morris | May 27,'32 | | |
| Sky Bride (Tent.) | Virginia Bruce-Frances Dee-Rich'd Arlen-J. Oakie | Apr. 29,'32 | | |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | | |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 13,'32 | | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bad Company | Helen Twelvetrees | Oct. 2 | 75 | Sept. 12 |
| Big Gamble, The | Bill Boyd | Sept. 4 | 63 | Sept. 26 |
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Devotion | Ann Harding | Sept. 25 | 84 | Sept. 26 |
| Freighters of Destiny | Tom Keene | Oct. 30 | 60 | Oct. 31 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Sundown Trail | Tom Keene-M. Shilling | Sept. 11 | 55 | Oct. 24 |
| Tip Off, The | E. Quillan-R. Armstrong | Oct. 16 | 75 | Oct. 31 |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | | |
| Sunset Trail | Tom Keene-Rochelle Hudson | | | |
| Truth About Hollywood | Helen Twelvetrees | | | |
| Unmated | Constance Bennett | | | |
| Westward Passage | Ann Harding | May 13,'32 | | |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Consolation Marriage | Irene Dunne-Pat O'Brien | Nov. 7 | 81 | Sept. 5 |
| Fanny Foley Herself | Edna May Oliver | Oct. 10 | 72 | Aug. 15 |
| Friends and Lovers | Lily Damita-Adolph Menjou-Eric Von Stroheim | Oct. 3 | 68 | Aug. 15 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 8 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Secret Service | Dix-Shirley Grey | Nov. 14 | 68 | Oct 10 |
| Way Back Home<br>(Reviewed under the title "Other People's Business") | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Beast, The | | | | |
| Bird of Paradise | D. Del Rio-Joel McCrea | | | |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | |
| Hell Bent For Election | Edma May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | | | |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Is My Face Red | Ricardo Cortez-R. Armstrong | | | |
| March of a Nation | Dix-Dunne | | | |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | | | |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | | |
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 15,'32 | | |

## SONO ART-WORLD WIDE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Is There Justice? | Rex Lease, Walthall, Blanche Mehaffey | Oct. 4 | 62 | Oct. 3 |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Neck and Neck | Glenn Tryon-Vera Reynolds | Nov. 4 | 63 | Nov. 7 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Scoop | | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Alice in Wonderland | Ruth Gilbert | Unique Foto Film | Sept. 30 | 55 | Sept. 26 |
| Battle of Gallipoli, The | Carl Harbord | Wardour Films | Dec. 4 | 76 | Dec. 12 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service | | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Talking Pic. Epics | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Carnival | Joseph Schildkraut | Gaumont-W & F | | | Nov. 21 |
| Calendar, The | Herbert Marshall, Edna Best | Gaumont-W & F | | 78 | Nov. 7 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns. | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Flute Concert of Sanssouci | Otto Gebuehr | Ufa | Oct. 16 | 82 | Oct. 24 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Ghost Train, The | Jack Hulbert | Gainsborough-Gaumont | | 70 | Oct. 10 |
| Gipsy Blood | Marguerite Namara | British Int'n't'l | | 91 | Dec. 5 |
| Great Gay Road, The | Stewart Rome | Butchers Film Service | | 90 | Nov. 21 |
| Great Passion, The | Camilla Horn | Tobis | Oct. 7 | 90 | Oct. 24 |
| Grief Street | Jean Royce | Chesterfield | | 65 | Oct. 24 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| Heroes All | | Imperial Films | Nov. 11 | 58 | Dec. 5 |
| Hindle Wakes | Belle Chrystall | Gaumont-Gainsborough | | 79 | Oct. 10 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| Hobson's Choice | Viola Lyel | British Int'n't'l | | 65 | Oct. 24 |
| Killing to Live | | Amkino | | | Dec. 19 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Night Raid | Albert Prejean | Protex Trading Corp. | Nov. 7 | | Nov. 7 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic. | | 72 | Nov. 14 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Service for Ladies | Leslie Howard | Paramount British | | 90 | Feb. 6,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| Speckled Band, The | Lynn Harding | First Division | Nov. 6 | 67 | Nov. 14 |
| Splinters in the Navy | Sydney Howard | Gaumont-W & F | | 77 | Nov. 21 |
| Stamboul | Warwick Ward | Paramount-British | | 75 | Nov. 7 |
| Strictly Business | Betty Amann | British Int'n'tl. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muler | Gainsborough | | 88 | Jan. 9,'32 |
| Susanne Macht Ordnung | Truus Van Alten | Foreign Talking Pictures | Oct. 15 | 82 | |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Thirty Days | M. O'Sullivan-Betty Compson | Patrician Pic. | | | Nov. 14 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Up for the Cup | John W. Entwhistle | Gaumont-British | | | Oct. 10 |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic. | | 69 | Mar. 7 |

## TIFFANY

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Bad Man | Ken Maynard | Oct. 1 | 66 | Aug. 15 |
| Arizona Terror | Ken Maynard | Sept. 13 | 64 | Oct. 17 |
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodore Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Leftover Ladies | Claudia Dell-M. Rambeau | Oct. 18 | 69 | Oct. 3 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Murder at Midnite | Alice White-Hale Hamilton | Sept. 6 | 64 | Oct. 10 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| Women Go on Forever | Clara Kimball Young | Aug. 15 | 78 | July 18 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Last Mile, The | | | | |
| Luxury Girls | | | | |
| Racetrack | Leo Carrillo | | | |
| Silent Thunder | | Apr. 17,'32 | | |
| Strangers of the Evening | | | | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Age for Love, The | Billie Dove | Oct. 17 | 80 | Aug. 29 |
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Palmy Days | Eddie Cantor | Oct. 3 | 80 | Sept. 5 |
| Scarface | Paul Muni | Mar. 26,'32 | | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Street Scene | S. Sidney-W. Collier, Jr. | Sept. 5 | 80 | Aug. 22 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |
| Unholy Garden, The | Ronald Colman | Oct. 10 | 75 | Aug. 8 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Ballyhoo | Eddie Cantor | | | |
| Congress Dances | Lilian Harvey | | | |
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| East of Borneo | Rose Hobart-Chas. Blekford | Sept. 15 | 74 | Oct. 3 |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| Heaven on Earth | Lew Ayres-Anita Louise | Dec. 12 | 78 | Oct. 3 |
| Homicide Squad | L.Carrillo-M.Brian-N.Beery | Sept. 29 | 69 | Aug. 1 |
| House Divided, A | W. Huston-H. Chandler | Dec. 5 | 70 | Nov. 28 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 30 | Feb. 6,'32 |
| Lasca of the Rio Grande | Leo Carrillo | Nov. 2 | 65 | July 25 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 63 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Reckless Living<br>(Reviewed under title 'Twenty Grand'') | Mae Clarke-Norman Foster | Oct. 20 | 68 | Sept. 12 |
| Spirit of Notre Dame | Lew Ayres | Oct. 13 | 79 | Sept. 26 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov. 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | |
| Up for Murder | Mae Clarke-Kent Douglass | June 15 | 70 | |
| Waterloo Bridge | Ayres-Tobin | Sept. 1 | 81 | Aug. 8 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart | | | |
| Back Street | Irene Dune-John Boles | | | |
| Brown of Culver | Tom Brown | | | |
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Destry of Death Valley | Tom Mix | | | |
| Fate | | | | |
| Information Kid | M. O'Sullivan | | | |
| Mountains in Flame | Tala-Birell-Victor Varconi | | | |
| Night World | Lew Ayres-Mae Clarke | Apr. 24,'32 | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | | | |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 10,'32 | | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alexander Hamilton | George Arliss | Sept. 12 | 71 | June 13 |
| Blonde Crazy<br>(Reviewed under title "Larceny Lane") | James Cagney-J. Blondell | Nov. 14 | 75 | Aug. 22 |
| Bought! | Constance Bennett-Ben Lyon | Aug. 22 | 83 | July 18 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | |
| Expensive Women | Dolores Costello | Oct. 24 | 63 | Nov. 21 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Mad Genius, The | John Barrymore-M. Marsh | Nov. 7 | 81 | Oct. 31 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Night Nurse | Barbara Stanwyck | Aug. 8 | 73 | July 25 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| Road to Singapore, The | Wm. Powell-M. Marsh-Kenyon | Oct. 10 | 70 | Aug. 1 |
| Side Show | Lightner-Butterworth | Sept. 19 | 86 | July 4 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Dark Horse, The | Warren William-Bette Davis | June 18,'32 | | |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Miss Pinkerton | Joan Blondell | | | |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | | Mar. 26,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Street of Women | Kay Francis | June 4,'32 | | |
| Successful Calamity, A | George Arliss | | | |
| Winner Take All | James Cagney-M. Nixon | July 2,'32 | | |

# (THE RELEASE CHART--CONT'D)

# SHORT FILMS

[*All dates are 1931 unless otherwise stated*]

## COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 1 reel | |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywod Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | | |
| Piano Mover | Ian. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier of Jazz | | | |
| Soldier Old Man | | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | | 1 reel | |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 1 reel | |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Little Pest, The | Aug. 15 | 8 | |
| Pet Shop, The | | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Sunday Clothes | Sept. 15 | 1 reel | |
| Treasure Hunt, The | | | |
| **SILLY SYMPHONIES** | | | |
| Busy Beavers, The | | 7 | |
| Egytpian Melodies | Aug. 27 | 1 reel | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

## EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Cannonball, The<br>Clyde | Sept. 16 | 19 | Aug. 29 |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Shopping With Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| No Holds Barred | Sept. 6 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| Trap, The | May 24 | 11 | Aug. 29 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Trail of the Swordfish, The | Sept. 6 | 10 | Aug. 29 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Highlights of Travel | Sept. 12 | 10 | |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNET BREVITIES** | | | |
| Who's Who In the Zoo | Oct. 11 | 10 | |
| World Flier, The | Sept. 13 | 9 | Sept. 26 |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | |
| Girl In the Tonneau | Jan. 31,'32 | 20 | |
| Great Pie Mystery, The | Oct. 25 | 22 | Nov. 7 |
| Heavens! My Husband | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Hold 'Er, Sheriff<br>Beebe-Murray | June 7 | 21 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Once a Hero | Nov. 22 | 19 | Nov. 28 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War In China | | 19 | Mar. 26,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Outposts of the Foreign Legion | Oct. 18 | 10 | Nov. 21 |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Fried Chicken | | 7 | Oct. 3 |
| Jazz Mad | Aug. 9 | 6 | |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

## FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days In Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memeries | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Ventian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

## METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | | 21 | |
| Love Pains | | | |
| Mama Loves Papa | Oct. 24 | 17 | |
| You're Telling Me | | 19 | |
| **CHARLEY CHASE** | | | |
| Hasty Marriag. | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | | 21 | |
| Nickel Nurser | | 21 | Feb. 13,'32 |
| Panic Is On, The | Aug. 14 | 20 | Aug. 15 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Love Tails of Morocco | Sept. 5 | 16 | Aug. 15 |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Beauties of the Aquarium | | | |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | | | |
| Spooks | | | |
| Stormy Seas | Aug. 22 | 9 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | | 7 | |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| Roamin' in the Gloamin' | Sept. 5 | 10 | Aug. 15 |
| She's My Daisy | Oct. 10 | 9 | Apr. 11 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Dogs is Dogs | Nov. 21 | 21 | |
| Free Eats | | 20 | Feb. 13,'32 |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | | 20 | |
| **PITTS-TODD** | | | |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| War Mamas | Nov. 14 | 21 | |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Forehand, Backhand, Service (Tilden) | Sept. 5 | 9 | Aug. 15 |
| Lesson In Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Volley and Smash (Tilden) | Sept. 12 | 8 | Sept. 5 |
| Wild and Wooly | Nov. 7 | 9 | Sept. 5 |
| Whippet Racing | Dec. 12 | 9 | |

## PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | | |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | | |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Lesson in Love, A<br>Helen Kane | Sept. 26 | 11 | Sept. 19 |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 28 |
| My Wife's Jewelry<br>Tom Howard | Aug. 22 | 11 | Sept. 12 |
| Naughty-Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pest, The<br>Tom Howard | Mar. 14 | | |
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Via Express<br>Tow Howard | July 4 | 10 | Oct. 10 |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish | Aug. 22 | 1 reel | |
| No. 2—Painting with Light—The Dragons of Today — Songs of the Organ | Sept. 26 | 1 reel | |
| No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone | Oct. 24 | 1 reel | |
| No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ | Nov. 28 | 1 reel | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10 | May 27,'32 | | |
| No. 11 | June 24,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| My Wife's Gone to the Country | June 13 | 6 | Sept. 26 |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 1 reel | |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 3—Old Time Novelty | Oct. 10 | 1 reel | |
| No. 4—Old Time Novelty | Nov. 7 | 1 reel | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 1 reel | |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | May 27,'32 | | |
| Bimbo's Express | Aug. 22 | 1 reel | Sept. 12 |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 1 reel | |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 3 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | | |
| Fur, Fur, Away<br>Smith & Dale | Oct. 3 | | Sept. 5 |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Mlle. Iren, The Great<br>Al St. John | Nov. 7 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Retire Inn<br>Billy House | Sept. 19 | | |
| Rookie, The<br>Tom Howard | | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur<br>(Reviewed under the title "In the Good Old Summer Time.") | Apr. 15,'32 | 20 | Sept. 5 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Pants<br>Smith & Dale | Aug. 22 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Love in a Pond | Aug. 17 | 8 | Sept. 19 |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| Promoter, The | May 30,'32 | 17 | |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 2 reels | |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 6,'32 | | |
| **GAY GIRL COMEDIES** | | | |
| Beautiful and Dumb | | | |
| Ducks and Drakes | Dec. 14 | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gay Girl, The | June 27,'32 | | |
| Gigolettes | Apr. 18,'32 | 2 reels | |
| Niagara Falls | June 27,'32 | 2 reels | |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | | |
| Manhattan Mariners | Aug. 24 | 9 | Oct. 24 |
| Olympic Talent | Aug. 9 | 8 | Sept. 12 |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | | |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUT ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Crashing Reno | Aug. 24 | 19 | Aug. 8 |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Oh, Oh, Cleopatra | Aug. 17 | 22 | Aug. 8 |
| Rule 'Em and Weep | Mar. 7,'32 | | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | July 4,'32 | | |
| Mother-in-Law's Day | Apr. 25,'32 | 2 reels | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | May 2,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | July 11,'32 | | |
| Where Canaries Sing Bass | Aug. 10 | 18 | Sept. 12 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Beach Pajamas | Sept. 21 | 20 | Sept. 26 |
| Blondes by Proxy | Apr. 11,'32 | 2 reels | |
| Perfect 36 | June 13,'32 | 2 reels | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |
| Utmost Isle, The | Sept. 21 | 11 | Oct. 3 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | | |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCulldugh | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | | |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | | |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Jerusalem—The Holy City | | 10 | Sept. 28 |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **IMPERIAL PICTURES** | | | |
| Isle of Isolation | | 9 | Oct. 10 |
| **LOUIS SIMON** | | | |
| Palmy Daze | | 28 | Oct. 24 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **PICTURE CLASSICS** | | | |
| Kiddie Genius | | 9 | Nov. 28 |
| Out Where the West Begins | | 8 | Nov. 21 |
| Sightseeing in New York | | 17 | Dec. 19 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **TOBIS FORENFILM** | | | |
| Germany in 15 Minutes | | | Oct. 18 |
| Melodie der Welt | | 30 | Oct. 24 |
| Songs of the Steppes | | 18 | Oct. 18 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |
| **WILLIAM, J. D.** | | | |
| Nomadie, The | | 17 | Dec. 12 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Let's Eat | Apri. 25,'32 | 1 reel | |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Winged Horse | May 9,'32 | | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 1—Burglar to the Rescue | Sept. 7 | 18 | Aug. 15 |
| No. 2—Trapped | Oct. 28 | 23 | Oct. 31 |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Backfield Plays<br>Notre Dame Football | Sept. 28 | 1 reel | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Famous Plays<br>Notre Dame Football | Sept. 21 | 1 reel | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Football Forty Years Ago<br>Pope Warner Football | Nov. 9 | 9 | Oct. 24 |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Offensive System<br>Notre Dame Football | Sept. 14 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 1 reel | |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 1 reel | |
| Shifts<br>Notre Dame Football | Sept. 7 | 1 reel | |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 1 reel | |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 13—Novelty | Sept. 15 | 9 | Oct. 10 |
| No. 14—Novelty | Oct. 12 | 1 reel | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| An Apple a Day<br>Lloyd Hamilton | Sept. 30 | 2 reels | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Fast and Furious<br>Daphne Pollard | Oct. 14 | 19 | Oct. 3 |
| First to Fight<br>Summerville | Sept. 2 | 4 reels | Aug. 8 |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| Hotter Than Haiti<br>Summerville | Nov. 11 | 22 | Dec. 5 |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 2 reels | |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| One Hundred Dollars<br>Chas. Lawrence | Sept. 16 | 2 reels | Aug. 29 |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | | |
| No. 10—Maneaters | | 2 reels | |
| No. 11—Beasts of the Wilderness | | 15 | Nov. 7 |
| No. 12—Unconquered Africa | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY NEW SERIES** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 2 reels | |
| **HOW I PLAY GOLF—BOBBY JONES** | | | |
| No. 9—The Driver | | 1 reel | |
| No. 10—Trouble Shots | | 1 reel | |
| No. 11—Practice Shots | | 1 reel | |
| No. 12—A Complete Round of Golf | | 10 | Oct. 31 |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 1 reel | |
| No. 2—Bosko, The Doughboy | | 1 reel | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | |
| No. 8—Bosko's Party | | 7 | |
| **MELODY MASTER SERIES** | | | |
| No. 1—The "Big House" Party<br>Earl Carpenter's Gang | | 1 reel | |
| No. 2—A Havana Cocktail<br>Castro's Cuban Band | | 1 reel | Apr. 25 |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 1 reel | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 1 reel | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| The Naggers at the Races | | 1 reel | Aug. 15 |
| The Naggers' Housewarming | | 8 | Sept. 8 |
| The Naggers in the Subway | | 11 | Aug. 8 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| Spreading Sunshine | | 1 reel | |
| Movie Dumb | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Gold-Digging Gentlemen<br>Al Klein-Jean Abbott | | | Aug. 22 |
| I'll Fix It<br>Kent-Lake | | | May 28 |
| Lodge Night<br>Phillips-Cox | | | May 16 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Purely an Accident<br>Brown-Kearns | | | May 18 |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Just a Gigolo<br>Organ-Vocal | | 1 reel | Aug. 15 |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Gangway | | 2 reels | Aug. 15 |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Sax Appeal | | 1 reel | Aug. 1 |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 1 | | 1 reel | Oct. 24 |
| No. 2 | | 9 | Sept. 28 |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES** | | | |
| No. 1—The Clyde Mystery<br>Donald Meek-John Hamilton | | 21 | Oct. 31 |
| No. 2—The Wall Street Mystery<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 3—The Week-End Mystery<br>Donald Meek-John Hamilton-Jane Winton | | 17 | Dec. 19 |
| No. 4—Symphony Murder Mystery, The<br>Donald Meek-J. Hamilton | | 21 | |
| No. 5—Studio Murder Mystery, The<br>Donald Meek-John Hamilton | | 19 | Feb. 6,'32 |
| No. 6—Skull Murder Mystery, The<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 7—The Cole Case<br>Donald Meek-John Hamilton | | 2 reels | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Gigolo Racket, The<br>Helen Morgan | | 20 | Aug. 1 |
| Good Mourning<br>Eddie Foy-Dressler-White | | | Sept. 5 |
| Meal Ticket, The<br>Jack Pearl | | | June 13 |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Silent Partner, The<br>Billy Gaxton | | | Aug. 15 |
| Success<br>Jack Haley | | 17 | Sept. 5 |
| 23 Skidoo<br>Lew Fields | | | May 2 |
| **WAYNE AND WHITE COMEDIES** | | | |
| Good Pie Forever<br>Billy Wayne-Thelma White | | 1 reel | Aug. 8 |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| Inventor, The<br>Billy Wayne-Thelma White | | 1 reel | May 16 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—A South American Journey | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |

# SERIALS

## NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

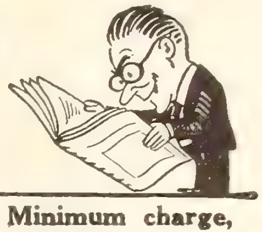
| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Galloping Ghost, The<br>Harold Red Grange | Sept. 15 | | |
| Lightning Warrior, The<br>Rin Tin Tin | Dec. 1 | | |
| Shadow of the Eagle | Mar. 1,'32 | | |

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | | |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |

# CLASSIFIED Advertising



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REFLECTORS, PEERLESS $10.95; HILOW $17.50; Strong $11.95; HiLow $16.00; Ashcraft $16.00; Morelite $8.75; Brenkert $12.50; G. E. Mazda $3.75. PHOTO ELECTRIC CELLS—One Year Guarantee $12.75 for any Sound Equipment. EXCITER LAMPS, 7.5 amperes $1.20; 4 ampere $1.10. RECTIFIER BULBS, 15 amperes $8.85; 6 amperes $4.85. MAZDA PROJECTOR LAMPS, 900 watt, 32 volt $6.40; 1000 watt, 110 volt $6.20. MAZDA ADAPTERS $6.50. SOUND FILM LACQUER, 60c bottle. ASBESTOS NO. 6 WIRE, 10c foot. TICKETS, 35c roll. COUPONS, 70c roll. CONDENSERS, Peerless $6.75; Planoconvex 95c; Heat Resisting $3.75; Spotlight $2.75. THUMB TACKS, per 1000, $1.15. SOUND REELS, 11 or 14 inch $1.90. SIMPLEX OIL, Gallon 95c; Quart 35c; BULL DOG CEMENT, Bottle 15c; Half Pint 50c; Pint 95c; LENSES $5.00 up; CORRUGATED RUBBER MATTING 95c yard; AISLELITES $2.95. BUY FOR CASH AND SAVE. All Other Supplies at Great Reductions. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

BARGAINS! BARGAINS! BARGAINS! Highest grade sound equipment bargains at lowest prices in history. Weber standard Syncrofilm Sound-On-Film heads for Simplex. Regularly $700.00 pair. Our special price $248.50. Samson No. 19 15 watt power amplifier used in leading theatres. List $175.00. Our price only $39.50 each. Address Box 97, Motion Picture Herald, 1790 Broadway, New York, N. Y.

## *Theatre Equipment Bargains*

REMARKABLY LOW PRICES on Brand new DALITE SOUND SCREENS. Buy yours NOW: DATONE X 42 cents square foot; Fire Resisting 49 cents. DATONE BEADED 44 cents: Fire Resisting 49 cents. Sample on request. Why pay more for Inferior Quality? MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

**BRAND NEW BEADED AND FLAME PROOFED SOUND SCREENS AT 75% DISCOUNT—Limited range of sizes, guaranteed factory perfect. Wire for yours NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.**

## *Theatre Training Schools*

**THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.**

## *Patents*

**PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.**

**PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.**

## *Equipment For Sale*

LET IT RAIN—WHO CARES WHEN THINGS LIKE THESE CAN BE HAD AT A SONG:—DeVry Portable Projectors, $69.75; Asbestos Portable Booths, $66.50; Hertner Transverters, $74.75 up; Scratch Filters, $4.95; Straight Arc Lamphouses, $10.00; Powers Mechanisms, $12.00; Operadio Amplifiers, $79.50; Rebuilt Simplex Intermittents, $38.80; Samson Pam 19 Amplifiers, $31.50; Simplex Heads, $97.50; Peerless Rheostats, $15.00; Turntables, Mellaphone, $39.50; Pacent, $39.75; Automatic Ticket Machines, $59.50; Lens, any focus, $9.75; Upholstered Chairs, 75c up; Mellaphone Sound Heads, $69.75; Pacent Sound-on-Film Heads, $150.00; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.75. We Buy, Sell or Trade. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

LOOK! GUARANTEED REBUILT PROJECTORS AT DEPRESSION PRICES: Two Simplexes with double bearing movements, less lamphouses, $270.00 each. Two Simplexes with single bearing movements $230.00 each. Two Simplex Mechanisms only, double bearing $225.00 each. Two Simplex Mechanisms, single bearing $180.00 each. Also many BARGAINS in Rebuilt Powers and Motiographs, Portable, etc. BUY and SAVE from MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

Amplifiers $30.00 each: Pam 19's, Pam 39's, Pam 80's, Webster 37-50. All-Electric Theatre Amplifiers $85.00 each. Lens, any focus, $9.25; Photo Cells for all makes Sound Equipment $10.25; Sound Screens 40c per square foot; Beaded Screens 50c per square foot. THEATRE SOUND SERVICE, Rochester, New York.

Pair Syncrofilm Sound Heads complete for Powers $70.00 each. THEATRE SOUND SERVICE, Rochester, New York.

BARGAINS—Silver Marshall Amplifiers for public address or theatre. Quarter horse motors, Mellaphone Turntables, 2 K.w. Generator, Steiger Baby Grand Piano, Baffle Boards, Motor Generator Sets. JOHNSON THEATRE, Marmarth, N. Dak.

**A REAL PICKUP FOR SOMEONE: Two Repossessed Simplex Projectors complete with Mechanisms, Magazines, Motors, Speed Controls, Stereo Attachment, Lenses, General Electric Mazda Lamphouses and Regulators. Condition Excellent. Will sacrifice both for $288.50. Speedy action will get them. Address Box 127, Motion Picture Herald, 1790 Broadway, New York, N. Y.**

**UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.**

**FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.**

**BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:**
**ILLINOIS THEATRE EQUIPMENT COMPANY,**
**1150 South Michigan Avenue. Chicago, Illinois.**

BARGAINS—Used Arctic Nu-Air and American Blowers for theatre use, also silent belt drives. Write for description and prices. Address Southern Fan Sales Co., Box 440, Atlanta, Ga.

## *Chairs for Sale*

**INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.**

**1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to**
**ILLINOIS THEATRE EQUIPMENT COMPANY,**
**1150 South Michigan Avenue. Chicago, Illinois.**

1000 Upholstered Theatre Chairs like new, reasonable. Address Picture Theatre Supply Co., 722 Springfield Ave., Newark, N. J.

## *Sound Equipment Bargains*

DON'T BE SIDE-TRACKED ON SOUND TRACK—YOU CAN BUY OUTRIGHT FOR A FEW MONTHS RENT—TRADE YOUR DISC EQUIPMENT—CHOICE OF THREE SYSTEMS:—Including 2 S. O. S. Senior Sound Heads, Standard Make Photocells; Optical Systems; G. E. Exciters; Drive Attachments; Combination AC Power Supply Unit eliminating all Batteries; Semi-Automatic Changeover Switch, Non-Sync Input; Dynamic Booth Speaker; Wright-DeCoster, RCA or Utah Stage Horn! 2 special G. E. Constant Motors optional. SMALL HOUSES, $425.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Senior Sound Heads less Amplification and Speakers, complete otherwise, $119.75 each. Agents wanted. Address S. O. S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

SOUND-ON-FILM HEADS $25.00 EACH—WHILE THEY LAST:—Ideal for Experimenters, or for Portables. Worth several hundred for parts alone. Complete with Sound Gate; Slit Block; Exciter Lamp Sockets; Photocell Compartments; Idler Rollers; Optical Lens Holders; Fly Wheels, etc. Write for details. S.O.S. Corp., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

"Complete Sound-on-Film Installation for 900 seat theatre: Two Senior Sound Heads complete with photo cells, optical systems, G.E. exciters, and all parts; All-Electric Theatre Amplifier with Tubes; RCA Stage Speaker, Booth Speaker, Two Motors, Non-Sync Turntable and Microphone, $400.00. Satisfaction guaranteed or your money back.—THEATRE SOUND SERVICE, Rochester, New York."

**ANOTHER SENSATIONAL S.O.S. VALUE—QUANTITY LIMITED:—Brand New Professional Projectors complete with RCA type Sound-on-Film Heads, Bausch & Lomb Optical System, UX 868 RCA PHOTOPHONE Photocells, Rear Shutter, worth $2500.00, special $395.00. Ideal for Private Projection Rooms, Churches, Schools, etc. Write S.O.S. Corp., Dept. E-H., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.**

## *Projector Repairing*

**CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.**

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## *Projector Repairing*

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

## *Theatres Wanted*

CAN SELL YOUR THEATRE QUICKLY. Send particulars. ALBERT GOLDMAN, 5 South Wabash Ave., Chicago, Ill.

## *Theatres For Sale*

PAYING THEATRES FOR SALE IN ILLINOIS, Iowa, Missouri, Oklahoma, Wisconsin. Inquire ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

## *Position Wanted*

OPERATOR, six years experience, excellent references, sober and reliable. Also do banner work. Twenty-four years. Address, Harley Bender, Spring Valley, Minnesota.

**OPERATORS AVAILABLE. Experienced on Western Electric and R.C.A. Write Associated Projectionists, 103 N. Rowan Ave., Los Angeles, California.**

FEATURED ORGANIST—At Liberty, 10 years' experience. Featuring spot solos, slide presentations, any location considered. Address Box 132, Motion Picture Herald, 1790 Broadway, New York City.

LIVE WIRE THEATRE MANAGER desires position. Publicity expert, community builder and organizer. Moderate salary, commission or both. Best references. Will go anywhere. Address Box 133, Motion Picture Herald, 1790 Broadway, New York, N. Y.

OPERATOR ELECTRICIAN, licensed, non-union. Experienced all sound equipment, repairs equipment, desires position for Theatre Studio or Institution. References. Address Iadarola, 227 E. 116th St., New York, N. Y.

## *Equipment Wanted*

TWO AC Operated Sound Heads and Two Mazda Light Outfits for Simplex Projectors, Must Be Cheap. Address Dixie Theatre, Glade Spring, Va.

## *Manager Wanted*

MANAGER WANTED—Live Eastern Penna., Town of 6000, Newly equipped Western Electric. Good opportunity for one who can make good. Don't write unless bear investigation. State age, married, nationality, experience, salary, where and how long employed, qualifications as business getter, etc. Address Box 135, Motion Picture Herald, 1790 Broadway, New York, N. Y.

## *Printing*

1000 3 x 8 Dodgers, printed, prepaid $1.00; 4 x 9 Dodgers $1.25; 6 x 9 Dodgers $1.75. Address King Shoprinters, Warren, Illinois.

250 Whitebond Letterheads and 250 Envelopes, $2.49; 500 each, $3.50. Address Webster's Press, Farmland, Indiana.

# WABASH AVENUE

### CHICAGO

Beverly Miller of National Screen Service is telling folk that he has had more than his share of this winter's snow. On a business trip to Galena, Ill., it stranded him for two full days in that town. The roads were open into Wisconsin, Miller explains, but looking towards Chicago the drifts had tied transportation in a complete knot.

◆

*Charles House of the State and Columbia theatres in Rockford, Ill., has arranged to open the Capitol theatre in that city.*

◆

Milwaukee visitors in the persons of George Levine, Universal manager in the Badger city, and Fred S. Meyer, manager of the Alhambra and an exhibitor leader in his town, were in Chicago saying hello to old friends.

◆

*Between his appearances on the stage of the Chicago theatre, Conrad Nagel is one of the busiest actors to hit the city in many months. The Illinois Federation of Women's Clubs staged a special luncheon in his honor at the Sherman house, and both the Association of Commerce and the Chamber of Commerce likewise drafted him for special distinction and talks at luncheons.*

◆

J. Shanfeld opened the Indiana theatre on Indiana avenue on Easter Sunday. New sound equipment has been installed in the house, which seats 1,200.

◆

*Problems of down state Allied exhibitors are to occupy the exclusive attention of the Allied directors at one meeting each month, it has been decided by the board.*

◆

William Blumberg, formerly RKO manager here and more recently in charge of the RKO office at Omaha, arrived in Chicago last week to assume his new duties as manager of the local Columbia exchange.

HOLQUIST

# SHORTS ON BROADWAY

## *Week of March 26*

### CAMEO

| | |
|---|---|
| Cat's Canary | RKO Pathe |
| Art and Culture | Amkino |

### MAYFAIR

| | |
|---|---|
| Self-Condemned | RKO Radio |
| Take Your Pick | RKO Pathe |
| Love Krazy | Columbia |

### RIALTO

| | |
|---|---|
| Hide and Seek | Paramount |

### RIVOLI

| | |
|---|---|
| Hide and Seek | Paramount |

### ROXY

| | |
|---|---|
| Just Pals | Universal |
| Port of Calls | Capital |
| Four-Footed Friends | Standard |

### STRAND

| | |
|---|---|
| Up On the Farm | Vitaphone |
| Spreading Sunshine | Vitaphone |
| The Cole Case | Vitaphone |

### WARNER

| | |
|---|---|
| The Subway Symphony | Vitaphone |
| Freddie the Freshman | Vitaphone |
| The Movie Album | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| Sports Slants, No. 7 | Vitaphone |
| Crosby, Columbo and Vallee | Vitaphone |
| Sea Legs | Vitaphone |

## Tiges, Berlin, To Distribute 11 Van Beuren Short Numbers

The RKO Export Corporation has arranged a deal with Tiges of Berlin whereby the latter will distribute 11 Van Beuren short subjects. Nine are Grantland Rice Sportlights, two are Aesop Fables, cartoons.

Olsen and Johnson, comedy team, have been signed for a series of six Van Beuren two-reelers, for which stories are being prepared. Nat Ross will direct. The two were guests of honor at a luncheon of the Chicago Press Club late last week.

# NEWS PICTURES

**FOX MOVIETONE NEWS—No. 53**—Senate committee favors beer—Germany stirred by presidential election—DeValera frees Irish political prisoners after election—Outboard championship race held at Miami—Germany builds a new DO-X—Romantic Waikiki, in Hawaii, goes on the air.

**FOX MOVIETONE NEWS**—No. 54— Tornado causes death and ruin in the South—Business leader, Silas Strawn, views business conditions in Europe—House of David members in Michigan have no faith in the barbers' profession—Latest pictures of Japan and China at war—Eamon De Valera introduces members of his new Irish cabinet—Australian horse outruns America's best at Agua Caliente, Mexico.

**HEARST METROTONE NEWS**—No. 252—Mad flight marks Japan's victory at Shanghai—United States builds new sky queen at Akron—Spahis of Africa train in France—Tornado sweeps through Dixie—Here's youngest lion tamer, in California—Australian horse wins at Agua Caliente, Mexico.

**HEARST METROTONE NEWS**—No. 253—Nation celebrates Easter festival—Bathers welcome spring freeze in Lake Michigan—Deal reported on with Lindbergh kidnapers—Youngsters of society take up boxing at Palm Beach—Chinese war victims dig out from ruined Chapei—Air "Wizard" flies like a bird, using arms for locomotion.

**PARAMOUNT SOUND NEWS**—No. 69—All France pays tribute to dead statesman, Aristide Briand—Senate to pass on four per cent beer—French fireman demonstrate new soap fire-fighting method—DeValera frees numerous political prisoners after election—Tornadoes hit South, spreading destruction in wake—Australian horse sensationally victorious in Agua Caliente race.

**PARAMOUNT SOUND NEWS**—No. 70—Easter style parade in review along New York's Fifth Avenue—Dirigible expert explains features of new Akron sister ship—Police sharpshooters test new bullet-proof vests at Evanston, Ill.—United States battle fleet casts anchor off Long Beach, Calif. — Unclaimed postal packages are auctioned by Uncle Sam—Chinese refugees flee Japanese near Shanghai.

**PATHE NEWS**—No. 69—Speed of Australian horse thrills fans at Agua Caliente—Tornado sweeps over Southland, leaving thousands homeless—Post Office offers live bargains from dead letter office—Gene Sarazen takes $10,000 first prize in Miami-Biltmore tournament—Champion New York bowler shows how he does it—French firemen find new chemical extinguishing method effective—Pictures of evacuation of battered Shanghai by Chinese troops.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 26—Death list mounts as tornado wrecks havoc in Southland—Australian wonder horse wins $50,000 classic at Agua Caliente—Rubber fumes fell score of firemen at New York blaze—Mexico celebrates annual fete—Soviet government holds lottery to aid five-year plan—Citizens mint wooden coin in Washington town as cash supply is tied up—Burning and looting terrorize natives who return after Shanghai truce.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 27—250,000 get work as Ford inaugurates new auto project—Modern youth upholds old spirit of April Fool's Day in Chicago—News paragraphs—Flier's arms furnish power in freak Connecticut invention—President honored at Easter morning services at Arlington—Indiana mayor forces auto regulation violators to pay fines in food for needy.

# *WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?*

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it... lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

# SURE-FIRE BOX OFFICE

CHESTER MORRIS

*The All-Time Miracle Of Entertainment!*

SYLVIA SIDNEY

# THE MIRACLE MAN

JOHN WRAY

HOBART BOSWO

—with—

## SYLVIA SIDNEY

## CHESTER MORRIS

**IRVING PICHEL • JOHN WRAY • ROBERT COOGAN**
**and HOBART BOSWORTH**

ROBERT COOGAN

IRVING PICHE

Now, the all-new, all-talking masterpiece that will sweep the bright shining dollars into your box office like nothing ever before. Already previewed! "If It's The Miracle Man, It's The Best Show In Town", said a very smart showman. Directed by Norman McLeod. Adapted by Waldemar Young. From the story by Frank L. Packard and Robert H. Davis and the play by George M. Cohan. The Perfect Profit Picture! You'll find out!

TRADE MARK Paramount Pictures

# Paramount

TRADE MARK Paramount Pictures

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WHAT KENT SAYS

BLOCK BOOKING UPHELD

STORY PURCHASES

THE JUNIOR SHOW

In Two Sections—Section One

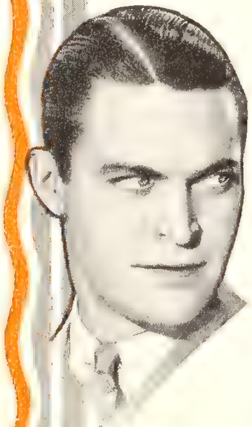
Vol. 107, No. 2

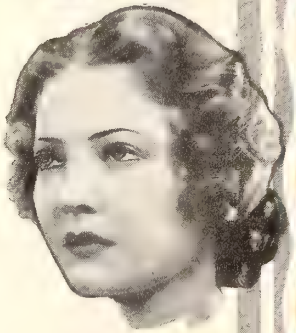
*Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.*

April 9, 1932

NO OTHER PICTURE CAN EQUAL ITS BRILLIANT RECORD AS A MAKER OF STARS AND AS A MIGHTY BOX OFFICE HIT!

# "THE MIRACLE MAN"





**The most vital and the most powerful emotional story the screen has ever known. Pulsing anew with life! Thundering its mighty message of big money business. Another real entertainment special from Paramount.**

**SYLVIA SIDNEY**

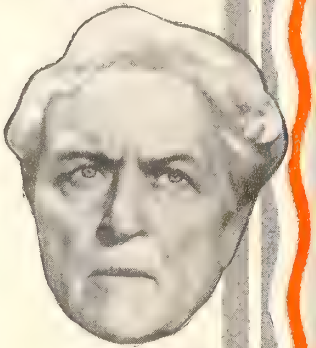
in the role that made Betty Compson world famous.

**CHESTER MORRIS**

as the boss crook. The part that lifted Thomas Meighan to stardom.

**IRVING PICHEL**

in another master role as the man who "cursed God"!



**.. JOHN WRAY..**

as "The Frog"! Lon Chaney's famous role.

**HOBART BOSWORTH**

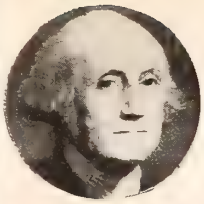
as "The Patriarch"

**ROBERT . . . COOGAN** **NED . . . . . SPARKS**

**BORIS KARLOFF . LLOYD HUGHES**

Directed by Norman McLeod. Adapted by Waldemar Young. From the story by Frank L. Packard and Robert H. Davis and . . . the play by George M. Cohan. . . .

**Paramount**



# FAMOUS DATES IN AMERICAN HISTORY

February 22, 1732 — Washington's Birthday
February 12, 1809 — Lincoln's Birthday
November 11, 1918 — Armistice Day

# APRIL 12, 1932

The opening of

# GRAND HOTEL

at the ASTOR THEATRE, New York City

*(not an advertisement, but merely to record a great event)*

Metro-Goldwyn-Mayer presents

**GARBO** - John **BARRYMORE**
Joan **CRAWFORD** - Wallace **BEERY**
Lionel **BARRYMORE** in

# GRAND HOTEL

*with* LEWIS STONE—JEAN HERSHOLT
*An* EDMUND GOULDING *Production*

# The Biggest First Night in Screen History

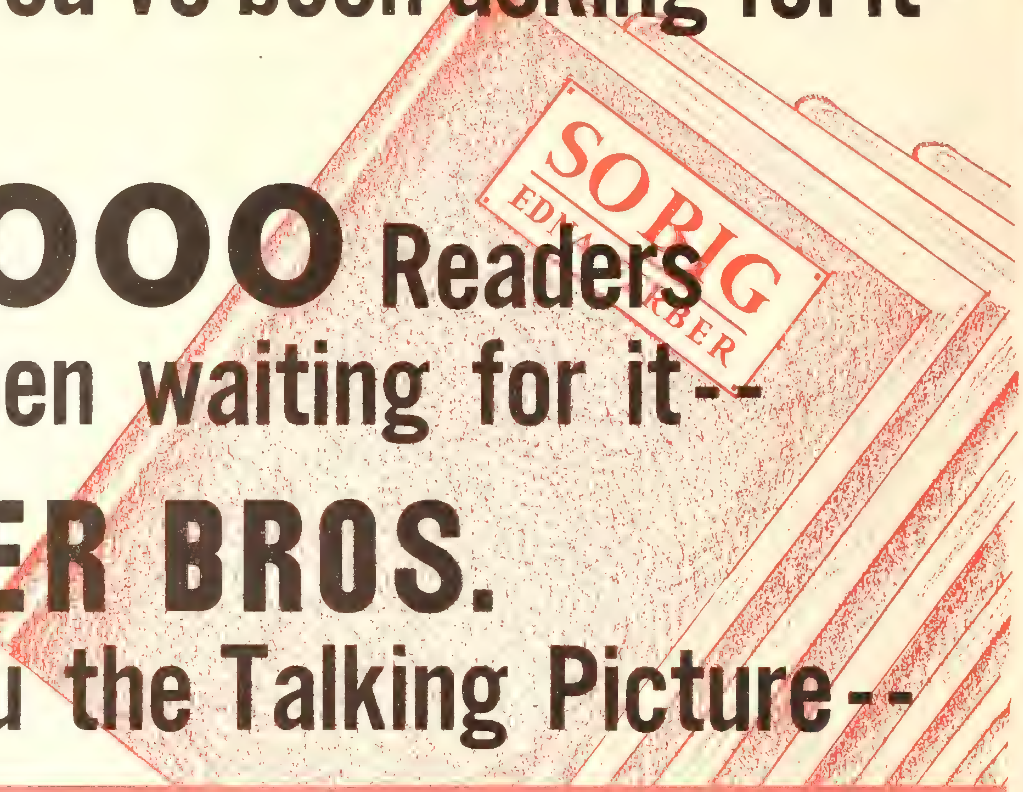
# For 5 Years You've been asking for it--

# 7,000,000 Readers

have been waiting for it--

# Now WARNER BROS.

give you the Talking Picture--



# BARBARA STANWYCK

# SO BIG

Another "Cimarron"? It's two more "Cimarrons"!

Based on

## Edna Ferber's Epic of American Womanhood

with BETTE DAVIS · GEORGE BRENT · directed by WILLIAM A. WELLMAN · A WARNER BROS. and VITAPHONE PICTURE

# WARNER

APR -9 1932
©CIB 151051

MOTION PICTURE HERALD

Vol. 107, No. 2 April 9, 1932

## NAMING THE ROSE

THE motion picture business annually enjoys about a million dollars worth of agony, conferences, telegraph and telephone bills, on the subject of titles. Largely it is a waste of time, money, energy.

Charming opportunity of taking evidence has just been afforded in the case of the estimable production which started to the market under the title of "The Man I Killed" and became, at times and places, "Broken Lullaby." The picture has been and continues to be shown under both titles, depending on exhibitor preference and other conditions.

The change in title after the New York opening was inspired, just as title changes usually are, by a whimsical manifestation. This time it was the gossip of billposters who told somebody higher up that they heard sidewalk comment to the effect that "The Man I Killed" must be another gangster picture.

It is often like that. Sometimes the name is chosen by a vote of the office boys; sometimes it is the notion of the president's wife's second cousin from Dubuque. On occasion it is the choice of the salesmanager's winsome secretary. Often it is the best available imitation of the name of a picture that made money. Meanwhile the public does not interest itself a merry hoot about it at all.

Now that the "Broken Lullaby" versus "The Man I Killed" has gone to the box office test, the indications are that the public is unmoved by either title. The returns, both in Publix houses and in other circuit and independent houses, have been examined and prove to be just average, with no advantage to either title. Last year Metro changed the title of "The Southerner" to "The Prodigal" while the picture was in the process of distribution, with the same lack of positive results or indications of title influence.

The truth appears to be that, if one puts aside titles which are positively repellent, and the once-in-a-blue-moon hit title of special patness, titles do not matter. One may cite as evidence all the big pictures of screen history from "Quo Vadis," "The Birth of a Nation," "The Miracle Man," "The Big Parade" and "The Covered Wagon." None of those was a "box office" title.

And just to be cute about it, one may also remark that every now and then neither the title nor the story has anything to do with the picture. Metro not so long ago bought the play "See Naples and Die." It came to the screen as "Oh, Sailor, Behave" and dealt with the adventures of two sailors on shore leave in Italy, although there were no sailors in the original play.

Titles do not make pictures, but pictures make titles.

△ △ △

## WHY "FAMILY NIGHT"?

IN view of the admitted basic fact of merchandising that the women spend the payrolls and that the American family consumption is the great vital market for all industries, is it not just a shade peculiar that it has become the practice of selection committees, exhibitors and all others representing the consumer, to specially label such pictures as are deemed fit for the whole family? When a very considerable proportion of the product is of such a nature that, despite its technical excellence, the exhibitor has to scheme to keep it away from the week-end family nights one wonders what the producer had in mind. Just so long as motion pictures are made for the purpose of earning a profit the customer is always right. The big customer is the American family.

△ △ △

## ANTHROPOMORPHIC

SIXTY-ONE persons in New York's busy Fifty-seventh street paused the other day to see a husky hoisting crew lower a ten-ton safe from a skyscraper. Two squares down the street, two hundred and thirty-nine persons were at the same time giving pause to watch four workmen emerge from an art gallery carrying a seven-hundred-pound bronze statue of a classic nude.

△ △ △

## PAX VOBISCUM

GREAT pother is being made about the financial problems of the Metropolitan Opera in New York. In Europe opera has always lived by subsidy. In America it has been nurtured and supported by the gifts and patronage of the wealthy. The opera carries an aroma of social sanctity and high culture. If it carried an entertainment value to the masses, in any remote part of the ratio claimed for it, the masses would pay for it, just as they do for the motion picture and other emotional merchandise they like.

The painful truth is that for one true lover of the opera there are a thousand giving lip service and patronage for the purposes of conferring a supposed distinction on themselves. It is not many months ago that the great Chaliapin, with a keen penetration, gave a musician's voice to the opinion of many another student of the arts of expression in admitting that opera was a dead art—very dead. Opera relates itself to art and the interests of the modern world as a kingly game of chess, played with living figures on a cloth of gold field, would to modern sport.

Some day, probably centuries from now, the panting pursuers of culture will discover that the great art medium, the great instrument for the re-creation of events, for the creation of drama, is indeed the motion picture, the heir of all the arts of expression, and the successor to most of them.

△ △ △

A RESEARCH by Film Daily reveals that the works of 491 authors were used in making 622 features in the United States last year, or "an average of less than 1½ pictures for each author during the year." One can readily appreciate that, and point out that doubtless the ½ features were those which started the double bill epidemic. One might, to be sure, twist it the other way and say that each picture used 78.93 per cent of an author in getting made. Maybe that is just as true.

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**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# 'SEEMS TO HAVE IT IN FOR THE MOVIES'

## BROOKHART

*In the GAZETTE of ST. JOSEPH in MISSOURI, Rev. Burris Jenkins, a leading clergyman of Kansas City as well as editor of The Christian, writes in the column "The Drift of the Day" that "Senator Brookhart seems to have it in for the movies" and in rebuttal says he "has seen a lot of good movies lately." Expanding upon the theme of the motion picture as a new art, the churchman says:*

> Senator Brookhart seems to have it in for the movies. Lots of people have. I think it is generally people who don't go to see them who inveigh against them most vigorously. I understand that the dramatic and literary critics who have attained to the highest eminence are against them to a man. It is never wise to get too wise.
>
> I cannot stand for the movies all in all, nor for all the movies. Neither can I stand for all the fiction and all the newspapers. But I have seen a lot of good movies lately. I don't know any recent book or drama that carries such a message as the new play of George Arliss, "The Man Who Played God." The story from which it is taken, written by Gouverneur Morris, never made half the impression the screen drama makes. Of course the art of George Arliss gives it its tremendous punch.
>
> I saw also a preview of the Paramount picture entitled "A Broken Lullaby," taken from a French book with the name, "The Man I Killed." The original name would be much preferable, to the dainty little name given to the American picture. That's a wonderful play.
>
> Now the fact is that the talking motion picture is a new art. It is neither photography alone, nor is it speaking drama alone. It is a combination of both that becomes neither. To appreciate it properly one must regard it as something new under the sun. You cannot be intelligent in estimating it unless and until you get that point of view. Undoubtedly it reaches the masses. And anything that does should command our respectful attention and estimation.
>
> What is the old definition of a classic work of art? It is such a work as generation after generation, thousands and millions of people, have passed in front of, have gazed upon, and have pronounced beautiful. Nothing becomes a classic all in a day, nor in one generation. The speaking motion picture must be viewed by millions and pronounced good before it can become classic. So must any other work of art. New as it is, how can anybody, however wise, pronounce it all bad, or, indeed, all good? Time only can tell.
>
> Meantime, I, for one, do not intend to let this new work of art go by without my attention. I am going to make no sweeping generalizations about it, but I am interested in it and I am going to study it. More than that, I am going to bring it back into my church.

## BETTER

*Discussing the coming of two additional motion picture theatres to UNIONTOWN in PENNSYLVANIA, the INDEPENDENT of that city digresses to comment on pictures and prospects for better productions, in these words:*

> . . . Recently about the only kind presented here was pictures that glorified the crooked woman, and stories of crooks and the underworld. These may serve to bring to mind that a serious condition exists in America, but we must be reminded of the ways to meet such evils.
>
> It seems the moving picture magnates have seized upon the present lax law enforcement, the corrupting of the courts, and the alliance between underworld and the corruptible officers, as a means of immense profit. Some of the pictures are but thinly veiled attempts to show the impressible youth how easy it is to beat the law. Better pictures are now being made and are on the market. They are now being shown in nearby towns and cities. And it now looks as if Uniontown will get some of them and regain its lost prestige in the amusement world.

## This Week

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Seven companies buy 25 stories and mystery series in March *Page 13*
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## AN IDEA

*To have had the pre-prohibition section of "The Wet Parade" written by a dry and the prohibition section by a wet, without permitting dramatists to "destroy each other," is the somewhat belated suggestion of the STAR of KANSAS CITY in MISSOURI, saying:*

> There has been considerable protest against the crime wave in the talkies. Although the producers have had a ready defense, apparently they are not insensible to the resentment aroused by plays peopled by gangsters and showing their operations. At least there is one effort to vary the class of plays objected to. Getting out of the rut, but not out of the class, a new play, made from an Upton Sinclair novel, has been produced. Ordinarily, single authorship is preferable to collaboration. But in dramatizing this controversial subject, it might have occurred to the producers to have the pre-prohibition section written by a dry and the prohibition section written by a wet. If this could have been done without permitting the dramatists to meet and destroy each other, a stirring play should have resulted.

▽

## Obvious

*Says the CHRONICLE of SAN FRANCISCO in CALIFORNIA, challenging a statement that motion pictures "may be very nearly history itself":*

> Motion pictures, says Guglielmo Ferrero, may be more than an aid to history, "they may be very nearly history itself." He asks what it would mean to the historian of today to have talking films of the Congress of Vienna, which parceled out Europe after the fall of Napoleon.
>
> To one of the foremost figures in the Vienna Congress is attributed the aphorism that diplomacy is the art of concealing thought with words. But some of our modern diplomats are not slouches at this kind of thing. It is intriguing to think what the future historian might get out of films which, unhappily, have not been made of current international affairs.
>
> For instance, a Japanese statesman assuring the world that Japan is acting purely on the defensive at Shanghai. Would a film audience regard the picture as tragedy or comedy? There can be no doubt of the audience's response to a film showing a Nipponese diplomat informing the United States that the seizure of Manchuria is solely for the purpose of carrying out the nine-power treaty. This picture would be the laugh of the month.
>
> Yet, in the end the public would probably grow tired of the historical films and demand something with a plot that everyone could not see through from the first reel.

# BLOCK BOOKING LEGALITY UPHELD IN 12 YEAR FIGHT BY PARAMOUNT

### Opinion of U. S. Circuit Court of Appeals Declared Blow to Smith Wildman Brookhart's Petition to Bar Practice

### Federal Trade Commission's Plea for Enforcement of Its "Cease and Desist" Order Is Denied; Case Started in 1921

Block booking is not unlawful. Its legality as practiced by large distributors was unconditionally upheld in an opinion handed down in the United States Circuit Court of Appeals for the second circuit (New York) on Tuesday. The opinion reverses the Federal Trade Commission's order to Paramount-Famous Lasky Corporation to "cease and desist" in its practice of block booking; it denies a petition for court enforcement of the order and it brings to an end anti-trust litigation based largely on block booking practices which were first assailed by the Federal Trade Commission in 1921. The opinion results in a complete victory for Paramount in its 12-year defense of its sales practices, and appears to be a blow to Senator Smith Wildman Brookhart's petition for the abolition of block booking.

Holding that Paramount had exercised a legal right in selling its product to the best advantage and in such quantities and to such persons as it chose, the opinion sets forth that the distributor enjoyed neither a monopoly nor the ability to acquire one. It holds, further, that the "means and methods" employed by Paramount in film distribution were merely matters of business judgment involving the legal right of the company to "bargain and negotiate," and that the method of negotiation employed by the distributor disclosed no unlawful tendency to hinder competition or create a monopoly. As a result of these findings, the Federal Trade Commission's petition for enforcement of its "cease and desist" block booking" order was denied by the court for lack of evidence.

Exhibitor organizations, principally Allied States Association, have been campaigning against compulsory block booking in recent years.

The opinion was handed down by U. S. District Court Judge Martin T. Manton, and associates Chase and Augustus N. Hand. It was based on a review of voluminous testimony, gathered during the 12 years of the case's history, and presented to the court early last month. The opinion held:

**1. That block booking as practiced by the defendant did not operate to the detriment of competitors;**

**2. That it did not unfairly affect competition, or lessen competition within the industry;**

**3. That it does not deny to exhibitors a freedom of choice in leasing films;**

**4. That price increases on films bought individually, after purchases en bloc have been refused, are incidents of bargaining and negotiating between buyer and seller, and, therefore, lawful;**

**5. That a distributor of films "by lease or sale has the right to select his own customers and to sell such quantities at given prices, or to refuse to sell at all to any particular person for reasons of his own;**

**6. That a sale is unlawful only when it is brought about by an agreement, actual or implied, on what the resale price shall be;**

**7. That a distributor has not only the right to sell in blocks, but also the right "to adhere to a policy of terms of sale, price of sale, and persons to whom they sell," so long as the deals are not made as the result of a conspiracy or agreement with other producers;**

**8. That "tying" contracts, or those in which one or more different articles are tied together for sale, are unlawful only when enforced by a corporation which has a monopoly in its field.**

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*SAYS SIDNEY KENT OF BLOCK BOOKING—*

> *"Block booking was a natural development in the industry, an inevitable outgrowth of the older system of program selling of General Film days. . . .*
>
> *"Like all such general forms of business operation, block booking has its faults . . . but in the main it is a satisfactory instrument, both from the point of view of the distributor and of the exhibitor. . .*
>
> *"I have observed that the exhibitor who has hand picked and individually bought a group of pictures is just as full of complaints as though he had bought a block, if the pictures do not do business for him."—Sidney Kent.*

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Although the original complaint filed by the Federal Trade Commission named numerous other individuals and companies in addition to Paramount-Famous Lasky, and charged the defendants with conspiracy to further a monopoly, charges were subsequently dropped against all but Paramount, Adolph Zukor and Jesse L. Lasky.

Proceedings in the case were begun in 1921, and an amended complaint was served in 1923. Paramount filed an answer to this complaint, and the gathering and submission of testimony lasted until 1927, during which time practically every prominent figure in the industry took the witness stand at one time or another, and attorneys for both Paramount and the Federal Trade Commission made junkets to virtually every key city in search of evidence. In 1927, the Federal Trade Commission's order to cease and desist block booking was issued against Paramount. The commission's orders are not binding until upheld by a court.

Paramount disregarded the Commission's order to cease and desist, and in 1928 the Commission petitioned the U. S. Circuit Court for an enforcement order. The voluminous testimony taken during the hearings, which had to be presented to the Appeals court for review, would have cost the Commission approximately $200,000 to print. With this sum not available, the Commission, by agreement with attorneys for Paramount, then proceeded to reduce the record to a reasonable length. In four years of joint effort by attorneys for both sides the record was reduced from 32,000 pages of testimony and additional exhibits to 2,000 pages. The reduction of the record resulted in the withdrawal of charges against Paramount of furthering a monopoly, and confined itself only to a charge of unfair methods of competition in the practice of block booking.

#### Doubt Appeal for Time at Least

Reduction of the record was completed early this year, and the revised record presented to the Appeals court for review and an opinion, last month.

Attorneys engaged in the lengthy litigation were Robert E. Healy, chief counsel for the Federal Trade Commission, and his assistant, Attorney Martin A. Morrison. Attorneys for Paramount were Bruce Bromley and Frederick H. Wood of the law firm of Cravath, de Gersdorff, Swaine & Wood, New York.

The Commission has not indicated whether or not it would appeal the decision by taking the case to the United States Supreme Court, its final recourse. Indications at Washington, however, are that in view of federal economies now being pressed there is little likelihood of such an appeal being made at any time in the near future. Washington observers also incline to the belief that the decision does much to weaken Senator Smith Wildman Brookhart's petition for an investigation of the industry and his bill for the abolition of block booking.

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## Arthur Leases Fox NewEnglandHouses

The Fox Theatres Corporation has leased to Arthur Theatres Corporation the 18 houses constituting the Fox New England circuit. Harry Arthur has resigned as general manager of the Fox Theatres Corporation and managing director of the Roxy theatre in New York to organize the new company, of which he is president.

Herschel Stuart, formerly general manager of Fox New England Theatres, has resigned to become managing director of the Roxy, replacing Arthur.

# LIGHTMAN PROMISED RELIEF ON TYING IN

### Warns Distributors That Connecting Short Subjects with Features in Sales Coercion Is "Heading for Trouble"

Warning that distributors who persist further in tying in short subjects with feature sales "are headed for trouble," M. A. Lightman, president of the MPTOA, announced plans for protesting the practice to sales heads. Lightman is in New York to put into action several of the resolutions adopted at the recent national convention of the MPTO at Washington.

Assurances of relief from the tying-in practice were given Lightman on Wednesday by several sales managers. Definite assurances were also obtained from RCA Photophone and Erpi that ten days' notice would be given exhibitors before equipment removals because of delinquent payments.

"The bitterness and determination of the attack on the practice of tying in shorts with features at our convention should demonstrate to all distributors the seriousness with which exhibitors nationally regard this subject, and the danger to distributors of continuing it," Lightman said. "Hundreds of complaints directed against distributors have been received by our organization, and it is indicated clearly that distributors who do not stop it are headed for trouble."

Lightman said that more time was devoted to this subject and more feeling evidenced during discussions of it than on any other convention topic. Among other subjects of convention business which will be advanced by Lightman during his current New York visit are an appeal to Erpi for reduction of service charges and the making of an effort to obtain ten-day notices from RCA Photophone and Erpi before service on delinquent accounts is discontinued.

## MGM Protest Meet Comes to Impasse On Complications

Disagreement over the wording of a statement which was to have reported the result of the meeting of the continuing committee with Felix Feist, MGM sales manager, at the latter's office in New York, this week, called for resumption of the meeting after it had been adjourned and resulted in postponement of issuance of any statement for another week. The committee, which was an outgrowth of the Metro National Protest Meeting, sponsored by the MPTO of eastern Pennsylvania, southern New Jersey and Delaware, which was held in New York last fall for the purpose of protesting MGM's percentage sales policy, is to meet again with Feist next Tuesday.

Following this week's meeting with the Metro sales executive, members of the committee assembled in the New York office of the MPTOA to draft a public statement of what transpired at the meeting. Indications were that an agreement of some sort had been reached and that the day's meeting had achieved definite results. The committee's statement, however, was to have been a joint one, and when read to Feist over the telephone, objections were raised which resulted in reconvening of the committee in Feist's offices. Similarly, continued disagreements prevented the later drafting of the statement, and the meeting was postponed for one week.

Meeting with Feist were: Walter Vincent, chairman of the committee; Dave Barrist, Lewen Pizor and Jay Emanuel of the MPTO of eastern Pennsylvania; Edgar A. Levy, MPTO of Connecticut and M. A. Lightman, president of the MPTOA.

## Kent Pledges New Exhibitor Hearings On Poster Policies

Assurance that a hearing would be given exhibitors who are protesting Fox's action in copyrighting advertising accessories and demanding the return of the material after use, was given this week by Sidney R. Kent, executive vice president of Fox. The exhibitor's viewpoint will be presented to Kent by Charles O'Reilly, president of the Theatre Owners Chamber of Commerce, New York; Sam Sonin, treasurer of the same organization, and Rudy Sanders, a member.

An audience with Kent was sought following a meeting late last week of Greater New York exhibitors. An open discussion of the effects on exhibitors of Fox's action led to the announcement that any attempt on the part of the distributor to prosecute poster renters would be defended by the exhibitors' group, and attempts to obtain injunctions against renters would be contested.

Inquiries addressed to the Fox legal department relative to the course of action the company intended to pursue in the enforcement of its new poster policy were referred to Kent.

"This is a matter that cannot be discussed fully at this time," Kent said. "After we have heard all sides of the case our conclusions will be drawn."

Exhibitors contend that Fox's action would increase the cost of accessories to theatres about $8 weekly at a time when overhead is of increased significance. Arguments were advanced that percentage playing makes the exhibitor a partner of the distributor and that accessories should be supplied without charge, as maximum sale of the picture thus played is of equal benefit to the distributor.

### Eastman Official Dies

E. Leonard Stapleton, 42, for eight years head of the statistical department of the Eastman Kodak Company, died at his home in Rochester last week from a heart attack.

## P. A. Powers Forms New Concern; Buys B. I. P. America

P. A. (Pat) Powers, one of the foremost pioneers of the motion picture industry, has returned actively to production and distribution through the formation of Powers Pictures, Inc., and the purchase of control of B.I.P. America, American distributing unit of British International Pictures. The latter deal was closed late last week with M. A. Dent, managing director of the English concern, and gives Powers, in addition, a substantial interest in the parent company. Dent sailed for London after the close of negotiations. David A. O'Malley is president of the firm.

Powers Pictures will release a selected group of British International products made at the Elstree studios in England, as well as the productions of American independent companies. More than 30 features and a group of shorts will comprise the company's release schedule. A policy of permitting exhibitors to preview all films before booking will be followed in selling, according to Powers.

Harry Cohen, one of the organizers of Metro, and who represented that company abroad for a long period before becoming head of Columbia's foreign distribution, is the sales manager for the Powers organization. National distribution plans are in process of formation. In four sections of the country, the firm has its own offices, in others it has made franchise deals.

At a meeting of the board of directors of B.I.P. America, following the completion of the deal, the following officers were elected for the Powers company: David A. O'Malley, president; Arthur Dent, vice president; Harry Post, treasurer. William Rabell has resigned his post as secretary, director and general sales manager of B.I.P. America. He is expected to announce his future plans shortly.

British International Pictures, of London, will make ten quota films for M-G-M distribution in England under terms of a deal closed with John Maxwell, stated Arthur M. Loew, head of the M-G-M foreign department, on his return from a short trip abroad on Wednesday. The B.I.P. deal is in addition to three quota films which Eric Hakim is making for M-G-M.

Loew found a good deal of optimism prevailing in England. "The English pound is getting stronger and general economic conditions improving," he declared, "although theatre business is nothing to cheer over. France, I found, is turning pessimistic."

Loew returns to the continent in September or October and will fly to South Africa from London. He hopes to arrive in Johannesburg in time for the opening of the new Loew theatre there.

### Allen to Confer With Hammons And Will Then Vacation Abroad

Educational coast studio manager, E. H. Allen, will leave Hollywood for New York on Saturday for home office conferences with E. W. Hammons, president, after which he will travel to Europe for a vacation which is scheduled to last eight weeks.

# FOX TO MAKE FILMS FOR ALL U. S., NOT FOR BROADWAY: SIDNEY KENT

## More the Impersonal Executive Than Dramatized Dynamo, But This Isn't Selling Season; Calls Block Booking Best Plan Yet

By TERRY RAMSAYE

The Fox Film Corporation, under the general management of Sidney Kent, intends to make motion pictures for the United States and let Broadway take care of itself.

That, in essence, is Mr. Kent's declaration of policy in the first public expression he has made since taking his new post in the industry.

Sitting in one of the great open spaces of the executive acreage at 444 West Fifty-seventh Street, the new general manager of Fox talked with a most calm conciseness about the ills of the industry, with neither alarm nor bubbling promise. He sees most of the pains of the industry as symptoms, rather than causes, and many of the remedies to come from the operation of simple natural forces in the total economic structure of American business. He recognizes the existence of a pattern of evolutionary development even in the allegedly "different" motion picture business, and apparently expects no miracles.

### Impersonal Executive, But—

On this occasion, at least, Mr. Kent seemed, without any loss of vigor, to be considerably less the dramatized dynamo and more the institutional, impersonal executive. This, however, was not precisely a selling session. One would gather that he is likely to have a deal more to say some weeks hence than now.

It may be definitely stated, incidentally, that there is no such proviso, as reported, in Mr. Kent's contract for his assuming the presidency of the corporation, but there remains the impression that such an eventuation may be expected. It is in the pattern of the picture at the Fox Corporation, and considerably in line with what may be deduced as the attitude of E. R. Tinker, who, in his particularly financial relation to the concern's affairs, could doubtless as well function as chairman of the board. Meanwhile, it is to be gathered that titles do not matter much. In a motion picture sense, Kent is running the company, which is the chief concern of the motion picture business.

No sweeping personnel changes in the Fox staff are to be expected as part of the Kent program. He remarks that he has no retinue of followers to bring in from elsewhere and that the members of the organization, as it is, stand on their individual responsibilities to hold their jobs by filling them.

### For Theatres of the Country

The Fox announcement of coming new product for the season to follow, is not to be made for some sixty days. Until that time Mr. Kent, nor anyone else at Fox, is likely to have much to say about it.

"We have, I think," he observed, "a promising, effective line-up of material, and an idea of treatment in production which I certainly am not going to give to the world, at this time.

"But it can be said that we are to make pictures that are aimed at the audiences of the theatres of the country—pictures for Muscatine and Des Moines—yes, you can add Dubuque, too. If it happens that this product goes over on Broadway that will be by-product, velvet."

The great cosmic headache known as the Depression, of course, came into the conversation, along with some mention of manifestations at the box office and vicinity.

### "Symptoms" to Disappear

"Many of the troubles of the day, discussed as causes of bad business, are really just symptoms. Remember the bad days of 1921. We had double bills, three tickets for the price of one, free turkey shows, premiums and all manner of selling expedients. Principles, ethics, business judgment, everything goes by the board in the days of desperation and nothing is stronger than the fight for existence. You cannot make an exhibitor stop at anything from cut prices to triple bills if he thinks it will save his business. Now in that depression of ten years ago, we had all these symptoms and as buying power improved and business in general picked up, the symptoms disappeared. They will again for the same reasons."

The decision of the United States Circuit Court of Appeals in the twelve-year-long controversy between Famous Players-Lasky and the Federal Trade Commission over the application of the block booking plan of selling, came in for a word of attention from Mr. Kent, important in view of his long and close personal association with the defensive side of the controversy.

### A Natural Development

"Block booking was a natural development in the industry, an inevitable outgrowth of the older system of program selling of General Film days. It is a method apparently inherent in the nature of the business. In the event block booking at last fails to serve, it will be abandoned in behalf of something that seems more workable.

"Block booking, like all such general forms of business operation, has its faults and its special cases where it does not adequately apply, but in the main it is a satisfactory instrument, both from the point of view of the distributor and of the exhibitor."

"I have observed," remarked Mr. Kent with a grin, "that the exhibitor who has hand picked and individually bought a group of pictures is just as full of complaints as though he had bought a block, if the pictures do not do business for him. I think he is quite as well off in the main selecting producers and lines of product as he is trying to pass judgment on individual productions.

"If the average of the product delivered is profitable to him he is well served, and if it is not he is not served, and it makes no difference how he buys it. Last year with production value below average, shopping in many cases would have been useless."

## Says Important Independents' Ability Makes Unimportant Whether They're Working For Themselves or Others

The present manifestation of vastly increased activity among independent producers appears to make little impression on Mr. Kent.

"There are," he remarks, "two divergent types of independent picture makers. The important independents are persons of the sort of ability which makes it unimportant whether they work for themselves as independents, or for large organizations as employees. There are a good many who are just now excited over what they think are the indications of a big double bill market, in which they can hope to sneak into some easy money my making the weak, cheap second pictures of the double bill. This is a transient manifestation, a phase, and it will pass as the improvement in the business eliminates the double bill."

We exchanged some notions about the mad inflation years leading up to the Depression. Mr. Kent would not agree with a suggestion that easy stockholders' money was a very important factor in the extravagant expansion spree, although willing enough to remark on the "over-builders, the over-egotists," and the "too much everything."

### Foundation Investment

"It was not, I am sure,," he said, "that the ruling executives were operating with a notion of taking any advantage of stockholders, but they did have, being founders, a sense of its being their personal business. That is inevitable, because it is not so many years ago when they did really own what there was of the business. But when they plunged and made mistakes, they hurt themselves quite as much as the other stockholders. In every instance they were themselves very heavily interested."

"And," in this Mr. Kent grew just a shade emphatic, "remember that the great foundation investment in this industry is its own money, its earnings ploughed back into the business. The sum total of the motion picture industry's investment in itself is tremendously greater than the subsequent investments of bankers. That is important."

---

# Wisconsin's Injunction Hearing Set for April 23

Hearing in connection with the permanent injunction sought by Wisconsin distributors to prevent the state department of markets and agriculture from proceeding with an investigation of alleged unfair trade practices, tentatively set for April 2, will be held April 23 in either Milwaukee or Madison.

# BROADWAY STAGE FROM CAMERA EYE

## *Seven Productions of the Speaking Stage Come Within Range of Critic's Comments*

By BENJAMIN DeCASSERES

*Superiority of the screen over the stage for certain types of plays and "the magic of the films can often transpose trash into a vital, breathing drama," writes Benjamin DeCasseres in this the fifth of his articles for* MOTION PICTURE HERALD *on current stage plays and their potentialities for the screen.*

### INTIMATE RELATIONS

*O, little bum play, don't you cry,*
*You'll be a talkie by-and-by!*

This rather smart alecy couplet occurred to me when I saw "Intimate Relations," by Earle Crocker, starring Blanche Ring, who in this production doesn't wear rings on her fingers or bells on her toes. Allah! but she was the Stuff in the old days!

Jane Marshall discovers that a late husband, now in his ashes, has been a sex-rowdy when he was a going concern. She finds that he has also among his assets an extra son begotten without a license.

Now cut to the two astonished "legit" children. The girl is married to a *de luxe* and super booze-hound, played by Bruce MacFarlane in a way that almost justified the existence of the show.

After some inconsequential business in this weak and wobbly attempt at a farce-comedy, Jane invites the "illegit" into the household and cuts loose, ostensibly to get even with herself for being such a goose during the lifetime of her high-jinks spouse. Her illusions have sagged—so whatterhell! And they get plastered.

In the final reel things are made chemically pure and we fade out on a sweet clinch.

It's dull; but can be greased up for a screen shiner—maybe.

### HAPPY LANDING

This play in three acts and nine scenes, by John Hymer and William Barry, is aviation, blizzard, money, the gal, who is a telephone operator at Old Orchard, Me., and the hooey and hokum that doth attend a National Hero.

For Blin Gardner (Russell Hardie) has made the first non-stop flight to Japan. He made fifty thousand bucks out of it and has to go through medals, radio, movies, necking by a rich girl (object matrimony) and even gets a Colonelship in the army (that's getting pretty close to a Certain Person—eh?)

Romance? Well, the telephone girl (Margaret Sullavan, and some fine actress she is!) goes down into her—what's feminine for jeans?—and delivers to him the jack to make the trip.

There are two garage men played by Harry Davenport and Edwin Redding that furnish the humor—the most genuine part of this spoof at aviation heroes.

Sold! All you need, gentlemen, is a whiz-bang cast and a smoking-hot director.

### BORDER-LAND

Spiritualism is the last resort of the imagination—either on the stage or screen. It's easy to solve any crime if you're in the Big Know. But it simply never happens in real life.

And for that reason Crane Wilbur's mystery play, "Border-Land," with Lester Vail playing the earthly-other-world go-between, doesn't jell. But there are all the elements of a picture here—maybe with Jack Barrymore doing the hooey stuff.

There are comedy, a Chinaman, a strangulation with a corking death-rattle, a love story, a trance and a mix-up in your guesses as to who killed Gene Cordovan.

The play is wheezy long before the end in this creaking mental walk-up; but I can imagine it knocking out some shekels in the Mystery Belt.

### LIFE BEGINS

Six women sitting in beds in the maternity ward of a New York hospital waiting to bring into the world more revenue agents, gun molls and hoofers.

A murderess is brought in. She is serving twenty years for having bumped off a politician that escaped Seabury. She is going to have a baby also. Hubby awaits her (this is all as hazy as the income tax of a hi-jacker).

All is sheer drool and drivel and waxy sentimentalism for several acts. (Bodies being wheeled in and out.) The girl wise-cracker who is going to get twins (the life of this expanding party) is played for laughs, which she gets, by Glenda Farrell.

The only big moment in the play is right at the end. The boy wants the baby sacrificed and the mother (the 20-year murderess) saved, while the mother wants vice versa (Caesarian operation). The mother is obeyed and the husband is left with a motherless kid on his hands. This is the only big spot in the saga.

A weak, sickening, purposeless play, which might make a whirlwind hit on the screen with the Four Marx Brothers as the four doctors and Marie Dressler in bed about to give out triplets.

### THE DARK TOWER

By a curious coincidence Dr. Walter Boughton Pitkin in his book "The History of Human Stupidity," a page excerpt from which was published in MOTION PICTURE HERALD of March 26, hit upon the same play and picture, "Street Scene," as I did to illustrate that a play that was, in our view, very poor could be made into such a powerful and entertaining picture. My statement appeared in the HERALD two weeks before the Doctor's.

Nothing better than "Street Scene" can illustrate the superiority of the screen over the stage for certain types of plays. The magic of the films can often transpose trash into a vital, breathing drama.

"The Dark Tower," for instance, which has had quite a run on the stage. This play was obvious, sprawling and creaked in every joint. It concerned a doctor who lured persons to his place up the Hudson and petrified them. He is trapped and is suffocated to death in his own rooms. There is no mystery, no click.

But there is here the foundation for a screen mystery of continual action and breathless guessing in the hands of a slick scenario writer and director. Gruesome, romantic, climacteric, "The Dark Tower" probably would give the mystery fans a good hour's gasp.

### HAY FEVER

Noel Coward is one of the most brilliant and sophisticated of modern writers for the stage. He takes a set of extremely odd people, as in "Hay Fever," or a set of extremely normal people, as in "Private Lives," and plays on them and through them like an intoxicated Puck.

There are a gusto, a delight, an ease, a chortling devil-may-care spirit in Coward that puts him in a class all his own. He has the fantastic nick in his brain. He is Whimsy with a firm and serious grip on his material. And the pictures cannot have too much of this Comic Spirit.

"Hay Fever" was new to me, and to many of us, for it went boom some years ago when it was first produced. But Patterson McNutt evidently believes the players, and not the play, are the thing. And so he marshalled a capital company, headed by Constance Collier, to produce this thin-as-air farce-comedy of a family that sees all that happens to it and to its house guests in terms of the theatre or the novel.

David Bliss is a writer and Judith, his wife, is an ex-actress (if an actress or an actor ever becomes an ex!). They have two children who are the spit and spawn of the ego-centered, politely rude parents. They invite a lot of week-enders and pay no attention to them when they arrive. The guests sneak back to London when David Bliss is reading a chapter of his novel to his family. They behave just as though they had no guests.

It is all very brittle, sensitive and tenuous, and it is Constance Collier and Eric Cowley as the wife and husband who pull "Hay

(*Continued on page 22*)

# SEVEN COMPANIES BUY 25 STORIES AND A MYSTERY SERIES IN MARCH

## Seasonal Purchasing of Screen Material in Full Stride; Total Parallels Number of Originals by Studio Writing Staffs

Producers are swinging into one of their most active seasonal flurries of story material purchasing, and seven companies acquired production rights to 25 stories and a mystery series in March. The story buying period just opened will continue to gather momentum throughout the month, subsiding as annual sales conventions are approached and passed. The buying embraces material both for the completion of this year's schedules and initial production groups on next year's schedules, the latter to be held for convention announcements.

Current story material, for the most part, is being purchased by producers who have star quotas to fulfill; that is, most of the purchases are made with a view to the the story's suitability to a particular star whose quota for the year has not been completed. The purchases are in addition to an almost identical number of originals either completed or in preparation by studio writing staffs.

### Diversified Material Represented

The March purchases represent a diversified list of fiction material, with essentially all popular entertainment classifications represented. Stage plays, either adaptations or originals, lead individual groups of source material with nine such purchases. Magazine stories, of which there are seven, are second. Next comes novels, six of them. Mystery stories include one individual work and one series of an undetermined number of stories, and, lastly, one Western. Among the novels are two remakes of silents, for which the producer acquired sound rights in March.

A breakdown of the material reveals that realism will play a prominent part in forthcoming features, with 12 of the 25 purchases falling into that classification. Included are dramas of newspaper columnists of the gossip type, stage personages and criminal characters. Melodramas of a variety of more or less fanciful themes are next in popularity, there being nine of that classification. Mystery stories follow, and comedy and Western themes come last, there being one each of these.

In the first returns of the Hays office audience preference poll, a majority of those replying thus far have indicated "adventure stories" as first choice for film fare. Strictly speaking, not one adventure story is represented in the purchases of the month. Next in popularity, according to the first returns, was mystery; closely followed by comedy. These entertainment classifications are, respectively, next to last, and last, among the purchases. However, later balloting may reverse the first order of entertainment themes and these indicated public preferences may be served by producers in original stories by their own writing staffs.

As a special feature during this active season of story material purchasing, MOTION PICTURE HERALD will present, once a month, a tabulation of material purchased by the larger producers during the month preceding publication of the summary. Following are purchases reported in March:

### Fox

"The Trial of Vivienne Ware," mystery story by Kenneth M. Ellis.
"The Woman in Room 13," stage play by Samuel Shipman and Max Marcin.

### Warner Brothers—First National

"New York Town," an unproduced play by Ward Morehouse.
"The Mudlark," story by Arthur Stringer.
"I'm a Fugitive from a Chain Gang," story by Robert E. Burns.
"Blessed Event," play by Manuel Seff and Forrest Wilson.
"They Call It Sin," novel by Alberta Stedman Eagan.
"Crooner," by Rian James.

### Universal

"Glamour," magazine story by Edna Ferber.
"Counsellor at Law," stage play by Elmer Rice.

## Adventure Stories, First in Public Preference Thus Far in Hays' Poll, Are Not Represented in Stories and Plays

"Harlem," play by William Jordan Rapp and Wallace Thurman.
"Laughter in Hell," by Jim Cullen.
"The Prison Doctor," novel by Dr. Louis Berg.

### Metro-Goldwyn-Mayer

"The Web and the Net," unpublished story by Richard Wilmer Rowan.
"The Claw," melodrama by Henry Bernstein; produced for the stage in 1921 by Arthur Hopkins.
"The Harbourmaster," novel by William McFee.
"Reunion in Vienna," stage comedy by Robert E. Sherwood.
"Footlights," story by Clarence Buddington Kelland.

(In addition, MGM has acquired sound rights for remakes of the following silent pictures: "The Torrent" and "The Temptress," both from novels by Vicente Blasco Ibanez, adapted by Dorothy Farnum, and released by MGM in 1926.)

### Paramount Publix

"Wild Waves," stage comedy-drama by William Ford Manley (to be released under the title, "The Crooners").
"Lone Cowboy," story by Will James.

### RKO Radio-Pathe

"Is My Face Red?", play by Allen Rivkin and Ben Markson.

### Columbia

"Soldiers of the Storm" novel by Thomas Burtis.
"The Destroyer," story by Harry Hervey.
Series of Anthony Abbott murder mysteries.

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## The Month's Best Sellers and Renters

*Following is the February-March list of "Best Sellers" and "Best Renters" published by The Baker and Taylor Company, one of the country's largest retailers of fiction and other types of books. The listings are compiled from the actual count of sales.*

### Best Sellers

***February 15 to March 14***

1. Thirteen Women, by Tiffany Thayer.
2. And Life Goes On, by Vicki Baum.
3. The Golden Years, by Philip Gibbs.
4. The Challenge of Love, by Warwick Deeping.
5. Miss Pinkerton, by Mary Roberts Rinehart.
6. Peril at End House, by Agatha Christie.
7. Women Live Too Long, by Vina Delmar.
8. The Challengers, by Grace Livingston Hill.
9. Mary's Neck, by Booth Tarkington.
10. The Good Earth, by Pearl S. Buck.

### Best Renters

***February 10 to March 10***

1. Mr. & Mrs. Pennington, by Francis B. Young.
2. Westward Passage, by Margaret Ayer Barnes.
3. Loads of Love, by Anne Parrish.
4. Week-End Marriage, by Faith Baldwin.
5. The Good Earth, by Pearl S. Buck.
6. Mary's Neck, by Booth Tarkington.
7. The Silver Bride, by Ethel M. Dell.
8. Miss Pinkerton, by Mary Roberts Rinehart.
9. Maid in Waiting, by John Galsworthy.
10. The Harbourmaster, by William McFee.

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## Tinker, on Coast, Expresses Enthusiasm on Fox Personnel

President Edward R. Tinker of Fox, in Hollywood this week, expressed himself as highly enthusiastic about the future. Tinker is on the Coast to confer with the Skouras Brothers and to install Leonard A. Woolams as vice president in charge of West Coast studio financing.

Tinker said: "This completes the executive personnel in the reorganization plan and I am highly enthusiastic about the future."

## Comerford Buys Group of Oil Paintings Valued at $300,000

M. E. Comerford, Pennsylvania exhibitor elected a vice president at the recent M. P. T. O. A. convention, has purchased a collection of oil paintings depicting World War incidents, which is said to be valued at approximately $300,000.

Comerford is arranging for a permanent display of the pictures in Washington, where a building is being erected to house them. The pictures may be shown at the World's Fair in Chicago next year.

## Marcin, Goldstone May Produce

Max Marcin plans to organize a producing unit with Phil Goldstone with the product to be released by Paramount. Emanuel Cohen is said to be opposed to the plan but the executive board is in favor due to Marcin's stage experience. If the deal is not completed, Marcin will become an independent producer.

# SENATE HEARINGS START ON ADMISSION TAX BILL

### Efforts Will Be Made Before Finance Committee to Raise Exemption from 45 Cents to 75 Cents or a Dollar

By F. L. BURT, Washington

Carrying a tax on all admissions in excess of 45 cents, the "billion dollar tax bill," passed by the House of Representatives on April 1, is now before the Senate, where an effort will be made to dispose of it within the next six weeks, in order that it may become a law before Congress adjourns or recesses about June 10 and give the Government the benefit of the full year's operation on which are based estimates for balancing the budget by June 30, 1933. Hearings started Wednesday in the Senate, where, before the finance committee, efforts will be made to raise the ticket tax exemption from 45 cents, as provided in the bill passed last week by the House, to 75 cents or to $1.

Ogden Mills, secretary of the treasury, was prepared to insist that a 10 per cent tax be levied against all admissions above 10 cents.

Possibilities that the Senate may add new levies or increase some of the rates now in the bill are seen in figures showing that a deficit ranging from $49,000,000 to $160,000,000 may be faced by the treasury at the close of the next fiscal year under the bill as passed by the House. Estimates of returns under the measure range from $956,900,000 to $991,900,000, the former being the figures of treasury experts and the latter those of the House ways and means committee. To the amount raised by the bill will be added the reductions to be made in Government expenditures, put at $200,000,000 by the committee, but $125,000,000 by the treasury.

#### Little Debate in House

The increase in the admission tax exemption from the 24 cents originally carried in the bill to 45 cents, proposed by Acting Chairman Crisp of the ways and means committee, was accomplished without opposition and with but little debate.

Submitting the amendment for the committee, Representative Crisp explained that returns from the tax would be $50,000,000 less than under the original 24-cent exemption, but that "responsive to what they believed to be the will of the House in this respect, the committee has recommended to you this amendment, and we have sought the best we could to try to make up the revenue lost by the enlargement of the exemption price."

The amendment was given the support of Representative McCormack of Massachusetts, who explained that he had intended to ask for a 50-cent exemption, but had talked to representatives of the industry and "they are perfectly satisfied with the committee amendment."

"I think it is only fair to say," interjected Representative La Guardia of New York, "that we expect that the 50-cent movie houses will be sports enough to charge 50 cents, so that the Government can get the tax."

An effort by Representative Celler of New York to obtain a $3 exemption for the spoken drama was defeated, but a committee amendment was adopted subjecting to tax complimentary tickets which, if sold, would be subject to tax except in the case of children under 12 years of age and municipal officers on official business. The same provision would apply to cut price tickets.

The new admissions tax would become effective 15 days after enactment of the bill, but on July 1, 1934, the present exemption of $3 would be restored under another amendment written into the measure. It is estimated that $40,000,000 will be raised in the fiscal year beginning July 1 next.

#### Income and Special Taxes, Too

In addition to the admissions tax, the motion picture industry will be called upon to bear its share of the burden imposed upon the country generally by the income and special taxes provided by the bill. The changes in income and corporation taxes will become effective next year against 1932 income, but the new excise taxes, generally, will go into operation 15 days after enactment.

The bill increases the normal tax on individual income, with a maximum rate of 7 per cent; makes surtaxes begin at $6,000 instead of $10,000, and provides a maximum surtax rate of 40 per cent. Further, the individual exemptions are reduced from $1,500 to $1,000 for single persons and from $3,500 to $2,500 for heads of families, and the deduction for earned income is reduced to 12½ per cent.

The income tax rate on corporations is increased from 12 to 13½ per cent and a rate of 15 per cent is provided for consolidated returns, while the corporation exemption is reduced to $1,000 for concerns having net income of less than $10,000.

Other taxes will bear heavily upon the industry,-including the increase to 3 cents in the postage rate on first-class mail and the levies of 4 cents a gallon on lubricating oil, 5 and 10 cents on long-distance telephone calls and telegraph, cable and radio messages; 10 cents per $100 on capital stock and bond issues; 50 cents on each $500 on conveyances; 10 per cent on rentals of safety deposit boxes and vaults, and 3 per cent on passenger automobiles, 2 per cent on trucks and 1 per cent on accessories.

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## Fox Sells Its Laboratory in East to a Newly Formed Firm

The Fox Film Corporation has sold its laboratories at 441 West 55th street, New York, to De Luxe Laboratories, Inc., which has been organized by a syndicate headed by Alan Freedman, who becomes president of the new company. Freedman has been head of the Fox laboratories for 17 years.

The laboratory has a capacity of a half-billion feet a year and is equipped for color printing and 16 mm. work. The syndicate has leased the quarters from Fox, a part of the contract being a 10-year printing franchise from Fox to the new company.

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# Doubt Hays Office Activity on Zoning Until Courts Act

Little likelihood of large distributors deviating from their announced policy of refusing to participate in zoning or protection conferences with exhibitors prior to the settlement of pending law suits based on enforcement of protection regulations, is seen by spokesmen for the Hays office.

It was reported at Philadelphia this week that the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware had requested the Hays office to name distributors' representatives to confer with exhibitors in the territory represented on some form of zoning agreement. The exhibitors' organization, according to the report, seeks the establishment of zoning regulations prior to the new selling season in order that they may be incorporated in the new contracts. The organization is said to favor the tentative zoning plan agreed on for the territory a year ago.

"I have not seen a formal request from the Pennsylvania exhibitor organization," said Dave Palfreyman of the MPPDA. "However, the position of the distributors has not changed since last Fall when they announced that they would not participate in further zoning conferences until pending law suits have been settled. To do so, even at the invitation of exhibitors, might serve only to bring on new law suits."

Palfreyman's reference was to the suit pending in Nebraska attacking the legality of protection. It was brought by W. N. Youngclaus, a Madison, Neb., exhibitor, and involves the Hays Office and large distributors. Palfreyman indicated, however, that he would like to see enough requests for distributor-participation in zoning conferences made "to influence the distributors to change their stand" as announced last Fall.

"The only solution of protection and zoning problems," he said, "is in joint agreements between exhibitors and distributors."

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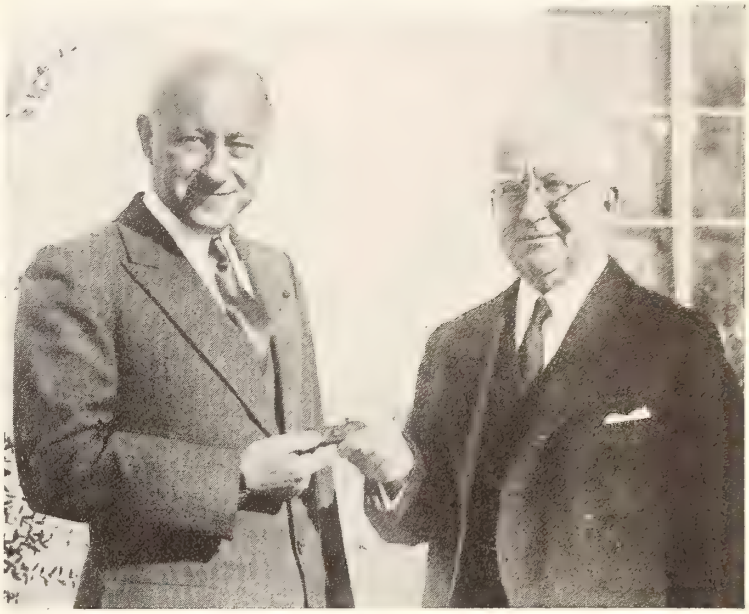
## Theatre Owners of France Protest Tax in Day Strike

A nationwide 24-hour strike on Tuesday, in protest against the failure of the government to reduce amusement taxes, left France without an open place of amusement. Theatres, "legitimate" and motion picture; music halls, cabarets and circuses throughout the country padlocked their doors conspicuously, and Parisian "night-life" for once was blighted. Only the two state-supported theatres, the Opera Comique and the Odeon, were open in Paris on Tuesday.

Approximately 3200 theatres throughout the country joined in the protest, of which 300 amusement centers were located in Paris. The strike was called after certain government concessions had been made to the theatre owners, in order to avert a strike of longer duration. However, the compromise was not considered entirely satisfactory by the theatre owners, and they continue to demand further reduction in taxation. Estimates placed the government's loss in revenue for the day at approximately 1,000,000 francs ($39,400).

# THE CAMERA REPORTS

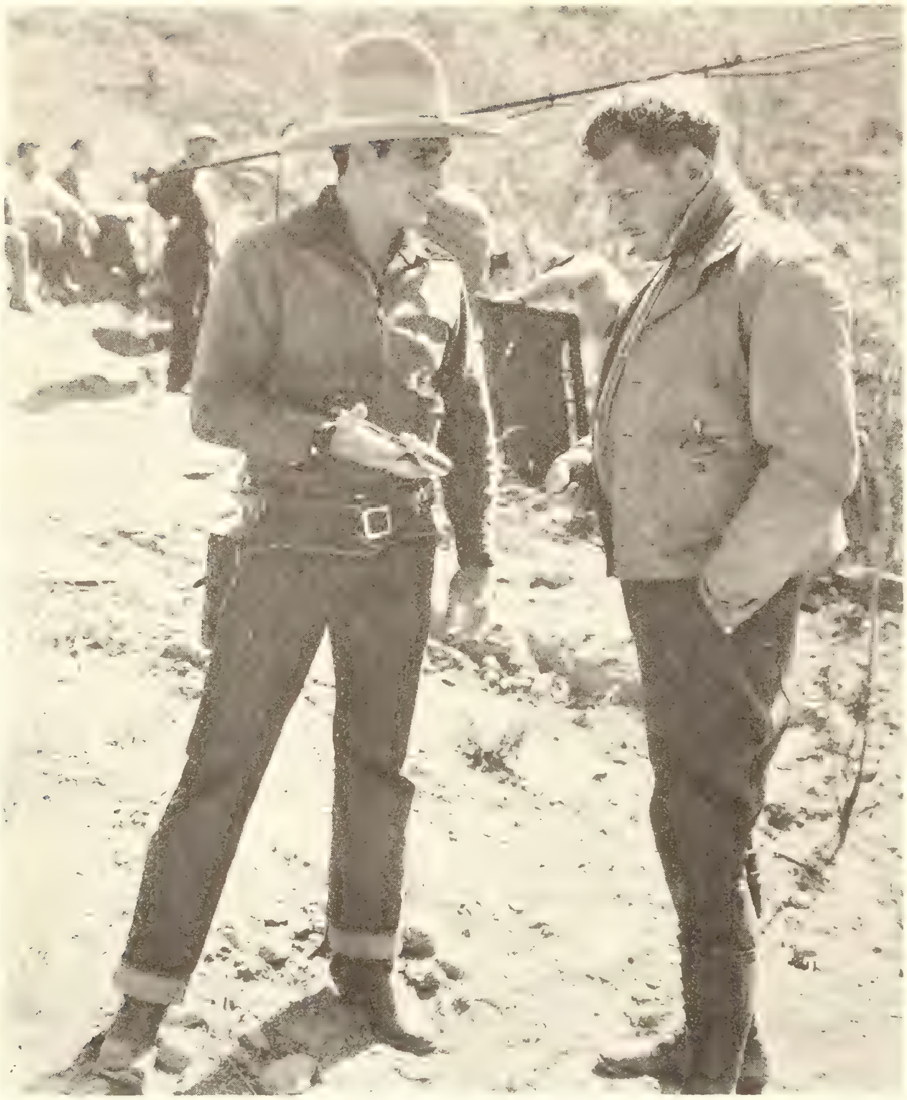
IN CONFERENCE. Looking forward to the independent production program for the season of 1932-33. At Monogram Pictures' headquarters while President W. Ray Johnston signs M. H. Hoffman for the production of six.



OPENING RELIGIOUS CENTER. Cecil B. DeMille, noted motion picture director, handing Dr. J. Lewis Gillies, Methodist leader, the keys to new home of Protestant, Catholic and Jewish social groups in Los Angeles. [Acme]

AT THE EASTERN END. Of the 3,000-mile American film business trail. Among those completing it the other day was Jimmy Durante, M-G-M comedian, here shown arriving in New York with Mrs. Durante.

ANOTHER ARRIVAL. James Cagney, Warner Brothers vigorous young star (ask his recent feminine leads!), as he arrived in New York for a business-with-pleasure vacation to include a visit to the stage play, "Blessed Event," his vehicle.



FATHER AND SON. Here are Bob Steele, Western star, and his father, R. N. Bradbury, who is putting Bob through the paces in the Sono Art-World Wide production, "Riders of the Desert."

RECRUIT. Arriving in Hollywood to go into pictures. She is Helen Vinson, stage player (well known for her role in "Death Takes a Holiday"), who has been placed under contract by Warner Brothers.

SIGNED. Miriam Seegar, who has been engaged by Tiffany for one of the romantic leads in that company's production of "Strangers of the Evening."

PASTORAL. A California countryside in an unusual camera study that proves again the poetry of the well manipulated lens, which here achieves a landscape worthy of the brush as it surveys a breeze-swept hilltop in the California sheep country. Gamboling a bit, too, is Joan Blondell, Warner Brothers' new star.

# Allied Unit Adopts Plan of Al Steffes

The Allied Theatre Owners of Minnesota, North and South Dakota at Minneapolis, have adopted without opposition the plan of Al Steffes for reorganization. A new board of 10 instead of 30 now governs the local Allied unit with Max Toredor, Oscar Woemper and Steffes representing Minneapolis; Otto Raths, A. A. Kaplan and George Carish, St. Paul; B. Benfield of Morris, Upstate; H. J. Ludke of St. Peter, Minnesota; John Pillar of Valley City, N. D., and Benny Berger of Sioux Falls, S. D.

Elections by the board were Otto Raths, president; B. Benfield, vice-president; A. A. Kaplan, secretary; Max Toredor, treasurer, and Al Steffes, general manager.

MGM was censured for encouraging opposition to existing theatres and selling to proposed houses instead of those now existing. Resolutions supporting the Brookhart bill authorizing a test suit on protection, demand of RCA and DeForest for Minneapolis service depots, opposition to double features and threatened closing of houses if existing contracts are not modified, were all passed at the meeting.

# Skouras To Retain Fox Coast Houses

There will be no disposition by the Skouras Brothers of any Fox West Coast theatres, it was definitely announced in a statement issued by the two brothers in San Francisco last week on their swing up the coast.

In fact, it was added, no changes, at least in local personnel will be made. They said that unusually friendly and happy connections have been established with the Fox interests.

Charles Skouras indicated that he would make permanent headquarters in California, probably Los Angeles, and that Spyros Skouras would return East on the completion of their survey.

# Skirboll is Sales Head at Principal

Joseph Skirboll has been named sales manager of the recently established Principal Distributing Corporation, of which Sol Lesser is president and Frank Wilson vice president. Lesser has left for the Coast folowing the completion of the organization details in New York.

Ira Simmons, for the past year Talking Picture Epics general sales manager, has become associated in the ownership of the franchise of the Principal exchange in the metropolitan New York district, with Lesser and Wilson. It will handle Principal releases as well as Talking Picture Epics product for 1932-33. The 12 features which Principal will distribute will be made by outside producers, according to Lesser. Wilson's firm, Talking Picture Epics, was taken over by Principal when it was organized.

# REALIGNMENT OF SALES FORCES MADE BY RADIO

## W. R. Rothacker Appointed Supervisor of Business Activities in Hollywood; Franklin Slated for a Vice-Presidency

RKO this week completed the reorganization of its sales division. Announcement of numerous changes and promotions in the distribution branch preceded the appointment of Watterson R. Rothacker to supervisor of business activities in Hollywood. Rothacker, recently sent to Hollywood by President Hiram S. Brown to make a survey, took "full charge of business administration" at the studio on Wednesday. The appointment leaves David O. Selznick "free to devote his full time and energy to production," according to an announcement from the home office in New York.

Rothacker will continue his studio survey, it was announced by B. B. Kahane, vice-president, now in Hollywood, and on its completion may undertake a similar survey abroad. RKO expects him to visit New York soon for a home office conference.

### Franklin Slated Vice-President

A meeting of the board of directors of RKO, scheduled for Wednesday, was postponed until next week because of the absence from New York of Owen D. Young. Harold B. Franklin is slated for election to a vice-presidency when the board meets.

The corporation still has under advisement a proposal to divide the RKO circuit into six territorial divisions, with a divisional operator in each.

Arnold Van Lear and William Adler resigned from the home office publicity department, effective immediately.

Charles Freeman, former head of the RKO booking office, has been relieved of that position by Franklin. Freeman, now on his vacation, from which he will return in twelve days, will probably be assigned to a different department.

Martin Beck, head of RKO vaudeville activities, disclaimed responsibility for Freeman's removal. "Freeman's transfer would be in the jurisdiction of the business department," Beck said.

### Radio Reorganizes Sales Staff

Jules Levy, recently named general sales manager of RKO Radio Pictures, has completed the reorganization of the sales personnel. In all cases, the appointments made by Levy have been from within the ranks of the RKO organization, a policy which will be continued, the company has announced.

Cresson E. Smith, western sales manager, receives the added duties of the southern division, becoming western and southern sales manager. Smith left the home office this week for a trip through his territory. E. L. McEvoy becomes eastern sales manager.

Al Mertz, for five years RKO Radio branch manager at Cleveland, has been promoted to short subject sales manager. Harris A. Silverberg, salesman and previously Pathe manager in Detroit, succeeds Mertz in Cleveland. Smith, McEvoy and Mertz will make their headquarters in New York.

Three district managers will be associated with Smith, as follows: Walter E. Branson, formerly Chicago branch manager, has been promoted to Midwest district manager covering Chicago, Milwaukee, Minneapolis, Sioux Falls, Omaha, Des Moines, St. Louis and Kansas City. He will make his headquarters in Chicago. Jack Oserman, formerly country sales representative at Chicago, succeeds Branson at Chicago. W. E. Callaway, formerly southern special sales representative, becomes southern district sales manager covering Dallas, Oklahoma City, Memphis, New Orleans, Charlotte, Atlanta and Jacksonville, with headquarters in Dallas. Harry C. Cohen continues as western division district manager, covering Los Angeles, Denver, Seattle, Salt Lake Oity, Portland and San Francisco, with headquarters in Los Angeles.

Leo M. Devaney becomes general manager for RKO in Canada, succeeding Percy C. Taylor, resigned. Devaney, for the past two years, has been general RKO Theatre executive in Canada, and was previously in the distribution field as special sales representative for Universal and Fox in Canada.

Joseph M. Franklin, manager of the Capitol, at Ottawa is appointed general manager for Canada of RKO Canadian theatre interests with headquarters at Toronto, in succession to Devaney. Franklin has had wide experience at Ottawa, Halifax, Montreal and Fort William. He will direct the Radio Keith Orpheum chain, associated with Famous Players Canadian.

L. I. Kutinsky and Phil Hodes are transferred from the home office to the New York exchange. Kutinsky, special home offce sales representative, will devote his time to special selling in New Jersey, making his headquarters at the New York exchange. Hodes, who has been head of the home office contract department, becomes New York and New Jersey sales manager under Robert Wolff, New York exchange manager. A. M. Avery, special sales representative in Dallas, is promoted to manager of the Omaha exchange, succeeding W. W. Brumberg, resigned.

The branch office personnel under the reorganization is as follows:

H. C. Cohen, western district manager in charge of the following branches: Los Angeles, J. H. McIntyre; Denver, J. H. Ashby; Seattle, E. A. Lamb; Salt Lake City, T. J. Walsh; Portland, M. E. Cory, and San Francisco, G. Wm. Wolf.

W. E. Callaway, southern district manager, in charge of the following branch offices: Dallas, L. E. Harrington; Oklahoma City, R. B. Williams; Memphis, P. M. Baker; New Orleans, G. C. Brown; Charlotte, R. C. Price; Atlanta, C. W. Allen, and Jacksonville, H. M. Lyons.

W. E. Branson, midwestern district manager in charge of the following branch offices: Chicago, Jack Osserman; Milwaukee, A. N. Schmitz; Minneapolis, M. J. Frisch; Sioux Falls, S. W. Fitch; Omaha, A. M. Avery; Des Moines, B. J. McCarthy; St. Louis, R. V. Nolan, and Kansas City, T. R. Thompson.

E. L. McEvoy, eastern division manager, which also includes the Canadian division, in charge of the following offices: Albany, C. R. Halligan; Boston, R. C. Cropper; Buffalo, H. T. Dixon; Detroit, Nat Levy; Indianapolis, R. E. Churchill; New Haven, B. Pitkin; New York, R. S. Wolff; Philadelphia, Sam Rosen; Pittsburgh, H. J. Michalson, and Washington, F. L. McNamee; Cincinnati, S. C. Jacques; Cleveland, Harris Silverberg.

Leo M. Devaney, general manager of the Canadian division under E. L. McEvoy, in charge of the following branches: Calgary, V. Dixon; Montreal, E. H. Wells; St. John, A. L. Gaudet; Toronto, J. Allen; Vancouver, W. S. Jones; Winnipeg, S. H. Decker.

# HOLDOVER MENTIONED IN REVISED MEASURE

### Damages for Unauthorized Showing of Picture $150 to $10,000 in Second Draft of Sirovich Bill in House

A second revision of the copyright bill has been filed with the House of Representatives at Washington by Congressman Sirovich of New York, chairman of the patents committee, to meet objections voiced during recent hearings on the legislation, when motion picture interests disagreed as to the penalty provisions of the measure.

For the first time, specific provision for penalty for unauthorized exhibition of motion pictures is made in the bill, it being provided that, among the remedies of the copyright owner "in the case of an unauthorized public presentation of a dramatic or dramatico-musical work, or the unauthorized exhibition of a motion picture, the infringer shall pay, in lieu of the remedies provided for in subsection (b) and (c) hereof, such statutory damages as the court may deem just, but such statutory damages shall not exceed the total sum of $10,000 nor be less than $150. The recovery provided by this subsection shall be at the option of the complainant exercised at any time prior to the conclusion of the trial upon the merits."

The two subsections referred to gave the copyright owner the option of recovering damages or such part of the profits of the infringer as may justly be attributed to the infringement, providing that where the infringer establishes he has acted in good faith recovery shall be limited to an amount which will justly compensate the owner for the use made of the copyright, in the setting of which the prices currently paid for similar rights shall be considered, and fixing the statutory damage limits at $5,000 and $100.

The provisions of the bill exempting certain activities from prosecution for infringement, among them the performance, delivery or other presentation of a copyright work which is neither public nor for profit, have been amended so as not to apply to motion picture exhibitions.

#### "Obnoxious," Says Myers

On Wednesday, Chairman Abram F. Myers, of Allied States, made known the text of a communication which he forwarded earlier in the week to Representative Sirovich regarding the copyright measure. Myers' letter stated:

"I have just succeeded in obtaining a copy of the bill, introduced by you on March 30 and reported out by the committee. The impression I get from a study of the bill is quite different from that gained from your description of the bill over the telephone.

"This is without doubt the most obnoxious bill from the standpoint of the independent motion picture theatre owners that has ever been proposed. It not only ignores the suggestions made in behalf of the independent theatre owners, but omits the slight concessions made to the theatre owners in your former bill.

"More than that, the bill contains language designed to have a bearing on the existing controversy between the exhibitors and the distributors, now pending before the Circuit Court of Appeals for the Second Circuit, as to whether the holding over of a picture beyond the term of an exhibition contract constitutes an infringement of the copyright on such picture.

"Finally, the bill for the first time singles out the theatre owners for prejudicial and discriminatory treatment by denying to them rights accorded to others charged with infringement and making them subject to penalties not imposed on other classes of persons.

"This subject may be treated under three heads: The first dealing with unfair provisions that have been added in the bill; the second dealing with omissions from the bill; and the third containing specific suggestions."

At this point, Myers listed a lengthy series of objections and suggested changes to Sirovich's bill in its present form.

# Warner Club Offers Employee Benefits

The Warner Club, hitherto confined more or less to activities of the New York office, is now operating on a much broadened scale. To its social activities have been added numerous benefits, which are offered to all full-time Warner employees. Social activities will be widened as well. Included will be sick benefits and financial aid at the time of death, marriage or birth in a member's family. Plans for an old age pension are now being worked out. A special fund, known as the Warner Club Benevolent Fund, is being set aside by the Warner Club to be used as an aid to members in time of need.

Starting May 1, the following benefits will become effective:

Death Benefit—Each member shall be entitled to designate a beneficiary who will receive the sum of $250 upon the death of that member.

Sick Benefit—Each member shall receive the sum of $10 per week for each full week that he is sick and incapable of working, excluding the first two weeks, providing that the sum received by the member shall not be in excess of the member's weekly salary and shall not be for more than 10 consecutive weeks. No member shall receive more than $350 in any one year. This benefit becomes effective 30 days after a member joins the club.

Doctors and Nurses—Medical attention and the services of registered nurses are being arranged.

Marriage—All members in good standing for at least three months will receive the sum of $50 upon marriage.

Births—Any married member in good standing for at least three months will receive the sum of $50 upon the birth of a baby.

Pensions — Arrangements are being made whereby pensions will be paid to Warner Club members based upon a certain age and upon certain years of service to the company.

Legal Aid—Legal aid and advice will be furnished to the members.

### Character Actor Dead

Paisley Noon, 35, character actor on the Coast, died recently at Hollywood Hospital when he was suddenly stricken with acute appendicitis.

# Ford Film Called Bold Move to Get Free Screen Space

Branded by *Advertising Age* as "a bold effort to secure free space in the country's motion picture theatres," Henry Ford's vast interests this week began to capitalize on a nationwide campaign launched last week to induce exhibitors to show a short talking film depicting the new Ford Motor line of four and eight-cylinder automobiles. Wires were sent out from Detroit by the Metropolitan Motion Picture Company, the distributors, to leaders of state exhibitor associations, urging them to advise their theatre members to use the new Ford film to "help the return to prosperity." In this manner, it was hoped by the auto concern, the theatres would not question this so called "bold effort" to use the nation's screens as a free advertising medium for the Ford products. The only payment known was one made to exhibitors of Kansas City. Evidently not satisfied with the Ford prosperity alibi for showing the reel, Jay Means, president of the Independent Theatre Owners of Kansas City, agreed to tie in member theatres in the campaign only after he effected a deal whereby his association will obtain "considerable revenue." Three hundred theatres are involved. Payment will be made directly by the Ford Motor Company.

In the meantime, it is understood that in many sections of the country the reel is being "subtly" sandwiched-in between regular newsreel sequences.

Ford's reel runs 240 feet and is sound-on-film, RCA Photophone system. Its reputed release to 6,000 theatres of the country is an echo of last year's sponsored reel troubles which ended only after leading distributors abandoned all hopes of trying to break into independent theatres with advertising reels which they had made for various national merchandisers.

### Fox Companies Settle Controversy with Rogers

The long-pending controversy between Saul E. Rogers and the Fox corporations was settled at a meeting of the board of directors Monday. Rogers, who was vice president and head of the legal department, had started suit against the company, charging breach of contract. Fox Film and Fox Theatres Corporation each assumed a share of the settlement obligation and Rogers agreed to withdraw his legal action.

### RKO Cancels Dual Run for "Symphony"; to Play Gaiety

Due to the strike of sign painters in New York, which would delay the completion of an elaborate electrical display and theatre signs planned by RKO for the Broadway run, Fannie Hurst's "Symphony of Six Million" engagement will be confined to the Gaiety theatre exclusively, instead of two houses as originally intended.

### Jack Gardner in Agency

Jack E. Gardner has returned to the agency business on the Coast in association with Frank V. Vincent and Martin Broones.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

**Working day and night in eight-hour shifts for six days, three teams this week completed in Hollywood a "royal Hawaiian feather wardrobe" for Dolores Del Rio, for wear in "The Bird of Paradise." There are supposed to be only three genuine Hawaiian feather cloaks in the entire United States and RKO boasts widely of the fact that they are valued at $1,000,000 apiece. It would not be surprising, therefore, to read this entry in the company's next annual consolidated balance sheet: "ASSETS—One (1) Genuine Royal Hawaiian Feather Wardrobe, $1,000,000."**

**New-fangled time saving devices probably saved the corporation considerable during construction of the feather raiment. We are told that it took primitive Hawaiians 100 years to make a feather cloak, while RKO's efficient workmen completed the job in a mere six days.**

▽

*John E. Otterson, president of Electrical Research, has come to the rescue of the sound motion picture, supplying it with a high-sounding technical name which it has never possessed. In the scientific world, the art or process of communicating by telephone is called "telephony," and Otterson seeks to christen our talking pictures the science of "postephony." This might be advisable if the term is confined solely to technical circles, but we dread the results if it finds its way into the exhibition field. Imagine the thoughts of an exhibitor during a bitter battle with a film salesman over the rentals for a new group of postePHONIES!*

▽

**A man styling himself "M. B. Katz" recently requested free admission at Paramount's theatre at Newport, also asking for tickets for a party which accompanied him. He claimed to be a nephew of Sam Katz, president of Publix, and to be a member of the Paramount legal department.**

**The company wants it to be known that Sam Katz has no relative by the name of M. B. Katz and a checkup of company payrolls shows there is nobody by that name in the employ of the corporation.**

▽

*Maybe it is just a coincidence. Or perhaps it is a bit of sardonic humor on the part of Carroll Clark, RKO's art director. At any rate, a hospital set adjoins a speakeasy set on the same stage at the Hollywood studio.*

▽

Those in the industry who are sufficiently interested may obtain copies of the new business census report from the Department of Commerce at Washington. But Secretary R. P. Lamont warns in advance that postage stamps and WORN coins will not be accepted in payment thereof. This refusal of the United States Government to honor silver pieces of its own issue when they have been worn thin strikes us as being at least a little humorous after having heard that nothing less than $1,250,000,000—mostly in nickels and dimes—is needed to balance the Federal budget. Secretary Lamont's announcement might also discourage the anti-hoarders who are trying to help Hoover to bring back to circulation some of those shiny silver coins which are stored in the kitchen stove.

▽

**From Chicago we hear that George K. Spoor's third dimension system has been perfected—again.**

▽

Joe E. Brown's next vehicle will be "You Said a Mouthful."

▽

**And now John Freuler, of Big Four, predicts a cycle of "family thrillers" for 1932-33.**

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## Maloney Asks:
## "Was Barnum Right"?

*Single bills, double bills, and price cutting were subjected to ridicule, along with other reputed expedient box office builders, in a paid advertisement inserted the other day in the "Kansas City Star," by George A. Maloney, who owns the Paseo theatre in that town. Said George:*

ADDED DETRACTIONS

**Wednesday**—Elderly Couples on Roller Skates—Free!

**Thursday**—The Help Will Be Asleep in the Lobby

**Friday**—One 1931 Half-dollar Admits an Adult—(The Paseo Is a 20-Cent House)

**Saturday**—Bathing Contest on Stage—Cellophane Curtains Furnished (Soap Free, Apply at Box-office)

**Sunday**—Walking Contest by Professionals from Hospital No. 2

**Monday**—Picnic—Ovens in the Aisles

**Tuesday**—Grocery Night—Leave Groceries with Manager

DOUBLE JOINTED BILLS (ONE GOOD, ONE BAD), FROM 4 to 6 A.M.
(P.S.: Was Barnum Right?)

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THE story of the late Woodrow Wilson's fondness for mystery stories, which is credited with having done more than any other single factor to popularize that type of fiction, is now being branded as the fabrication of an enterprising press agent for a large New York publishing house which found itself overloaded with detective yarns. President Wilson, say those who claim to know what his reading habits were, probably read fewer than a half-dozen mystery stories during his lifetime. Compared to his reading of historical, philosophical and scientific volumes the number, in any event, is said to have been insignificant. This fact, however, did not deter the press agent who, learning that the war-time president had read at least some such volumes, gave his own interpretation of the facts to an interested public. The results are well known by now. It started a wave of popularity for the mystery novel which lasted several years and brought millions of dollars into the coffers of publishers of fiction and book dealers, to say nothing of motion picture producers.

▽

**A communication from a friend at Halsey, Stuart & Co. reminds us that the famous stockholders' battle against William Fox was at its height just two years ago this week. The Code of Ethics of the Hays organization is likewise currently celebrating its second birthday.**

▽

*It may be so—but: From a press agent we hear that "An interesting coincidence came to light today when a trench coat, lost by its owner 11 years ago in Russia, was found by him at the Paramount studios in Hollywood."*

▽

"Business is on the up-and-up in small towns," Scott Leslie, our Florida correspondent, tells us. "One exhibitor reported a gross of $3.85 last Monday night, an increase of $1.15 over the Monday previous."

▽

*The release of Universal's "Destry Rides Again" will be the first talking picture appearance of Tom Mix.*

---

The first big job of Robert F. Sisk, RKO's new public relations director, is to reorganize the many advertising and publicity divisions of theatre, vaudeville and picture units, so as to "eliminate waste, effort and duplication," and, according to the company, in this respect Sisk is consolidating the theatre and picture departments under S. Barrett McCormick in order that the "preparation of advertising copy will be one instead of two operations." RKO executives had this in mind when the consolidation of Radio and Pathe was effected last year. Its consummation will complete the physical merging of production, distribution and home office departments.

▽

*President Hoover's reported plea to Rudy ("crooner") Vallee to popularize a "lift-the-depression" number received a setback this week from Lino Mallioli, who said: "When I hear a crooner, I feel sick. It sounds like a languishing cow." Mallioli has been professor of voice at the Cincinnati College of Music for 50 years, during which time he has heard countless cows languish.*

▽

**One of the newest wrinkles pertaining to the so-called depression as it affects theatres has to do with the disposal of admission tickets on credit to patrons of neighboring houses who are known to the management. The patrons merely "put it on the cuff" until payday.**

▽

Paramount does not lavish all of the superlatives on its own product in the corporation's theatre house organ which is sent regularly to all Publix managers. Frequently the product of competitive concerns receive lavish praise. The latest is Metro's "Tarzan the Ape Man," which is given an impressive full-page verbal bouquet in the current issue of "Publix Opinion," where it is said the picture "looks like another natural."

▽

*An exploitation stunt staged the other day on the West Coast injected a bit of humor into the merchandising of the weird and otherwise humorless "Dracula." The manager of the house tied up with a local merchant and, along with other stunts, erected a somewhat gruesome lobby display of "Dracula" in all of his diabolical glory, standing with hands dripping blood over the form of Helen Chandler, who lay sleeping. The message of morbidity and mystery would have been most effective if one didn't read the caption, supposedly coming from "Dracula," which says: "Ah, the beauty slumbers. . . . I cannot awaken her. . . . She must be sleeping on an Ostermoor mattress."*

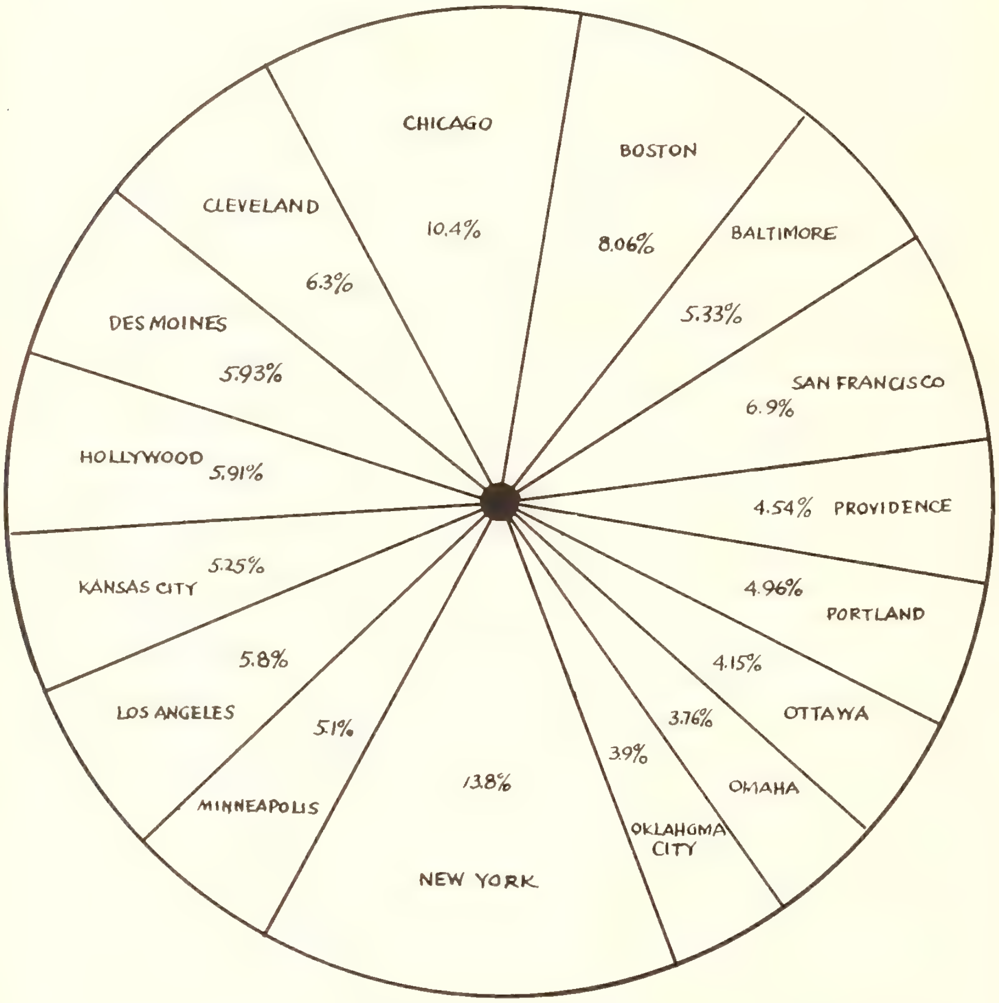
▽

**The manager of a theatre belonging to an important national circuit took advantage of the distressing Lindbergh kidnaping in order to get some free publicity. For a couple of passes he arranged with the local radio station to get his theatre mentioned during a recent all-night broadcast of bulletins on the abduction.**

▽

**President Hoover indicated his interest in the Lindbergh kidnaping case when he personally delegated Chief Inspector Murray Garsson to supervise an investigation and search by Department of Justice agents. Picture folk may remember Garsson as an independent producer and director some eight years ago. He still is at work on the Hopewell mystery.**

# *Comparing Box Office Receipts of Houses In 16 Key Cities for a Period of 13 Weeks*



The circle represents the gross business done by theatres of 16 key cities in the first quarter of 1932, the thirteen weeks to March 26, as determined by MOTION PICTURE HERALD's compilation of box office receipts. The circle also shows the comparative intake of the theatres of each of the 16 cities in terms of percentage of the total intake of all combined.

# Eastman Bequests Total $20,000,00

The will of the late George Eastman, who ended his life on March 14, was filed for probate in Rochester on Monday, distributing an estate valued by his attorneys at $20,000,000. The figure is considered but a mere fraction of the fortune he once possessed, since the gifts he lavishly dispensed during his lifetime, are estimated to have totaled approximately $75,000,000.

The University of Rochester is the recipient of the bulk of the estate, the institution also having received $35,000,000 while he lived. The university proper received $12,000,000 and in addition, a bequest of $2,500,000 to the Eastman School of Music.

The codicil which Mr. Eastman signed just prior to his death, eliminated from the will Cornell University, Massachusetts Institute of Technology and the Rochester Young Women's Christian Association. The largest personal bequest was to a niece, Mrs. Ellen Andrus Dryden, Evanston, Ill., who received $200,000. To each of her two children Mr. Eastman bequeathed the income from $100,000. Mr. Eastman's secretary for many years, Mrs. Alice K. Hutchison, will receive $100,000.

## Eastman Kodak of New Jersey Net for Year is $13,408,785

A net profit of $13,408,785 is reported by Eastman Kodak Company of New Jersey and subsidiaries for the year ended December 26, 1931, after depreciation and federal taxes. This figure is equivalent to $5.78 a share on 2,225,965 shares of common stock outstanding at the end of the year, after deduction of 6 six per cent preferred dividends. This compares with net for years ended December 27, 1930, of $20,353,788, or $8.84 a share on 2,261,030 common shares.

A. F. Sulzer has been elected a director of the Eastman Kodak Company.

# Screen Guild New Production Group Headed by Levee

A new plan of cooperative production on the Coast, with stars, directors and other creative talent participating, has been organized under the name Screen Guild, with M. C. Levee, president of the Academy of Motion Picture Arts and Sciences, as president. He recently resigned as business manager of the Paramount studio, and has had a long career in the film industry.

Negotiations are already under way for release of the Screen Guild product through United Artists. The headquarters of the new organization is at the Metropolitan Studio in Hollywood.

Finance and management of the Guild's activity will be vested in a board of directors and an advisory council which Levee says will include many picture "names." No matter where their connections may be, the advice and counsel of these people will be available to those making Screen Guild pictures, he added. Among those who already have pledged their active support and interest, said Levee, are Mary Pickford, Douglas Fairbanks, Cecil B. De Mille, Frank Lloyd, George Fitzmaurice, Benjamin Glazer, Howard J. Green and others.

The guild idea also will be carried out in financing production and sharing in the profits. Levee said the Guild would finance and manage production and "retain a moderate share in the profits," but that the major portion of the profits would go to those actively engaged in creating each production.

Each Guild production will become an investment trust, Levee said, with funds to be administered through the trust department of the Bank of America, of which Dr. A. H. Gianinni is chairman of the board. The Guild will charge no interest or cash bonuses of any kind for the use of its funds in the financing of Guild productions, Levee declared, but will derive its profit from its share of the proceeds received through distribution.

Stars, players, directors, authors, cameramen and other artists connected with productions will receive the full amount of their current salary ratings, part of which will be payable in cash and part in participation trust certificates. All returns from the distribution of the pictures will be paid to the Bank of America, and the bank will distribute the funds to those concerned. First, the Guild will be reimbursed for its actual cash outlay, then all participating trust certificates will share in such proportion as each bears to the total number issued in the case of each production. After the trust certificates covering salary shares are paid off in this manner, the Guild and the participating artists will share in the profits.

## Hoffman Returns to Coast

M. H. Hoffman, Sr., returned to the Coast from New York on Monday. He will prepare for at least three series of pictures on Allied's 1932-33 program. They will include a Hoot Gibson series, Monte Blue group and six for Monogram.

# BRITISH TAX REDUCES ATTENDANCE AT RATE OF 150 MILLIONS A YEAR

## Narrow Margins of Profit Have Been Converted Into Heavy Losses in Scores of Instances, Protest Meeting Is Informed

## Box Office Intake Has Dropped 15½ Per Cent in Twelve Weeks, Recent Returns From 1,204 Theatre Men Indicate

By WM. H. MOORING, London

Mass meetings of British exhibitors have been held all over the country in protest against the new scale of entertainments tax instituted under the emergency budget of last year, and operative from November last.

At a crowded initial protest meeting held in London, Tom Ormiston, M. P., who is Treasurer of the Cinematograph Exhibitors' Association, presented the case prepared by his organization and laid before the chancellor of the exchequer.

This case was based on returns from 1,204 exhibitor members of the CEA, showing the exact effect of the increase in tax. In scores of instances it proved clearly that narrow margins of profit had been converted by the new scale of taxation into heavy losses.

It is unfortunate, though not as inconclusive as may at first appear, that of the 4,000 theatre owners operating in Britain, only 1,204 took the trouble to supply the CEA with returns showing their takings, and payments in tax, for the period from November last to January, with comparable figures covering the corresponding period of the previous year.

### Decrease at 150,000,000 a Year

Based on the 1,204 returns which eventually did come to hand, the CEA case reveals that during the 12 weeks from November 9, 1931, to January 25, 1932, there was a decrease in attendances which would run to 150,000,000 a year, or 11.5 per cent of total annual attendances. Box offices takings had dropped by 15½ per cent, and the total loss per annum was computed at four million pounds.

During the period the increased amount the treasury drew from the entertainments tax amounted to 36.8 per cent, which equals £2,000,000 a year. Seats selling at from 8d. to 1/3d showed a decrease of 18 per cent in values; those from ¼d showed a decrease of 22.8 per cent, demonstrating that not only have total cinema attendances declined, but there has been a marked tendency for the public to favor the lower priced seats in preference to the medium and higher priced ones, with resultantly higher effect on takings than on admissions.

Hundreds of country exhibitors made the journey to London especially to state their own cases, and some terrible stories of hardship in the industrial areas, where unemployment is shockingly bad at present, were accompanied by figures proving that unless the chancellor is prepared immediately to concede the tax which was placed by the new scale upon seats up to 6d (previously untaxed), many of the theatres in country areas will have to close down.

Typical of many cases mentioned was that in which four theatres operating in an industrial district, where 8d represented the highest priced seat, had dropped no fewer than 30,000 admissions in three months. *Takings had dropped by £1,950 and contributions in tax had gone up by £846.*

The meeting unanimously endorsed a resolution calling upon the chancellor of the exchequer to remove the tax on the seats up to and including 6d.

If American exhibitors now faced with a possible tax on the same principle as that operated in Britain will take the tip, they will be united in their fight against the imposition. For it has to be remembered that the entertainments tax in Britain was started during the war when the minister responsible gave promise that it would be taken off immediately on the cessation of hostilities.

A slight reduction was effected in 1924—six years after the war ended—and further reductions were promised at the earliest opportunity. Then when the financial crisis arose, the first thought of the chancellor was to increase the tax, making every seat liable to tax at an over-all rate of 16½ per cent of turnover. This coincided with drastic cuts in unemployment benefits and general wage standards, with the result that a first-rate crisis is precipitated in the cinema industry and losses inflicted which will pass on to the same chancellor a reduced claim to income taxation of no less than 3¼ million pounds for the year!

▽

### British Cinema Building Society

An imposing plan under which a chain of theatres is likely to be put up on the building society principle has just been evolved in London. The idea is that a society shall arrange loans to realize cinema plans in approved areas, the promoters making payment on the rent purchase system.

Various building, equipment and furnishing firms have been induced to enter the proposal, so that halls may be erected on the mass production principle with these firms supplying all the goods at low rates on standardized patterns. It is reckoned that each theatre—based on 800 seating capacity—will cost around £12,000.

Several leading London architects are on the board of the new concern, which has appointed an advisory committee of experts in every department.

Of special interest is the fact that each of these theatres will be fitted with an entirely novel type of screen. This consists of a plate glass mirror, projection being from the rear onto a flat white surface on the ceiling, from which point it is reflected into the mirror placed in the normal screen position.

Practical demonstration (which I have witnessed) appears to substantiate the inventor's claim that this will not only save cost but will eliminate distortion, and insure a perfectly square-on view from any position in the theatre. Doctor R. T. A. Innes is the inventor.

The president of the British Cinema Building Society is Alfred S. G. Woodger, and the directors include Lt. Col. Ernest A. Ewart, F. S. Henniker, Wm. F. Granger, Noel F. Smith and Wm. M. Campbell.

▽

### From Here and There

Chaliapin, the great opera tenor, is to play a star role in a new £80,000 film to be produced in London in French and English. Paul Morand has written the script, which is based on "Don Quixote." Jean de Limur will direct.

Jeffrey Bernard of W and F, returned from New York, declares that America is warming to British pictures and that it needs only one big Broadway smash to set up an irresistible public demand.

The British film industry is considering at last the ideas often advocated that a Central Publicity Bureau should be set up to defend the industry against the active anti-cinema propaganda which is now affecting very seriously the attitude of local licensing and other official bodies with powers over cinema interest.

Randolph Richards has succeeded R. V. Crow as president of the British CEA. His first presidential speech aroused bitter resentment among American executives here, because he referred to certain RKS matters and brought in the name of George "Shylock" Washington. It was a joke which misfired.

"Jekyll and Hyde" leaves the London Carlton after six weeks' fair to good business only. It is followed by "Shanghai Express," which is expected to clean up on current interest in the Chinese-Japanese bother.

# Famed "101" Under Auctioneer's Gavel

Col. Zack Miller bowed his shotgun this week to the auctioneer's gavel and thus ended the famous "101 Ranch" and "Wild West Circus." Ex-Cowboys Will Rogers and Tom Mix are two of the many famed show personages who got their start there, out in the Indian country of Oklahoma, where in 1879 Col. George W. Miller founded the band which was later enlarged to include some 1,400 cowboys, cowgirls and Indian chiefs and squaws; 600 horses and hundreds of animals, some wild, all wooley.

Col. Miller's three sons, George, Joe and Zack succeeded him and Zack succeeded his two brothers after both were killed by accidents. Last summer, the show stranded outside of Washington and receivers and three foreclosure suits followed. Col. Zack, sick abed, then tried to defend the show against the auctioneer's gavel. He lost.

# Paramount Publix Net Profits Total $6,345,488 in Year

Combined net profits of $6,345,488 for the year and a loss of $649,796 for the three months ended December 26, 1931, after deducting all charges and reserves for federal income taxes, are recorded by Paramount Publix Corporation in its consolidated report for the year 1931, which includes earnings of subsidiary companies.

The net profit for the year 1931 equals $2.02 a share and the loss for the fourth-quarter of 1931 equals 20 cents a share on the average number of shares outstanding during the year and the total outstanding at the end of the quarter.

For the fiscal year ended December 27, 1930, the corporation reported consolidated net income of $18,381,178, equal to $6.15 a share on the average number of shares outstanding during that period.

### Foreign and Domestic Segregated

In presenting the balance sheet at the end of the 1931 fiscal period, the corporation departed from its usual custom by showing its assets and liabilities segregated as between domestic and foreign companies. This depicts the position of the corporation's foreign subsidiaries and the total amount invested abroad.

Assets of foreign companies, as of December 26, 1931, totaled $53,564,044, as compared with aggregate assets of the corporation of $298,304,108, or approximately 18 per cent of the corporation's total assets.

Consolidated current assets on December 26, 1931, totaled $37,732,542, including cash of $4,949,283 and accounts receivable amounting to $5,404,732. Current liabilities were $23,681,680. Net working capital was $14,050,861 and the ratio of current assets to current liabilities at the end of the period stood at 1.59 to 1.

Cash of foreign companies at the end of the fiscal period was $1,755,490 written down to the then existing rate of exchange in terms of dollars. With the appreciation in exchange, the cash of foreign companies in terms of dollars has increased materially since December 26, 1931.

A notation on the balance sheet reveals that the corporation has completely fulfilled all obligations remaining at the year end for the repurchase of its common stock under agreements made some years ago for the acquiring of properties and has no further obligations of any kind of this nature.

Gross profits of the corporation before depreciation and federal taxes amounted to $18,295,632 for 1931, as compared with $31,130,374 in 1930.

Special profits taken in the period amounted to $3,182,500, while extraordinary losses amounted to $2,150,000, resulting from abnormal British and Canadian exchange losses of $485,000 and provision for losses on investments of $1,655,000. Deducting $11,755,000 for depreciation of fixed assets and $195,145 for federal taxes left net profits of $6,345,488, carried to surplus.

The depreciation taken on fixed assets compares with $10.731,548 in 1930, or about $1,025,000 more than in the preceding year.

Earned surplus at December 26, 1931, amounted to $27,269,355, of which $5,889,778 was held by foreign companies.

Stockholders at the end of 1931 numbered approximately 30,500 as compared with 20,778 at the end of 1930, an increase of nearly 50 per cent.

Late last week Paramount Publix arranged with a group of New York, Philadelphia and Chicago banks for credit amounting to between $13,000,000 and $15,000,000 on six months notes renewable at the company's option for an additional six months. The new credit will be used to pay off present bank loans of $9,500,000 and for current working capital.

About 70 per cent of the loan was taken by the following New York banks: Bankers Trust Company, National City Bank, Commercial National Bank and Trust Company, Empire Trust Company, Central Hanover Bank and Trust Company, County Trust Company, and Chemical Bank and Trust Company.

# *Paramount Publix Consolidated Statement of Profit and Loss for Year Ended Dec. 26*

## CONSOLIDATED PROFIT AND LOSS ACCOUNT

### For the Twelve Months Ended December 26, 1931

| | | | |
|---|---|---|---|
| Profit before depreciation and Federal taxes | | | $17,263,132.90 |
| Add special profits; | | | |
| Stock dividend from Columbia Broadcasting System, Inc. | | $412,500.00 | |
| Reserves heretofore provided for capital losses, etc. | | 2,150,000.00 | |
| Discount on bonds purchased for redemption | | 620,000.00 | |
| Total | | $3,182,500.00 | |
| Less: Provision for losses on investments, research costs, etc. | $1,665,000.00 | | |
| Provision for abnormal losses on British and Canadian exchange (other current exchange losses taken as expense) | 485,000.00 | 2,150,000.00 | 1,032,500.00 |
| | | | $18,295,632.90 |
| Less: Depreciation of fixed assets (excluding studio depreciation of approximately $2,000,000.00 capitalized to production cost and written off as film exhaustion) | | $11,755,000.00 | |
| Provision for Federal taxes | | 195,145.24 | 11,950,145.24 |
| Balance carried to surplus | | | $6,345,487.66* |

## CONSOLIDATED SURPLUS ACCOUNT

### At December 26, 1931

| | | |
|---|---|---|
| Earned surplus at December 27, 1930 | | $33,004,167.70 |
| Less: Reserve for investment in Art Cinema Corporation debentures | | 3,000,000.00 |
| | | $30,004,167.70 |
| Add: Profit for twelve months to December 26, 1931, after provided for Federal Taxes | | 6,345,487.66 |
| | | $36,349,655.36 |
| Less Dividends on Common Stock: | | |
| Cash, paid March 28 and June 27 | $5,105,528.61 | |
| Stock, paid September 30 and December 31, at valuation of $25.00 a share | 3,974,771.25 | 9,080,299.86 |
| Earned surplus at December 26, 1931 | | $27,269,355.50* |

# De Casseres Views Broadway's Plays

(*Continued from page* 12)

Fever" through to victory. Splendid screen stuff for those who like quiet gayety and dialogue whittled to titters.

## THEY DON'T MEAN ANY HARM

Charles Hopkins is a brave fellow. He puts on Milne no matter how heavy the sentimental drip, how cold or hot the weather, how smashing depressions or booms.

In "They Don't Mean Any Harm," Milne's late latest, there is a good idea imbedded in a barrel of molasses, a diamond stuck in a ton of soggy bread.

Some ultra-sophisticates (a rotten lot, except for one) take it into their heads "to do good" to a perfectly happy but poor family below. They have the daughter sent to Canada and the invalid mother to a nursing home, where she dies. The husband, a writer of infantile stories, is left alone. There is rough-edged satire here that Milne, as always, drowns in oceans of snivel.

As the writer of rubbish O. P. Heggie gave a beautifully convincing performance. I never like Heggie's parts, but the actor, in his case, is always above the part. Heggie could do something with this on the screen if the dialogue could be whipped around to a kind of pathetic farce-comedy.

## PILL-DREAM OF A HIGHBROW

In my dream I built a moving picture house. It was built like an enclosed stadium. It was all marble and bronze. It seated exactly five hundred persons.

In it I produced all the great works of literature of all times. I put on the screen such exquisite things, with appropriate music, as Shelley's "The Witch of Atlas," Keats' "St. Agnes' Eve" and also Anatole France's "The Revolt of the Angels" and Cabell's "Jurgen."

The motto above the door was "The Public Be Damned!"

All seats were ten dollars apiece. No critic could get into the house. Morality was barred if it interfered with Art or Beauty.

Then I suddenly awoke and found I had still some dialogue to do on "Her Great Sacrifice."

### Named Aid to Mayer

J. J. Millstein, Los Angeles branch manager for MGM, will divide his time between that post and the MGM studio, where he will act as special assistant to Louis B. Mayer.

# PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

## DEVIL'S LOTTERY

**Fox** **75 minutes**

A THOROUGHLY absorbing story well told and well acted, this production should hold most any audience's attention and interest right up to its weak but apparently satisfactory ending. Barbara Weeks will probably win more public approbation than does Elissa Landi. Somehow or other Miss Landi's efforts to gain a foothold on American audiences has not clicked so well, but since she contributes as good a performance as is possible with the tough part she drew in this production we can only admire her attempt to make more out of it than was possible.

The title is packed with many strong b.o. slants and ought to be built up to such proportions as to make certain a big opening for this picture. It can be played around with along the lines of stretching the imagination or it can be aimed directly at what that title and plot imply. When you stop to consider the few weak names you have for your marquee or advertising campaign, then it stands to reason that you must lean rather heavily on the title to get by. Victor McLaglen, Ralph Morgan, Beryl Mercer, Barbara Weeks and Alexander Kirkland may be slightly familiar to your particular community but we doubt whether individually or collectively they would make a deep impression. Audience reaction ought to be good. The story is well told and the characters contribute excellent performances in their respective parts. There is plenty of action, some good suspense and enough comedy to make it genuine entertainment. So you need not weaken in your campaign efforts to make this bring home something above average receipts. It should be able to do that much and more where smart showmanship is invoked and clever selling campaigns are worked out that will play upon the imagination of your prospective patrons.

It is best played away from Sunday and kid days but it is strong enough to stand up on its own feet for a healthy midweek run. Give this picture the benefit of a strong backing and sell it for what it is worth—and it is worth plenty if you can shout about it loudly enough.

▽

## SHOPWORN

**Columbia** **70 minutes**

A WEAK story is made good solely by reason of the star's outstanding performance and charming personality. Miss Stanwyck rises to great heights in her portrayal of a character that called for more than many other present-day screen stars could possibly contribute. She deserves billing far above the title because you must sell Barbara Stanwyck above all else. The story is purely incidental (that's a charitable designation) and upon her shoulders falls the burden of making this acceptable screen fare. She delivers the goods—and how.

The title can possibly be made to mean a lot more than it does, by reason of good show-selling, especially through the medium of a strong newspaper advertising campaign. But promising them too much in the story may prove disappointing to your audience; on the other hand the playing up of Miss Stanwyck's fine work will make them look for that above everything else, in which case they scarcely can feel anything but satisfied with what they will see. To that star and title you can add such names as Regis Toomey, Zasu Pitts and a surrounding cast of far above average qualities.

"Audience value" is Miss Stanwyck from beginning to end. The plot of the story is so ancient that you can almost hear it creaking its way through scene after scene. But your audience probably will lose sight of the plot, just as we did, and settle down to enjoying a rare bit of grand acting.

It's n.g. for either the kids or the Sabbath day showings, but spotted elsewhere and sold properly, plus the word-of-mouth plugs for the star after the opening show, it should mean satisfying returns at the box office. You can insure against this one being a disappointment by giving it a strong advance campaign. They'll like it.

▽

## LADIES OF THE JURY

**Radio** **64 minutes**

ALTHOUGH very weak in names you have in this picture one of the best laugh provokers we've seen in many weeks, so much so that we missed at least one-third of the dialogue because of the uproarious laughter of the audience at the Mayfair theatre. Edna May Oliver was never in better mettle and can be counted as one of the outstanding comediennes of the screen today.

The title has certain natural possibilities which ought to help make it sound attractive in your newspaper ads and exploitation. Considering the lack of "draw" names you must count on the title to get you over the hurdles—and we have a couple of hurdles every time we get a picture without some good marquee names. Ken Murray probably will mean nothing except in those few cities where he has something of a following among the vaudeville theatre patrons.

Your chief stock in trade after you get them in is the fact that they will laugh their heads off at the antics of Miss Oliver. She'll establish a murder trial precedent that will not be equaled for many a year and if your particular town or county allows women to serve on juries then this one will make the grade that much easier. Here in New York women have not reached that distinction of jury duty and so they can hardly appreciate some of the subtle humor, and this one is packed with subtle humor.

Taking the average picture backed up with a couple of strong names and putting it over to good returns is nothing to shout about. Anyone with even limited ability ought to be able to do that much. BUT taking a good picture without those much-needed names to help put it over, and backing it up with a kind of a selling campaign that will pull them into your theatre, that's showmanship spelled in capital letters. Those capable of accomplishing such a feat deserve a spot in the theatre hall of fame.

It's not suitable for children, but otherwise it can get by OK.

Here's a good picture. It's even better than good. But it needs smart selling to do business.

CHARLES E. LEWIS

▽

## Devil's Lottery

*(Fox)*

**Drama**

The comedy, tragedy and general disturbance in the normal routine of people's lives which results from the sudden acquisition of large sums of money, forms the theme of this Fox adaptation of the novel by Nalbro Bartley.

A rather notable and earnest cast, headed by Elissa Landi, English author-actress, includes Victor McLaglen, Alexander Kirkland, Paul Cavanagh, Barbara Weeks, Beryl Mercer, among others.

The story is one which presents the always interesting situation of a group of people, diversified in character, background and ideas, thrown unexpectedly together. Much happens in a few days, including two deaths, one a murder; a nearly broken romance, and, we may understand, the restoration of self respect to one person and health to another, together.

Halliwell Hobbes, English lord, decides to gather for a week-end at his castle, the winners of the Calcutta Sweepstakes, based upon the results of a derby, won by Hobbes' horse. Together come: Miss Mercer, elderly English cockney, and frightened for her money; her son, McLaglen, broad-shouldered fighter, unused to castles; Miss Landi, once involved in social scandal; Cavanagh, her ne'er-do-well and parasatic attachment; Kirkland, American student, and his fiancee, Miss Weeks; Ralph Morgan, crippled ex-soldier, who had once danced with Miss Landi, years before.

With a deal of well-placed comedy, mostly centering about Miss Mercer and McLaglen, and incidentally supplied by Herbert Mundin as the cockney servant, things happen. McLaglen loses to Cavanagh at cards, and attempts, unseen to take the money from his mother while she is alone in her room. Startled, she hides in a closet, McLaglen escapes, and Miss Mercer is found dead the next morning. Accidental death is the verdict. McLaglen, finding the truth of the card game, returns, kills Cavanagh and is seen only by Morgan, who is paralyzed by shock. Kirkland is thought guilty.

It is straightened out in the end in interesting fashion, when the young couple, Miss Weeks and Kirkland, find each other, and Miss Landi, who carries a good part of the burden of the histrionic effort, decides to remain at the bedside of Morgan, who gathers sufficient strength to reveal the murderer.

Produced and distributed by Fox. Directed by Sam Taylor, from the novel by Nalbro Bartley. Screen play and dialogue by Guy Bolton. Photographed by Ernest Palmer. Sound, Joseph Aiken. Art, William Darling. Release date, March 27, 1932. Running time, 74 minutes.

CAST

| | |
|---|---|
| Evelyn Beresford | Elissa Landi |
| Jem Meech | Victor McLaglen |
| Stephen Alden | Alexander Kirkland |
| Major Hugo Beresford | Paul Cavanagh |
| Captain Geoffrey Maitland | Ralph Morgan |
| Joan Mather | Barbara Weeks |
| Mrs. Mary Ann Meech | Beryl Mercer |
| Trowbridge | Herbert Mundin |
| Lord Litchfield | Halliwell Hobbes |
| Maid | Ruth Warren |

---

## Shopworn

*(Paramount)*

**Drama**

Barbara Stanwyck, attractive and ably sincere in her work, here offers a portrayal of a girl who fights to win a place and happiness for herself, and finally succeeds, after an obstinate and son-loving mother, aided and abbetted by a not too scrupulous friend, nearly succeeds in robbing her of that happiness.

The story, though hardly new in theme, or in treatment, seemed to hold the attention of a large audience at the New York Paramount.

Miss Stanwyck, following the death of her father in a blasting accident on a construction job, goes to live with Lucien Littlefield and Zasu Pitts, her aunt, where she becomes a waitress in a college town. The filmed blast which opened the film was generally considered a most unusual bit of photographic excellence.

Miss Stanwyck meets and falls in love,

mutually, with Regis Toomey, medical student and wealthy, with a very much doting mother, Clara Blandick. When the two plan to be married the mother makes every effort to stop the marriage, and when Toomey will not listen to reason an old friend, Oscar Apfel, decoys Toomey away and has the girl committed to a reformatory as of immoral character. Toomey is deceived into believing she deserted him.

Six years pass, at the end of which time Miss Stanwyck appears as a much sought after actress of fame and wealth, to whom many men are paying court. Zasu Pitts is her maid, having left Littlefield. Miss Stanwyck meets Toomey at a party and almost literally throws him out. During a visit to the town where she met Toomey first, Miss Stanwyck is seated in the dining room of the hotel where Miss Blandick, Toomey and the elite of the town is gathered at a dinner. Disparaging comment on Miss Stanwyck leads Toomey to go to her. The mother makes one more attempt, unsuccessful, to keep the two apart, and a three-cornered reconciliation concludes the film.

Produced and distributed by Columbia. Directed by Nicholas Grinde. Story by Sarah Y. Mason. Dialogue by Jo Swerling and Robert Riskin. Photographed by Joseph Walker. Sound, Glen Rominger. Film editor, Gene Havelick. Release date, March 25, 1932. Running time, 78 minutes.

CAST

| | |
|---|---|
| Kitty Lane | Barbara Stanwyck |
| David Livingston | Regis Toomey |
| Dot | Zasu Pitts |
| Fred | Lucien Littlefield |
| Mrs. Livingston | Clara Blandick |
| Toby | Robert Alden |
| Judge Forbes | Oscar Apfel |
| Mrs. Thorne | Maude Turner Gordon |
| Andre | Albert Conti |
| Mr. Dean | Wallis Clarke |
| Bierbauer | Edwin Maxwell |

## Aren't We All

***Paramount British***

**Glitter and Social Idlers**

***(Seen in London)***

Harry Lachman has taken this trifling story by Frederick Lonsdale and with an elaborate embroidery has made it one of the most polished of recent British productions. He has "discovered" Gertrude Lawrence as a vital screen personality and has packed more camera novelty into the production than seems possible. A crazy night-club dive, complete with juggling Chinese for waiters and acrobatic surprises for all visitors, was exceptionally well received.

The story concerns a young couple (Gertrude Lawrence and Owen Nares) who are honeymooning on the Riviera; husband is recalled for urgent business; wife gets thoroughly bored and carries on a mild flirtation with an Austrian visitor, Von Eisen (Harold Huth). Half-afraid, she rushes back to London and finds her husband at a night club carrying on a flirtation with a young butterfly (Renee Gadd). They quarrel and sulk through the rest of the picture and only get together again on the final fade-out when Lord Grenham, the young man's father (Hugh Wakefield) helps them to patch matters up. Von Eisen has followed the girl to London, and her husband, learning of her flirtation on the Riviera, feels that they are about equal. So he accepts his father's suggestion that it is time to climb into her room by the balcony window, even if she has locked the door.

There are some good comedy situations with some excellent dialogue, chiefly given to Hugh Wakefield, who seemed worthy of a star part of his own. The settings are exquisite and camera treatment excellent. There is sparkle in every foot and the film moves with good speed, relying chiefly on dialogue.

Produced by Paramount British Productions. Distributed by Paramount Film Service. Directed by Harry Lachman. Story by Frederick Lonsdale. Adaptation by Gilbert Wakefield and Basil Mason. Running time, 79 minutes.

CAST

| | |
|---|---|
| Margot (the wife) | Gertrude Lawrence |
| Willie (the husband) | Owen Nares |
| Lord Grenham (the father) | Hugh Wakefield |
| Von Eisen (the lover) | Harold Huth |
| Kitty (the flirtation) | Renee Gadd |
| Lady Frinton | Marie Lohr |
| The Vicar | Aubrey Mather |
| His Wife | Emily Fitzroy |
| Cabaret Dancer | Rita Page |

## The Crooked Lady

***M-G-M (Hakim)***

**Crook Drama**

***(Seen in London)***

Captain James Kent comes from the war as just another man without a job. Accidentally coming across an old bat man, now a fairly successful member of a burglar gang, he is induced to join in the game. Being a man of culture, he is given the swell jobs, and while engaged in a country house jewel robbery, he is nearly run to earth by Joan Collinson (Ursula Jeans), a charming flapper detective from a private sleuth agency. Later he discovers that the jewels he stole included the wedding gift of an old army officer chum to his wife. Coincidence must have it that that very same officer chum once saved the life of Kent, and lost his own in the attempt.

Kent decides to cut crime, and as a preliminary he returns the stolen jewels and makes his confession. Then he takes his old bat man friend, and the two set up house in the country, where Kent blossoms as an author. Although he writes under a false name, one of his books goes too near to the details of one of his biggest crime jobs, and the police suspect him. With the same sweet girl detective the police chief visits the country house and is just in time to discover there Kent's old gangster chief, wanted for murder, just about to commit another. He has gone there to get Kent, but he is not allowed to succeed, because there had to be a happy ending with Kent and the girl-officer as chief parties to the marriage contract.

Though not attempted on grandiose lines, this film, made for Eric Hakim, at the Twickenham studios, was found more entertaining than his recent "Two White Arms." There is movement, and some very excellent dialogue. Austin Trevor as Kent, and Alexander Field as Slim, his bat man, were conceded to have put over some tip-top acting, and Field has some good comedy lines. Every foot of the way is action. This ought to interest American audiences, though hardly in the top line position.

Produced by Eric Hakim. Distributed by Metro-Goldwyn-Mayer. Directed by Leslie Hiscott. Story and dialogue by H. Fowler Mears. Photography by Basil Emmot. Running time, 77 minutes.

CAST

| | |
|---|---|
| Captain James Kent | Austin Trevor |
| Slim Barrett | Alexander Field |
| Sir Charles Randall | George Graves |
| Joan Collinson | Ursula Jeans |
| Miriam Sinclair | Isobel Elsom |
| Joseph Garstin | Edmund Willard |
| Crabby | Moore Marriot |

## The Theft of the Mona Lisa

***(Tobis)***

**Drama with Music**

Tobis, in German, here offers the accurate story of the theft of the famed Leonardo da Vinci masterpiece from the Louvre at Paris, lightened with the introduction of music, vocally and as a background theme for the film as a whole. The picture is being shown to New York audiences at the intimate and small Europa, where capacity crowds are viewing it daily.

The director is Geza von Bolvary, who also handled the well known effort, "Zwei Herzen in ¾ Takt," and the touch of attractive musical accompaniment is again apparent.

Leading players are Willy Forst as the young Italian glazier living in Paris, who stole the art work; and Trude von Molo, as the hotel servant who very closely resembles the Mona Lisa, and with whom Forst falls in love. The resemblance of Miss Molo is truly effective and the spirited performances were well received by the audience.

Forst, glazier, is sent to change the glass on the Mona Lisa picture at the Louvre and becomes fascinated by the painted figure. He hears Miss Molo sing at her work in the hotel next door and falls in love with her. She returns the affection until she discovers he is not the wealthy artist he appeared, and then she drops him, in favor of Anton Pointner, a salesman. Seeking to impress her, he daringly steals the masterpiece, but she is not even slightly excited by the stupendous feat, leaving with the salesman. The police make no headway, but the agent of a millionaire, seeking to purchase the picture, finds the thief and offers him a tremendous sum for the picture, but Forst refuses. Placing the picture on the side of a hurdy-gurdy, he wheels it to Florence, Italy, and sells it to an antique dealer. There the agent tracks him and he is arrested.

Miss Molo reads of his arrest and appears at the trial, hoping that she will receive pleasurable notoriety. Seeing her there, however, Forst says he stole the picture for revenge upon Napoleon, who had stolen numerous works of art from Italy. The girl, thus rebuked, receives a sharp blow to her vanity, as Forst goes to jail, and the film concludes.

Produced and distributed by Tobis. Directed by Geza von Bolvary. Music composed by Robert Stolz. Scenario prepared by Walter Reisch. Release date, March 27, 1932. Running time, 92 minutes.

CAST

| | |
|---|---|
| Vincenzo Perugia | Willy Forst |
| Mathilde | Trude von Molo |
| An Art Agent | Gustav Gruendgens |
| The Director of the Louvre | Fritz Odemar |
| The Chief Inspector of the Louvre | Max Guelstorf |
| The Police Commissioner | Roda Roda |
| A Traveling Salesman | Anton Pointner |
| The Landlady | Rosa Valetti |
| The Orator | Alexander Granach |

## The Reckoning

***(Monogram)***

**Melodrama**

A film which concerns itself for the most part with underworld doings, being rather melodramatic in treatment and following very closely along the lines of its type of filmed story.

James Murray and Sally Blane are responsible for the romantic angle of the yarn, supported by Edmund Breese, Bryant Washburn, Thomas Jackson, wherein are included some few names prominent at an earlier day of the motion picture. The film seemed fairly well to entertain an audience at a neighborhood house in New York.

Murray and Miss Blane are sweethearts in the realm of gangsters and she has every intention of changing her ways and going straight. She does her best to persuade Murray to tread the narrow path with her, but he is prevented by the inelegant but effective tactics of Breese, gang leader. The end comes suddenly when Breese, attempting to loot the safe of Miss Blane's millionaire employer, is halted by Murray and accidentally killed during the fight which follows.

Jackson, the detective, who has trailed Murray and Miss Blane, arrives in time to witness the affair, and he clears Murray. The latter decides to follow Miss Blane's advice and the two leave the picture together, more or less as expected.

Produced and distributed by Monogram. Directed by Harry Fraser. Story by Dwight Cummings. Adaptation and dialogue by Leon Lee. Release date, February 15, 1932. Running time, 63 minutes.

CAST

| | |
|---|---|
| Judy | Sally Blane |
| Terry | James Murray |
| Doc | Edmund Breese |
| The Detective | Thomas Jackson |
| Bob | Bryant Washburn |
| Ellis | Pat O'Malley |

## South Sea Adventures

***(Principal)***

**Zane Grey, Fisherman**

Herein a pictorial record of a super fishing trip, so to speak, in which Zane Grey, author, adventurer, fisherman, plays the title role, aboard his beautiful white yacht, "The Fisherman."

Against a background of unusual South Sea scenery, the author of western novels engages in the greatest fishing trip, we are told, of his varied career.

Grey and his crew voyage from Catalina, off the coast of California, southeast and then southwest into the South Seas, in all covering some 15,000 miles of water. He is after the deep sea game fish, the black marlin and the striped marlin, with incidental sharks, porpoises and the like hardly worthy of attention. In small launches the battle is waged, while the catch consists of an unusual sail fish, an even more unusual, and rather rare devil fish, which looks like a huge bat.

Incidentally are pictured the natives of the islands at which stops were made, and the strange manner of executing the annual trapping of fish by a certain group of island inhabitants. Captain Mitchell, Grey's ship captain, turns the tide on his chief by capturing a tremendous marlin after a desperate struggle. Grey, we are given to understand, is much dismayed, since he is unable to duplicate the performance. Rough weather sets in and the yacht turns back after many weeks, stopping en route at Tahiti. There at the last moment, Grey gets his fish, after an active, exciting battle. It is a rare striped marlin, larger than Captain Mitchel's catch, and the largest fish ever caught with rod and reel in the history of fishing.

Attendant dialogue was prepared by Tom Geraghty and is rendered by Wedgwood Kowell. The photographic work was rated excellent. The film is a fisherman's adventure on the grand scale.

Produced and distributed by Principal Distributing Corporation. Spoken by Wedgwood Kowell. Narrative written by Tom J. Geraghty. Edited by Carl Himm. Photographed by Romer Grey, Bob Carney, Thomas B. Middletown. Release date, March 31, 1932. Running time, 50 minutes.

## Border Devils

***(Artclass)***

**Western**

Harry Carey, western star with a real ability with horse, gun and rope, is herein accused of murdering a friend. As he sets out to track down the culprit himself, a second pal, played by Neil Denham, is killed also. The plot is complicated but there is much for the younger element to enjoy in the way of western activity. Many of the youngsters' elders who like their westerns action-filled should find this entertaining, comment indicated.

The purpose of the second killing, it is revealed, is to substitute a member of an outlaw's gang for the dead man in order that he may gain admission to a ranch and complete the criminal acquisition of two border ranches, one of which is owned by Kathleen Collins. Denham had aided Carey's escape from jail. Carey comes across Denham's body and himself assumes his pal's name and identity, with the intention of tracking down the gang.

Aided by George F. Hayes, Carey is successful, after several additional complications, in breaking the gang and ending the long feud between the ranchers. Miss Collins and Carey complete the film in the expected fashion.

Produced by Weiss Brothers. Distributed by Artclass. Directed by William Nigh. From the novel by Murray Leinster. Dialogue and continuity by Harry Christ. Cameraman, William Dietz. Sound, B. J. Kroger. Release date, April 4, 1932. Running time, 65 minutes.

CAST

| | |
|---|---|
| Jim Gray | Harry Carey |
| Marcia Brandon | Kathleen Collins |
| Tom Hope | Niles Welch |
| Ethel Denham | Olive Fuller Golden |
| "Squint" Sanders | George F. Hayes |
| Patrolman Bell | Al Smith |
| Lopez | Merrill McCormick |
| "The Hawk" | Maston Williams |
| Neil Denham | Ray Gallagher |

## East of Shanghai

***(B. I. P. America)***

**Drama**

A film drama with a fair amount of pleasing scenic effects, but which was generally thought by a projection room audience rather too much concerned with dialogue to the detriment of the activity and pace of the story as a whole.

Henry Kendall, young bookkeeper, dissatisfied with his lot in life, inherits money and begins a round-the-world cruise with his wife, Joan Barry. On shipboard bound for the Far East, Kendall, attacked by illness, remains in his cabin, while his wife carries on a flirtation with an officer, played by Percy Marmont, who falls deeply in love with her. Kendall becomes involved with a girl, posing as a princess. The wife, sensing the affair, begins to react to Marmont's affection.

Miss Barry, however, seeing that her husband's weakness needs her watchful eye, refuses Marmont's offer to leave the ship at Singapore with him. Betty Amann had meanwhile departed with practically all of Kendall's money. The two board a slow boat for home, but are wrecked enroute, in a river in China. They are trapped in their cabin when the ship is abandoned by the crew. A most convenient gangway is suddenly discovered outside the porthole, however, and they reach the deck to be rescued by the crew of a Chinese junk. They return home, reconciled.

Produced by British International. Distributed by B. I. P. America. Directed by Alfred Hitchcock. Scenario by Alma Reville and Val Valentine. Editors, Rene Marrison, Winifred Cooper. Photographers, Charles Martin, John Cox. Sound, Alec Murray. Running time, 72 minutes.

CAST

| | |
|---|---|
| Fred Hill | Henry Kendall |
| Emily Hill | Joan Barry |
| Commander Gordon | Percy Marmont |
| The Princess | Betty Amann |
| Miss Imery | Elsie Randolph |

## In a Monastery Garden

***Associated Producers and Distributors***

**Melodrama**

***(Seen in London)***

Though the ingredients are not new, there is a sincerity about this picture which may appeal to the sentimental picturegoer.

Two brothers, Michael (John Stuart) and Paul (Hugh Williams), fall in love with the same girl while visiting Italy. She deceives Michael by returning his love openly while meeting his brother clandestinely. The girl has an Italian lover who is found murdered. Michael is suspected and is sentenced to life imprisonment. His brother returns to England where he poses as a great musical composer—using compositions of Michael as his own. Michael is pardoned, and learning that the girl is to marry his brother Paul, he enters a monastery. Paul later journeys to Italy to confess and get on the level with his brother, but Michael, realizing that the girl is genuinely in love with Paul, decides to remain in his monastic profession and stick to music.

There is some excellent acting, notably by Hugh Williams, and the monastery is wonderfully well reproduced. Maurice Elvey hits the popular level, though Broadway may not indorse this choice of story.

Produced by Julius Hagen Twickenham Productions. Distributed by Associated Producers and Distributors. Directed by Maurice Elvey. Photography, Basil, Emmott. Art direction, James Carter. Running time, 80 minutes.

CAST

| | |
|---|---|
| Michael Ferrier | John Stuart |
| Paul Ferrier | Hugh Williams |
| Roma (the girl) | Joan Maude |
| Cesare Bonelli | Dino Galvani |
| The Abbot | Humberstone Wright |
| Count Romano | Allan Napier |

## The Midnight Patrol

***(Monogram)***

**Newspaper Drama**

***(Seen in Hollywood)***

C. C. Burr has made "The Midnight Patrol," starring Regis Toomey, whom he borrowed from Paramount, as a newspaper drama with plenty of action. Reactions and applause at a recent Fairfax theatre showing gave the film a reception which clearly indicated the extent to which they were entertained.

Toomey, as the star reporter who solves a murder mystery, scoops all the papers in town and wins the girl of his dreams, plays a role enthusiastically received. Fast moving scenes, natural portrayal of the players, and the smooth current of the drama, were credited to the directing of the veteran Christy Cabanne.

The cast includes mostly veterans of the screen, whose appearance should be welcome to the fans. In her first appearance on the screen in a long period, the comely Betty Bronson plays an effective role as the love element.

Mary Nolan gives an excellent portrayal as the tool of the scheming lawyer, Earle Foxe, it was agreed. Robert Elliott's performance as the smart detective was called outstanding. The other characters provided a pleasing realism.

Produced by C. C. Burr. Distributed by Monogram. Directed by Christy Cabanne. Screen play by George Jeske. Dialogue by Charles E. Roberts. Sound, Homer Ellmaker. Photography, Louis Physioc. Film editor, Tom Persons. Release date, April 10, 1932.

CAST

| | |
|---|---|
| John Martin | Regis Toomey |
| Ellen Grey | Betty Bronson |
| Joyce Greeley | Edwina Booth |
| Miss Willing | Mary Nolan |
| Judson | Earle Foxe |
| Howard Brady | Robert Elliott |
| Stuart | Edward Kane |
| Powers | William Norton Bailey |
| Dummy Black | Mischa Auer |

## Ghost City

***(Monogram)***

**Western**

Melodramatic in the sense that most western features are melodramatic, this, starring Bill Cody and Andy Shuford, has its full quota of hard riding, fast shooting and general virulent action which seems to so engage the attention of the juvenile motion picture attendant, as well as a certain number of the older generation of patrons. An audience at Loew's New York recently appeared well entertained by the film.

Walter Miller is more or less doing as he pleases in the western town of Boontown. Handling much of the money of the miners and other of the populace, Miller is set to make a quick getaway with the funds, when Cody arrives to set up a newspaper for the avowed purpose of telling the people precisely what type of crook Miller is.

A few complications and Cody takes Andy under his wing, Andy being Miller's mistreated son, after Miller kills his wife, played by Kate Campbell. Cody has opened his print shop in a restaurant owned by Helen Foster, with whom he rapidly falls in love. Before much can be done about Miller, a gold rush empties the town and causes a disagreement among the crooks.

Cody and Miller race to the scene of mining operations, the former to protect Miss Foster's claims, the latter to get away with the document in question. They are trapped in a blind alley mine entrance, where Miller sets off a charge of powder, in an effort to dispose of Cody. Andy arrives in time to rescue Cody with the aid of a horse and a lariat, and Miller is finished. The film closes in expected fashion.

Produced and distributed by Monogram. Supervised by Trem Carr. Directed by Harry Fraser. Story by Harry Fraser. Photography by Archie Stout. Running time, 60 minutes.

CAST:

| | |
|---|---|
| Bill Temple | Bill Cody |
| Andy Blane | Andy Shuford |
| Laura | Helen Foster |
| Blane | Walter Miller |
| Ruby Blane | Kate Campbell |
| Buck | Charles King |
| Henchmen | Walter Shumway and Jack Carlyle |

## The Fighting Fool

***(Columbia)***

**Western**

The action is fast and furious and the rapid pace maintained throughout, in this Tim McCoy starring effort, which, though patterned more or less after the usual western type of yarn, should afford a goodly portion of amusement for the youngsters and numerous of the western film fans among the older generation.

McCoy is supported by a rather large cast, with Marceline Day in the role of heroine and other half of the romantic interest. All were considered to have turned in good performances in their respective parts.

McCoy, sheriff, is on the trail of a bandit gang, led by a mysterious "shadow," Robert Ellis. The sheriff starts his campaign through Dorothy Granger, friend of Ellis, and who has caused the death of his brother, Arthur Rankin. Miss Day, McCoy's sweetheart, becomes angry at the attention he is paying Miss Granger. McCoy captures and jails Ellis, who double crosses Miss Granger after she had aided his escape. The girl reveals the true state of affairs to Miss Day, who warns McCoy.

He immediately gathers a posse, and when the gang attempts to get away with the loot of a bank holdup, the sheriff is waiting with his men. One of those really active, gun-popping pitched battles results in the capture or death of the entire bandit gang. McCoy undertakes the duty of keeping Miss Day in permanent custody.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story, adaptation, dialogue by Frank Howard Clark. Editor, Otto Meyer. Cameraman, Benjamin Kline. Sound, Glenn Rominger. Release date, January 20, 1932. Running time, 58 minutes.

CAST

| | |
|---|---|
| Tim Collins | Tim McCoy |
| Judith | Marceline Day |
| Uncle John Lyman | Wm. V. Mong |
| Grip Mason | Robert Ellis |
| Bud Collins | Arthur Rankin |
| Nina | Dorothy Granger |
| Happy | Harry Todd |
| Dutch Charley | Bob Kartman |
| Aunt Jane | Ethel Wales |

# SHORTS

## Screen Souvenirs
*(Paramount)*

**Highly Amusing**

Decidedly amusing, interesting, well selected is this group of so-called "movie memories," extracted from the library of almost forgotten films of another, much earlier day. Seen are news shots of the launching of a ferryboat, and various sequences from the drama and the comedy of the days of the earliest development of the motion picture, as such, all highly amusing today. The accompanying comment is funny. An audience at the New York Paramount enjoyed this immensely.—10 minutes.

## Take Your Pick
*(RKO Pathe)*

**Good**

Appealing and containing several splendid bits of scenery is this number of the Grantland Rice Sportlight series. Sequences move alternately from the sports of the snow and ice, centering about Lake Placid and offering beautiful scenic effects of the Adirondack Mountain winter, and the beaches of the Southland, where the tennis racket, the golf club and particularly the bathing suit have their innings. A good short.—Running time, 10 minutes.

## The Mystery of Marriage
*(B. I. P. America)*

**Holds Interest**

Animals, birds, insects are pictured following the instincts of mating and home-making, with these activities of the lower orders contrasted with similar action on the part of humans. It is of real interest and should hold a wide appeal. Particularly fascinating is the picturization in detail of the pollenization of plants.—Running time, 18 minutes.

## The Flirty Sleepwalker
*(Educational)*

**It's Been Done**

Arthur Stone and Wade Boteler are the two husbands who play golf on Sundays while their wives attend church. Nothing, apparently, can be done about it. Stone gives Boteler's wife flowers on her birthday, and then walks into her bed while in a sleeping perambulation. Boteler finds him there and pursues him on to a fire escape which is shocked by contact with electric wires. Their sins confront them and the miracle happens. They attend church. It is hardly new, at best. Dorothy Granger and Patsy O'Leary are the wives.—Running time, 19 minutes.

## The Chimp
*(MGM)*

**Innumerable Laughs**

Laurel and Hardy again, and again in a comedy that is a succession of enormously funny sequences in an amusingly silly story. The two are connected with a circus, and when it collapses, one gets a flea circus, the other a giant gorilla. They smuggle their property into a boarding house, where most of the action takes place. The obvious opportunities for comedy in that situation are not lost. Any audience, anywhere will laugh and laugh again. James Parrott directed.—Running time, 16 minutes.

## Love Krazy
*(Columbia)*

**Novel, Amusing**

Krazy Kat as a film hero provides some really amusing moments. A rhino falls for him and reduces to astounding slimness to attract Kat. When Kat, invited to her house, refuses to reciprocate, she handles him rather roughly. Novel cartoon ideas help a lot in making this an amusing short.—Running time, 6 minutes.

## Maybe I'm Wrong
*(Vitaphone)*

**Amusing**

A new York Strand audience extracted a good bit of enjoyment from this comedy. Though it is nonsense, it is amusing nonsense. Richy Craig, Jr., as a reporter, is assigned to "cover" a colony of lunatics and near lunatics. The resulting opportunities are rather well taken. His experiences among the odd are funny.—Running time, 18 minutes.

## Self Condemned
*(Radio)*

**Good**

A detective story, rather well told. Walter Miller plays a reporter on assignment for a Sunday feature who visits the detective who handled the case. The officer recounts the story as it happened. A tricky lawyer is murdered and suspicion is cast upon practically all of the characters. The murderer is finally discovered for a sharp climax.—Running time, 20 minutes.

## The Land of the Shamrocks
*(B. I. P. America)*

**Interesting**

A short subject in the nature of a sightseeing trip through Ireland, with a background accompaniment of a male chorus of 18 rendering in rather effective style numerous of the old Irish ballads. Panoramic views of some of the beautiful scenery of the island country, with closeup shots of waterfalls, streams, mountains and the abounding lakes make up the number. Interesting, scenically fine.—Running time, 10 minutes.

## Spanky
*(MGM)*

**Great Comedy**

One of the delightful Our Gang series, with Spanky, youngest and perhaps the most appealing of the children, in the leading spot as both hero and villain. The effort is tremendously funny, with laughs spotted continuously from the word go. The kids put on "Uncle Tom's Cabin," with the youngster as Tom and Topsy both. It is perhaps the most amusing spot in the short, especially when Eva goes to heaven on ropes suspended from the top of the barn. Eva falls when the ropes tangle and Tom makes the aerial voyage instead. Any audience will enjoy it immensely. The appeal is unlimited. Robert McGowan directed for Hal Roach.—Running time, 21 minutes.

## First in War
*(MGM)*

**Great Fun**

Charley Chase, a Marine sergeant stationed somewhere in Central America, is the leading player in what develops into a roaring funny comedy effort. Chase, A.W.O.L., writes a lively college song and tries to sell it. Just as it is being rejected in the song publisher's office a rebel leader rushes in demanding a fast war song. Charley's effort is made to fill the bill. When he returns to his command, he is put through a series of stunts which will make any audience laugh as they rarely do. Warren Doane directed for Hal Roach.—Running time, 20 minutes.

## It's A Cinch
*(Educational)*

**Only Fair**

Monte Collins as the hopeful dance instructor who takes up boxing by accident or mistake, and cleans up through the brain work of his best girl, Phyllis Crane, does his best here, but that is hardly more than fair. He becomes involved with a fighter, who frames him into thinking he will give Collins the fight. The girl saves the day by feeding the fighter heavily and forcing him into a collapse in the ring. A little slapstick is only that.—Running time, 20 minutes.

## Crosby, Columbo and Vallee
*(Vitaphone)*

**Amusing**

Amusing, especially for the younger element, is this animated number of the Merry Melodies series. The little animated Indian goes to his "girl" in an elastic canoe, and they set up the radio. The popular song which comes forth is the reason for the ensuing contortions by numerous species of animated animal. Bits of the fire acquire legs and dance about setting fire to trees and shrubs in an entertaining fashion. —Running time, 7 minutes.

## Radio Girl
*(Educational)*

**Good Cartoon**

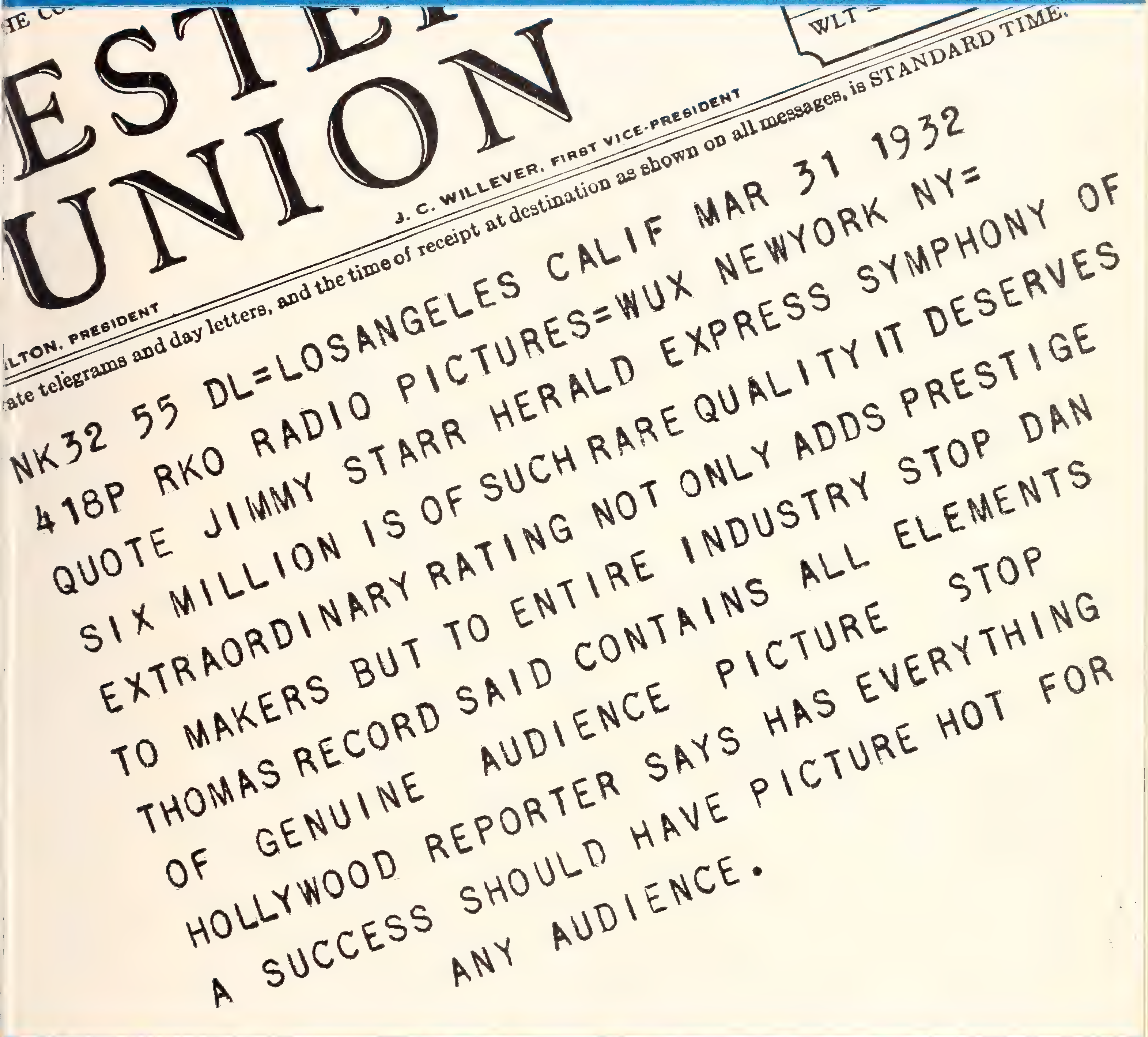
An amusing and lively cartoon of the Terry-Toons variety, with a novel thought or two which helps. The animated creatures take their morning exercises over the air, while our hero falls in love with the voice over the air. He hears a cry of fire from the broadcasting station, and rescues his "girl" by shooting through the aerial amusingly.—Running time, 6 minutes.

## He's A Honey
*(Educational)*

**Not Quite**

This almost becomes a really amusing comedy effort, but it is to be feared the Harry Barris, who plays the lead as the much sought after band leader, is a far better musician than comedian. Edgar Kennedy as the father of Helen Mann, who means to marry Barris, makes the real comedy moments comic, with his expression of anger and approaching hysterics when annoyed. It all comes out right and the youngsters are married after Barris is given opportunity to render several song numbers effectively, if the crooning type of rendition is found attractive.—Running time, 20 minutes.

# FLASH FROM LOS ANGELES



HE CO

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LTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

ate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NK32 55 DL=LOSANGELES CALIF MAR 31 1932

418P RKO RADIO PICTURES=WUX NEWYORK NY=

QUOTE JIMMY STARR HERALD EXPRESS SYMPHONY OF SIX MILLION IS OF SUCH RARE QUALITY IT DESERVES EXTRAORDINARY RATING NOT ONLY ADDS PRESTIGE TO MAKERS BUT TO ENTIRE INDUSTRY STOP DAN THOMAS RECORD SAID CONTAINS ALL ELEMENTS OF GENUINE AUDIENCE PICTURE STOP HOLLYWOOD REPORTER SAYS HAS EVERYTHING A SUCCESS SHOULD HAVE PICTURE HOT FOR ANY AUDIENCE.

# A STORY OF HUMAN HEARTS NOTHING MORE...

# BUT NOTHING LESS!

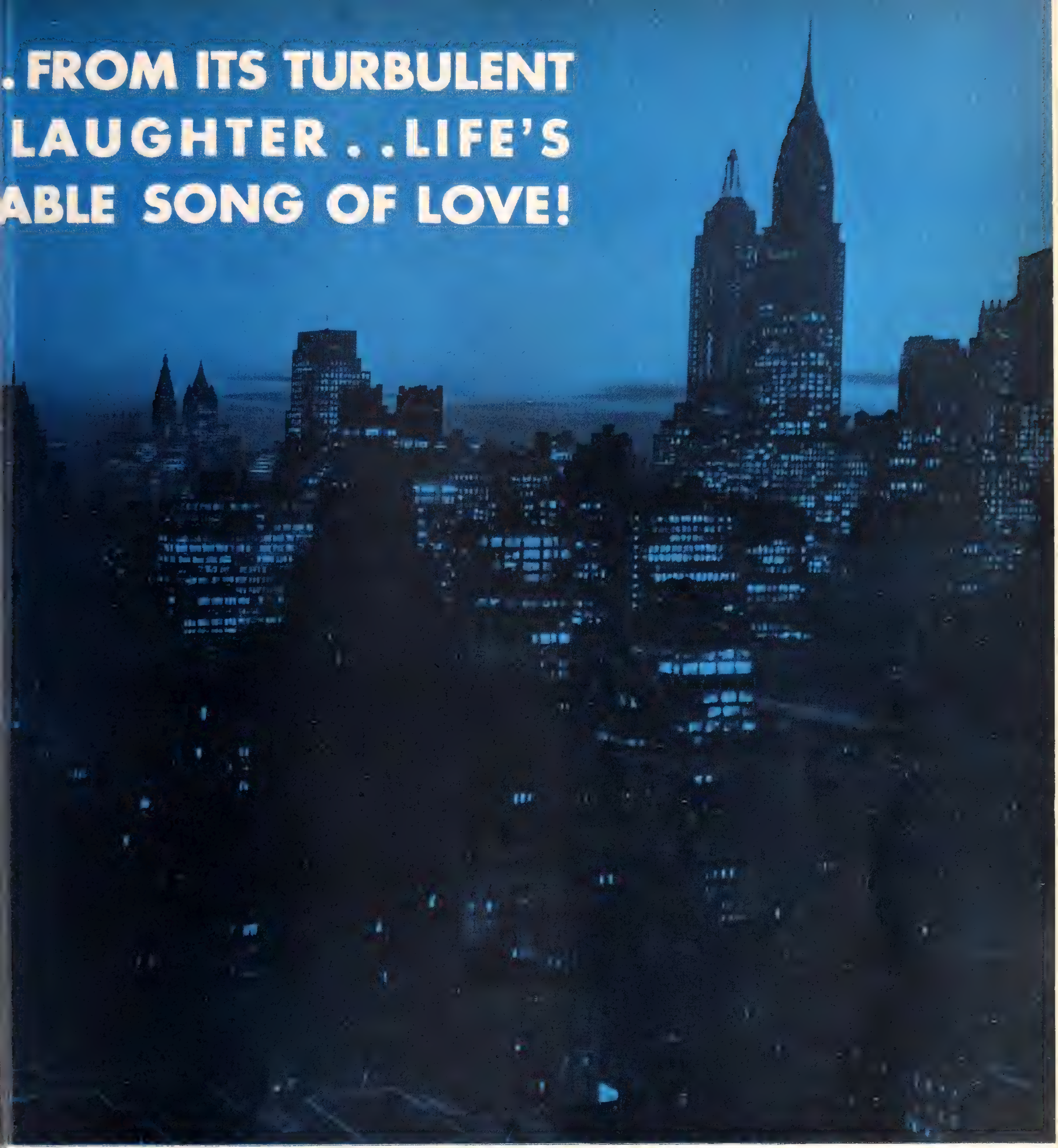
THE CITY!...CRUCIBLE OF DREAMS..
SOUL RISES A HUMAN STORY..LIFE'S
HOPES..WRITTEN INTO AN IMPERISH

# FANNIE HURST'S

# SYMPHONY OF

**IRENE DUNNE** **RICARDO CORTEZ** **GREGORY RATOFF**

HOTOGRAPH BY S. H. GOTTSCHO


. FROM ITS TURBULENT
LAUGHTER . . LIFE'S
ABLE SONG OF LOVE!

# SIX MILLION

**ANNA APPEL**

DIRECTED BY
GREGORY LA CAVA

DAVID O. SELZNICK
PRODUCTION

# RADIO SETS A STANDARD

## SYMPHONY OF SIX MILLION
## THE LOST SQUADRON

**COMING . . .**

**JOHN BARRYMORE**
**HELEN TWELVETREES**

## STATE'S ATTORNEY

*Screen Play by Gene Fowler, Author of "The Great Mouthpiece" and Roland Brown, Writer of "Doorway to Hell."*

**KING VIDOR'S**

## BIRD OF PARADISE

**DOLORES DEL RIO** **JOEL McCREA** **'Skeets' Gallagher** **John Halliday**

*From the most successful play in American Stage History by RICHARD WALTON TULLY*

**ANN HARDING**

## WESTWARD PASSAGE

*Best Selling Novel by Margaret Ayer Barnes, Winner of last year's Pulitzer Prize.*

RKO
Radio
PICTURES

# *Fox Film Corporation's Surplus Accounts Compared for the Years 1930 and 1931*

| INCOME: | 1931 | 1930 |
|---|---|---|
| Film rentals and theatre receipts | $82,698,544.30 | $96,446,345.59 |
| Tenants' rentals | 1,480,645.77 | 1,469,828.45 |
| Dividends from investments | 642,225.31 | 2,439,068.50 |
| Other income | 952,822.48 | 1,648,766.57 |
| TOTAL INCOME FROM ALL SOURCES | $85,774,237.86 | $102,004,009.11 |
| EXPENSES: | | |
| Operating and administration expenses | $50,363,056.28 | $54,563,268.04 |
| Amortization of production costs, etc. | 29,761,550.02 | 27,305,356.77 |
| Minority interests' share of theatre subsidiaries' profit | 164,320.89 | 790,056.66 |
| | $80,288,882.19 | $82,658,681.47 |
| INCOME AVAILABLE FOR INTEREST, DEPRECIATION AND FEDERAL INCOME TAXES | $5,485,355.67 | $19,345,327.64 |
| INTEREST ON FLOATING AND FUNDED DEBT | $4,357,940.80 | $3,778,354.69 |
| DEPRECIATION | $4,079,658.05 | $3,873,560.00 |
| AMORTIZATION OF DISCOUNT AND EXPENSES | $1,248,421.54 | $1,193,331.81 |
| | $9,686,020.39 | $8,845,246.50 |
| NET OPERATING PROFIT OR LOSS, BEFORE FEDERAL INCOME TAXES | * $4,200,664.72 | $10,500,081.14 |
| Provision for Federal Income Taxes | $62,892.84 | $248,254.24 |
| Non-recurring and surplus adjustments | 1,296,747.28 | 1,784,655.64 |
| Appropriated surplus account | ** 2,000,000.00 | 2,000,000.00 |
| Reserve for contingencies, excess returned | | ** 1,650,000.00 |
| Dividends declared | 4,104,035.00 | 10,102,240.00 |
| | $3,463,675.12 | $12,485,149.88 |
| | $7,664,339.84 | $1,985,068.74 |
| Balance Beginning of Year | $9,618,442.48 | $11,603,511.22 |
| Balance End of Year | $1,954,102.64 | $9,618,442.48 |

* Loss
** Credit

# Ziegfeld Starring Eddie Dowling in Broadcast Series

Eddie Dowling's showmanship impressively launched the Ziegfeld-Dowling-Chrysler radio broadcasting series on Sunday night over a nationwide hook-up of the Columbia System. Deviating from the usual straight-away broadcasting performances as practiced by national merchandisers, Dowling, in the role of master-of-ceremonies, conducted the program along the lines of a typical Ziegfeld musical show, eliminating all of the stock remarks and announcement chatter of the average m. c. The remaining broadcasts will be delivered accordingly.

Performing each Sunday evening and working from the Columbia studio atop the Steinway building in New York, the Chrysler interests are booked to sponsor 12 additional broadcasts.

Ziegfeld will support Dowling, who will be the star attraction on each of the broadcasts, with featured players and with talent from his organization, many of whom are now appearing in his current "Hot Cha" musical.

## May 4 Set for Paramount Meet

Paramount will hold its annual sales convention on May 4 instead of May 14, as originally announced. The location, Los Angeles, has not been changed.

# Fox Pictures Said To be Involved in Kansas "Blue" Tilt

Whether the injunction obtained by Fox West Coast Theatres against Kansas officials in the fight for Sunday shows also applies to Fox pictures is a legal point to be decided in the federal courts.

Glen W. Dickinson, president of the Kansas circuit bearing his name, claims that the restraining order also applies to films distributed by Fox. On this ground, and armed with an injunction obtained on his own account in the federal district court, he ordered Sunday performances in all Dickinson theatres in Kansas on April 3. Some 20 houses are involved in 14 towns.

The innovation resulted in the arrest of seven employees in two situations. They have been charged with violation of the state's labor laws.

## Ross Checking Service Moves to New York May 1

Ross Federal Service, Inc., national box office checking organization, will move its headquarters from Chicago to New York, May 1, Harry A. Ross, president, announces. The corporation now has 27 branches throughout the United States, with a field personnel of 3,000 bonded employees. The company has headquartered in Chicago since its organization two years ago.

# Fox's Net Income $1,127,414 for Year Ended December 26

Net income from operations of Fox Film Corporation for the year ended Dec. 26, 1931, totaled $1,127,414.87 after interest, but before providing for depreciation and other non-cash items, the annual report shows. After writing off depreciation in the amount of $4,079,658.05 and amortization of bond discount and expenses totaling $1,248,421.54, there was shown a net loss, after taxes, of $4,263,557.56 as compared to a profit of $10,251,826.90 for the previous fiscal year.

Gross income of the corporation amounted to $85,774,237 in 1931 as compared to $102,004,009 in 1930. This decline of $16,229,772 in income is principally accounted for by a decrease of approximately $3,800,000 in film rentals, $10,000,000 in theatre admissions and $1,800,000 in dividends received.

The operating expenses of the corporation, exclusive of studio expense, declined from $54,563,268 in 1930 to $50,363,056 in 1931. This is accounted for chiefly by a reduction in the cost of theatre operation, the reduction in studio expense being reflected in the production cost of pictures which is amortized separately. At the beginning of the year, picture inventory including the cost of completed negatives, positive prints and stories and production in process, etc., amounted to $21,627,175.99. The cost of picture production in 1931 was $19,861,147.32 as compared to $26,203,623.01 in 1930. The amortization taken against picture costs during the year totaled $24,352,023.04. This left an inventory of $17,136,300.27 at the end of 1931.

## Vitaphone Plant Closing for Improvements Only, Says Sax

Sam Sax, production chief at the Warner Vitaphone studio in Brooklyn, describes the four weeks' shutdown of the plant, set for April 23, as solely for the purpose of making extensive alterations and improvements in the studio's physical properties.

New equipment will be installed and the stages made larger, according to Sax. The entire personnel of the studio will be retained during the closing period, with the exception of stage crews and cameramen.

## Arrivals and Departures

Arthur Loew arrived in New York from a trip to Europe, on Wednesday, when Frank Borzage, Sonia Levien and S. N. Behram departed for London to study a new stage play. Jack L. Warner returned on Wednesday from a month's stay abroad.

Joe Pollack, former president of National Screen, expects to sail for Berlin on Friday. Sergei Eisenstein, director, is in New York and will remain for two weeks.

## Stars Again at Park Central

Mary Brian, Ken Murray, Marjorie White, James Hall, Anna May Wong, Jack Haley, Esther Ralston, Benn Rubin, Dixie Lee, Dita Parlo, Tom Moore, Jacqueline Logan and Frank Buck, explorer, were scheduled to entertain Wednesday night at the Park Central Grill, New York.

# TEXT OF BLOCK BOOKING RULING

*The complete text of the block booking decision handed down by U. S. District Court Judge Manton, and associates Chase and Augustus Hand, follows:*

The Federal Trade Commission issued an order against the respondents directing them to cease and desist from certain practices found by it to constitute methods of unfair competition in violation of Section 5 of the Federal Trade Commission Act (38 Stat. 717, 15 U. S. C. A. 45). That part of the order sought to be enforced directs the respondents to cease and desist "from leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none; and from leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition; or shall bear such relation to each other as to tend to require an exhibitor to lease such entire block or group or forego the lease of any portion or portions thereof; or shall bear such relations to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, or with foreign nations, involved in the said proposed sale, to wit: the business of the production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of moving picture films for public exhibition." No review or all or any part of the order entered has been sought by the respondents. However, upon an application to enforce the order, it is not essential to establish a violation of the commission's order, for the first question we must examine in the proceeding is whether or not there has been a violation of the law. Fed. Trade Com. v. Balme, 23 Fed. (2d) 615 (C. C. A. 2); certiorari denied, 277 U. S. 598. The statute grants jurisdiction to the court to enter, upon the pleadings, testimony and proceedings, a decree affirming, modifying or setting aside an order entered by the commission, and in so doing, the court has the power to examine the whole record and ascertain for itself the issues presented and whether there are material facts not reported by the commission. Fed. Trade Com. v. Curtis Pub. Co., 260 U. S. 568. Section 5, which is alleged to have been violated, has reference to unfair methods of competition in commerce, which are delared to be unlawful, and, in determining whether given acts amount to unfair methods of competition within the meaning of the act, the standard is the one "established by the Sherman Act in the words 'restraint of trade or commerce' and 'monopolize or attempt to monopolize,' and by the courts in construing the Sherman Act with reference to acts 'which operate to the prejudice of the public interest by unduly restricting competition or unduly obstructing the due course of trade,' and 'restrict the common liberty to engage therein.'" Fed. Trade Com. v. Beech-Nut Co., 257 U. S. 441; Standard Oil Co. of N. J. v. Fed. Trade Com., 282 Fed. 81 (C. C. A. 3). A practice which is against public policy because of its dangerous tendency unduly to hinder competition or create a monopoly, is declared to be unfair and unlawful by Section 5. Fed. Trade Com. v. Gratz, 253 U. S. 421. And public policy is the policy of the common law, equity or statutory, with statutes paramount. Chicago, B. & A. R.R. v. McGuire, 219 U. S. 549.

### Block Booking Defined

The Famous Players-Lasky Corporation is a New York Corporation engaged in the business, interstate and foreign, of producing, leasing, transporting and distributing to exhibitors and exhibiting for profit, motion picture films. These films are produced at their studios located in several states of the United States and are distributed and transported therefrom in interstate commerce to theatres located in several other states. It is in competition with other producers. The individual respondents are officers of the corporation, and as such, operate and control its business activities. The commission found that it adopted a method of leasing its films under a system known as "block booking." Under such plan, films were offered in blocks only. A block is a group of films offered as a unit, containing a number of individual motion pitures which are available for lease by exhibitors for three months or for one year. Such blocks contain 13 or 26 films, or 52 or 104 films, according to whether the theatre changes films once or twice a week. The individual films in blocks being offered are not always identical. The blocks offered to an exhibitor contain certain films which the exhibitor may not want to lease, but he must lease all or none. He may not select some of the individual films and reject others contained in the block unless he exercises the option to pay prices found by the commission to be arbitrarily fixed from 50 to 75 per cent higher than the estimated prices of such films as part of the block. If the exhibitor declines to take all, the block is successively offered to his competitors until a lease is made. Only if all competitors refuse the block are the individual films offered to exhibitors upon some other basis arrived at by negotiation between the producer and exhibitors. The commission determined this method of distribution to be unfair, and that the purpose and effect of the alternative offer is to coerce and intimidate an exhibitor into surrendering his free choice in the leasing of films, and into leasing films in blocks as offered, thereby denying to such exhibitor the opportunity and profit of leasing and exhibiting certain other films of higher qualities and which such exhibitor's patrons demand and which such exhibitor desires to exhibit. It is thus concluded by the commission that this distribution policy lessens competition and tends to create a monopoly in the motion picture industry by tending to exclude from the market and industry independent producers and distributors of films, and denies to the exhibitors freedom of choice in leasing films.

| (a) Year | All Companies | FPL Released | Per Cent. FPL Released |
|---|---|---|---|
| 1919 | 815 | 139 | 17 |
| 1920 | 735 | 116 | 16 |
| 1921 | 830 | 120 | 14 |
| 1922 | 707 | 95 | 13 |
| 1923 | 527 | 61 | 12 |

### Free Competition

There are seven other producers of major rank and some smaller, who are in competition with the respondents. The evidence discloses the total number of feature pictures released annually, and the percentage thereof produced by the respondent in the years 1919 to 1923, is shown in the table (a) below. Since 1919 there has been a reduction in the percentage of feature films released by the respondent, and table (b) below sets forth the percentage which film rentals received by the respondent from feature pictures were of the total rentals paid to all producers and distributors for feature pictures for the same period.

From this, it is apparent that the general production of feature pictures has likewise declined since 1919, and these tables demonstrate that there is free competition among producers and distributors for the distribution and marketing of their pictures. There is a lack of monopolization by the respondent and, in fact, lack of ability to achieve a monopoly and therefore not a business operation which would unduly hinder competitors, as indicated by the foot-note (c) showing first, the total number of feature pictures released during the years 1919 and 1923, respectively; second, the number and percentage of total released by the respondent; third, the number and percentage of total released by each of the respondent's principal competitors, and fourth, the number and percentage released by smaller distributors. These tables indicate a state of free competition in the industry and sufficiently negative the finding of the commission that the respondent dominates the industry. The percentages disclosed by the evidence sufficiently demonstrate that the respondents have not absorbed the exhibition time of the first-run theatres, to the exclusion of other producers, large or small. Nor has the method of negotiation for the leasing of its films shown effective or destructive injury to first-run houses. About one-half of the houses of the key cities are disclosed not to have shown the respondent's pictures, and of those showing its pictures, but a small percentage have shown them in substantial numbers. In the last two years, approximately three-fourths of those showing respondent's pictures show less than 25 per cent thereof. There is no finding by the commission that the method of negotiation in block booking, which it condemns, was generally successful in the distribution of their pictures to the detriment of respondent's competitors, nor is there a finding in respect to the existence or absence of free and active competition in the industry generally. The record discloses that the respondent's releases in 1923 were but 12 per cent of the total releases, and this shows a decline in percentage since 1919. The small producer or distributor, as distinguished from the larger companies, has not been shown to have been affected by any combination between the large companies. The respondent's sales methods have not been shown to have any effect upon its competitors—the smaller producers—when the whole field is surveyed, and it is impossible to say on the evidence that the effect of block booking as practiced by the respondent, or its accumulative effect as practiced independently by the respondent and others, has unfairly affected competition. On the other hand, it may fairly be said that all persons engaged in the production of pictures have been able successfully to distribute their product. This has permitted fair competition in the industry.

| (c) | Number of Features 1919 | % of Total 1919 | Number of Features 1923 | % of Total 1923 | % of increase or decrease in % of total distribution |
|---|---|---|---|---|---|
| Total of all producers | 815 | 100 | 527 | 100 | 0 |
| Respondent | 139 | 17.05 | 61 | 11.57 | — 32.3 |
| Universal Film Mfg. Co. | 64 | 7.85 | 63 | 11.95 | + 52.2 |
| Fox Film Corp. | 70 | 8.58 | 55 | 10.43 | + 21.5 |
| Pathe | 58 | 7.11 | 26 | 4.93 | — 30.7 |
| Warner Brothers | .. | .. | 11 | 2.10<br>new comer | |
| *Metro Goldwyn | 83 | 10.18 | 60 | 11.38 | + 11.8 |
| First National | 21 | 2.57 | 46 | 8.72 | + 34 |
| United Artists | 3 | .36 | 11 | 2.08 | +477.7 |
| Miscellaneous State rights companies | 117 | 14.35 | 108 | 20.49 | + 42.8 |

### Incidents of Bargaining

It is admitted that the purpose of the respondent's method of negotiation and block booking is to sell the entire product to a single exhibitor in a single locality, but the method is said to deny to exhibitors freedom of choice in leasing films. Where an offer, unaccompanied by any declaration that the exhibitor must take all or none, is accepted, there is no restraint upon the exhibitor's freedom of choice. If the offer is rejected and the respondent refuses to consider the lease of less than the block until the block has been successively offered to the exhibitor's competitors, there is no restraint placed upon the freedom of choice of the exhibitor if all refuse the block. But if, under these circumstances, the exhibitor is induced to take all, by refusal of respondent at that time to consider the lease of less, the result is not due to denial or freedom of choice, but to the exercise of his choice of two alternatives, namely, to refuse at that time to take the block and await developments as to other competitors, or to take the block and thereby forestall any of his competitors from obtaining it. After this, there is the insistance on an increase in price by the respondent if individual films are accepted. But these we regard as merely ordinary incidents of bargaining and negotiating between seller and buyer, out of which a contract may or may not result. In either case, the buyer exercises his legal right to purchase or not, as he chooses. A distributor of films by lease or sale has the right to select his own customers and to sell such quantities at given prices, or to refuse to sell at all to any particular person for reasons of his own. Fed. Trade Com. v. Raymond Co., 263 U. S. 565; United States v. Colgate, 250 U. S. 300; Natl. Biscuit Co. v. Fed. Trade Com., 299 Fed. 733 (C. C. A. 2); Great A. & P. Tea Co. v. Cream of Wheat Co., 227 Fed. 46 (C. C. A. 2). But in the sale or lease, it is unlawful if the sale is attempted to be brought about by an agreement, either actual or implied, as to the maintenance of resale prices. United States v. A. Schrader's Sons, Inc., 252 U. S. 85; Harriet Hubbard Ayer, Inc., v. Fed. Trade Com., 15 Fed. (2d) 274 (C. C. A. 2). No such effort was made here.

### Denies Conspiracy

The commission did not find that the method of negotiation for the leasing of the films in question was carried on by the respondent as the result of a conspiracy or agreement with other producers, and, in the absence of such finding, they had an undoubted right to sell in blocks or to adhere to a policy of terms of sale, price of sale, and persons to whom they sold. Of course, there are some exceptions to sales policy which we think are not applicable here. The commission may not interfere with the respondent's attempt to effectively dispose of their products as a whole before entering upon negotiations for the disposition of less than all. Nor is this method of negotiation and sales creative of a dangerous tendency to unduly hinder competition or to create a monopoly. Beech-Nut Co. v. Fed. Trade Com., 257 U. S. 441; Fed. Trade Com. v. Gratz, 253 U. S. 421. We see nothing in the method of competition which is disclosed by the efforts of salesmanship involved in the respondent's business which has or can have any dangerous tendency unduly to hinder competition or to create a monopoly. The method of distribution by sale or lease, or the practice of selling through a common distributor is open to every other produer, large or small, to the extent of his pictures produced. To the extent that the method of negotiation carried on by the respondent is successful, the greater number of pictures produced by it and the greater number which may be placed at wholesale in a single contract, may result from the size of its business and the industry it employs. But the size alone does not give rise to a violation of the law. United States v. Internatl. Harvester Co., 273 U. S. 693; United States v. U. S. Steel Corp., 240 U. S. 442. The mere

| (b) Period | Percentage of film rentals for FPL Features |
|---|---|
| Fiscal year June 30, 1919, to June 30, 1920 | 29.8 |
| Fiscal year June 30, 1920, to June 30, 1921 | 28.2 |
| June 30, 1921, to January 1, 1922 | 30.8 |
| Calendar year 1922 | 25.5 |
| Calendar year 1923 | 22.1 |
| Calendar year 1924 | 20.5 |

# HOLDS PRACTICE LEGAL

fact that a given method of competition makes it difficult for competitors to do business successfully is not of itself sufficient to brand the method of competition as unlawful and unfair. Fed. Trade Com. v. Curtis Pub. Co., 260 U. S. 568; Fed. Trade Com. v. Sinclair Refining Co., 261 U. S. 463. From the tables referred to above, it is apparent that the respondent did not have a monopoly in the film industry.

It is true that the commission in its findings (Par. 11) determined that the "acts practices and things done as hereinbefore set forth, have unduly hindered and are now unduly hindering, the competition in interstate commerce of competing producers and distributors of motion picture films; and . . . have a dangerous tendency to create . . . a monopoly in the motion picture industry." This finding relates to and includes block booking, for it says (Par. 10), "the purpose and necessary effect of such distribution policy is to lessen competition and to tend to create a monopoly in the motion picture industry, tending to exclude from the market and the industry small independent producers and distributors of films and denying to exhibitors freedom of choice in leasing of films." An examination of the record reveals, however, that this is a conclusion of the author of this finding, which is not sustained by the evidence. Without support by evidence in the record, it will not sustain the order to cease and desist. Natl. Biscuit Co. v. Fed. Trade Com., supra; Mennen Co. v. Fed. Trade Com., 288 Fed. 774 (C. C. A. 2). The commission is required to make findings of fact, but whether a given method of competition is fair or unfair within the meaning of the act, is a question of law for the courts. Fed. Trade Com. v. Gratz, supra; Fed. Trade Com. v. Beech-Nut Co., supra. The respondent is not required, under the law, to so conduct its business that every competitor may conduct his with an equal degree of success according to his size and importance. It was not the purpose of the act to equalize opportunity or insure an equal degree of success upon the part of all competitors in a given industry, but it was its purpose to preserve for the benefit of the public, active competition therein, and where there is no question of monopoly involved, the question is whether the method of competition described has a dangerous tendency unduly to hinder competition. Fed. Trade Com. v. Gratz, supra. As the Supreme Court put it in Fed. Trade Com. v. Curtis Pub. Co. (supra),

### Cite Curtis Case

> "Effective competition requires that traders have large freedom of action when conducting their own affairs. Success alone does not show reprehensible methods, although it may increase or make insuperable the difficulties which rivals must face."

In the instant case, there is no finding that the respondent combined with other large producers for the purpose of hindering those outside the large combination, and the evidence would not warrant such a finding. In the absence of combination or agreement, the fact that the method of negotiation as practiced by the respondent tends to exclude other independent producers, is of itself insufficient to establish any probable tendency toward the creation of the evils prohibited by the Sherman Act. Where a practice is not inherently unlawful and unfair, and its legality depends upon its effect, a finding that it has dangerous tendency unduly to hinder competition or create a monopoly, must be based upon its effect as demonstrated upon the experience of competitors. Standard Oil Co. v. Fed. Trade Com., 261 U. S. 463.

The cases of Paramount Famous Lasky Corp. v. United States, 282 U. S. 30, and United States v. First Natl. Pictures, 282 U. S. 44, in no way support the decision of the commission. The freedom of contract therein protected was the right to contract independently of a restraint placed upon either party by an agreement with others, and the vice of the agreement condemned was that by unlawful agreement or conspiracy the distributors had agreed among themselves not to contract with exhibitors, except in accordance with a form of agreement to which all distributors agreed to adhere. That question is not involved in this case. The basis of the order here sought to be enforced is that by refusing to consider an offer for less than a block of pictures, until the possibility of selling the same block to others had been exhausted, the respondent exerts pressure upon the exhibitor for the purpose of compelling or inducing him to take the block, and that is said to be unfair and unlawful, for it is claimed to deny to the exhibitor freedom of choice in the purchase of his pictures. But that freedom is denied only if the distributor is able to find some other exhibitor who will take the block. If, on the other hand, he cannot, the first bidder for the picture may buy at the increased price.

Moreover, the evidence in the record discloses that the effect of this method of negotiation has not been to unduly restrain the exhibitor's freedom of choice. It is only a small percentage of contracts made which are for blocks offered. The greater number are shown to be for a few pictures only. The record shows that the respondent succeeded in making a total of 9,128 contracts with exhibitors for pictures in groups and of these 57½ per cent were for ten pictures or less. This, it would seem, demonstrates that the method of negotiation prohibited by the cease and desist order has not had the effect of unduly restraining the exhibitor's freedom of selecting from among the pictures offered those which he desires.

Nor is the alternative offer permitted to be made for the films, that is, to lease less than a block at higher prices, a coercive or intimidating method. The commission found that the alternative prices are "so high as to make it impossible for him (the exhibitor) successfully to compete with rival theaters." The exhibitor can freely accept or refuse this offer. If the distributor has the right to sell or attempt to sell his films and the right to make terms which are reasonable, this offer of sale under such terms in no way restrains competition in trade; it constitutes merely a part of the ordinary process of bargaining with the customer for the sale of one's product. Each sale, because of the difference in films, presents an individual problem which must be considered by the buyer and seller according to the circumstances and in conformity with their best judgments. At no time did the respondent refuse to sell if its terms were met. It engaged in a lawful effort to market its products at what it deemed to be desirable terms.

Nor may the order be supported upon the theory that the contracts made for the leasing of the films are unlawful as tying or exclusive contracts and opposed to public policy. A tying contract is one in which one or more different articles are tied together for sale. Such contracts are not unlawful as opposed to public policy per se but only when insisted upon in a sale by a corporation which has a monopoly. Fed. Trade Com. v. Gratz, supra. Section 3 of the Clayton Act makes it unlawful to lease or make a contract for the sale of goods "on the condition, agreement or understanding that the lessee or purchaser thereof shall not use or deal in the goods, wares, merchandise . . . of a competitor . . . of the lessor or seller, where the effect of such lease, sale, or contract . . . may be to substantially lessen competition or tend to create a monopoly in any line of commerce."

### No Monopoly Created

No such contract is made here. When pictures are leased in blocks, they are not tied together, and the respondent's pictures are not indispensable to any exhibitor. And as said in Fed. Trade Com. v. Gratz (supra):

> "All questions of monopoly or combination being out of the way, a private merchant, acting with entire good faith, may properly refuse to sell except in conjunction, such closely associated articles as ties, and bagging. If real competition is to continue, the right of the individual to exercise reasonable discretion in respect of his own business methods must be preserved. U. S. v. Colgate & Co., 250 U. S. 300; U. S. v. A. Schrader's Son, Inc., 252 U. S. 85."

It is true that respondent's pictures are copyrighted and that one cannot use them except under lease or license, but by reason thereof, no monopoly in the pictures has been created, and moreover, the respondent's pictures are not indispensable to any exhibitor, as found by the commission. Exhibitors need pictures, to be sure, but not necessarily respondent's. Its competitors have pictures which are also covered by copyrights and subject to lease; any person can make a picture and copyright it and any exhibitor is free to lease a copyrighted picture or refuse to do so.

The respondent has lawfully exercised its right to sell its product to the best advantage and in such quantities and to such persons as it chooses. It neither has a monopoly and, apparently, not the ability to acquire one. The percentage of the pictures produced in the film rentals received have progressively declined during the period covered. The means and methods employed in marketing its leases of films to prospective customers are matters within the business judgment of a private producer of films and carries with it the legal right to bargain and negotiate as the respondent did. The method of negotiation which has been condemned by the commission, does not disclose a dangerous tendency unlawfully to hinder competition, nor does it create a monopoly. The findings are insufficient in law to support the conclusions of fact reached and therefore the petition to enforce Paragraph 2 of the order to cease and desist must be denied.

Petition denied.

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## Multicolor Trustee Named; Hughes Effects Economy

Creditors in Los Angeles this week appointed Walter C. Durst, trustee of the Multicolor laboratory. Under his guidance, the plant will remain open for operation in black-and-white and color work. In the meantime, the Howard Hughes producing headquarters have been moved from United Artists studio to the Multicolor building, as a measure of economy.

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## Independent Group Totals 28 Members

The membership of the Independent Producers' Association headed by Phil Goldstone on the Coast, which to date totals 28 individuals and 26 companies, includes the following:

Bud Barsky
C. C. Burr
  (*C. C. Burr Prod.*)
Trem Carr
  (*Trem Carr Prod., Ltd.*)
Larry Darmour
  (*Darmour Prod.*)
Phil Goldstone
Vic & Edward Halperin
  (*Halperin Prod. Inc.*)
Albert Herman
  (*Albert Herman Prod.*)
M. H. Hoffman
  (*Allied Productions*)
Charles Hutchinson
  (*Charles Hutchinson Productions*)
Emil Jensen
  (*Patrician Pictures*)
Burton King
  (*Burton King Prod.*)
Sol Lesser
  (*Principal Distributing Corp.*)
Louis Lewyn
  (*Louis Lewyn Prod.*)
Ralph Like
  (*Ralph Like Prod.*)
Alfred Mannon
  (*Supreme Features*)
Gene Marcus
  (*Principal Attractions*)
Nat Ross
  (*Nat Ross Prod.*)
Morris Schlank
  (*Premier Attractions*)
Harry Sherman
  (*Welshay Prod.*)
Nat. H. Spitzer
  (*Natural Productions*)
Richard Talmadge
  (*R. Talmadge Prod.*)
Henry Taylor
  (*National Players, Ltd.*)
Geo. W. Weeks
  (*Mayfair Pictures*)
Ben Ziedman
  (*Ziedman Prod.*)
J. G. Hawks
Charles Stallings
Reginald Barker
  (*Adventure Films*)
Nat Lavine
  (*Mascot Pictures Corp.*)

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## New Distributing Company Formed

Eldorado Productions will commence operations immediately for the distribution of Independent product. It is headed by Henry E. Braloff, and has offices at 330 West 42d street, New York.

Braloff is a newcomer in the picture field, coming from "downtown" business circles, where he has been connected with construction and engineering work. Associated with Braloff, as general manager, is Sidney E. Abel, for over 10 years a sales executive of Fox, and for two years general sales manager of RCA Photophone. It is stated that Eldorado's plans include the handling of product in both domestic and foreign fields.

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## Three Units May Join the MPTOA

Prospects of three additional exhibitor organizations becoming associated with the MPTOA are favorable, M. A. Lightman, president, indicated while in New York this week.

The organizations are: the MPTO of Ohio, Allied MPTO of Boston, and MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware. A fourth organization, now forming among exhibitors of Vermont, Maine and New Hampshire, may also become affiliated, according to Lightman.

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### Roxy Stockholders To Meet

Class A stockholders of Roxy Theatre Corporation will hold a special meeting April 18 to elect a majority of the board of directors. Heretofore the Class A had a minority on the board, but with omission of the Class A dividend, due March 1, the Class A stock gets the right to a majority of the directorate.

# FROM HOLLYWOOD

By LEO MEEHAN

While the newly organized IMPPA is being looked upon as an infant organization, it is making sufficient noise to be recognized as a grown-up institution. Its first victory in a fight for lower production costs was conceded by its members in the obtaining of a special franchise to use RCA recording equipment. Following this it was discovered they could not meet the requirements of an agreement recently entered into between the major producing companies and the Cameramen's union and they presented their problems to the union officials, who are now trying to work out a special agreement that will meet IMPPA's pocketbook.

With both of the aforementioned issues well under control, the association is presenting a third problem for modification in a concerted fight to make it possible for them to compete with the larger organizations. This is in the form of an appeal to the city council to revise the present existing licenses fee of $400 a year for each firm, person or organization engaged in making motion pictures, regardless of the extent of activities. Under such a law, it is compulsory for an individual making one picture to pay the same license fee as a major producing organization producing 60 pictures. The council has referred it to the finance committee, which after all indicates the independent producers are on the right track by fighting for their rights in a body.

▽

Preparatory to starting an extensive production campaign, Paramount has added 19 writers to its present list of 33, making a total of 52 on the staff. The list of new writers and those already on the staff receiving new contracts consists of Ben W. Levy, James Bernard Fagan, Harvey Fergusson, Hugh Stange, Lester Cole, Daniel N. Rubin, Malcolm Stuart Boylan, Nathan Asch, Joseph Moncure March, William F. Kay, Arthur Caesar, Ward Wing, Edward Kaufman, Nick Barrows, Anthony Coldeway, Harry Wagstaff Gribble, Raoul Whitfield and S. K. Lauren. This staff ranks second to MGM with a total of 57 internationally famed and seasoned screen writers, including such names as Vina Delmar, Isaac Don Levine, Gene Markey, Donald Ogden Stewart, John Colton, Willard Mack, John Meehan, Lawrence Stallings, Bayard Veiller, John Van Druten, Edgar Allen Woolf, Frances Marion, John Emerson, Anita Loos, C. Gardner Sullivan, John Monk Saunders, Hans Kraly and Leonard Praskins.

▽

Determined to see their actresses presented on the screen attired in the latest and most advanced style creations, Dave Selznick, head of Radio studios, has imported two more noted authorities on milady's dress. The team consists of Mme. Josette Delima, recently affiliated with the house of Davidow in New York, and Kate Drain Lawson, former technical advisor for the New York Theatre Guild. Both will work with Mrs. Brock Pemberton forming a style cabinet similar to the studio's writing cabinet.

▽

Here and There. . . . Adhering strictly to Hollywood traditions, Lili Damita denied she was engaged to Sidney Smith, scenarist, as she stepped off the steamer in San Francisco after romancing a while on the beach of Waikiki. . . . Gwen Lee's mother has decided to drop the charges of incompetence filed against her daughter a month ago. . . . And Claire Windsor with fight in her eyes is determined to battle it out with Marian Y. Read, who has filed suit for $100,000 on grounds that the actress alienated the affections of her husband, Alfred C. Read, Jr. Speaking on behalf of the industry at large, Miss Windsor declared: "It's time to put a stop to this eternal harassment and abuse of persons in the public eye." . . .

Following on the heels of the Agua Caliente Handicap, guests of Palm Springs witnessed a horned toad race where more than 100 desert ponies, selected from the West's finest toad stables, participated. . . . That Aimee Huston debate on prohibition didn't succeed in getting the publicity anticipated in the follow-up. Local dailies, in commenting on the ballot count, gave the story only two paragraphs showing Aimee winning by a margin of 5,000. . . .

Radio has divorced itself from the present cycle of political pictures by postponing preparation on "Hell Bent for Election" indefinitely. This leaves the field entirely up to Columbia, Paramount, Warners and MGM, each planning to make one picture with a political theme. . . . Ralph Murphy, engaged to direct the Radio political yarn, has left the organization to join Charles R. Rogers in a directorial capacity. . . .

Perhaps for the first time in his life, Edwin Carewe shunned news cameramen as they greeted him in custody of federal officers under a charge of evading income tax to the tune of approximately $108,547. . . . George Merrick, veteran producer and recently associated with the Roxy theatre in New York, is returning to the production field in the capacity of supervisor for Al Mannon, head of Supreme Productions. . . .

In the face of a stubborn rejection of many glittering offers to return to the screen, Clara Bow's manager is now in New York negotiating a deal for her to appear over the radio. . . . Speaking of screen comebacks, Glenn Tryon, former Universal star, and Bobby Vernon, former Christie headliner, are making a bid for marquee billing by formation of a comedy team for a series of shorts with Al Christie. . . . First public display of the new Ford eights drew an attendance of 80,000 spectators on the opening night, which indicates a fine example of showmanship for some of our exhibitors to shoot at. . . . Announcement of the new car occupied full-page newspaper advertising a week in advance of its rising curtain.

Activity among the Hollywood screen players shows Constance Cummings to be the busiest leading woman in town. When she is not working in the new Harold Lloyd picture, one can find her alternating between two pictures on the Columbia lot. . . . Greta Garbo is using her odd moments preparing for a trip home to Sweden, with Harry Eddington saying he doesn't know anything about it.

# Laemmle, Jr., Sees Need of New Stars

Producers must create or develop at least a score of new stars during 1932, according to Carl Laemmle, Jr., in charge of Universal production on the Coast. Laemmle points to the fact that the development of the talking picture technique has reduced the number of stars from 100 to about 25 or 30.

"The public demands stars and creates them by its interest," said Laemmle. "Producers must see to it that prospective stars are given every opportunity to display their versatility so that the public confidence is fully justified."

Laemmle said further: "Good stories and sympathetic production create stars. There is no such thing as a 'type' star today."

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## Amend St. Louis Tax Bill

The board of aldermen of St. Louis have approved amendments to the amusement admission tax bill reported favorably by the legislation committee. Under the amendment tickets under 30 cents will be tax exempt, with a graduated scale from that point up. The bill, if passed, would remain in effect until February 1.

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## Paramount Signs Composers

Richard Rodgers and Lorenz Hart, musical comedy authors and composers, have been signed by Paramount to write music for films. They are on the Coast handling preparation of music for Maurice Chevalier's next, "Love Me Tonight."

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## Group Honors Johnston

W. Ray Johnston, president of Monogram Pictures, was guest of honor at a luncheon at the Statler Hotel, Boston, given by Herman Rifkin, president of Hollywood Pictures Corporation, Boston. Fifty locally prominent industry men attended.

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## Protest Building Code Change

Members of the Cincinnati exhibitor league are vigorously protesting a provision in the city building code requiring them to provide a special room for rewinding film. Pending an investigation, the council has taken the protest under advisement.

## Einfeld, Blumenstock Return

S. Charles Einfeld, director of advertising and publicity for Warner, has returned with Mort Blumenstock, in charge of advertising and exploitation for theatres, from a week's trip during which conferences were held with theatre and branch managers.

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## Lilyan Tashman Ending Tour

Lilyan Tashman, Paramount player, left New York late last week for St. Louis, where she will appear for a week at the Ambassador. From there she will join her husband at Hollywood after a stop at Washington, ending her stage tour.

## Publix Books Warner Film

Publix, which has booked "So Big," Warner film starring Barbara Stanwyck, has prepared a special advertising campaign which will be used over the entire circuit for the film. G. J. Meredith prepared the campaign.

**No matter where you place your pencil, you'll reach a happy box office!**

**Sure-fire extra profits with . . . . . . . . . .**

# CHEVALIER

# "ONE HOUR

All over the country, exhibitors are singing the song of big-money-business.

"ONE HOUR WITH YOU"! From coast to coast MAURICE is sweeping through every box-office. No matter what size the theatre. Small towns, large cities; they're all the same. Every booking means extra profits. *Lucky Showmen!*

(***For example***)

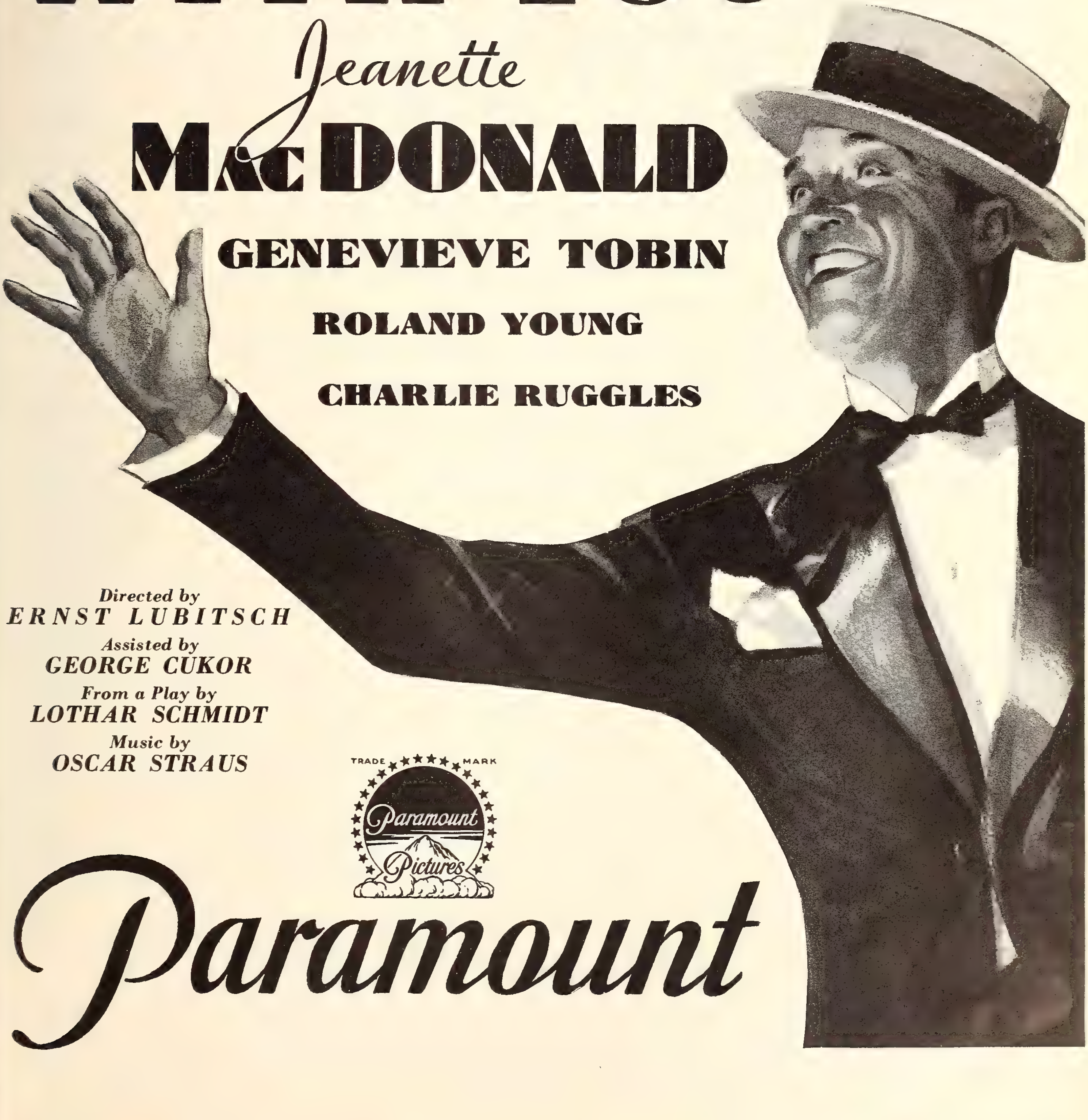
NEW YORK (2 theatres)
BOSTON
ROCHESTER
SYRACUSE
DETROIT
CHICAGO
WILKES-BARRE
BOSTON
PHILADELPHIA
NEW HAVEN
HARTFORD

ATLANTA
CHARLOTTE
MINNEAPOLIS
ST. PAUL
SALT LAKE CITY
DES MOINES
MEMPHIS
OKLAHOMA CITY
SOUTH BEND
YOUNGSTOWN
BIRMINGHAM

*(to name a very few)*

# LUBITSCH

# WITH YOU"



Jeanette
**MacDONALD**

**GENEVIEVE TOBIN**

**ROLAND YOUNG**

**CHARLIE RUGGLES**

*Directed by*
*ERNST LUBITSCH*
*Assisted by*
*GEORGE CUKOR*
*From a Play by*
*LOTHAR SCHMIDT*
*Music by*
*OSCAR STRAUS*

TRADE MARK
Paramount
Pictures

*Paramount*

# THEATRE RECEIPTS

A tremendous gain of nearly a half-million dollars was recorded in the total of theatre receipts for the calendar week ended April 2, 1932, when $2,461,281 was taken at the box office of 180 theatres in 30 key cities, an increase of $450,182 over the calendar week ended March 26, when the total figure reached $2,011,099 for 180 theatres in 30 cities. Three new high individual theatre totals were recorded during the later week, and five new low individual records, which compare with only one new "high" and 19 new "lows" during the previous week. The new "highs" were established at the Palace, Chicago; Loew's, Montreal, and the Palace in Montreal.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | **Picture** | **Gross** | **Picture** | **Gross** | **(Tabulation covers period from January, 1931 to date)** |
| **Albany** | | | | | | | |
| Harm-Bleeker .. | 2,300 | 35c-50c | "Arsene Lupin" (MGM).......... (6 days) | 9,760 | "Police Court" (Monogram)........ (6 days) | 6,350 | High 1-24 "Reducing" ................ $18,500<br>Low 2-13-32 "Tonight or Never"...... 4,820 |
| Leland ......... | 1,350 | 20c-25c | "Beast of the City" (MGM)...... (6 days) | 3,900 | "Texas Cyclone" (Col.)........... (6 days) | 3,300 | High 5-2 "Strangers May Kiss"........ 8,100<br>Low 12-26 "Ex-Flame" ................ 2,900 |
| Ritz ........... | 1,146 | 20c-25c | "The Heart of New York" (W. B.) (3 days) | 1,980 | "The Expert" (W. B.)........... (3 days) | 1,870 | High 10-31 "East of Borneo" .......... 4,950<br>Low 12-26 "Compromised" .............. 2,350 |
| | | | "Murder at Dawn" (Big Four).... (3 days) | 1,765 | "Fireman, Save My Child" (F. N.) (3 days) | 1,330 | |
| RKO Palace ... | 4,000 | 25c-60c | "Girl Crazy" (Radio) ............ (3 days) | 7,840 | "Dancers in the Dark" (Para.).. (3 days) | 8,425 | ........................................ |
| | | | "Love Affair" (Col.) ............. (3 days) | 9,350 | "Impatient Maiden" (U.).......... (3 days) | 7,200 | |
| Strand .......... | 1,900 | 35c-50c | "Alias the Doctor" (F. N.)....... (6 days) | 6,100 | "Play Girl" (W. B.)............. (6 days) | 6,550 | High 10-24 "Susan Lenox" ............ 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Auditorium ..... | 1,600 | 25c-50c | "The Expert" (W. B.).......... (3 days) | 500 | ........................................ | | ........................................ |
| Europa ......... | 267 | 25c-50c | "Cossacks of the Don" (Amkino) (6 days) | 1,000 | "Killing to Live" (Amkino)...... and "The Front Page" (U. A.) (6 days) | 600 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond"...... 450 |
| Hippodrome..... | 2,250 | 25c-50c | "Ladies of the Jury" (Radio)... (6 days and Sun. midnite show) | 12,500 | "The Big Shot" (Pathe).......... (6 days and Sun. midnite show) | 9,500 | ........................................ |
| Keith's ......... | 2,500 | 25c-50c | "Shopworn" (Col.) .............. (6 days and Sun. midnite show) | 7,360 | "Play Girl" (W. B.)............. (6 days) | 7,000 | High 4-9 "Bachelor Apartment" ...... 16,080<br>Low 2-6-32 "Manhattan Parade" ...... 4,000 |
| Loew's Century | 3,076 | 25c-60c | "Are You Listening?" (MGM).. (6 days) | 25,200 | "The Wiser Sex" (Para.)......... (6 days) | 16,000 | High 4-11 "Tailor Made Man" ........ 30,000<br>Low 3-26-32 "The Wiser Sex"......... 16,000 |
| Loew's Parkway | 987 | 15c-35c | "Tarzan, the Ape Man" (MGM).. (6 days) | 5,400 | "The Broken Lullaby" (Para.).... (6 days) | 3,900 | High 1-30-32 "Emma" ................. 5,600<br>Low 1-10 "Lottery Bride" ............ 3,100 |
| Loew's Stanley.. | 3,532 | 25c-60c | "The Man Who Played God" .... (W. B.) (6 days) | 18,500 | "Polly of the Circus" (MGM).. (6 days) | 17,500 | High 4-11 "Strangers May Kiss" ...... 33,500<br>Low 12-12 "The Big Parade ........... 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "Tarzan, the Ape Man" (MGM) (6 days) | 3,900 | "Cock of the Air" (U. A.)........ (6 days) | 2,800 | High 1-3 "Going Wild" ............... 4,500<br>Low 6-13 "Too Young to Marry" ...... 2,400 |
| New ............ | 1,600 | 25c-50c | "The Careless Lady" (Fox)...... (6 days) | 10,000 | "The Gay Caballero" (Fox)...... (6 days) | 5,000 | High 1-10 "Man Who Came Back".... 18,000<br>Low 3-26-32 "The Gay Caballero"...... 5,000 |
| Rivoli .......... | 1,982 | 20c-40c | "Sin's Pay Day" (Mayfair) ....... (6 days) | 1,500 | "Whistlin' Dan" (Tiff.)........... (6 days) | 2,000 | High 1-10 "Criminal Code"............ 10,000<br>Low 4-2-32 "Sin's Pay Day" .......... 1,500 |
| **Boston** | | | | | | | |
| Keith's ......... | 2,800 | 25c-60c | "The Lost Squadron" (Radio)..... | 21,000 | "Explorers of the World" (Raspin) | 16,000 | High 12-5 "Frankenstein" ............ 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston .. | 2,500 | 25c-50c | "Hotel Continental" (Tiff.)........ | 19,500 | "The Big Timer" (Col.)........... | 17,000 | High 3-12-32 "Three Wise Girls"...... 22,000<br>Low 12-26 "The Deceiver" ............. 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Sky Devils" (U. A.)........... | 22,000 | "Polly of the Circus" (MGM)... | 18,000 | High 1-24 "Hell's Angels" ............. 31,500<br>Low 3-26-32 "Polly of the Circus".... 18,000 |
| Loew's State .. | 3,700 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 21,000 | "Arsene Lupin" (MGM).......... | 20,000 | High 4-11 "City Lights" .............. 25,000<br>Low 7-18 "Man in Possession" ........ 19,000 |
| Metropolitan ... | 4,350 | 35c-75c | "The Broken Wing" (Para.)..... | 41,000 | "Disorderly Conduct" (Fox)..... | 33,000 | High 1-31 "No Limit" ................. 44,500<br>Low 7-4 "I Take This Woman"........ 30,000 |
| Paramount ..... | 1,800 | 25c-50c | "One Hour With You" (Para.) | 17,000 | "Fireman, Save My Child" (F.N.) | 16,000 | ........................................ |
| Scollay Square.. | 1,800 | 25c-50c | "Shanghai Express" (Para.)...... | 12,000 | "Dancers in the Dark" (Para.).. | 10,000 | High 1-17 "Right to Love"............ 25,000<br>Low 12-26 "His Woman" ............... 9,500 |
| Uptown ........ | 2,000 | 25c-60c | "One Hour With You" (Para.) | 12,500 | "Fireman, Save My Child" (F. N.) | 11,000 | High 9-26 "Monkey Business" ........ 15,000<br>Low 12-26 "X Marks the Spot"........ 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo ......... | 3,500 | 30c-65c | "Fireman, Save My Child" (F. N.) | 31,000 | "Union Depot" (F. N.).......... | 23,000 | High 3-28 "My Past" .................. 39,500<br>Low 3-19-32 "Dancers in the Dark".... 17,000 |
| Century ........ | 3,000 | 25c-35c | "Girl Crazy" (Radio)............. (25c-50c) | 20,000 | "Murders in the Rue Morgue" (U.) | 7,000 | High 2-14 "Cimarron" ................. 25,600<br>Low 3-5-32 "Cheaters at Play"........ 5,800 |
| Court Street .. | 1,800 | 25c | "Law and Order" (U.)............ (4 days) | 2,300 | "Ben-Hur" (MGM) .............. (3 days) | 1,600 | ........................................ |
| Great Lakes ... | 3,000 | 25c-50c | "One Hour With You" (Para.)... | 18,000 | "Business and Pleasure" (Fox).. | 14,500 | High 8-8 "Politics" .................... 35,100<br>Low 12-26 "Flying High" .............. 9,100 |
| Hippodrome .... | 2,100 | 25c-50c | "Polly of the Circus" (MGM)..... (25c 35c) | 10,000 | "The Wiser Sex" (Para.)......... | 14,000 | High 2-14 "Free Love" ................ 26,300<br>Low 4-2-32 "Polly of the Circus" .... 10,000 |
| Lafayette ...... | 3,300 | 25c | "Shopworn" (Col.) ............... | 19,400 | "The Monster Walks" (Mayfair) | 9,000 | High 4-11 "Ten Cents a Dance" ..... 24,100<br>Low 12-19 "Leftover Ladies" .......... 6,400 |
| **Charlotte** | | | | | | | |
| Broadway ...... | 1,167 | 25c-50c | "Alias the Doctor" (F. N.)........ (3 days) | 3,000 | "Secret Witness" (Col.) .......... (3 days) | 4,000 | ........................................ |
| | | | "The Heart of New York" (W. B.) (3 days) | 4,000 | "Play Girl" (W. B.)............. (3 days) | 4,500 | |
| Carolina ........ | 1,441 | 25c-50c | "One Hour With You" (Para.)... (25c-40c-3 days) | 9,000 | "Polly of the Circus" (MGM)... (3 days) | 6,000 | ........................................ |
| | | | "The Wiser Sex" (Para.)........ (25c-40c-3 days) | 4,000 | "The Lost Squadron" (Radio).... (3 days) | 6,000 | |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "Alias the Doctor" (F. N.) | 41,500 | "Shopworn" (Col.) | 45,000 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "One Hour With You" (Para.) | 33,000 | "The Man Who Played God" (W. B.) (2nd week) | 14,000 | High 2-7 "Doorway to Hell"<br>Low 3-5-32 "Broken Lullaby" | 38,170<br>20,000 |
| Oriental | 3,940 | 35c-85c | "The Broken Wing" (Para.) | 28,000 | "Disorderly Conduct" (Fox) | 26,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Cheaters at Play" (Fox) | 33,000 | "Fireman, Save My Child" (F.N.) | 25,000 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| Roosevelt | 1,591 | 35c-85c | "The Blonde Captive" (Capital) | 21,000 | "Arsene Lupin" (MGM) (2nd week) | 13,000 | High 4-11 "Dishonored"<br>Low 6-6 "Tabu" | 30,350<br>10,100 |
| State Lake | 2,776 | 35c-85c | "Girl Crazy" (Radio) | 18,000 | "Impatient Maiden" (U.) | 14,500 | High 12-12 "Frankenstein"<br>Low 7-4 "Transgression" | 44,000<br>13,200 |
| United Artists | 1,700 | 35c-85c | "Sky Devils" (U. A.) | 24,500 | "The Wiser Sex" (Para.) | 18,000 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "Three Wise Girls" (Col.) | 4,250 | "West of Broadway" (MGM) | 3,600 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Are You Listening?" (MGM) | 22,500 | "Business and Pleasure" (Fox) | 22,000 | High 11-14 "The Spider"<br>Low 3-7 "Once a Sinner" | 35,000<br>20,645 |
| RKO Capitol | 2,000 | 30c-50c | "One Hour With You" (Para.) (7 days and Sat. midnite show) | 17,500 | "Play Girl" (W. B.) (35c-50c) | 9,800 | High 10-24 "Susan Lenox"<br>Low 2-27-32 "Strangers in Love" | 18,661<br>8,500 |
| RKO Family | 1,140 | 15c-25c | "Docks of San Francisco" (Mayfair) (4 days)<br>"Probation" (Fischer) (3 days) | 1,950<br>1,050 | "Deadline" (Col.) (4 days)<br>"Law and Order" (U.) (3 days) | 1,950<br>1,050 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women and "Man in Possession" | 4,275<br>1,900 |
| RKO Lyric | 1,400 | 30c-50c | "Disorderly Conduct" (Fox) (7 days and Sat. midnite show) | 8,800 | "After Tomorrow" (Fox) (7 days and Sat. midnite show) | 8,300 | High 2-14 "Reducing"<br>Low 3-26-32 "After Tomorrow" | 21,300<br>8,300 |
| RKO Palace | 2,700 | 30c-50c | "Alias the Doctor" (F. N.) (7 days and Sat. midnite show) | 11,500 | "Hotel Continental" (Tiff.) (7 days and Sat. midnite show) | 9,500 | High 8-15 "Politics"<br>Low 3-26-32 "Hotel Continental" | 29,500<br>9,500 |
| RKO Strand | 1,350 | 25c-40c | "The Lost Squadron" (Radio) (4 days)<br>"Steady Company" (U.) (3 days) | 2,340<br>1,260 | "A Woman Commands" (Radio) (4 days)<br>"The Expert" (W. B.) (3 days) | 2,080<br>1,120 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| Ufa | 400 | 30c-50c | "A Waltz by Strauss" (Capital) (8 days) | 2,250 | | | | |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "One Hour With You" (Para.) | 20,000 | "Business and Pleasure" (Fox) | 15,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| Art Cinema | 1,200 | 25c-50c | "Terre Madre" (Foreign Talking Pictures) | 1,000 | | | | |
| RKO Hippodrome | 3,800 | 25c-50c | "Girl Crazy" (Radio) | 12,000 | "Impatient Maiden" (U.) | 15,000 | High 12-5 "Frankenstein"<br>Low 4-18 "Unfaithful" | 30,000<br>10,000 |
| RKO Palace | 3,100 | 25c-75c | "Hotel Continental" (Tiff.) | 25,000 | "Two Kinds of Women" (Para.) | 23,000 | High 5-2 "Laugh and Get Rich"<br>Low 7-18 "Arizona" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "Are You Listening?" (MGM) | 17,000 | "The Wiser Sex" (Para.) | 17,000 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillmann | 1,900 | 25c | "Wayward" (Para.) | 5,000 | "The Big Parade" (MGM) | 7,000 | | |
| Warners' Lake | 800 | 25c-50c | "Alias the Doctor" (F. N.) (9 days) | 10,000 | "Play Girl" (W. B.) | 5,000 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "Alias the Doctor" (F. N.) | 18,000 | "Union Depot" (F. N.) | 16,000 | High 8-8 "Politics"<br>Low 12-26 "Husband's Holiday" | 25,000<br>12,500 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Business and Pleasure" (Fox) | 9,000 | "Racing Youth" (U.) | 5,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huff'n's Rialto | 850 | 20c-50c | "Smart Woman" (Radio) | 3,000 | "Cheaters at Play" (Fox) | 2,700 | | |
| Huffman's Taber | 1,900 | 25c-60c | "Disorderly Conduct" (Fox) | 8,000 | "The Silent Witness" (Fox) | 6,500 | High 3-21 "City Lights"<br>Low 11-28 "Men in Her Life" | 14,000<br>5,500 |
| Orpheum | 2,600 | 25c-65c | "Prestige" (Pathe) | 16,000 | "Carnival Boat" (Pathe) | 14,000 | | |
| Paramount | 2,000 | 25c-50c | "Dancers in the Dark" (Para.) | 7,500 | "The Wiser Sex" (Para.) | 8,000 | High 1-10 "Hell's Angels"<br>Low 4-2-32 "Dancers in the Dark" | 22,000<br>7,500 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "One Hour With You" (Para.) | 11,000 | "Arsene Lupin" (MGM) | 10,500 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 2,000 | 25c-40c | "Girl Crazy" (Radio) (15c-35c) | 8,500 | "Hotel Continental" (Tiff.) (4 days)<br>"Nice Women" (U.) (3 days) | 5,000<br>3,000 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders in the Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "Are You Listening?" (MGM) (4 days)<br>"Wayward" (Para.) (3 days) | 6,000<br>5,000 | "Shopworn" (Col.) (4 days)<br>"Disorderly Conduct" (Fox) (3 days) | 7,000<br>5,000 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9,000 |
| Strand | 1,100 | 20c-35c | "Play Girl" (F. N.) (4 days)<br>"The Menace" (Col.) (3 days) | 2,200<br>1,800 | "The Dreyfus Case" (Col.) (4 days)<br>"The Expert" (W. B.) (3 days) | 2,250<br>1,800 | High 3-21 "Trader Horn"<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 7,000<br>1,500 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-50c | "The Lost Squadron" (Radio) | 21,000 | "Explorers of the World" (Raspin) | 10,000 | | |
| Fisher | 2,300 | 25c-60c | "Are You Listening?" (MGM) | 16,000 | "Broken Wing" (Para.) | 11,000 | | |
| Fox | 5,000 | 25c-50c | "The Gay Caballero" (Fox) | 25,000 | "Hotel Continental" (Tiff.) | 26,000 | | |
| Michigan | 3,000 | 25c-75c | "Alias the Doctor" (F. N.) | 30,000 | "Dancers in the Dark" (Para.) | 30,000 | | |
| Paramount | 3,450 | 25c-60c | "One Hour With You" (Para.) | 14,000 | "Final Edition" (Col.) (3 days) | 3,000 | | |
| United Artists | 2,000 | 25c-75c | "Sky Devils" (U. A.) | 12,000 | "The Wiser Sex" (Para.) | 8,000 | | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "The Wet Parade" (MGM) (2nd week) | 14,000 | "The Wet Parade" (MGM) ($5.00 premiere-1st week) | 15,500 | High 7-31 "Trader Horn"<br>Low 10-31 "Yellow Ticket" | 36,000<br>9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Strangers in Love" (Para.) | 10,000 | "Forbidden" (Col.) | 10,000 | High 1-10 "Sin Takes a Holiday"<br>Low 2-6-32 "Ladies of the Big House" | 19,000<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "Beauty and the Boss" (W. B.) | 14,000 | "The Heart of New York" (W. B.) | 15,000 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

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# NIGHT WORLD

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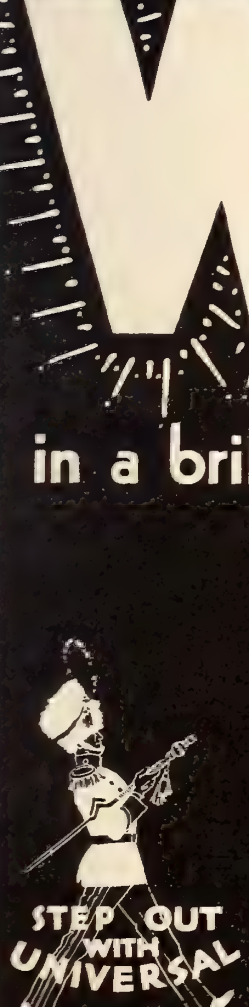
## LEW AYRES

with

### MAE CLARKE–BORIS KARLOFF

PLUS Hedda Hopper, PLUS Russell Hopton, PLUS Arletta Duncan, PLUS J. Farrell MacDonald, PLUS Dorothy Peterson, PLUS Bert Roach, PLUS Dorothy Revier, PLUS Pat Somerset, PLUS Gene Morton, PLUS Florence Lake. HOBART HENLEY directed it. Carl Laemmle, Jr. produced it. Carl Laemmle presents it.



# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Houston** | | | | | | | |
| Kirby | 1,654 | 25c-50c | "Fireman, Save My Child" (F. N.) | 3,700 | "Dancers in the Dark" (Para.) | 3,000 | High 3-7 "Abraham Lincoln" 9,500<br>Low 3-26-32 "Dancers in the Dark" 3,000 |
| Loew's State | 2,700 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 13,000 | "The Final Edition" (Col.) | 6,000 | High 5-2 "Trader Horn" 19,800<br>Low 6-27 "Five and Ten" 5,000 |
| Metropolitan | 2,512 | 25c-50c | "Business and Pleasure" (Fox) | 7,500 | "Broken Lullaby" (Par.) | 8,000 | High 10-24 "Palmy Days" 14,000<br>Low 7-25 "Secret Call" 6,500 |
| RKO Majestic | 2,250 | 25c-50c | "Girl Crazy" (Radio) | 4,500 | "Law and Order" (U.) | 5,000 | High 2-14 "Cimarron" 18,000<br>Low 1-16-32 "Girl of the Rio" 2,000 |
| **Indianapolis** | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Impatient Maiden" (U.) | 4,000 | "Play Girl" (W. B.) | 4,500 | High 6-13 "Daddy Long Legs" 10,000<br>Low 12-26 "Surrender" 3,300 |
| Circle | 2,600 | 25c-50c | "Lost Squadron" (Radio) | 6,000 | "The Wiser Sex" (Para.) | 6,000 | High 2-14 "Cimarron" 13,000<br>Low 8-22 "Traveling Husbands" 4,000 |
| Indiana | 3,300 | 25c-50c | "Shopworn" (Col.) (25c-65c) | 20,000 | "Lady With A Past" (Pathe) | 10,000 | High 1-17 "Her Man" 25,000<br>Low 3-26-32 "Lady with a Past" 10,000 |
| Lyric | 2,000 | 25c-50c | "Disorderly Conduct" (Fox) | 7,500 | "The Unexpected Father" (U.) | 7,000 | High 1-10 "Under Suspicion" 13,000<br>Low 9-12 "East of Borneo" 5,750 |
| Palace | 2,800 | 25c-50c | "Arsene Lupin" (MGM) | 9,500 | "The Passionate Plumber" (MGM) | 7,200 | High 5-2 "Trader Horn" 22,000<br>Low 2-27-32 "Freaks" 6,750 |
| **Kansas City** | | | | | | | |
| Apollo | 1,400 | 35c | "Ben Hur" (MGM) | 1,200 | "Road to Life" (Amkino) | 1,000 | .......... |
| Liberty | 1,200 | 25c-50c | "Disorderly Conduct" (Fox) (7 days and Sat. midnite show) | 5,000 | "After Tomorrow" (Fox) | 3,000 | .......... |
| Mainstreet | 3,049 | 35c-60c | "Girl Crazy" (Radio) (7 days and Sat. late show) | 15,000 | "The Silent Witness" (Fox) | 14,000 | High 1-9-32 "Peach O' Reno" 25,500<br>Low 3-26-32 "The Silent Witness" 14,000 |
| Midland | 4,000 | 25c-50c | "Tarzan, the Ape Man" (MGM) (7 days and Sat. midnite show) | 25,000 | "Greeks Had A Word For Them" (U. A.) | 16,000 | High 1-23-32 "Hell Divers" 30,400<br>Low 5-9 "Quick Millions" 7,500 |
| Newman | 2,000 | 35c-50c | "One Hour With You" (Para.) (7 days and Sat. midnite show) | 15,000 | "Alias the Doctor" (F. N.) | 8,000 | High 2-27-32 "Shanghai Express" 25,000<br>Low 3-26-32 "Alias the Doctor" 8,000 |
| Pantages | 2,200 | 20c-40c | "Hotel Continental" (Tiff.) | 6,000 | "The Unexpected Father" (U.) and "Pagan Lady" (Col.) | 5,200 | .......... |
| Uptown | 2,200 | 25c-50c | "Wayward" (Para.) | 3,500 | "Nice Women" (U.) | 3,500 | High 1-10 "Girl of Golden West" 8,000<br>Low 4-2-32 "Wayward" 3,500 |
| **Los Angeles** | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "Hell Divers" (MGM) | 24,500 | "She Wanted A Millionaire" (Fox) | 19,000 | High 10-25 "Susan Lenox" 39,000<br>Low 3-5-32 "The Silent Witness" 6,963 |
| Orpheum | 2,750 | 35c-65c | "Behind the Mask" (Col.) | 12,000 | "Lady With A Past" (Pathe) (2nd week) | 11,500 | High 1-9-32 "Frankenstein" 34,000<br>Low 12-26 "Heaven on Earth" 6,500 |
| Paramount | 3,596 | 35c-65c | "The Broken Wing" (Para.) | 17,000 | "The Wiser Sex" (Para.) | 14,000 | High 10-31 "Beloved Bachelor" 41,000<br>Low 2-6-32 "Tomorrow and Tomorrow" 7,500 |
| RKO | 2,700 | 35c-65c | "Panama Flo" (Pathe) (25c-40c) | 10,000 | "Nice Women" (U.) | 9,500 | High 1-9-32 "Men of Chance" 22,100<br>Low 2-6-32 "The Secret Witness" 7,000 |
| W. B. Downtown | 2,400 | 35c-50c | "The Heart of New York" (W. B.) (25c-50c) | 13,500 | "The Man Who Played God" (W. B.) | 16,000 | High 2-7 "Little Caesar" 27,000<br>Low 10-10 "I Like Your Nerve" 7,000 |
| W. B. Western | 2,400 | 50c-75c | "The Heart of New York" (W. B.) (35c-65c) | 5,500 | "Play Girl" (F. N.) | 7,000 | .......... |
| **Milwaukee** | | | | | | | |
| Alhambra | 2,660 | 25c-50c | "Cohens and Kellys in Hollywood" (U.) | 9,000 | "Steady Company" (U.) | 6,500 | .......... |
| Garden | 1,150 | 25c-50c | "Greeks Had A Word For Them" (U. A.) (8 days) | 9,300 | "Cock of the Air" (U. A.) (2nd week) | 6,800 | .......... |
| Pabst | 2,587 | 35c-50c | "Ein Burschenlied Aus Heidelberg" (Ufa) (6 days) | 3,000 | .......... | | .......... |
| Palace | 2,587 | 25c-60c | "Devils Lottery" (Fox) | 7,800 | "Freaks" (MGM) | 7,000 | .......... |
| Riverside | 2,180 | 25c-60c | "Young Bride" (Pathe) | 12,000 | "Carnival Boat" (Pathe) | 13,500 | .......... |
| Strand | 1,406 | 25c-50c | "Ben Hur" (MGM) | 4,000 | .......... | | .......... |
| Warner | 2,500 | 25c-60c | "Alias the Doctor" (F. N.) | 8,200 | "Play Girl" (W. B.) | 7,300 | .......... |
| Wisconsin | 3,275 | 25c-65c | "Emma" (MGM) | 16,800 | "Dancers in the Dark" (Para.) | 12,800 | .......... |
| **Minneapolis** | | | | | | | |
| Aster | 812 | 20c-25c | "The Menace" (Col.) (3 days) | 700 | "The Deceiver" (Col.) (3 days) | 700 | High 2-20-32 "The Guardsman" 2,000<br>Low 4-18 "Men Call It Love" 900 |
| | | | "Men in Her Life" (Col.) (4 days) | 700 | "The Mad Genius" (W. B.) (4 days) | 700 | |
| Lyric | 1,238 | 20c-40c | "The Final Edition" (Col.) | 2,500 | "Wayward" (Para.) | 2,000 | High 5-30 "Kiki" 4,000<br>Low 1-24 "Men on Call" 1,200 |
| Minnesota | 4,000 | 30c-75c | "One Hour With You" (Para.) | 24,000 | "Alias the Doctor" (F. N.) | 25,000 | High 6-27 "Daddy Long Legs" 32,000<br>Low 12-19 "His Woman" 18,000 |
| Pantages | 1,500 | 25c-50c | "Sky Devils" (U. A.) | 4,500 | "Greeks Had A Word for Them" (U. A.) | 4,000 | .......... |
| RKO Orpheum | 2,900 | 25c-50c | "Girl Crazy" (Radio) | 14,000 | "Prestige" (Pathe) | 12,000 | High 12-14 "Cimarron" 30,000<br>Low 3-26-32 "Prestige" 12,000 |
| State | 2,300 | 25c-50c | "Fireman, Save My Child" (F. N.) | 9,000 | "Disorderly Conduct" (Fox) | 8,000 | High 1-2-32 "Sooky" 10,000<br>Low 14-18 "Body and Soul" 6,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Dancers in the Dark" (Para.) and "Strangers in Love" (Para.) | 13,000 | "The Expert" (W. B.) and "She Wanted A Millionaire" (Fox) | 9,000 | High 1-10 "Just Imagine" 18,000<br>Low 12-25 "The Guardsman" and "The Tip-Off" 8,000 |
| Imperial | 1,914 | 15c-40c | "Il Est Charmant" (Para.-French) | 4,000 | "Stamboul" (British-Para.) and "Cannonball Express" (Sono Art) | 3,000 | High 1-17 'Office Wife" 10,000<br>Low 12-26 "Mad Parade" and "Reckless Living" 2,800 |
| Loew's | 3,115 | 25c-75c | "Fireman, Save My Child" (F. N.) (30c-75c) | 16,500 | "Play Girl" (W. B.) | 13,000 | High 4-2-32 "Fireman, Save My Child" 16,500<br>Low 7-18 "Stepping Out" 9,000 |

# [THEATRE RECEIPTS--CONT'D]

## Montreal (Cont'd)

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| Palace | 2,600 | 25c-99c | "One Hour With You" (Para.) (30c-99c-8 days) | 19,500 | "Shanghai Express" (Para.) (2nd week) | 8,500 | High 4-2-32 "One Hour With You"<br>Low 12-26 "The Yellow Ticket" | 19,500<br>10,500 |
| Princess | 2,272 | 25c-65c | "The Lost Squadron" (Radio) and "Way Back Home" (Radio) | 12,000 | "Age for Love" (U. A.) and "The Struggle" (U. A.) | 8,500 | High 4-1 "City Lights"<br>Low 7-18 "Colonel's Lady" | 22,500<br>7,200 |
| Strand | 750 | 15c-50c | "Two Kinds of Women" (Para.) and "High Pressure" (W. B.) | 4,300 | "Delicious" (Fox) and "Union Depot" (F. N.) | 3,300 | High 2-14 "London Calling" and "Sisters"<br>Low 6-27 "East Lynne" and "Can Love Decide?" | 5,200<br>3,000 |

## New York

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Capitol | 4,700 | 35c-$1.50 | "Tarzen, the Ape Man" (MGM) | 81,356 | "Polly of the Circus" (MGM) | 51,000 | High 1-9-32 "Mata Hari"<br>Low 12-19 "Flying High" | 110,466<br>48,728 |
| Embassy | 598 | 25c | All Newsreel | 7,562 | All Newsreel | 7,585 | High 1-3 Newsreels<br>Low 7-4 Newsreels | 9,727<br>7,085 |
| Mayfair | 2,300 | 35c-85c | "Girl Crazy" (Radio) | 18,815 | "The Lost Squadron" (Radio) (2nd week) | 21,000 | High 12-12 "Frankenstein"<br>Low 3-12-32 "Impatient Maiden" | 53,800<br>11,000 |
| Paramount | 3,700 | 40c-$1.00 | "The Broken Wing" (Para.) | 70,600 | "Dancers in the Dark" (Para.) | 65,200 | High 2-7 "Finn and Hattie"<br>Low 12-26 "Heaven on Earth" | 85,900<br>35,700 |
| Rialto | 1,949 | 40c-$1.00 | "One Hour With You" (Para.) (7½ days) | 45,500 | "Shanghai Express" (Para.) (5th week-6 days) | 17,800 | High 2-27-32 "Shanghai Express"<br>Low 6-27 "Dracula" and "Hell's Angels" | 64,600<br>4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "One Hour With You" (Para.) (7½ days) | 43,900 | "Sky Devils" (U. A.) (3rd week-6 days) | 9,700 | High 1-9-32 "Dr. Jekyll and Mr. Hyde"<br>Low 12-19 "The Struggle" | 67,100<br>14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Gay Caballero" (Fox) | 49,500 | "Hotel Continental" (Tiff.) | 40,000 | High 1-2-32 "Delicious"<br>Low 3-5-22 "Cheaters at Play" | 133,000<br>30,000 |
| Strand | 3,000 | 35c-85c | 'The Missing Rembrandt" (Monogram) | 8,012 | "Play Girl" (W. B.) | 23,321 | High 1-17 "Little Caesar"<br>Low 4-2-32 "The Missing Rembrandt" | 74,821<br>8,012 |
| Warner | 1,490 | 50c-75c | "Alias the Doctor" (F. N.) | 4,200 | "The Expert" (W. B.) | 2,500 | High 1-3 "Viennese Nights"<br>Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With the Show," "Gold Diggers of Broadway" | 16,968<br>1,646 |
| Winter Garden | 1,493 | 35c-$1.00 | "The Crowd Roars" (W. B.) (2nd week) | 56,231 | "Alias the Doctor" (F. N.) (3rd week-5 days)<br>"The Crowd Roars" (W. B.) (2 days-1st week) | 21,000<br>17,802 | High 9-19 "Five Star Final"<br>Low 6-6 "Maltese Falcon" | 59,782<br>16,692 |

## Oklahoma City

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Capitol | 1,200 | 10c-50c | "Tarzan, the Ape Man" (MGM) | 6,500 | "The Wiser Sex" (Para.) | 4,000 | High 2-7 "Illicit"<br>Low 2-20-32 "Beast of the City" | 11,000<br>3,500 |
| Criterion | 1,700 | 10c-50c | "One Hour With You" (Para.) | 6,000 | "Greeks Had A Word for Them" (U. A.) | 5,200 | High 2-21 "Cimarron"<br>Low 12-5 "Consolation Marriage" | 15,500<br>4,400 |
| Liberty | 1,500 | 10c-35c | "Silent Witness" (Fox) (3 days)<br>"She Wanted A Millionaire" (Fox) (4 days) | 700<br>1,500 | "Law and Order" (U.) (4 days)<br>"Three Wise Girls" (Col.) (3 days) | 1,900<br>1,000 | High 1-24 "Under Suspicion"<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" | 7,200<br>900 |
| Mid-West | 1,500 | 10c-50c | "Alias the Doctor" (F. N.) | 5,500 | "Charlie Chan's Chance" (Fox) | 4,500 | High 9-19 "Young as You Feel"<br>Low 3-12-32 "Prestige" | 11,000<br>4,000 |

## Omaha

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Orpheum | 3,000 | 25c-60c | "Girl Crazy" (Radio) | 11,500 | "Impatient Maiden" (U.) | 10,500 | High 2-14 "Cimarron"<br>Low 3-26-32 "Impatient Maiden" | 25,550<br>10,500 |
| Paramount | 2,900 | 25c-60c | "Polly of the Circus" (MGM) | 10,500 | "Fireman, Save My Child" (F. N.) | 5,500 | High 3-19-32 "Broken Lullaby"<br>Low 3-26-32 "Fireman, Save My Child" | 16,250<br>5,500 |
| World | 2,500 | 25c-40c | "The Guardsman" (MGM) and "Business and Pleasure" (Fox) | 5,600 | "The Hatchet Man" (F. N.) and "West of Broadway" (MGM) | 6,250 | High 4-11 "Men Call It Love"<br>Low 11-28 "The Cisco Kid" | 16,000<br>4,500 |

## Ottawa

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Avalon | 990 | 15c-35c | "Lion and the Lamb" (British) and "Private Lives" (MGM) (3 days)<br>"Hell Divers" (MGM) and "A Dangerous Affair" (Col.) (3 days) | 1,750<br>1,400 | "Manhattan Parade" (W. B.) (3 days)<br>"Taxi" (W. B.) (3 days) | 1,200<br>1,100 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" | 3,700<br>1,900 |
| Capitol | 2,592 | 15c-60c | "One Hour With You" (Para.) | 10,500 | "Strangers in Love" (Para.) (5 days) | 5,000 | | |
| Centre | 1,142 | 15c-60c | "Fireman, Save My Child" (F. N.) (6 days) | 5,500 | "The Vagabond King" (Para.) (3 days)<br>"No, No, Nanette" (F. N.) (3 days) | 1,900<br>1,600 | High 5-16 "Devil to Pay"<br>Low 1-3 "Sunny" | 6,300<br>2,900 |
| Imperial | 1,091 | 10c-40c | "Shanghai Express" (Para.) (3 days)<br>"The Wiser Sex" (Para.) (3 days) | 1,900<br>1,900 | "The Expert" (W. B.) (3 days)<br>"Working Girls" (Para.) (3 days) | 1,200<br>1,000 | High 5-9 "Trader Horn"<br>Low 3-26-32 "The Expert" and "Working Girls" | 7,000<br>2,200 |
| Regent | 1,225 | 15c-60c | "Polly of the Circus" (MGM) (3 days)<br>"After Tomorrow" (Fox) (3 days) | 3,200<br>2,800 | "The Passionate Plumber" (MGM) (3 days)<br>"Nice Women" (U.) (3 days) | 2,100<br>1,900 | High 1-23-32 "Suicide Fleet" and "Dance Team"<br>Low 12-26 "Cuban Love Song" and "His Women" | 6,200<br>3,900 |
| Rideau | 1,000 | 10c-35c | "Compromised" (F. N.) and "Desert Song" (revival) (3 days)<br>"Devotion" (Pathe) and "Song of the Flame" (revival) (3 days) | 2,100<br>1,900 | "Union Depot" (F. N.) and "Hit the Deck" (Radio) (3 days)<br>"Charlie Chan's Chance" (Fox) and "Dance Team" (Fox) (3 days) | 1,500<br>1,600 | | |

## Philadelphia

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Arcadia | 600 | 50c | "Hell Divers" (MGM) (6 days) | 3,800 | "Two Kinds of Women" (Para.) (6 days) | 2,900 | High 12-17 "The Guardsman"<br>Low 1-9-32 "West of Broadway" | 6,500<br>2,000 |
| Boyd | 2,400 | 35c-75c | "One Hour With You" (Para.) (6 days) | 18,500 | "Greeks Had A Word for Them" (U. A.) (6 days) | 17,000 | | |
| Earle | 2,000 | 25c-65c | "The Big Timer" (Col.) (6 days) | 19,000 | "The Heart of New York" (W. B.) (6 days) | 18,000 | High 1-2-32 "Makers of Men"<br>Low 11-28 "Touchdown" | 27,000<br>13,000 |
| Fox | 3,000 | 35c-75c | "Disorderly Conduct" (Fox) (6 days) | 21,000 | "Shop Angel" (Tower) (6 days) | 17,000 | High 2-7 "Man Who Came Back"<br>Low 3-26-32 "Shop Angel" | 40,000<br>17,000 |

# WHAM!

## COLUMBIA'S SENSATION — BARBARA STANWYCK in "SHOPWORN" SOCKING DEPRESSION FOR LOOP ALL OVER THE COUNTRY!

**NEW YORK**—Paramount—"Shopworn", house trotting toward $60,000—*Variety*

**BROOKLYN**—Paramount—"Shopworn" will finish to a fine $55,000. —*Variety*

**CHICAGO**—Chicago Theatre—Heavy business at $45,900 despite Holy Week. Previous picture $30,800. —*Variety*

**INDIANAPOLIS**—"Shopworn" tops Indianapolis with $25,000 at Indiana Theatre. —*Variety*

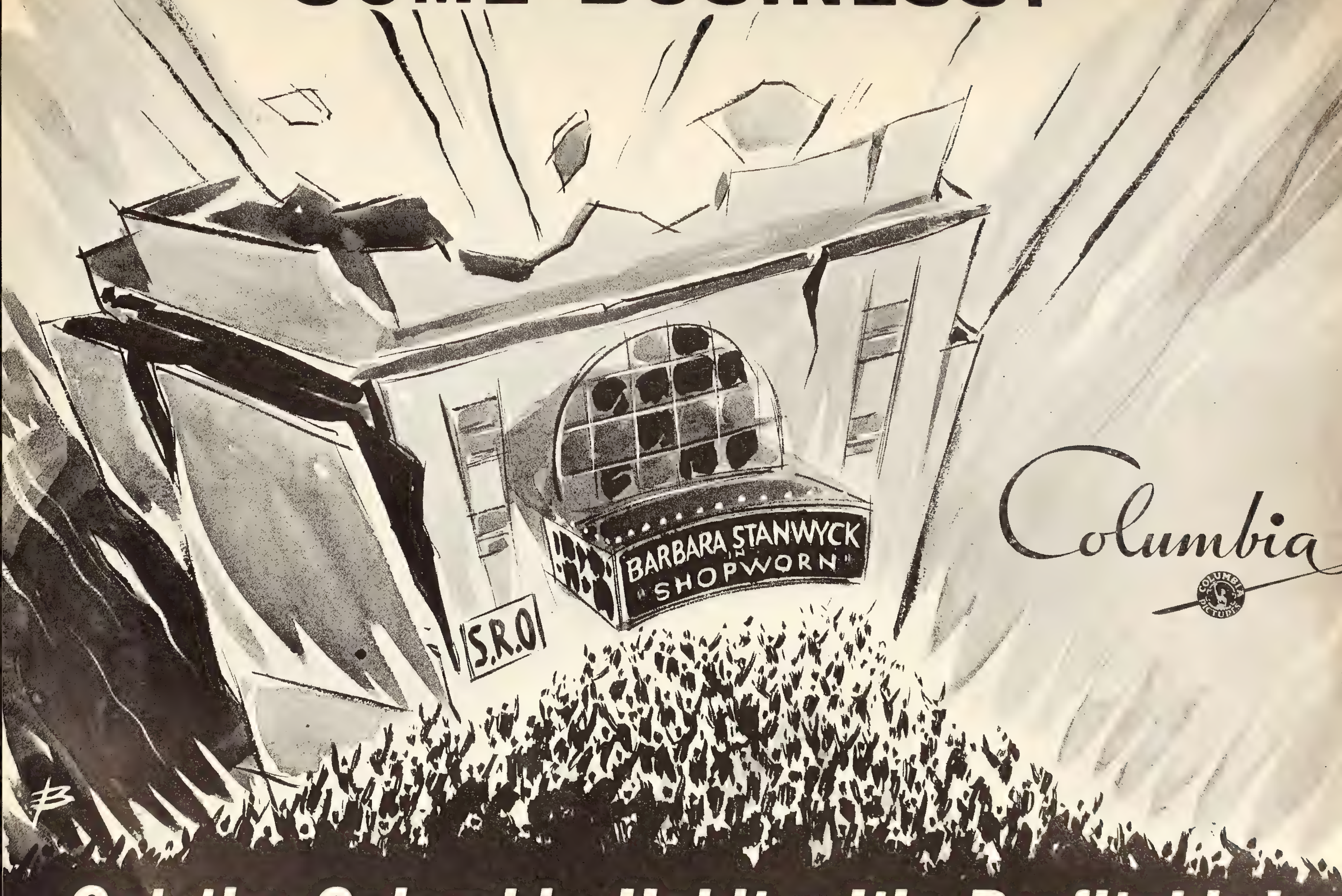
**BALTIMORE**—Keith's—Big Money, $20,000. Previous picture $12,000—*Variety*

**BUFFALO**—Lafayette Theatre—Record Sunday draw and approached an all-time draw, more than doubling par. Gross $19,400—(Average, $8,500.) —*M. P. Daily*

**PITTSBURGH**—Warner—"Shopworn" Barbara Stanwyck coming along as B. O. figure. Should muster better than $9,000; above recent average; previous picture $7,000. —*Variety*

**DES MOINES**—Paramount—"Shopworn" took $1,000 over average for four days with $7,000. —*M. P. Daily*

# SOME BUSINESS!


BARBARA STANWYCK
IN
"SHOPWORN"
S.R.O.
Columbia
COLUMBIA PICTURES

**Get the Columbia Habit – It's Profitable!**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Philadelphia (Cont'd)** | | | | | | | | |
| Karlton | 1,000 | 40c-50c | "Lost Squadron" (Radio)<br>(5 days) | 4,500 | "No One Man" (Para.)<br>(6 days) | 4,000 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "Greeks Had A Word For Them" (U. A.) (6 days) | 8,000 | "A Woman Commands" (Radio)<br>(6 days) | 7,000 | High 1-30-32 "Arrowsmith"<br>Low 3-26-32 "A Woman Commands" | 27,000<br>7,000 |
| Mastbaum | 4,800 | 35c-75c | "Alias the Doctor" (F. N.)<br>(6 days) | 41,000 | "Polly of the Circus" (MGM)<br>(6 days) | 35,000 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "The Hatchet Man" (F. N.)<br>(6 days) | 17,000 | "Lost Squadron" (Radio)<br>(6 days-2nd week) | 12,500 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "Hotel Continental" (Tiff.)<br>(6 days) | 8,000 | "Beast of the City" (MGM)<br>(6 days-2nd week) | 7,000 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |
| **Portland, Ore.** | | | | | | | | |
| Fox Paramount. | 3,068 | 25c-60c | "One Hour With You" (Para.) | 13,000 | "Sky Devils" (U. A.) | 13,000 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "Alias the Doctor" (F. N.) | 3,700 | "The Expert" (W. B.) | 4,200 | | |
| RKO Orpheum | 1,700 | 25c-50c | "Girl Crazy" (Radio) | 12,000 | "Impatient Maiden" (U.) | 10,000 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists.. | 945 | 25c-35c | "Dancers in the Dark" (Para.) | 3,000 | "After Tomorrow" (Fox) | 3,500 | High 1-10 "Hell's Angels"<br>Low 3-5-32 "Shanghai Express" | 12,500<br>2,500 |
| **Providence** | | | | | | | | |
| Fays | 1,600 | 15c-50c | "Beauty and the Boss" (W. B.) | 8,200 | "Police Court" (Monogram) | 5,200 | | |
| Loew's State | 3,800 | 15c-50c | "Tarzan, the Ape Man" (MGM) | 19,500 | "The Passionate Plumber" (MGM) | 8,500 | High 2-7 "Inspiration"<br>Low 3-26-32 "The Passionate Plumber" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "Play Girl" (W. B.) | 10,800 | "The Wiser Sex" (Para.) | 6,300 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "One Hour With You" (Para.) | 10,200 | "Hell's House" (Zeidman) | 5,000 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-75c | "Girl Crazy" (Radio) | 10,000 | "The Impatient Maiden" (U.) | 8,000 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory | 1,600 | 10c-35c | "Big Timer" (Col.) | 2,800 | "Discarded Lovers" (Mayfair) and "Law and Order" (U.) | 2,000 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |
| **St. Paul** | | | | | | | | |
| Paramount | 2,300 | 25c-50c | "One Hour With You" (Para.) | 9,000 | "Alias the Doctor" (F. N.) | 8,000 | High 8-22 "Smiling Lieutenant"<br>Low 1-17 "Paid" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "Strangers in Love" (Para.) | 5,000 | "Dancers in the Dark" (Para.) | 6,000 | High 9-5 "Huckleberry Finn"<br>Low 1-17 "Just Imagine" | 9,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Girl Crazy" (Radio) | 12,000 | "Prestige" (Pathe) | 12,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Shubert | 1,500 | 15c-40c | "Arrowsmith" (U. A.) | 3,000 | "The Struggle" (U. A.) | 2,500 | | |
| Tower | 1,000 | 15c-25c | "The Final Edition" (Col.) | 2,000 | "Beast of the City" (MGM) | 2,000 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |
| **San Francisco** | | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Lovers Courageous" (MGM) | 13,000 | "Emma" (MGM) | 15,500 | High 8-15 "Daddy Long Legs"<br>Low 12-19 "Susan Lenox" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "A Waltz by Strauss" (German) | 4,500 | "The Flute Concert of Sans Souci" (German) | 2,750 | | |
| Fox | 4,600 | 35c-60c | "Arsene Lupin" (MGM) | 35,000 | "After Tomorrow" (Fox) | 32,000 | High 1-3 "Lightning"<br>Low 2-20-32 'The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 25c-60c | "The Menace" (Col.) | 15,000 | "Carnival Boat" (Pathe) | 12,500 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 35c-60c | "Lost Squadron" (Radio) | 18,000 | "Silent Witness" (Fox) | 15,000 | High 12-12 "Frankenstein"<br>Low 2-20-32 "Prestige" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "One Hour With You" (Para.) | 20,000 | "Strangers in Love" (Para.) | 13,500 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists. | 1,200 | 25c-60c | "Greeks Had A Word for Them" (U A.) | 10,000 | "Sky Devils" (U. A.)<br>(2nd week) | 7,000 | | |
| Warfield | 2,700 | 35c-60c | "Dancers in the Dark" (Para.) | 19,000 | "Gay Caballero" (Fox) | 20,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "Fireman, Save My Child" (F. N.)<br>(2nd week) | 9,500 | "Fireman, Save My Child" (F. N.)<br>(1st week) | 19,000 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c | "Love Affair" (Col.) | 4,500 | "Play Girl" (W. B.) | 3,500 | | |
| Fifth Avenue | 2,750 | 35c-75c | "One Hour With You" (Para.) | 14,000 | "Polly of the Circus" (MGM) | 12,000 | High 4-18 "Trader Horn"<br>Low 1-2-32 'The Boudoir Diplomat" | 17,000<br>7,000 |
| Liberty | 2,000 | 10c-25c | "High Speed" (Col.) | 6,000 | "The Gay Buckaroo" (Allied) and "Pleasure" (Artclass) | 5,500 | High 1-10 "The Lash"<br>Low 3-12-32 "Morals for Women" and "Hotel Continental" | 11,500<br>5,000 |
| Music Box | 950 | 25c-75c | "The Hatchet Man" (F. N.) | 6,500 | "Greeks Had A Word for Them" (U. A.) | 6,000 | High 2-28 'City Lights"<br>Low 2-6-32 "High Pressure" | 14,000<br>5,500 |
| Paramount | 3,150 | 25c-50c | "The Broken Wing" (Para.) and "After Tomorrow" (Fox) | 7,500 | "She Wanted A Millionaire" (Fox) and "The Wiser Sex" (Para.) | 7,500 | High 1-10 "Paid"<br>Low 3-19-32 "Dancers in the Dark" and "Cheaters at Play" | 18,000<br>7,000 |
| RKO Orpheum.. | 2,650 | 25c-75c | "Girl Crazy" (Radio) | 13,500 | "Ladies of the Jury" (Radio) | 13,000 | High 10-31 "Spirit of Notre Dame"<br>Low 3-21 "Kept Husbands" | 18,000<br>10,000 |
| **Toronto** | | | | | | | | |
| Imperial | 3,444 | 15c-75c | "Fireman, Save My Child" (F.N.)<br>(6 days) | 22,000 | "Strangers in Love" (Para.)<br>(6 days) | 16,500 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "Passionate Plumber" (MGM)<br>(6 days) | 15,500 | "Greeks Had a Word for Them" (U. A.) (6 days) | 11,500 | High 4-18 "City Lights"<br>Low 12-19 "Ben Hur" | 22,000<br>9,500 |
| Shea's | 2,600 | 30c-75c | "Nice Women" (U.)<br>(6 days) | 14,500 | "A Warm Corner" (British)<br>(6 days) | 14,500 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Tivoli | 1,600 | 15c-60c | "One Hour With You" (Para.)<br>(6 days) | 17,000 | "Murders in the Rue Morgue" (U.)<br>(6 days) | 10,000 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-60c | "Business and Pleasure" (Fox)<br>(6 days) | 13,500 | "Two Kinds of Women" (Para.)<br>(6 days) | 9,000 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Night in a Barroom" | 14,000<br>8,300 |

# IT TAKES BORZAGE TO GIVE A PICTURE

# HEART!

—*and this has it!* American boyhood on the threshold of manhood. Plunging gaily ahead—always unafraid, sometimes unloved, seldom understood. A picture for adults that kids can enjoy.

Its humanness will open the nation's purse strings.

FRANK BORZAGE'S

# YOUNG AMERICA

*with*

SPENCER TRACY
DORIS KENYON
TOMMY CONLON
RALPH BELLAMY • BERYL MERCER

Based on John Frederick Ballard's play
Screen play by William Conselman

**A FOX PAY DATE**

# JENKINS' COLYUM

**Fort Worth, Texas**

DEAR HERALD:

The farther we get away from Hollywood and the more we think about it the more peeved we get. When Will Rogers, Joe E. Brown, Clark Gable or Chic Sale and boys like those go away and come back, Hollywood gets out the brass band and throws a big feed for 'em, but when we went there the town was as indifferent about it as a biscuit shooter in the Brown Derby cafe. We stayed there over three months and we'll betcha there weren't over twenty thousand people knew we were in town, and there's no doggone sense in a town acting that way, that's why it doesn't improve faster than it does.

We've got one good friend out there we can tie to, and that's Miss Mildred Early, the lady who regulates things and puts pep into the HERALD office, and who handled our mail and cashed our checks and read our postal cards for us. She told us that she was sorry to see us leave, which would indicate that she was brought up by a mighty good family.

▽

### Texas Is a Big Subject

We presume that when Mr. Ramsaye got down in Georgia he thought he was a long ways from New York, but compared to Texas that would be only a before breakfast jaunt. When you leave El Paso in the morning you expect to be at Ft. Worth for lunch but you have to romp on the gas if you get there by the second night. They could lay Texas down on Massachusetts, Vermont, Rhode Island and Connecticut and enough would lap over to make New York and New Jersey and you wouldn't know what to do with the balance after that.

If you don't think Texas is a big state ask Speaker Garner, and if you don't think Texas is for Speaker Garner for president, ask Texas, she'll tell you, and if you want to know if we are for Speaker Garner for president ask us and we'll tell you that we are for Charles G. Dawes because we are fed up on "Investigating Committees," and the brand of "economy" that Congress and the Administration have been giving us, but then that's politics, and we're no politician.

### "Regular" Showmen

Pecos, Texas, is a town the state can be proud of. This is largely due to H. H. Johnson, who manages the Grand Theatre. Johnson is a live one. When he played "Cimmaron," he went out to the edge of town (and the edge of town isn't very far out) and staked off five hundred lots and got five hundred children to make the "run" just as they did when they opened the Cherokee strip pictured in "Cimmaron." Did Johnson do business with the picture? Ask Johnson. When he played "Frankenstein," he got three or four circus wagons that had been left in town and got permission from the mayor to park them in the street and he plastered them all over with "Frankenstein" paper, and that night paw and maw and all the kids in west Texas saw "Frankenstein." That's the kind of a showman Johnson is.

Jack Laird, who operates the Lyric theatre at Odessa, is another live one. Jack said he would like to join the "Round Table Club" if he was sure Chick Lewis would permit him. We asked him if he snored in his sleep and he said he didn't. We told him Chick was very particular and didn't allow anyone to join who snored, but if he would make out an application and send it to Chick with a promise to write something for the Round Table Club we were sure he would send him a membership card and button. We are expecting Jack to do it.

▽

**Neligh, Neb.**

From Tucson, Arizona, to Neligh, Nebraska, is just 1,720 miles, and to drive that distance with your left hand is quite a task if you ask us.

Our right shoulder went on the bum after leaving Tucson and it was about as useful as horns on a jackrabbit. We don't know whether it has gone neuratic, rheumatic or democratic, but it has gone something, and if this colyum sounds to you like a one-handed, left-handed raving you will know what's the matter.

We stopped at McPherson, Kansas, to call on Mr. Woolbridge, who operates the Tourny theatre, and he was not to be found. We told Mrs. Woolbridge of our condition and she suggested we go up to their house and she would bathe our shoulder in liniment, which was very kind of her, but we didn't feel like we could stop, so we hurried on.

At Belleville, Kansas, we pulled up to call on Sam Blair of the Blair theatre and that guy was out of town just as he usually is. We met Mrs. Blair and said that unless our shoulder got better it was quite likely this colyum would be minus for a couple of weeks or so, and when we told her that she threw up both hands and said, "Oh my Lord, we're sunk now. With this depression, poor pictures and high film rental and losing money every day and now this calamity, what next"?

When we got home we went up to the door and rapped and when our wife came to the door we said, "Madam, we trust you will pardon this seeming intrusion, but might we be privileged to pluck an icicle from the eaves of your dwelling? We haven't had a bite to eat since day after tomorrow and this will be the third day." And she replied, "No sir, you may not. I am saving those icicles to make ice cream on the Fourth of July. Avaunt, you itinerant vagabond." Now wasn't that a nice way for one's wife to talk after her perfectly good husband had been away from home for half a year? Well, that's the way with these women, if we had been the plumber or iceman it might have been different.

If you have never tried to operate a typewriter with your left hand just try it once and see how you make out, it's a lot of fun, we don't think.

So now you boys may have to try and struggle along without this colyum for an issue or two, which will be tough on you, we know, and we are going to ask Ernie to fill this space with that picture we had taken with Elisa Landi or Ralph Bellamy and that ought to help some.

J. C. JENKINS
The HERALD Man

## Ryan Named to Manage Pathe Now Among 11 Leasing Studios

Phil Ryan, former head of Metropolitan Studios, has been signed by Radio to manage the old Pathe plant in Culver City, which will be operated as a leasing studio for independents. It is equipped to handle as many as 10 features at one time.

With the addition of Pathe, there are 11 Coast plants available for leasing. There is understood to be much competitive bidding among them. The only plants not soliciting leasing business are Paramount, Radio, MGM and Warner. Those leasing are Tec-Art, Metropolitan, Pathe, Hollywood, Standard, Associated, Sennett, Universal, Hal Roach, Fox-Western and Ambassador.

## Paramount Slashes Foreign Production Program at Joinville

Paramount's production schedule at Joinville, France, during the next six months, will be limited to 15 French feature talkers and a series of French shorts, as against a peak schedule of 60 features in about 10 languages.

Joseph Seidelman, acting general foreign manager, returned this week from Joinville, where he worked out the new schedule with Robert Kane, production chief in Europe.

## Clara Bow May Sign for a Series of Radio Broadcasts

Clara Bow may sign for a series of radio programs over a National Broadcasting Company network. George Frank, of the Frank and Dunlap agency, is said to be in New York ready to close the deal.

### Rhoden Remains With Skouras

E. C. Rhoden has signed a long term contract to continue as head of the Midland division of Fox West Coast Theatres, under Skouras management. Division inspection is under way by Charles and Spyros Skouras, Oscar Oldknow, J. J. Sullivan, Mike Marco, E. L. Alperson and Comptroller Sidney Towle of Fox.

Robert F. Smith, former house manager of the Ambassador theatre in St. Louis, will accompany J. Reeves Espy when he goes to Los Angeles to rejoin the Skouras brothers in operating Fox West Coast Theatres.

### Form Distributing Company

L. E. Davis, Walter S. Wessling and Howard G. Mapes of Portland, Ore., have incorporated a new firm, Northwest Film Distributors. Davis is president of the firm, which will distribute independent product in Washington, Oregon, Montana, northern Idaho, Alaska.

### Air Films for Columbia

Columbia, planning a group of airplane pictures, is seeking an aviator who can be featured. Thomas Burtis, writer, whose stories appear in several popular magazines, is at the studio preparing stories.

### Named to Handle Publicity

Sid Davidson, former exploitation head for Universal and managing director of the Colony in New York, is handling advertising and publicity for Principal Distributing Corporation, just formed.

# LANDSLIDE FOR VARIETY SHOWS

## Public Gives Tremendous Majority Against Double Feature Practice

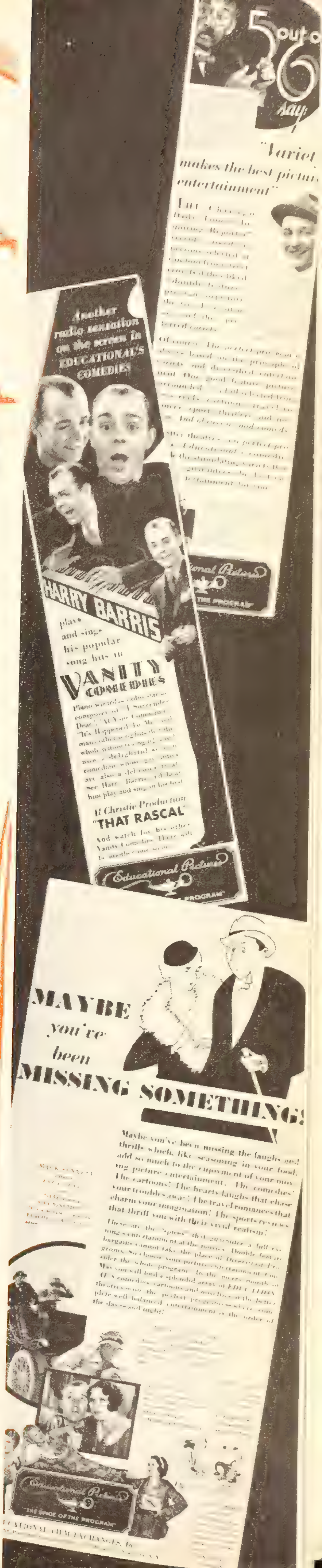
Readers of the Chicago Times voted 5 to 1 against double features and in favor of diversified entertainment.

**Hays Public Preference voting shows that entire public, highbrows and lowbrows alike, want action comedy.**

And now, a direct vote of theatre patrons shows that the paying public wants short subjects and variety entertainment. Customers of the Heights Theatre, a representative suburban first run house in Cleveland, voted 76 per cent in favor of a single feature and a program of short subjects.

Your public has demanded variety shows. Millions of fans will be reading about *Educational Pictures* in these magazine ads in April and May.

**Book more Educational Pictures now and give your public what it wants**



5 out of 6 say:

"Variety makes the best picture entertainment"

Another radio sensation on the screen in EDUCATIONAL'S COMEDIES

HARRY BARRIS plays and sings his popular song hits in VANITY COMEDIES

Al Christie Production "THAT RASCAL"

MAYBE you're been MISSING SOMETHING!

Maybe you've been missing the laughs and thrills which, like seasoning in your food, add so much to the enjoyment of your moving picture entertainment. The comedies! The cartoons! The hearty laughs that chase your troubles away! The travel romances that charm your imagination! The sports reviews that thrill you with their vivid realism!

Educational Pictures

"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, Inc.**
**E. W. Hammons, President**

# THE JUNIOR SHOW

by
RITA C. McGOLDRICK

WITH this issue the *Junior Show* department is six months old. In this time it has developed into a lusty and loudly vocal infant. Before another year has passed we may hope it to have become one of the most important children of the motion picture theatre family.

The letters that pour into the mail addressed to the *Junior Show* demonstrate that the theatre man is beginning to see the practical business aid and goodwill that lie in this field of action. And may we pause a moment to say that it is extremely fine of so many theatre managers to take the time to write us such full and definitely helpful reports of their experience in dealing with special shows for children? In this issue it is a pleasure to present the stories of some of our correspondents whose ideas, methods of procedure and results should be an encouragement to many others.

## This Department Offers You

*A selection of the month's best pictures. . . . A* HERALD *Service.*
*Report of Weekly Radio Broadcast on News and Notes of the Studios, and a Review of the Week's Best Pictures. . . .*
*Helpful Literature for Those Making Public Addresses. . . .*
*A Motion Picture Study Program.*

## SCHOOL AND SCREEN

*a monthly service for schools and theatremen.*
*Letters of Introduction to Club Leaders in Your Locality.*
*Detailed Information on the Formation and Development of Junior Motion Picture Clubs.*
A postal card will bring you any one, or all, of these pamphlets without cost.

### Warner's Salem (Ore.) Theatres

#### 2,200 Children Registered in Club

The city manager of this circuit writes:

"We operate our club in accordance with the regular Mickey Mouse Club plans. After a great deal of experimenting, we found that a special kiddie matinee held Saturday morning before noon would not pay in this location. We therefore changed the starting time of our Mickey Mouse Club to 1 p.m. and devote one hour to these activities just prior to opening our regular program.

"Tieups have been made with various merchants who supply us with prizes for the children, either gratis or at a greatly reduced price. We entertain them with dancing and acts from the dancing and art schools of the city. These schools furnish us with juvenile acts consisting of dancers, singers, monologists, etc., weekly and have from five to ten acts.

"We make it a point to run features on this program which are suitable for smaller children to see. In addition to our regular program, we give them a good serial as well as a new or repeat cartoon booked especially for the first afternoon show on Saturdays.

"Our attendance at these matinees has proved the advantage of this method of operating the Mickey Mouse Club as it has grown from 250 to 300 at the time we ran the morning matinees to an attendance of 1,000 children when running the shows just prior to our regular matinee. We have also found from experience that the adult attendance on the early show is a great deal larger than it is when running a special morning matinee.

#### "Keeping Faith"

"We make it a point to never break faith with these children and when we promise any kind of an attraction or feature, we leave absolutely nothing unturned to deliver as promised. The box-office possibilities of these kiddie matinees is unlimited. We feel that in making a friend of a child in a family, we make a friend of the entire family.

"Another advantage of running the Mickey Mouse Club in the afternoon is the fact that a great number of mothers have their weekend shopping to do on Saturdays and it is a relief to them to leave their children in our care while they do this.

#### Successful Results

"The name of our club is the 'Warner Brothers Elsinore Mickey Mouse Club.' We have the standard Mickey Mouse membership buttons, officer's buttons and a very attractive membership card. All our members are registered, our total registered membership being 2,200.

"Each week we receive a one-column reader in the local newspapers with a 'Mickey Mouse Notes' headline. This column is written by one of our staff and written along newsy lines, commenting on the show of the previous week and advising the children of what may be expected at the current club meeting. We feel that this column is invaluable to us."

### Paramount Theatre, Rutland, Vt.

"Every Saturday morning we have a special Kiddie Club performance. At these shows we present only certain approved features, being guided entirely by *School and Screen.*

"Children fill out application blanks and mail or bring them to the theatre. We in turn mail to each member a small membership card, and we keep a copy of this information in our files.

"This list comprises our mailing list, and also gives us the birthday and age of every child. On their birthday, a special card is mailed them bearing a message of greeting and allowing them admittance along with a friend at one of our regular performances.

"Each membership card is numbered, and every Saturday morning ten children are admitted free.

#### Prizes

"Toys are also given out to children. We try to arrange it so that different children win prizes each week, so that there is no repetition.

"So far, this idea has met with approval and commendation of both the Parents and the Federation of Women's Club in Rutland.

#### Educational Talks

"We also endeavor to have at each show some wellknown person of the city talk about one certain subject. To date, we have had the mayor on 'Citizenship'; commissioner of public safety on 'Safety'; a bank president on 'thrift', and others along the same line. They speak for only a few minutes, never more than five, and it proves to be a growing thing.

"The talks aren't too long for the children, as we try not to have them bored by them, and the speakers try to talk their language.

"This is but a brief outline of our activities covering but the working plan of our shows. Should there be anything else, we should be happy to supply you with further information. And this theatre is most grateful for your helpfulness and interest.

"On the reverse of Paramount's Pledge Card are the following promises:

"The member noted on the reverse side pledges and promises:

1. To always remember and obey the rules of his parents and teachers.
2. To always endeavor to attain good marks in School.
3. To always endeavor to be a gentleman or a lady.
4. To do one Good Deed Each Day.
5. To attend each and every meeting of the Club.
6. To be careful when crossing streets and roads.

"Remember—The Club meets every Saturday morning at the Paramount Theatre, Rutland, Vermont."

### Forty Brooklyn Theatres

Mr. George Langbart and Mr. Monty MacLevy, division superintendents of the forty theatres of the Fox Circuit in Brooklyn, which have been taken over by the Randforce Amusement Company, under the direction of Samuel Rinzler and Lewis Frisch, have announced an endorsed picture policy based on the *School and Screen* service and the *Junior Show* as outlined in these departments. Mr. George Langbart writes with a good deal of enthusiasm:

"We are ready to make the grand experiment! Here are forty theatres lined up ready to follow *School and Screen's* outline exactly. At the meeting of the forty managers on Wednesday, final details will be worked out. We have booked all the pictures you suggested for Boys' Week, Music Week, Mothers' Day, Flower Week and are grateful to you for the help that you have given us in advance of these dates. The Boy Scouts will cooperate with us for Boys' Week, and the new Better Films Council of Brooklyn will send letters to surrounding schools encouraging cooperation in behalf of higher grade entertainment. At each one of our theatres a trailer will announce Endorsed Pictures.

"We know you will like to hear from us that *School and Screen* is directly responsible for this whole campaign and we will appreciate any further suggestion that comes through that department."

### Burlington, Vermont

"It will interest you to know that the Better Films Council in Burlington is now made up of practically all of the women's organizations in this city. These include the Catholic Daughters of America, the Daughters of the American Revolution, the Athens Club, the Federated Clubs of Burlington, the Jewish Women's Society, and a number of smaller groups. Reports of the activities of the Council are distributed by Council members to their clubs, to the press and theatre managers. The new work of the Council is to sponsor Junior Shows and last week 'Alice in Wonderland' won a fine audience. Local theatre managers are interested and express their willingness to cooperate with

# COOPERATING WITH JUNIOR SHOW

(*Continued from preceding page*)

the Council in an effort to make the films fit for children to see.—Miss Theodora Agnes Peck."

## Massachusetts Federation of Women's Clubs

### Springfield Chapter

The active Motion Picture Council of Springfield, winning fine cooperation from the newspapers of that city, selects each week from the various national lists of endorsed pictures those films it considers of particular interest to the community. This bright and newsy column, written as a volunteer service, is carried regularly in the following newspapers: *Springfield Republican, Springfield Union, Springfield Daily News* and *Forest Park Times.* The following pictures, announced for family audiences, received the value of this free publicity during the past week:

"'The Expert,' 'Business and Pleasure,' 'Fireman Save My Child,' 'The Saddle Buster,' 'Tarzan, the Ape Man,' 'Zane Grey's South Sea Adventure,' 'Explorers of the World,' 'Carnival Boat,' 'The Lightning Warrior' (serial), 'The Texas Gun Fighter' (Western), 'Texas Cyclone' (Western), 'Air Eagles,' 'Sunshine Susie,' 'Polly of the Circus.'

"For adults and young adults: 'The Heart of New York,' 'The Lost Squadron,' 'Men Like These' (British), 'A Waltz by Strauss' (German with English titles), 'Cavalier of the West,' 'Broken Lullaby,' 'The Man Who Played God,' 'Wayward,' 'Final Edition' (mystery), 'Disorderly Conduct.'

"While a few of these pictures may have been released, the Council suggests that these people who are interested may clip this list for future reference."

## Bronx Parents Organization

The Parents Association of Public School 26 in the Bronx, represented by one of its members, has this to say of its own activities:

"Our Motion Picture Committee has made what we believe to be the first practical step to meet the problem of better motion pictures for our community in a highly practical way. By 'highly practical' we mean that no attempt is made to reform anybody or force moral standards upon anybody, or to induce movie people to do anything that violates their soundly established commercial practices.

"In cooperation with the local theatre manager we have worked out a program that segregates the children from the adults, and in special money-making (it is hoped) performances supplies them with movie fare that is not alone educational but also entertaining in the thrill language that means so much to children. They resent and are bored by the stuffy film even more quickly than adults and are equally averse to being 'uplifted'.

"Inasmuch as all this does not harm movie producers from the profit standpoint, but if properly conducted may even win back for them their child audiences, they are likely to produce more subjects suitable for this sort of exploitation, the lack of which is the only difficulty at the present time.—Frances A. Lesser."

## Welfare Versus Sex

One of our best letters came from an active theatre manager in Virginia whose name at this writing, for various reasons, we will not list. In a highly amusing message he tells us:

"Well, we had our meeting, and it is now up to the good ladies on the committee with me to select pictures for certain nights in the future. I must confess, however, that most of these ladies, or for that matter most of those attending the meeting, I would not consider picture fans. They are, rather, welfare workers, who have been told that most pictures are too sexy and not fit for children to see. The chairman replied that of course they were not in a position to criticize the fare offered at my theatre unless they attended and saw the pictures offered there. Thinking to please them I changed 'Two Kinds of Women' to 'This Reckless Age,' but the attendance was thin.

"Now I have offered to set aside one night each week for pictures of their selection, provided they promised to get behind such selections to see that they were patronized. Whether they will or not time alone can tell, but in the meantime I am doing my part. Thanks for adding my name to your files for literature, pertaining to this movement."

## Columbia's Buck Jones' Rangers

Dr. Harold Davis Emerson, who has developed an active and enthusiastic club membership among the boys of the country under the leadership of Buck Jones, has something to say for the box office value of Junior Clubs. His letter states:

"You will be interested in the attached material which shows the rapid growth of the Buck Jones Rangers Club of America. Thus far we have organized over 300,000 boys and girls. We are daily receiving letters from parents, teachers, and organizations like the Boy Rangers and the Boy Scouts of America, who are offering their cooperation.

"This organization for boys and girls has been widely endorsed by clubs and Parent-Teacher Associations. The thousands of interested children have proved themselves to be a powerful word-of-mouth channel of advertising for the theatres sponsoring the clubs. Theatre owners everywhere are finding it one of their best patronage builders and are enthusiastically planning for the special matinees for youngsters.

"The Rangers keep the theatre-owners out of the red and help him to greater profits. It means that a national organization of enterprising boys have endorsed your theatre and are out boosting it. The volume of such exploitation cannot be estimated. Every exhibitor owes it to himself to see that his theatre is designated as the home of a troop of Buck Jones Rangers."

## Active Communities and Their Workers

### In Better Films Councils

**California**

Glendale—Mrs. L. W. Sonntag, president, Council of Parents & Teachers.
Oakland—Mrs. Earl Brown, Motion Picture Chairman, P. T. A.
Pasadena—Mrs. Lynn C. Denny, 363 North Marengo Avenue.
San Diego—Mrs. Frank W. Lane, 831 Seventh Ave.

**Georgia**

Atlanta—pioneered by: Mrs. Alonzo Richardson, 406 City Hall; also Mrs. Patrick Bray, 658 Kennesaw Ave., N.E.
Macon—Mrs. Piercy Chestney, 128 Second Street.

**Illinois**

Peoria—Miss Norma Huffstodt, c/o Mr. Leonard Worley, Manager, Publix Theatre.

**Indiana**

Greencastle—pioneered by: Mrs. David Ross, RRM Box 39-H, Indianapolis.

**Louisiana**

New Orleans—Mrs. A. Nilkin, Normal School Mothers' Club.

**Massachusetts**

Natick and Springfield—Mrs. Fred B. Cross, 34 Pineywoods Avenue, Springfield.

**Missouri**

St. Louis—Mrs. A. F. Burt, 5598 Waterman Avenue.

**New Jersey**

Rutherford—Mrs. Harry G. Grover, 278 Carmita Ave.

**New York**

Brooklyn and Bronxville—Mrs. Harvey McClintock, 23 Warwick Road, Bronxville, N. Y.
Mount Vernon—Major Arthur M. Smith.
New Rochelle—Mrs. Josephine Hudson Mitchell, 363 Pelham Road.
Ossining—Mrs. Irving W. Taylor.
Rochester—Mrs. Hugh A. Smith, 81 Westchester Avenue.
Scarsdale—Initiated by: Mrs. Caleb Hyatt.
Staten Island—Initiated by: Mrs. William C. Orton, Castleton Apartments, St. George, S.I., N. Y.

**Ohio**

Cleveland—Mrs. Walter Magee, 1283 Gladys Avenue, Lakewood.

**Pennsylvania**

Norwood—Mrs. B. Logan Edwards, 132 Seminole Avenue.

**Rhode Island**

Providence—Mrs. George C. Harrison, 171 Grand Avenue, Edgewood, R. I.

**Tennessee**

Memphis—Mrs. L. D. Scott, 1127 Faxon Avenue.

**Vermont**

Burlington—Mrs. Edward H. Loveland, 101 Henry Street; Miss Winifred Hoey, The Elms, 99 N. Main Street, St. Albans.

**Washington**

Seattle—Mrs. William Krull, 4125 Interlake Avenue.

## Music Week Begins May 1 to 7

The following suggestions will be acceptable for Junior Shows and Family Audiences:

### Short Features

Aida, Warner, 1930.
Beethoven, FitzPatrick, 1931.
Carnival, The, Warner, 1931.
Come Back to Sorrento, Warner, 1931.
Felix Mendelssohn, FitzPatrick, 1931.
Gypsy Caravan, The, Warner, 1931.
Handel, FitzPatrick, 1931.
Johann Strauss, FitzPatrick, 1931.
Harry Lauder Songs, Metro.
Moonlight and Romance. Paramount.
Rossini, FitzPatrick, 1931.
Verdi. FitzPatrick. 1931.
Jack and Jill in Music, Western Electric.
(Supplied through Educational Exchanges)
Angel Cake, Warner, 1931.
Clock Shop, In a, Columbia, 1931.
Fly Hi, Pathe, 1931.
Geo. Jessel and His Russian Art Choir, Warner, 1931.
Hook, Line and Melody, Pathe, 1931.
Lorelei, The, Educational, 1932.
Old King Cotton, Paramount, 1931.
Rhythm in the River, Paramount, 1932.
Toy Parade, Metro, 1931.
Tune Detective, Paramount, 1931.
Vagabond Melodies, Educational, 1931.
Betty Coed, Paramount, 1931.
Blue Rhythm, Columbia, 1931.
French Line, Paramount, 1931.
Freshman Love, Warner, 1931.
Mad Melody, RKO Pathe, 1931.
Musical Justice, Paramount, 1932.
Old Lace, Warner, 1931.
Old Man Blues, Paramount, 1931.
Organ Song Nata, Warner, 1931.
Rudy Vallee and His Connecticut Yankees, Pathe, 1931.
Russian Lullaby, Paramount, 1932.
Words and Music, Warner, 1931.
All for the Band, Paramount, 1931.
Symphony Orchestra Series (Explanation of the Symphony), Western Electric.
Wood Wind Choir, Brass Choir, Percussion Group, The Stringed Choir (a very beautiful group).
(Supplied through Educational Exchanges)
By the Light of the Silvery Moon, Paramount, 1931.
Hitting the Trail for Hallelujah Land, Warner, 1932.
I Love a Lassie, Metro, 1932.
I Surrender, Dear, Educational, 1931.
I'd Climb the Highest Mountain, Paramount, 1931.

### Musical Feature Pictures

Big Boy, Warner.
Happy Days, Fox.
Hit the Deck, RKO.
Honey, Paramount.
Honeymoon Lane, Paramount.
Jazz Singer, Warner.
Kiss Me Again, First National.
New Moon, Metro.
Monkey Business, Paramount.
Pagliacci, Audio Cinema.
Show Boat, Universal.
Song of the Flame, First National.
Rogue Song, The, Metro.
Sally, First National.
Smiling Irish Eyes, First National.
Song of My Heart, Fox.
Song of the West, Warner.
Sonny Boy, Warner.
Soul Kiss, The, Metro.
Sunny, First National.
Sunnyside Up, Fox.
Viennese Nights, Warner.

# WABASH AVENUE

## CHICAGO

The many friends of Joe Hopp, pioneer film man who is Democratic candidate for clerk of the supreme court in the April 12 primaries, are rallying behind Joe to put him over with a bang. Mr. Hopp is as well known to exhibitors nationally as he is in Chicago and Illinois. In 1908 he attended the first meeting of film exchange managers ever held in the United States. Later he founded the exhibitors association of Chicago, of which he was president for two terms. For three terms following this he was president of the Illinois theatre owners' organization and headed the Illinois delegation to Cleveland when the Motion Picture Theatre Owners' of America was founded. He was elected vice-president of the MPTOA.

▽

*Irving Mandel of Security Pictures believes that the way to beat the depression is to go out after business and for this purpose is burning up mileage on business trips in the Middlewest territory.*

▽

Chicago's first all-short subject program at the La Salle theatre last Thursday went over in great fashion. Royal Christianson, manager of the house, reports that business increased 25 per cent with the all-shorts bill. The program ran for one hour and 10 minutes and consisted of a Universal Newsreel, William Burns in "The Trap"; Bing Crosby in "I Surrender, Dear," Educational's "Trail of the Swordfish" and Charlotte Greenwood in "Girls Will Be Boys."

▽

*Max Schwartz, recently with Metro, has joined the sales staff of the local Universal office.*

▽

Beverley Miller of National Screen Service made a business trip to Kansas City.

▽

Ben Judell is back from a trip to New York where he arranged for distribution of new product.

▽

*The season of "The Big Drive" is approaching. May, as per tradition, is Educational Month, in preparation for which Max Stahl, Fred Martin and every one else in the organization is getting set to make this year's drive a banner event. Similar preparations are under way at Security, which has like ideas and plans beginning about the same time.*

▽

Rockford exhibitors invaded Chicago last week, the visitors being Sol Strauss of the Midway and Charles House.

▽

*Local Allied offices are being ripped up to make one big room out of two private offices so that the directors won't have to hire a hall for their future meetings.*

▽

The noise heard in the Loop last week wasn't the opening of the baseball season. It was simply the echo of the ovation given Conrad Nagel at the conclusion of talks he made before the Chamber of Commerce and the Chicago Bar Association.

▽

Lou Pollock, formerly with the Balaban and Katz publicity department, is now associated with RKO at the RKO theatre, St. Louis.

**HOLQUIST**

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## To Make Series for Weeks

George Weeks of Mayfair Productions, has signed an agreement with Al Nathan, former shorts producer, to make a series of six melodramas for Mayfair featuring Glenn Tryon and Vernon Dent, according to an announcement from Nathan.

# SHORTS ON BROADWAY

### *Week of April 2*

### CAMEO

| | |
|---|---|
| Chess Nuts | Paramount |
| Self-Condemned | RKO Radio |
| Stealing Home | RKO Pathe |

### MAYFAIR

| | |
|---|---|
| A Hurry Call | RKO Radio |
| Joint Wipers | RKO Radio |
| Audio Review No. 9 | RKO Pathe |

### PARAMOUNT

| | |
|---|---|
| A Put-Up Job | Paramount |
| Paramount Pictorial No. 7 | Paramount |
| Screen Souvenirs No. 9 | Paramount |

### RIALTO

| | |
|---|---|
| Hide and Seek | Paramount |

### RIVOLI

| | |
|---|---|
| Hide and Seek | Paramount |

### ROXY

| | |
|---|---|
| The Awakening | Standard |
| Southern Crossways | Capital |
| Snapshots No. 7 | Columbia |

### STRAND

| | |
|---|---|
| The Cole Case | Vitaphone |
| Oberammergau | Vitaphone |
| Spreading Sunshine | Vitaphone |

### WARNER

| | |
|---|---|
| Up On the Farm | Vitaphone |
| The Perfect Suitor | Vitaphone |
| Northern India | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| Sportslants | Vitaphone |
| Sea Legs | Vitaphone |
| Crosby, Columbo and Vallee | Vitaphone |

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## May 15 Set as Release Date For Olympiad Short Subject

Tenth Olympiad Products, Inc., producers of "Arena of the Tenth Olympiad," short subject on the Olympic Games to be held in Los Angeles this year, has set May 15 as the national release date for the film. Pat Campbell is general sales manager.

Distribution, which includes an ownership rather than renting agreement with exhibitors on prints, are as follows: Elmer Benjamin, Los Angeles; Walter S. Wessling, Portland, Ore.; Joseph M. Mellon, Detroit; Harry M. Willard, Chicago; Fred Gage, Salt Lake City and Denver; Ralph Heft, Kansas City; Clarence Hill, San Francisco; L. C. Thompson, Cleveland; Harry Stern, Omaha; Michael Dunne, St. Louis; George Dillon, New York; A. D. Wayne, Pittsburgh.

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## Trailer Firm Opens Branch At Atlanta for the South

Supreme Screen Service, Inc., New York trailer company, has opened an office for the Southern states territory at Atlanta, under the management of Thomas Branon of Affiliated Producers, Inc. States covered are North and South Carolina, Georgia, Florida, Tennessee, Louisiana, Alabama, Mississippi.

The total of company branches is now 10. Deals are pending for additional offices in Omaha, Seattle, San Francisco. Philip Rosenberg, Boston, has been added to the board of directors.

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 55—War takes heavy toll of civilians in Chapei, China—Sir John Simon of England talks on peace—New York bootblack wins fortune in Irish Sweepstakes—Hope for return of Lindbergh's son—Connecticut inventor tries to fly like a bird.

**FOX MOVIETONE NEWS**—No. 56—500,000 witness Grand National racing classic in England—Mary Pickford as a block-aider—Holidays mean beer in Munich, Bavaria—Hockey champions are dethroned as New York Rangers win—Negro students sing in Dixie—Bike racers give Germans a thrill or two.

**HEARST METROTONE NEWS**—No. 254—Amateur boxers hold a "swat-fest" in New York—New Zealand geyser spouts when soap is used—Old-time fiddlers have a jamboree in North Carolina—Baseball season starts in Japan—Mangled trainer masters lion in daring comeback into cages—All German girls exercise to keep youthful figure—50-to-1 shot takes Grand National, English classic of turf.

**HEARST METROTONE NEWS** — No. 255 — Work rushed on giant Hoover dam—Notre Dame students report for football practice—Floyd Gibbons tells of war's horror at Shanghai—Turf season opens in East at Bowie, Md.—Coast sky fleet takes to the air—New pajamas on parade as worn by Ziegfeld beauties— Navy's fighters meet in squared circle.

**PARAMOUNT SOUND NEWS**—No. 71—Storms lash coast of Massachusetts—Drys sound call in Congress to fight 4 per cent beer bill—Cadets "feminine" chorus steps around in annual show—Irish Free State troops honor patron saint—Hunt for Lindbergh baby pressed in Norfolk, Va.—Fobra, at 50 to 1, wins Grand National steeplechase at Aintree, England.

**PARAMOUNT SOUND NEWS**—No. 72 — Eastern racing season on at Bowie, Md.—Mrs. Agnew Morrow Scandrett, great-aunt of Lindbergh baby, blames prohibition for kidnaping—Youngsters put "muts" through paces at New Jersey dog show—Band of British Mediterranean fleet serenades royal Italian pair—250 candidates turn out for Notre Dame football—Dr. Adolf Lorenz of Vienna, famed bloodless surgeon, sailed from United States.

**PATHE NEWS**—No. 70—Foreign troops at Shanghai tighten guard as epidemic stampedes Chinese—Connecticut inventor tries to fly like a bird—Thousands back at work as Ford auto plants start new models —Two men discuss possible clues to Lindbergh baby's whereabouts—Stage stars view latest Paris gowns in New York—Fast play marks New York hockey clash for international trophy..

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 28—Thousands see Cambridge sweep to victory over Oxford in English boat race—Children's homage touching feature of Goethe centennial in Vienna—New "thermos" cars create sensation in iron industry—Picturesque Mexican ceremony features burning of effigies—Sportsmen thrilled by undersea boxing in Florida—Soviet health board inaugurates first medical plant in the world—Hugh flying circus honors California's Governor Rolph as new bridge is dedicated.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 29—Army observes 15th anniversary of America's entry into World War—Shotguns used as citizens of Illinois town protest rise in water rates — News paragraphs — New York police adopt device for preventing suffocation fatalities — Vienna launches giant project to combat greed of landlords—Chinese survivors re-enact battle in honor of fallen comrades.

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## Shifts Booking Personnel

Leon Netter, head of the Publix booking department, has made the following changes in personnel: J. J. Deitch, formerly in charge in Des Moines, Salt Lake City, Omaha and Minneapolis, has been named assistant to Netter; William Borack replaces Jack Marpole in Salt Lake City, Marpole being named manager of the Paramount at Provo, Utah. Dave Samuelson has taken over Borack's duties at the home office.

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## Seven for Cosmopolitan

Cosmopolitan Productions will make seven pictures on the 1932-33 program of M-G-M, according to Edgar B. Hatrick, general manager of the Hearst film interests. Three of the seven will star Marion Davies.

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## RKO Takes English Feature

"The Office Girl," feature produced by Associated Radio Pictures, in England, has been acquired for American release by RKO. The title for release in England is "Sunshine Susie."

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*

**CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS**

## ECHOES FROM THE SOUTHLAND!

A MAN may possess an unusual abundance of ideas. He may be far more creative in show-merchandising than his brother managers. He may present a "front" that would be a credit to any theatre. He may be, socially, a marvelous mixer and "hale fellow well met." Yea, he may be all of these and more. But if he lacks enthusiasm,—curtains. He can't mean much to the theatre or himself.

In the course of one's travels, one encounters all classes of showmen and theatre managers. Some are perpetually tired and complaining of how hard they are working and how many hours they are on the job. Yet, strange as it sounds, they seem to accomplish very little for all those hours and efforts.

They probably lack enthusiasm. We have met up with many a showman who has accomplished twice as much in half the time because they possessed enthusiasm and to such an extent that it made itself felt to all whom they contacted. Many shining examples of such enthusiasm are to be found in the organization operating in Miami, Florida under the name of Wometco Theatres.

Despite the usual number of drawbacks and tough business competition, they go about their business with a smile and an enthusiasm that would be hard to parallel in other spots in this country. We are not here to sing the praises of those who can bring such a happy condition about; but it does speak volumes for the men at the head of that circuit.

After all is said and done, it takes lots more than home office pep letters and hollow compliments to key up a group of men to go out and battle for business in the face of many obstacles. That they succeed is evidence enough that any other methods are wrong.

* * *

ENTHUSIASM, however, did not start and stop with the Wometco boys. We witnessed at first hand the marvelous campaign engineered by Harry Weiss of the Miami Paramount Theatre for Metro's "Tarzan" and we were almost as happy as Harry when we stood in that lobby and watched the crowds growing until they were spread out into the street waiting for the break of the show.

Weiss is a good contender for the Tarzen prize money contest and his efforts will probably attract the attention of others as they did us.

* * *

BY this time most every theatre manager is aware of the fact that one of the greatest showmen of recent years is none other than Henry Ford. No doubt they encountered the advance campaign for the new V-8 Fords in their cities as we did on the trek through Florida and the amount of interest worked up over the impending arrival of these new low-priced cars must have resulted in the same big crowds that have been storming the local Ford showrooms since their arrival.

If you followed the progress of the advance announcements; the mystery surrounding the prices, appearance, etc., of the new cars, then you know what it means to create and build up interest in a coming attraction. If you can duplicate Henry's achievement in presenting a great picture as he did in his presentation of a new car, then you are entitled to the distinction of being a master showman.

* * *

AT one stop at our trip we caught a screening of the trailer on "Ladies of the Jury" and brothers' we would indeed be lax if we failed to express our admiration for the selling qualities of that trailer.

The talking sequences, the animation, the art work and particularly the text, were all aimed at one thought; to make them want to see the picture. As far as we are concerned it accomplished such a purpose. It was without a doubt one of those kind of trailers that honestly do sell the patron on a coming attraction. (Pat Garyn et al will please take a bow.)

* * *

ROUND Table Golf enthusiasts will please take note that the impossible has come to pass. After a work out at Hialeah Park Course, your 'umble chairman woke Sonny Shepherd at the stroke of seven (?) and dragged him off to the Miami Beach Municipal course where he proceeded to trim him—at eighteen holes of goll-uf. But the real miracle lies (and that's the right word) in the fact that we broke a hundred doing it.

Which was very gratifying to me and mortifying to Sonny, who had been trying to impress upon us his prowess at club swinging. But we take that last crack back. He was good at club swinging. In fact too good. He swung often and missed. Being honest we called every stroke on him too. (Nize people.)

With that hundred finally broken you may expect to see us pop out on your local sports sheets as potential champion—or what have you. There's no nut like a golf nut and every time you kid yourself into thinking that your game is improving you go out and dub all over the lot.

(And if I didn't break the hundred? So sue me!)

"CHICK"

## SOME SLANTS USED BY HARRY STOWELL UP IN MIDDLETOWN

Here are a few of the excellent stunts recently used to good advantage by Harry C. Stowell, manager of the Paramount Theatre, Middletown, N. Y.

As a special inducement to the kiddies to attend the Saturday matinee, a tie-up was made with a local clothing merchant whereby he paid for 800 kiddie star photos; 200 of which were given to the first 200 kiddies attending each Saturday matinee during the month. This stunt proved very successful as 300 children lined up at the box office before opening. And the tie-up was of no expense to the theatre whatsoever.

An ice cream company was sold on the idea of furnishing 1,200 bricks of ice cream which were distributed at the theatre at the close of a Saturday matinee performance. The ice cream company paid for two young ladies in uniform to hand out the ice cream to patrons as they filed out of theatre. This tie-up was of no expense to the theatre and proved very successful as receipts for the matinee were considerably higher than average.

Stowell has effected a tie-up whereby two sets of five tires each will be given away at the theatre. This contest will run two weeks whereby a set will be given away each week to each successful contender. The coupons, lobby display and all expenses pertaining to the tie-up will be borne by the dealer. The dealer will also insert two ads in the paper each week, selling the tie-up and current picture. There will also be distributed 10,000 heralds of which the theatre will have one entire page to sell the coming attraction and at the same time sell the tie-up.

We can see from above that Stowell has been following his usual active pace in showbusiness and we're glad of the opportunity to pass along the information for the benefit of his fellow showmen. We'll be looking for further news from Middletown in reference to what this club member has been doing to pep up spring business.

## "DOC" LEE PRESCRIBES!

Free!
5¢ MAGIC SET!
11 A.M. and 1:30 P.M.
Next SAT. OCT. 24

*Kids like magic and Lee likes the kids' business, so the "Doc" wasn't long in getting himself set with some magic gags for distribution to the kid along with a real magician to show 'em how. He had this stunt working so well that for four months it helped pack the Greenpoint Theatre in Brooklyn, N. Y. We'd like a few more of "Doc's" prescriptions.*

# "The Showman's Calendar"

## APRIL

| | |
|---|---|
| 13th | Thomas Jefferson's Birthday |
| 14th | Assassination of President Lincoln—1865 |
| 15th | Fifi Dorsay's Birthday |
| 16th | Charlie Chaplin's Birthday |
| 17th to 23rd | Be Kind To Animal Week (auspices of A.S.P.C.A.) |
| 18th | Paul Revere's Famous Ride—1775 |
| 19th | Patriot's Day (Maine and Massachusetts)<br>Constance Talmadge's Birthday<br>Lina Basquette's Birthday |
| 20th | First Feast of Passover (Jewish Holiday)<br>West Virginia admitted to Union—1863 |
| 21st | Second Feast of Passover<br>San Jacinto Day (Texas)<br>Rome Founded—753 B.C. |
| 22nd | Cuban Blockade Declared—1898<br>Oklahoma opened to white settlement—1889 |
| 23rd | William Shakespeare born in 1564 |
| 24th | First newspaper issued in America—1704<br>Russia-Turkish War—1877<br>War between U.S. and Mexico—1846<br>Marceline Day's Birthday |
| 25th | War declared with Spain—1898 |
| 26th | Confederate Memorial Day (Ala., Fla., Ga. and Miss.)<br>Slavery Abolished in U. S.—1865<br>First Shot of War (1917) between U. S. and Germany |
| 27th | Final Feast of Passover<br>General Grant's Birthday—1822 |
| 28th | President Monroe's Birthday—1758 |
| 30th | Louisiana Purchased<br>Washington Became First President<br>Boston Settled by Winthrop—1630<br>Rhode Island Settled—1636 |

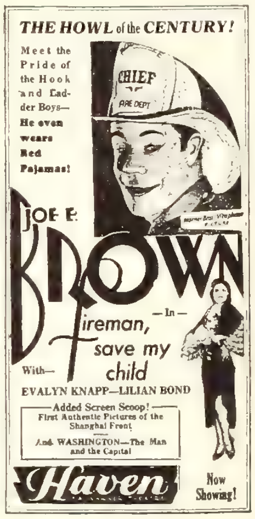
30th to May 7th—National Boys' Week

## MAY

| | |
|---|---|
| 1st | Child Health Day<br>Dewey's Victory at Manila—1898<br>Leila Hyam's Birthday<br>Josephine Dunn's Birthday |
| 2nd | Stonewall Jackson Shot—1863 |
| 3rd | Juliette Compton's Birthday |
| 4th to 9th | National Golf Week |
| 5th | Napoleon's Death—1821 |
| 6th | Robert Peary's Birthday—1854 (Discovered North Pole) |

## CANIDAS COVERED A WIDE ZONE WHEN HE SOLD BROWN PICTURE

Selling an attraction in Olean, N. Y., doesn't necessarily mean that effort is confined to city limits, as is evidenced by the campaign made on "Fireman, Save My Child" by James Canidas, manager of the Haven Theatre. Tear sheets we have at hand indicated that this picture was heavily plugged in four other towns adjacent to Olean, all papers carrying display ads and accompanying readers of generous proportions. The small photo shows a sample of newspaper advertising.


THE HOWL of the CENTURY!

Meet the Pride of the Hook and Ladder Boys—
He even wears Red Pajamas!

JOE E. BROWN
—In—
Fireman, save my child

With—
EVALYN KNAPP—LILIAN BOND

—Added Screen Scoop!—
First Authentic Pictures of the Shanghai Front
And WASHINGTON—The Man and the Capital

Haven
Now Showing!

CHIEF
FIRE DEPT

One of the photos shows an ancient horse-drawn fire wagon used years ago in the city. Canidas ran this around Olean and out of town for three days prior to opening. One of the old fire bells was rung as the wagon made its route. While very faint, a glance under the marquee will show a special display made for the occasion.

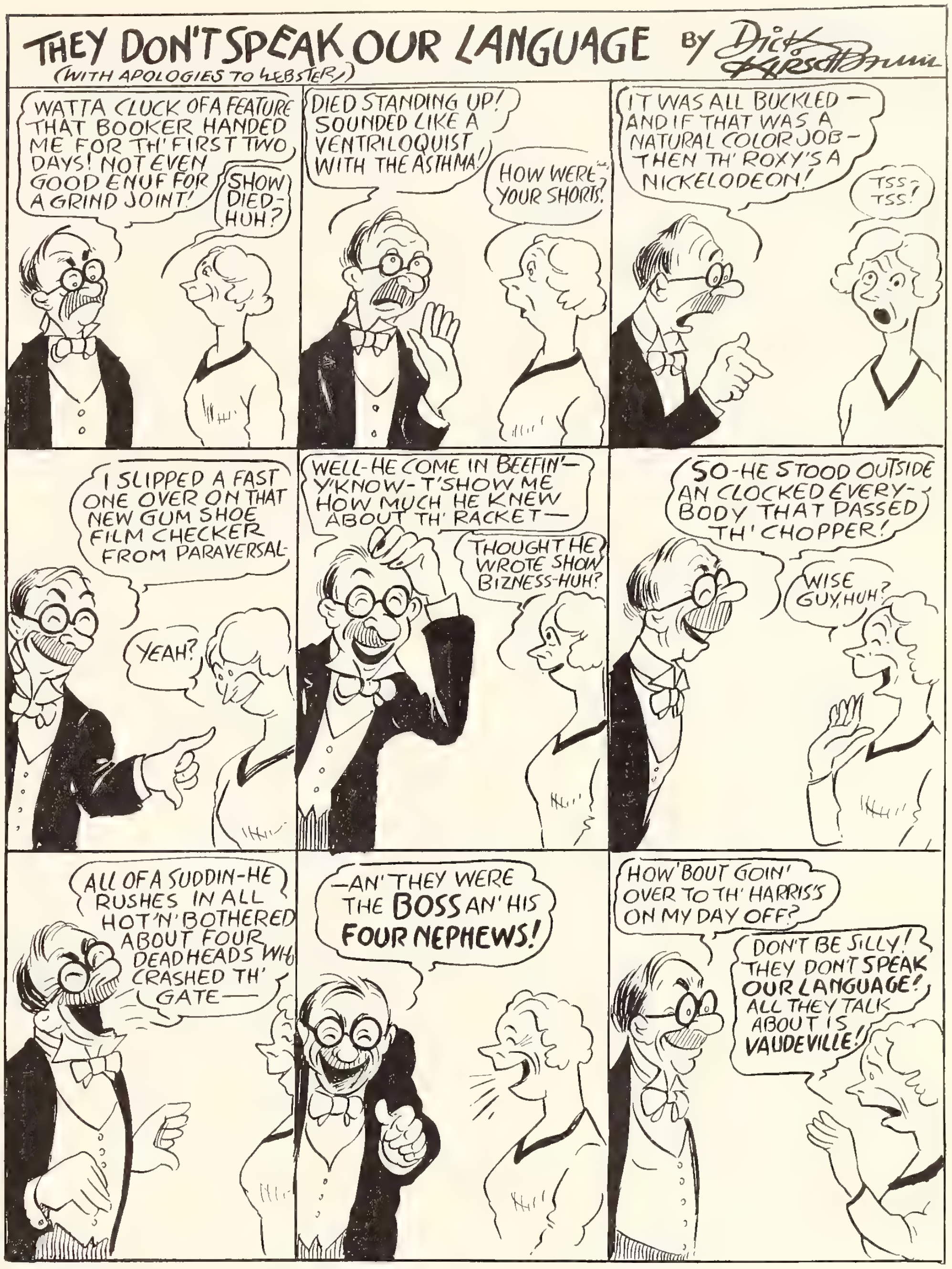
In addition to the above, 5,000 heralds headed "He'll be wearing Red Pajamas when he comes" and carrying comic head cuts of Brown and horses. These were distributed in Olean and surrounding towns. Three window displays of old fire apparatus were also arranged with merchants.

Use of the fire wagon bally and all readers in out-of-town papers were secured gratis, which, of course, was smart trading on the part of Canidas. He is hereby listed as another entrant in the current campaign on this picture for prizes offered by Warner Bros. and we wish him the customary good luck. In the meantime we'd like to get a further line on what this showman is doing for show-business up in his town.

### Paid Tribute to Sousa

Fred S. Meyer, managing director of the Alhambra Theatre, Milwaukee, Wis., did not forget the part played in the music of this country by John Phillip Sousa, veteran bandmaster who died recently.

House lights were dipped while the orchestra, all standing, inserted "Taps" into the usual overture, "Light Cavalry," and no one was seated during the eulogy of Sousa that came over the microphone. This minute service was a part of each performance during the period Sousa was lying in state.


THEY DON'T SPEAK OUR LANGUAGE BY Dick
(WITH APOLOGIES TO WEBSTER)
WATTA CLUCK OF A FEATURE THAT BOOKER HANDED ME FOR TH' FIRST TWO DAYS! NOT EVEN GOOD ENUF FOR A GRIND JOINT!
SHOW DIED-HUH?
DIED STANDING UP! SOUNDED LIKE A VENTRILOQUIST WITH THE ASTHMA!
HOW WERE YOUR SHORTS?
IT WAS ALL BUCKLED — AND IF THAT WAS A NATURAL COLOR JOB — THEN TH' ROXY'S A NICKELODEON!
TSS-TSS!
I SLIPPED A FAST ONE OVER ON THAT NEW GUM SHOE FILM CHECKER FROM PARAVERSAL-
YEAH?
WELL-HE COME IN BEEFIN'— Y'KNOW-T'SHOW ME HOW MUCH HE KNEW ABOUT TH' RACKET—
THOUGHT HE WROTE SHOW BIZNESS-HUH?
SO-HE STOOD OUTSIDE AN CLOCKED EVERY-BODY THAT PASSED TH' CHOPPER!
WISE GUY, HUH?
ALL OF A SUDDIN-HE RUSHES IN ALL HOT 'N' BOTHERED ABOUT FOUR DEADHEADS WHO CRASHED TH' GATE—
—AN' THEY WERE THE BOSS AN' HIS FOUR NEPHEWS!
HOW 'BOUT GOIN' OVER TO TH' HARRIS'S ON MY DAY OFF?
DON'T BE SILLY! THEY DON'T SPEAK OUR LANGUAGE! ALL THEY TALK ABOUT IS VAUDEVILLE!

## HICKEY USED AUTHOR INSTEAD OF HORROR ANGLE ON POE FILM

Instead of playing up Gorillas and other gruesome angles in "Rue Morgue," Duke Hickey, 16-cylindered exploiteer for Universal, concluded to feature Edgar Allan Poe when covering the assignment for the World Premiere of this picture at the RKO Keith Memorial Theatre, Boston, Mass.

Now it happened that Hickey's family owned a reproduction of one of the most famous paintings ever made of Poe, the Valentine Portrait which hangs in the Poe Shrine and Museum in Richmond, Va. So he sent for it, had a photographic reproduction made and then lined up his material for a MAMMOTH Edgar Allan Poe DRAWING COMPETITION.

Armed with photo and accompanying data, he approached the desk of the "Boston Traveller," which he had been told stood at the top of the heap of Boston newspapers and had never stooped so low as to lend its name to any kind of a contest. Keith's told him he was nuts to even consider such a thing. However, the theatre did agree to contribute $30 prize money and some guest tickets if the deal could be put across elsewhere.

Bostonian traditions and hard-boiled editors have no terrors for the Hickeys. Duke crashed the gate and finally arrived in the sanctum sanctorum of one Harold F. Wheeler, managing editor of the city's straightest stepping newspaper. After weeping profusely on Wheeler's shoulder and pointing out that an art contest would not be beneath the dignity of even the "Boston Traveller" and that some prize money would be gratefully received by some of the Boston citizens in these hard times, the deal was at length agreed upon.

The story was scheduled to appear for three days, Tuesday, Wednesday and Thursday; however, after its first appearance it was yanked. That night the managing editor concluded that he had been tricked into something in an unguarded moment and that an art contest was too limited in appeal to amount to a damn. So next day he 'phoned Duke and advised him to take a day off and study up on the background of the bean industry.

Then things happened! The single story that went into the Tuesday issue brought such a quantity of Poe sketches into the newspaper offices that two secretaries had to be assigned to take care of them. This acted like a sniff of snow to the Desk and the yarn was again picked up as a move that had been championed by the paper from the start. On the following Monday a smash story was used to feature the winners of the contest, judged, of course, by the paper's noted portrait-artist. Honorable mention was also given to the many winners of guest tickets to see the picture.

Permission to make a display of the drawings in the Grand Lounge of the Keith Memorial was almost as difficult to obtain as cooperation from the editor. That Lounge is one of the most sacred things in the theatre, even if it doesn't produce anything material in dollars and cents. However, Duke pointed out that every entrant in the contest would bring friends and family to see the exhibit and finally secured permission to hang up some Monk's cloth for the display. The accompanying photo will bear out this angle, as will tear sheets we have at hand regarding the forepart of this article.

This same stunt has been worked along with subsequent campaigns made by Hickey on "Rue Morgue" and he states that it clicked each and every time. So we're passing it along to his brother Club members with his compliments. Certainly, he deserves a great deal of credit for overcoming all the obstacles attached to the Boston effort. Incidentally, the sketch idea can be applied to other pictures adapted from the pen of famous authors.

## FLAM ARRANGED TWO DEBATES TO EXPLOIT THE DREYFUS PICTURE

Debates played the important part in the campaign made on 'Dreyfus Case" by David Flam, manager of the State Theatre, Johnstown, Pa., along with special display cards, no mention being made of the historical angle to the picture in newspaper ads.

Two prominent attorneys battled over the right and wrong of the famous case before 450 people and the City High School held a public debate on the same subject. In the latter case passes were given to the winning team. A rabbi further publicized the picture by delivering a sermon on it on opening night.

Words concerning Flam's activities down in Johnstown have been few and far between since he located in that section of the States, but they say no news is good news so we'll let it go at that. But, seriously, Dave, take a little time off some night and knock off an account of some recent stunting campaign you've made so we can pass the dope along.

## PUBLISH YOUR FEATURE STARTING TIME!

Newspapers as a rule will gladly carry a special box giving the starting time of your feature picture if you see that they have such information regularly. But make sure that it is accurate so that those who learn to depend on it will not be walking in on the middle of the picture.

Stress the starting time of the last feature at night as this will encourage those who cannot attend the earlier showings and convince them that they can see the full feature.

This information should likewise be carried in your programs, in front of the box office and possibly in your newspaper ads. This is an important slant and ought to be watched a whole lot more carefully than before.

## GREENE PULLED NEW ONE WITH CAMPAIGN ON MOTHERS-IN-LAW

Prompted by the thought that there are well meaning, conscientious mothers-in-law in this world and that the species have been much maligned, A. L. Greene, manager of the Tuxedo Theatre, Brighton Beach, N. Y., recently advertised through the medium of his house program that a "Perfect Mother-In-Law" Contest would be held to give the ladies a chance to refute the many accusations made against them.

In other words, the program asked, "What constitutes the Perfect Mother-In-Law? The Tuxedo management believes that somewhere in Brighton or Coney Island there exists one. We're certain of this and willing to back up the contention in cold U. S. Gold to the tune of 3 cash prizes: 1st, $10; 2d, $5, and 3d, 3.50. Here's How: Mothers-in-law will be given one minute before the microphone to prove that They Are It! Their fate shall rest with the audience. Enter your name with the manager now!"

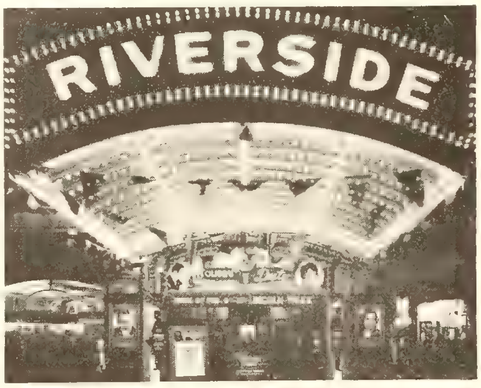
So Greene's message read, and fortified by his shrewd, psychological observation that the urge to appear on the stage is still inherence in the modern mother-in-law denied a chance in earlier days to do her stuff before an audience, 42 entrants pledged themselves to tell the world why their methods of mother-in-lawing were a blessing instead of a hindrance to humanity.

We've heard of all kinds of contests in show business but this is the first time we've ever heard of one being pulled in defense of the mother-in-law. Anything that can be accomplished along these lines for the better, however, has our wholehearted endorsement and we'll certainly have to hand it to Greene for displaying such ingenious originality as to ideas. It's a marvelous movement! But you haven't heard how the night turned out and neither have we. We hope the promoter is in good health and suffered no serious consequences following the staging of his novel, philanthropic act. Maybe he'll send along details in the near future and then we'll let the rest of you in on what took place.

He also tried out another gag a short time ago, addressed this time in the program to "GIRLS who want to get married." The notice continued with the statement that the theatre would make it well worth while for some modern maiden who would like to annex a Complete Bridal Outfit, imported by a well known Fashion Shop in the district. Further copy stated: "The trousseau includes (pardon our blushes) a Dance Set, panty and bandeaux to match; Chemise, for the girl who knows; Slip, to fit a graceful contour; Night Gown, of delicate hand embroidered lace for a discriminating maiden, and a Box of Hosiery of sheerest chiffon." If it came to pass that the award was won by a gentleman, it was stated that it would be auctioned off to the highest bidder.

With all this effort directed to the feminine element in his neighborhood, Greene ought to have a pretty good stand-in. Thanks for sending along the tips, Al., but don't forget to let the boys know how that mother-in-law gag came out. Gag—that's the right word. Al, a Mother-In-Law Gag.

## ATTRACTIVE FRONT



*The week of Feb. 9th to 15th was observed as Lincoln Week by J. S. Salmon, manager of the Riverside Theatre, New York City. The front was attractively dressed with silhouette figures of Lincoln at either side of entrance and the box office was enclosed with slab effect material to resemble the exterior of a log cabin. The window was draped to make it appear a real window*

## ORLOVE INTRODUCED LOCAL POLITICIANS FROM THEATRE STAGE

They take their politics seriously out in the North Side of Milwaukee where Louis Orlove manages the Uptown Theatre and not long ago 18 candidates announced their intentions to run for Alderman of the district.

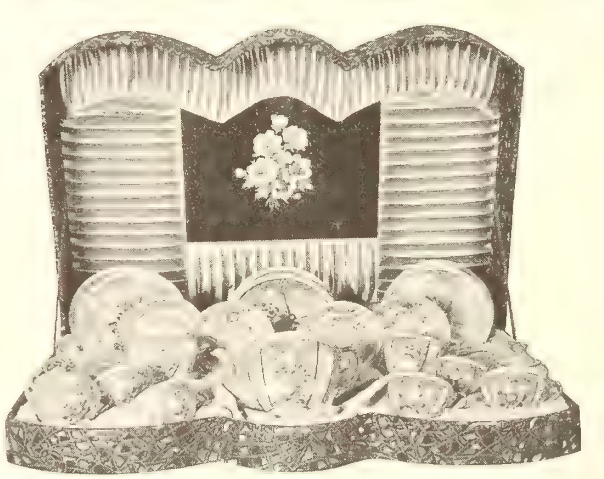
Now Louis is something of a politician himself, both as a theatre man and neighborhood factor, and forthwith laid plans to better acquaint the candidates with prospective voters through the medium of his theatre. So he arranged to have half of them presented on the stage on one night and the balance on the following night. Letters passing each candidate and one other person into the theatre were sent out to the group. It was stated that a well known local Doctor, attached to the neighborhood sanitarium, would introduce the several men. It was also arranged with the Police Department to have on hand two men to take care of any hecklers in the audience.

In the larger cities candidates for district office find it difficult to meet all adherents face to face, hence it appears that Orlove's move is another instance of how this showman consistently bids for the good will of his neighborhood. A stunt of this sort takes up but a short space on the evening's program and it's one that ought to be interesting to many of his fellow Club members. Some time ago we were led to believe that Louis himself had Aldermanic aspirations. How about this, Louis?

### Nat Holt Now D. M.

Nat Holt, formerly city manager of Fox Theatres in Wichita, Kas., has been promoted to the post of Division Manager through a recent announcement made by E. C. Rhoden, in charge of the Kansas City district. Holt will have charge of theatres in Wichita, Arkansas City, Dodge City, Liberal, Newton, Winfield, Wellington, Eldorado, Lyons, Hutchinson, Hays and Salina. D. S. Lawlor, Wichita public relations man for Fox, succeeds to Holt's old post.

BOX OFFICE ATTRACTIONS



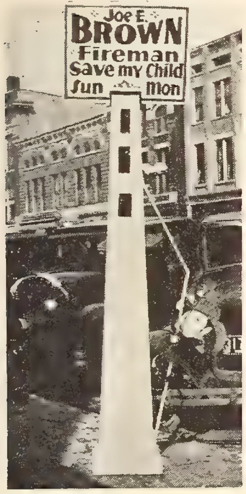
See This Beautiful
Hand Painted
JAPANESE
LUNCHEON
SET
For Your Lady Patrons
ALSO
The New Hand Painted
Porcelain Dinner Ware Set
Sent Subject to Examination for Your Approval
AT PRICES THAT APPEAL

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
630 Ninth Avenue, N. Y. C.
Gentlemen:
Please send me further information.

Name.................... Theatre................
Address..................City. .... State......
Check item [X]
Japanese Set ☐ China Ware ☐
Willow Ware ☐ Topaz Glass Ware ☐
—— MAIL THIS COUPON AT ONCE ——

## VARIETY OF EFFORT PUT FORTH BY LEON PICKLE ON 'FIREMAN'

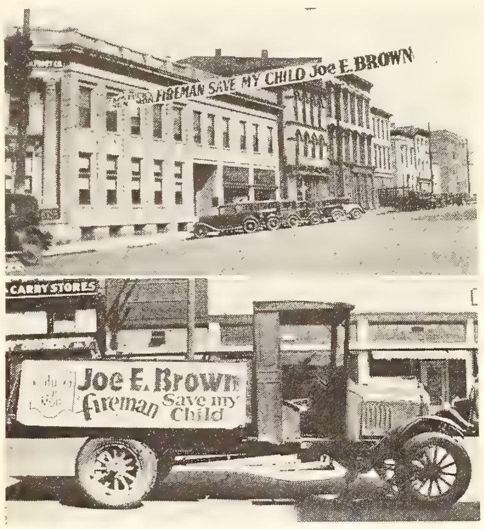
Street ballys, tie-ups and a novel outdoor display are listed among efforts put forth on "Fireman Save My Child" by Leon Pickle, manager of the Kentucky Theatre, Henderson, Ky., in a recent campaign he made on that picture.



He tied-up with a coffee shoppe for the promotion of seven free dinners each day during run of picture. One side of a card issued for this occasion was entirely devoted to picture copy and one-quarter of the other side also gave it mention. Certain marks on the card entitled the holder to a free meal. Theatre copy played up the "nutty" angle such as, "Let's Be Silly—walk down the street in a bathing suit—bring home a girl for the ice-man—do a spring dance on the sidewalk—do anything—be as nutty as you like for Henderson is celebrating the arrival of Joe E. Brown," etc., etc.

One of the photos on this page shows the big street banner used one week in advance and which could be seen for two blocks away. The other portion of the photo shows one of the bannered trucks that went into action as a result of a tie-up made with an ice company. These also circulated about town several days in advance of opening.

The small upright photo illustrates a display made in the form of a signal tower originally used on "Danger Lights" and converted into a miniature building for this occasion. Whether discernible or not, there's a cut-out of Joe E. Brown climbing a hook and ladder to rescue a doll hanging from one of the small windows. The building was lighted by a single 50-watt lamp placed behind amber and rose gelatin and connected with the marquee flasher, giving the effect of a conflagration. The display was set up on the sidewalk with a sign stop announcing title and playdates.



The lobby was attractively decorated for the occasion and fireman hats, promoted from the local fire department, were worn by ushers, doorman and cashier a day in advance

There's one thing we'd like to point out about Pickle's campaign and that's the cost. All work, as outlined above, was accomplished to the tune of $4.85, which, to our way of thinking, was getting away with a lot. So, Leon, your efforts are herewith submitted for inspection by the worthy Judges who will determine what showmen are eligible for awards Warner-First National is offering for best campaigns on the picture. Good luck and let us hear from you again.

### Rosenberg Gets Liberty

The Liberty Theatre, Spokane, Wash., formerly owner by Ray Grombacher and lately reported sold at public auction to Earl Sinks, Los Angeles theatre man, will fly the banner of Al Rosenberg owning to priority of the latter's bid, according to a report in the Spokane "Spokesman-Review." After the Sinks bid has been received it developed that Rosenberg had bid 10 per cent more. The latter also operates the Egyptian and Neptune theatres in Seattle and has others at Everett and Bellingham. Tom Olsen will manage the Liberty.

## DOES YOUR PALM ITCH? ? ?

Maybe it's because you are one of the prize-money winners in the

## "FIREMAN, SAVE MY CHILD"

contest conducted by Warner Brothers in conjunction with the Managers' Round Table Club.

## WINNERS WILL BE ANNOUNCED

early in May. Watch every issue of Motion Picture Herald so you don't miss the great news.

## THE TWO-FOR-ONE GAG IS BACK!

We have received many requests for information about the proper handling of the Two-for-One ticket idea in connection with the building of business.

A community theatre located outside of New York recently used this idea to excellent returns by concentrating the distribution of such tickets at points not too close to the theatre where the regular patrons could get hold of them too readily.

Ten thousand tickets were printed, a thousand on each of ten different colored stock. Selecting the communities where a play for patronage was to be made they used a different color for each community so that they could see where the best returns were coming from.

We do not advocate the use of two-for-one's indiscriminately. To flood your neighborhood with them is to invite your own steady patrons to use them and thereby cut your receipts down considerably. This would hardly be practical or profitable. Their use should be confined to attracting new trade and getting people from sections which may not be giving your theatre the play you deserve.

In addition to giving the merchants a good supply of these tickets they also posted a window card in the store window and inside the store which stated that the Two-for-One tickets were being given with each purchase.

The idea has been responsible for a building up of business amounting to almost twenty-five per cent. And that's some increase in these present days of falling off in theatre receipts. When the Two-for-One's start running low it is safe to say that you have won a large number of new patrons to the theatre who will continue to patronize you just the same.

## NEWSPAPER USED TO GOOD ADVANTAGE BY MANAGER E. SIMONIS

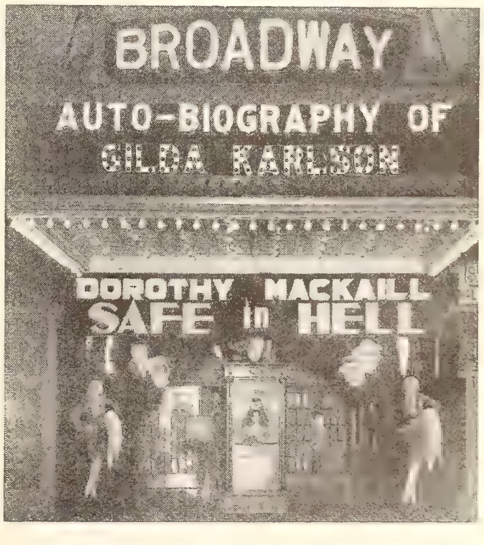
Newspapers figured in two tie-ups recently used by E. M. Simonis, manager of the American Theatre, Pittston, Pa., when selling "Emma" and "Unholy Garden."

Over 600 answers were received as the result of inserting an eight-inch ad with just the word 'Emma" and instructing readers to write what they thought of Marie Dressler in 20 words in that space. Single guest tickets were awarded the winners.

The idea behind the other gag was to write "Unholy Garden" as many times as possible on a piece of paper the same size as that of the theatre's ad that appeared in the paper that day. Over 300 answers attested to the popularity of the move.

We can readily see that Simonis has been listening in on radio programs, but that's all right. No matter where a gag originates it takes some thought and action to adapt it to other fields. These are interesting because in both instances the reader was forced to turn to the ad to determine size.

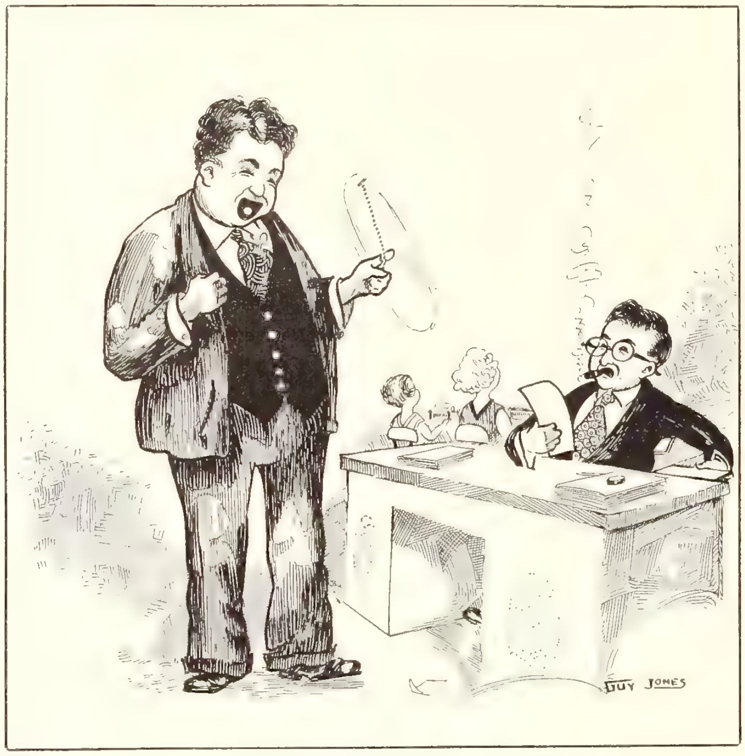
## NICHOLS STRONG ON ATTRACTIVE FRONTS!



*Don Nichols, manager of the Warner Broadway Theatre in Charlotte, N. C., must lay awake nights planning the fronts for the theatre. His big ambition in life it seems is to make the front for each picture more original and more attractive than the preceding one. Note the distinct type of front he used for "Safe in Hell." Let's have some more of your fronts, Don, we're sure the boys will be glad to see them.*

# Keeping Up With The Times!

By GUY JONES



Peeking through the home office key-hole we observe two big shoes of the Hokum Chain Theatres, Inc., BVD., in heavy conference. The subject under discussion appears to be the present necessity for acquiring control in swinging a watch chain and also the easiest way of making yourself comfortable as you puff on your five-cent cigar.

## VARIETY OF STUNTS RECENTLY USED DOWN IN TAMPA BY WEISS

A line on the activities of Alfred S. Weiss, Jr., manager of the Park Theatre, Tampa, Fla., discloses that he has been using a variety of gags on recent pictures.

He revived the Subpoena for "Silent Witness" and the message inside was addressed to "Mr. and Mrs. Thrill Seeker." It was returnable to the Park Theatre and closing copy stated that jurors must pay from 10 to 35 cents for each attendance.

"Dasha, a Beautiful Persian Princess," also materially increased matinee trade a short time ago and for that occasion a card was issued carrying sketch of "Dasha" on one side and "She'll Tell You Anything You Want to Know" copy on the other.

A tag headed "this is not a Police Ticket —just a reminder that, etc., etc., 'Manhattan Parade' Will Be at the Park," was used to good advantage on that picture when distributed in advance in autos. A novelty blotter in the form of a six-inch rule was widely distributed for "Ben Hur" and helped advertise that picture.

Several thousand "Hello" cards on "Union Depot" were used at hotels with balance of copy stating that the theatre management hoped the stay in town would be pleasant and that the picture would be certain to add to enjoyment. Other cards for "Men Only" were also passed out and read on one side, "Something New! 'Union Depot'" The other side read, "Meet Me at Union Depot If You Want to Get the Thrill of Your Life." A tie-up with "Cryst-O-Mints" also helped publicize this picture.

By this time Weiss has held his "Leap Year Stage Wedding" and we feel sure that it was put over in a big way. Next time we tell you about this Round Tabler's work we'll hope to include an account of how he staged that event. In the meantime—the usual farewell and good luck.

## ACTIVITIES ON "TARZAN"

As the result of M-G-M's announcement that prizes will be awarded for outstanding campaigns made on "Tarzan, The Ape Man," showmen are already sending in photos and other data to show what they did to exploit this picture.

Two of these at hand, one from Henry Weiss, manager of the Paramount theatre, Miami, Fla., and the other from Wally Caldwell, manager of Loew's Valentine, Toledo, show the selling possibilities attached to the film. Both houses did a remarkable business and the campaigns embraced a variety of angles. Descriptions of both will appear in this department in forthcoming issues.

So get busy you Round Tablers who have played, or will play, this picture and send in your campaign to the Tarzan Contest editor, M-G-M, 1540 Broadway, New York.

## BEN COHEN PUT OVER TWO EXCELLENT TIE-UPS WITH LOCAL FIRM

Two recent pictures were given a good boost at the box office by Ben Cohen, manager of the Capitol Theatre, Hazleton, Pa., through local tie-ups.

On "Mati Hari" he arranged the sale of the complete novel by getting the Chamber of Commerce to sponsor the idea. Copies were retailed for 10 cents, half of the proceeds going to Cohen and the balance to the unemployment fund. Salesmen were drafted for the occasion and each were given 100 of the books, together with a letter of identification from the Employment Service. After the theatre had received $50 the balance of the revenue was used for prizes for best sales each day.

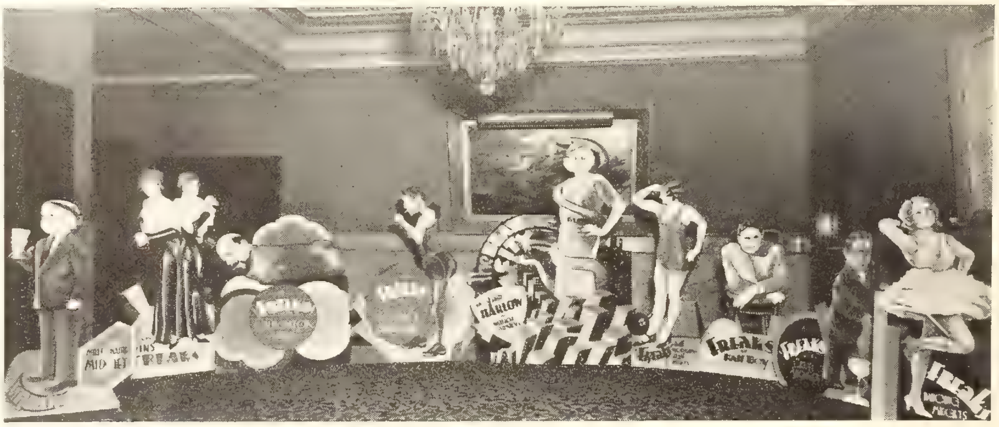
A tie-up with a taxicab company on "Taxi" resulted in that concern furnishing cabs for a free return ride home from theatre. All the patron had to do was to submit the ticket stub, stamped by cashier, and claim the ride. And the sight of so many taxis waiting outside the theatre also helped publicize the picture. Further effort consisted of a taxi parade and the painting of "Taxi" many times over the surface of an old auto. Awards were offered those who could nearest estimate the number of times the word had been painted.

Regarding the "Mati Hari" books it is to be supposed that Cohn made a deal for a quantity of paper covered novels of book of that name and got back his cash outlay when he received the $50. However, that information is not supplied in the account we have at hand. He will probably be glad to forward word on this to any who want to try the gag on this or some other picture that can be tied in with the idea. It was a smart move to tie in the C. of C. and newspaper to push the scheme.

## Arrested This Time!

Things are getting hotter over in Plainfield, N. J., where each successive Sunday show for the past several weeks at the Paramount, Oxford and Strand theatres has been productive of a summons. Last Sunday Manager Andrew Saffron was arrested, taken to police headquarters and charged with running a "disorderly" house. He was later released.

## LOBBY USED FOR ADVANCE DISPLAY OF FREAKS!



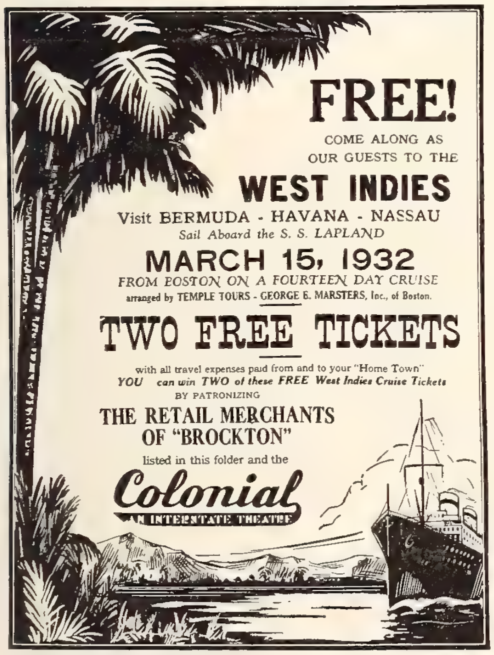
*Only the ballyhoo man is missing in the above photo sent to us by Miss Anna Bell Ward, assistant general manager of the Phoenix Amusement Co., Lexington, Ky. It represents a display of unusual cutouts painted on beaverboard and used as an advance "sideshow" display on "Freaks." Each character shown played an important part in the picture. It looks as though the Phoenix artist is capable of turning out mighty attractive work and we'd like to see further evidence of his craftsmanship.*

## FOUR-CORNERED DEAL WITH STEAMSHIP CO. PROFITABLE TO ADAMS

What amounted to a four-cornered deal between a steamship agency, a local newspaper, merchants and the theatre, turned out to be a crackerjack trade booster for Bill Adams, manager of the Colonial Theatre, Brockton, Mass., and brought joy to the hearts of two local citizens who became entitled to a two weeks cruise to the West Indies.

The deal actually originated between steamship representative, newspaper and merchants and the theatre was subsequently tied-in with the proposition, acting as a medium or depository for voting tickets issued from local stores when purchases were made. A number of leading stores were represented in the tie-up and the ballots were handled along the same lines as a popularity contest.

At a cost of but $30 over a six weeks' period the theatre shared a great deal of publicity, both in a single truck co-op promoted for the occasion and in attractive circulars issued by the promoters. As a matter of fact, the make-up of both ad and circular made it appear as though the whole deal had been engineered by the theatre. The cut on this page will serve to illustrate how this idea was carried out in the co-operative ad and front page of circular. The inside spread of the latter further carried out the co-operative ad idea and the back cover gave full information concerning the cruise.



FREE!

COME ALONG AS OUR GUESTS TO THE

WEST INDIES

Visit BERMUDA - HAVANA - NASSAU

*Sail Aboard the S. S. LAPLAND*

MARCH 15, 1932

*FROM BOSTON ON A FOURTEEN DAY CRUISE*

arranged by TEMPLE TOURS - GEORGE E. MARSTERS, Inc., of Boston.

TWO FREE TICKETS

with all travel expenses paid from and to your "Home Town"

*YOU can win TWO of these FREE West Indies Cruise Tickets*

BY PATRONIZING

THE RETAIL MERCHANTS OF "BROCKTON"

listed in this folder and the

Colonial

AN INTERSTATE THEATRE

Although winter is the best time to promote a cruise to southern waters, there are many other places that will be attractive for spring and summer travel. If you are so situated that a deal such as the above could be engineered, it might be profitable for all concerned if the necessary contacts are made. Everybody wants to travel and a pair of tickets for a free cruise should be an excellent means of creating interest sales and publicity for every party concerned in the tie-up.

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### Running For Judge

Clarence Yeager, owner of a number of suburban theatres in Portland, Ore., is a candidate for Circuit Judge of Multnomah County.

## WARM WEATHER IS NEXT!

Just as soon as Lent is over our thoughts always turn to summer and its usual warm weather and hot days. There are probably several thousand showmen who feel exactly the same way.

The importance of having your cooling and ventilating equipment in proper shape and ready to function throughout the summer is of vital importance and should be uppermost in your minds at this time.

Don't wait until you start running your equipment to find out that minor repairs and attention is required. You should take care of such details now while you still have plenty of time to get everything in tip-top shape. Silence is more than golden so make sure that your fans and blowers are not going to start squeaking and growling when you throw the switches.

Take a morning this week and go over your entire cooling plant in every detail together with your operator and any others whose work covers that phase of the theatre's operation. See that the commutators are clean, the brushes in good condition and especially that all fans are properly lubricated (oiled to you).

If the customers have to sit through one sweltering performance in your theatre, you are going to have a tough time convincing them thereafter that you have a cool or comfortable house.

## THREE MINUTE DANCE PROLOGUE EFFECTIVE FOR WALTER B. ROSE

A three minute dance demonstration prior to showing of trailer was effectively used on "Dance Team" by Walter B. Rose, manager of the Strand Theatre, Brockton, Mass.

Arrangements were made with a local dance team to put on this dance demonstration; they doing the Sally-Jim step; the dance used by the two principals in the picture.

The dance team's appearance was announced by a special three-frame trailer. The novelty of this presentation caused a great deal of favorable comment and certainly gave the picture a good plug.

One of the leading local dance schools gave special instruction of the Sally-Jim step in all their classes. And made special announcement about picture and playdate, and giving guest tickets as prizes to the best dancers of the new step.

In addition to the above, Rose secured several excellent windows for co-operative displays that attracted much attention.

A neat little tie-up that undoubtedly did its full share in the putting over of this picture. We're glad to get a line on your work again, Walter, and try to keep in touch with your fellow showmen regularly.

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## HOF ARRANGED TO PASS OUT HERALDS AT A BOXING BOUT

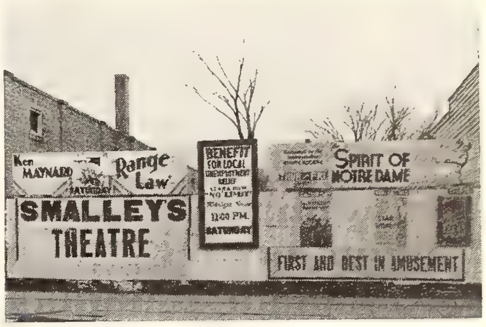
A tie-up with the promoters of an amateur boxing contest secured some valuable publicity among the sporting element in his town for H. P. Hof, manager of the Bardavon Theatre, Poughkeepsie, N. Y., when selling "The Champ."

By arrangements with the promoters two days before opening of picture, 2,000 programs were furnished. The programs listed the names of the boxing contestants with the lower space, "and meet—The Champ with Wallace Beery and Jackie Cooper at the Bardavon Theatre, starting Saturday."

The programs were distributed at the boxing bouts and also in cigar stores and other places where the sporting fraternity congregated. The programs proved very effective and drew to the theatre the type of patron that seldom comes.

Hof found a good way to get his message before the eyes of people who are generally regarded as free spenders even if their thoughts do run to sources of amusement other than motion pictures. However, 'Champ' was excellent fare to bait them and once inside a house there's the chance that they will become regulars.

## AFTER THE FIRE!



***Above photo shows how Earl St. John, manager of Smalley's Walton Theatre, Walton, N. Y., utilized a spot in town made unsightly by a fire with a variety of sheets on theatre and current attraction.***

**EXHIBITORS**

profit by using **GEMSCO**

**For Advertising Mediums**

Bunting Banners for House or Feature
Net Banners for Roadway
Marquee Banners
Pennants of all Kinds
Inexpensive Celluloid Buttons
Caps for the Kids

**PRODUCERS**

profit by using **GEMSCO**

**For Anything to Complete a Uniform**

Swords — Military Hats
Sam Browne Belts
Military Decorations
Secret Society Goods
Costume Accessories

*Write to*

Box 618, c/o
Managers' Round Table Club
1790 Broadway, New York, N. Y.

## A NEW TICKET SELLING SLANT!

Showmen who have tied up with Parent-Teacher Associations for the sale of theatre tickets to the school children can elaborate on the idea profitably by including the sale of adult tickets at the same time.

At the State Theatre in Ozone Park, L. I., N. Y., Irving Feinman, the manager, after negotiating quite a few of these tie-ups for the school children injected the adult ticket angle and found that it was even more desirable and profitable than the kiddie slant.

A few weeks back he not only handled over a thousand school children, but had them selling several thousand adult tickets. Inasmuch as the children live in a wide area around the school it resulted in bringing many new faces and patrons to the theatre where an unusually good program was presented during the two days that the tie-up covered.

Try this out yourself the next time you arrange one of those P-T shows and you'll find that you have a great money-making slant.

## HERE ARE TWO GAGS THAT WERE USED BY HAROLD GABRILOVE

Insertion of names on bottom of newspaper ads and a good will gesture to needy families were included among recent selling efforts made by Harold Gabrilove, manager of the Broadway Theatre, Newburgh, N. Y.

Instead of picking names at random from a telephone directory or some similar source, he picked names of people who worked in large department stores, factories or people out of town. By following this course he hoped to not only contact new patrons, but cash in on word-of-mouth advertising.

Newspapers gave him a good break with stories when he tie-ed in with the paper for an offer of 20 guest tickets to needy families to see a current picture. In a two-column story an impression was created that the picture had been seen by the writer and considered among the best.

Getting back to the gag of using department store, etc., names to carry on bottom of newspaper ads to identify awards of guest tickets, it appears a good one for reason that the recipient will do considerable talking to friends. And the same holds true for those who live in the smaller out-of-town communities. As to his good will gesture, that story must have been ample return for the number of tickets issued.

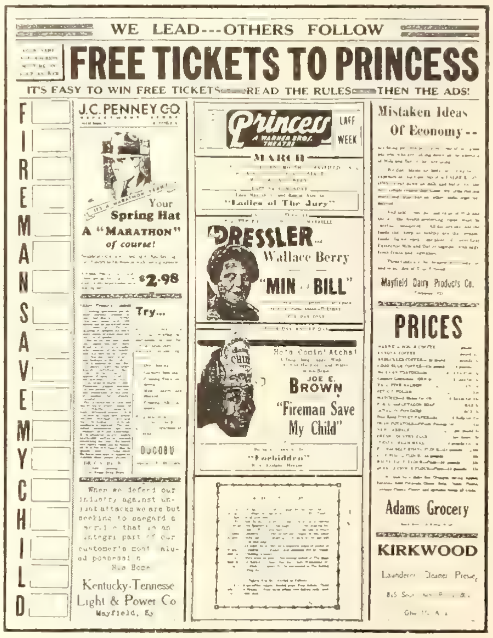
## GEORGE MEYERS MADE SNAPPY CAMPAIGN ON JOE BROWN PICTURE

Newspaper advertising and contests featured the campaign made on "Fireman, Save My Child" by George B. Meyers, advertising manager of the Princess Theatre, Mayfield, Ky.

The reproduced ad on this page will show the result of a cooperative ad promoted among local merchants. Note that the title of picture appears along left-hand margin of ad, with small boxes at right of each letter. The gag is to find missing letters that spell the title in advertisements and to insert the different advertisers' names in corresponding boxes. Guest tickets were used to stimulate interest.

We wondered who would be the first showman to tie-up in some way with the missing Lindbergh baby and one of Meyer's ads was headed, "Where is Lindbergh's Child?" There followed instructions to readers to send in a short story giving their opinions as to where the child was and who kidnapped him. Since the actual solution was not known, it was stated that the stories would be judged on style and merit as a mystery yarn. Guest tickets were offered for best "solutions." Both of the above stunts were followed by special ads made from regular exchange mats used in the New York campaign. Routine advertising was followed out with the usual one—sheets and window cards posted at advantageous spots.

On opening night Meyers arranged with the local fire department for a ballyhoo by having the trucks rush down the street and stop in front of the theatre, just as if the men were answering a fire call. The firemen ran in and out of the theatre with various equipment and kept the bells ringing for five minutes. Banners in the theatre front enabled onlookers to immediately tie-up the incident with the picture.



WE LEAD---OTHERS FOLLOW

FREE TICKETS TO PRINCESS

IT'S EASY TO WIN FREE TICKETS—READ THE RULES—THEN THE ADS!

F I R E M A N S A V E M Y C H I L D

J.C. PENNEY CO.

Your Spring Hat A "MARATHON" of course!

$2.98

Try...

When we defend our industry against unjust attacks we are but seeking to safeguard a service that is an integral part of our customer's most valued possession

Kentucky-Tennesse Light & Power Co
Mayfield, Ky.

Princess A WARNER BROS. THEATRE

LAFF WEEK

MARCH

"Ladies of The Jury"

DRESSLER Wallace Berry "MIN and BILL"

He's Comin' Atcha!

JOE E. BROWN "Fireman Save My Child"

"Forbidden"

Mistaken Ideas Of Economy--

Mayfield Dairy Products Co.

PRICES

Adams Grocery

KIRKWOOD

Launderer Cleaner Presser

Considering the fact that a town the size of Mayfield is limited as to picture exploitation and that Meyers kept well within his budget, it seems as though he not only put over a darn good campaign, but injected some novel slants. He's still another contender for honors in the Warner contest on "Fireman" and we hope he'll receive whatever credit is due.

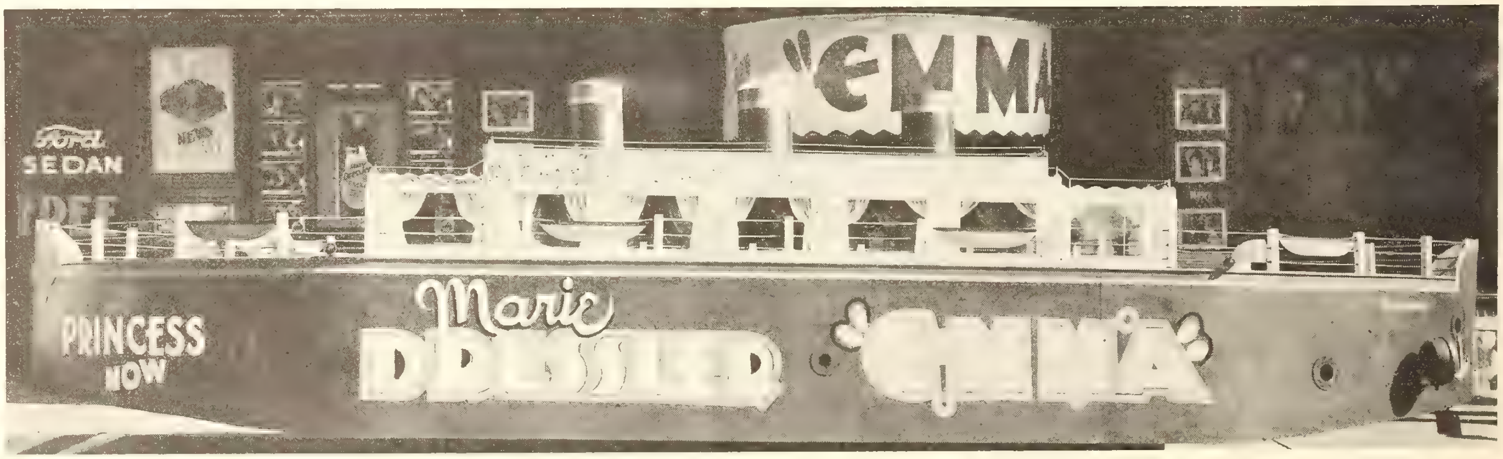
## HERE'S A TRICK AMPHIBIAN BALLYHOO FROM CARTOONIST JONES!

Cartoonist Guy Jones, who has the knack of portraying his reactions to show-business in pen and ink, can do other things for his fellow Club members besides amuse them with a weekly sketch.

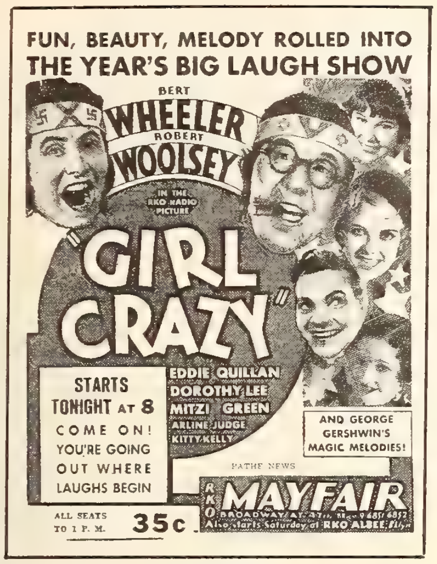
Get an eyefull of the sea-going ballyhoo pictured below. Right at the moment it's a trans-Atlantic steamship, but it can be changed into a sailing vessel, a square rigger or a battleship at short notice. It is twenty-seven feet long, equipped with a radio, phonograph and speaker, and its decks are strong enough to haul around a number of vaudevillians. We almost forgot to add that its locomotion is furnished by a truck chassis; furthermore, when not in motion the bally can be parked at a good spot to bring in scores of ball games and other spot news for the theatre.

See that circular looking gadget above the stacks with part of the title "Emma" on it? That's not part of the bally; it's another contrivance that Jones rigged up with a bicycle wheel and a fan motor. It's really a round banner and instead of getting a mere eight feet of banner he gets twenty-one feet as it revolves. As the occasion warrants many changes can be made in copy and other gimmicks can be hung from the bottom edges. The entire display has the additional value of animation.

If any of our Club members plan construction of the boat bally or the animated banner, we feel sure that Guy will oblige them with additional information.



# MODERN IDEAS IN NEWSPAPER ADVERTISING!



FUN, BEAUTY, MELODY ROLLED INTO THE YEAR'S BIG LAUGH SHOW

BERT WHEELER
ROBERT WOOLSEY
IN THE RKO RADIO PICTURE
"GIRL CRAZY"

EDDIE QUILLAN
DOROTHY LEE
MITZI GREEN
ARLINE JUDGE
KITTY KELLY

STARTS TONIGHT AT 8
COME ON! YOU'RE GOING OUT WHERE LAUGHS BEGIN

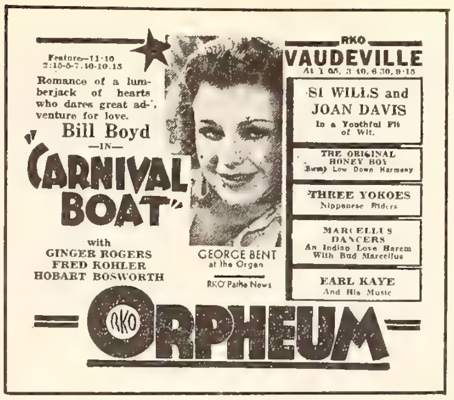
AND GEORGE GERSHWIN'S MAGIC MELODIES!

PATHE NEWS

RKO MAYFAIR
BROADWAY AT 47th St. ... 9 6851 6852
Also starts Saturday at RKO ALBEE, B'lyn

ALL SEATS TO 1 P. M. 35c

NEW YORK



Feature—11:10 2:15-5-7.40-10.15

Romance of a lumberjack of hearts who dares great adventure for love.

Bill Boyd
—IN—
"CARNIVAL BOAT"
with
GINGER ROGERS
FRED KOHLER
HOBART BOSWORTH

GEORGE BENT at the Organ

RKO Pathe News

RKO VAUDEVILLE
At 1 05, 3 40, 6 30, 9 15

SI WILLS and JOAN DAVIS
In a Youthful Fit of Wit.

THE ORIGINAL HONEY BOY
Sweet Low Down Harmony

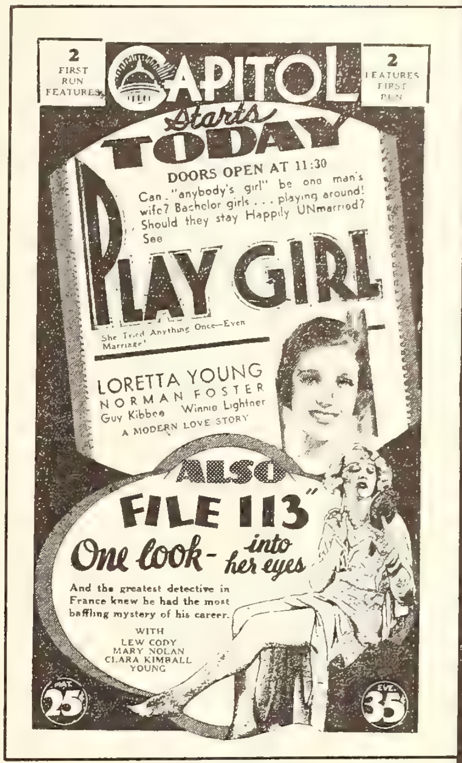
THREE YOKOES
Nipponese Riders

MARCELLUS DANCERS
An Indian Love Harem With Bud Marcellus

EARL KAYE
And His Music

RKO ORPHEUM

DENVER



2 FIRST RUN FEATURES

CAPITOL

2 FEATURES FIRST RUN

Starts TODAY

DOORS OPEN AT 11:30

Can "anybody's girl" be one man's wife? Bachelor girls . . . playing around! Should they stay Happily UNmarried? See

PLAY GIRL

She Tried Anything Once—Even Marriage!

LORETTA YOUNG
NORMAN FOSTER
Guy Kibbee Winnie Lightner
A MODERN LOVE STORY

ALSO
"FILE 113"
One look—into her eyes

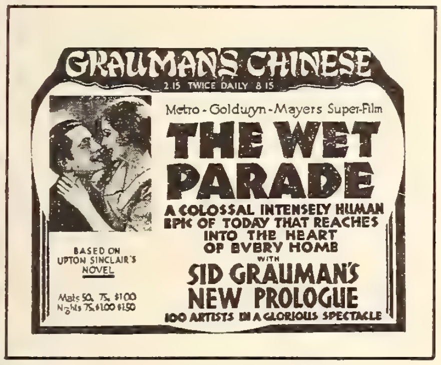
And the greatest detective in France knew he had the most baffling mystery of his career.

WITH
LEW CODY
MARY NOLAN
CLARA KIMBALL YOUNG

MAT. 25

EVE. 35

ROCHESTER



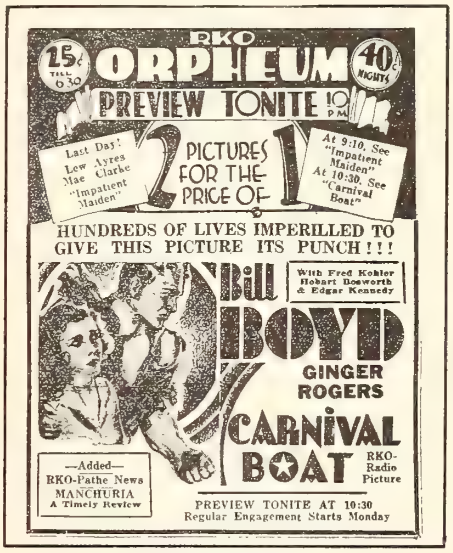
GRAUMAN'S CHINESE
2.15 TWICE DAILY 8.15

Metro-Goldwyn-Mayer's Super-Film
THE WET PARADE
A COLOSSAL INTENSELY HUMAN EPIC OF TODAY THAT REACHES INTO THE HEART OF EVERY HOME
WITH
SID GRAUMAN'S NEW PROLOGUE
100 ARTISTS IN A GLORIOUS SPECTACLE

BASED ON UPTON SINCLAIR'S NOVEL

Mats 50, 75, $1.00
Nights 75, $1.00, $1.50

HOLLYWOOD



25¢ TILL 6:30

RKO ORPHEUM

40¢ NIGHTS

PREVIEW TONITE 10 P.M.

Last Day! Lew Ayres Mae Clarke "Impatient Maiden"

2 PICTURES FOR THE PRICE OF 1

At 9:10, See "Impatient Maiden" At 10:30, See "Carnival Boat"

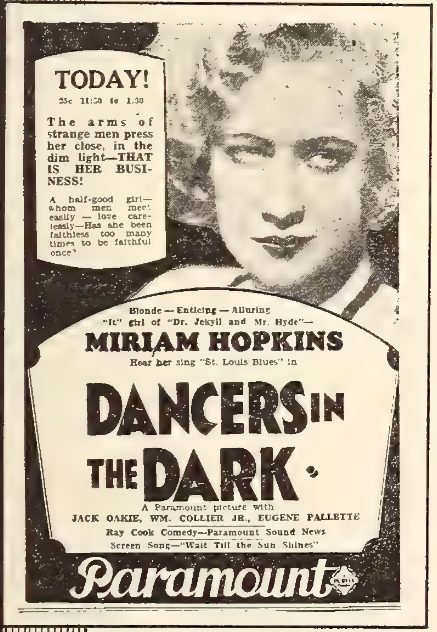
HUNDREDS OF LIVES IMPERILLED TO GIVE THIS PICTURE ITS PUNCH!!!

Bill BOYD
With Fred Kohler Hobart Bosworth & Edgar Kennedy
GINGER ROGERS
CARNIVAL BOAT
RKO-Radio Picture

—Added—
RKO-Pathe News
MANCHURIA
A Timely Review

PREVIEW TONITE AT 10:30
Regular Engagement Starts Monday

MEMPHIS



TODAY!
25c 11:30 to 1.30

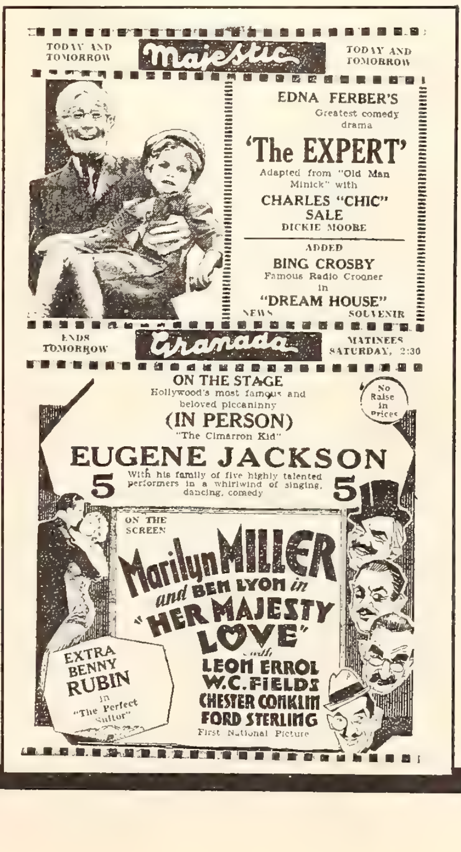
The arms of strange men press her close, in the dim light—THAT IS HER BUSINESS!

A half-good girl—whom men meet easily — love carelessly—Has she been faithless too many times to be faithful once?

Blonde — Enticing — Alluring
"It" girl of "Dr. Jekyll and Mr. Hyde"—
MIRIAM HOPKINS
Hear her sing "St. Louis Blues" in
DANCERS IN THE DARK
A Paramount picture with
JACK OAKIE, WM. COLLIER JR., EUGENE PALLETTE
Ray Cook Comedy—Paramount Sound News
Screen Song—"Wait Till the Sun Shines"

Paramount

SALT LAKE CITY



TODAY AND TOMORROW

Majestic

TODAY AND TOMORROW

EDNA FERBER'S
Greatest comedy drama
'The EXPERT'
Adapted from "Old Man Minick" with
CHARLES "CHIC" SALE
DICKIE MOORE

ADDED
BING CROSBY
Famous Radio Crooner
in
"DREAM HOUSE"
NEWS SOUVENIR

ENDS TOMORROW

Granada

MATINEES SATURDAY, 2:30

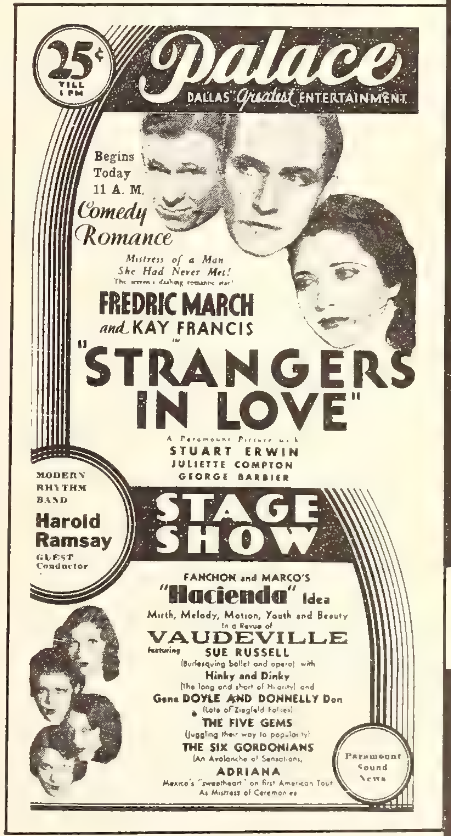
ON THE STAGE
Hollywood's most famous and beloved piccaninny
(IN PERSON)
"The Cimarron Kid"
EUGENE JACKSON
5 With his family of five highly talented performers in a whirlwind of singing, dancing, comedy 5

No Raise in Prices

ON THE SCREEN
Marilyn MILLER and BEN LYON in "HER MAJESTY LOVE"
with
LEON ERROL
W. C. FIELDS
CHESTER CONKLIN
FORD STERLING
First National Picture

EXTRA
BENNY RUBIN
in "The Perfect Suitor"

RENO



25¢ TILL 1 PM

Palace
DALLAS' Greatest ENTERTAINMENT

Begins Today 11 A. M.
Comedy Romance

Mistress of a Man She Had Never Met!
The screen's dashing romantic star!
FREDRIC MARCH and KAY FRANCIS
in
"STRANGERS IN LOVE"
A Paramount Picture with
STUART ERWIN
JULIETTE COMPTON
GEORGE BARBIER

MODERN RHYTHM BAND
Harold Ramsay
GUEST Conductor

STAGE SHOW

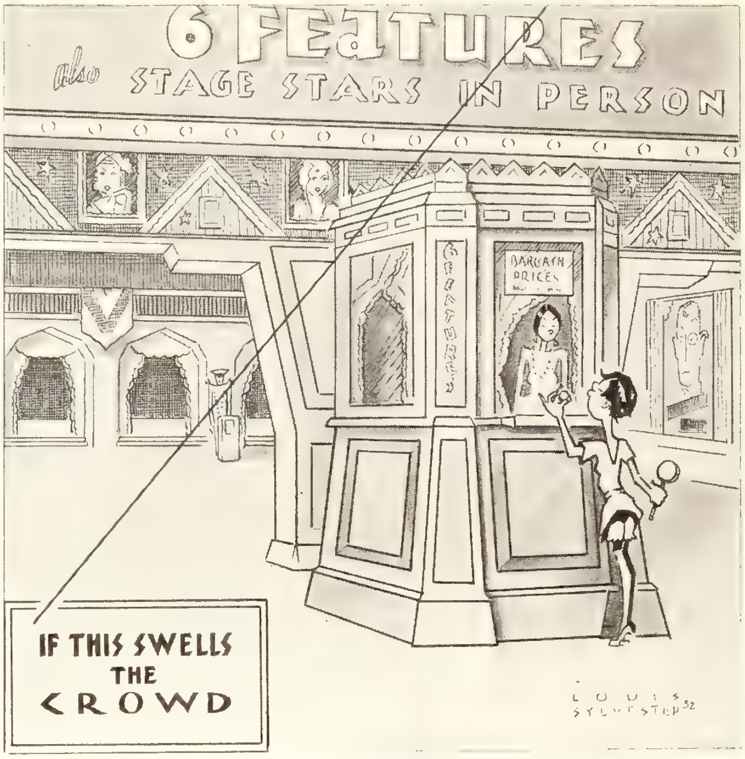
FANCHON and MARCO'S
"Hacienda" Idea
Mirth, Melody, Motion, Youth and Beauty
In a Revue of
VAUDEVILLE
featuring SUE RUSSELL
(Burlesquing ballet and opera) with
Hinky and Dinky
(The long and short of Hilarity) and
Gene DOYLE AND DONNELLY Don
(Late of Ziegfeld Follies)
THE FIVE GEMS
(Juggling their way to popularity)
THE SIX GORDONIANS
(An Avalanche of Sensations)
ADRIANA
Mexico's "Sweetheart" on first American Tour
As Mistress of Ceremonies

Paramount Sound News

DALLAS

# WE OFTEN WONDER

By LOUIS SYLVESTER


6 FEATURES
also STAGE STARS IN PERSON
BARGAIN PRICES
IF THIS SWELLS THE CROWD
LOUIS SYLVESTER 32

Sylvester wonders, as we do, too, whether this wholesale offering style really does help business. Possibly he intended that his cartoon show a deserted appearance about the front and lobby. We heartily agree. Quantity will never supersede quality in the make-up of any man's show.

## PAINTING STUNT IN LOBBY GOT RESULTS FOR CHARLES BASSIN

A lobby stunt proved an excellent attention-getter for Charles Bassin, manager of the Oriental Theatre, Mattapan, Mass., when he played "Husband's Holiday."

A young artist appeared in the lobby nightly between 7 and 8:30. He painted likenesses of well known screen stars in oil. He especially featured the stars that appeared in "Husband's Holiday."

The stunt is a no-cost proposition; the brush wielder figuring the publicity he got would probably get him some business to make up for the time consumed in the theatre lobby.

Huge crowds watched him every night as he put on his painting act; all of which was helpful to the theatre.

The last time Club headquarters attempted to communicate with Bassin at the above theatre the letter was returned. In case this engages his attention we hope he'll confirm the above address or advise us just where he is located.

## MAKE A DEAL WITH MATZOS DEALER AT ONCE, SAYS SMITH

If you are located in a Jewish neighborhood and haven't made your Matzos tie-up, do so at once, advises Lou Smith, impresario of the Elton Theatre, Brooklyn, N. Y.

Arrangements Lou made with a big Matzos man over in his city resulted in free printing of 5,000 circulars and the loan of two uniformed girls to pass out free pound boxes of the crackers to all lady patrons and a sample for the men. This stunt was pulled at three theatres on the same circuit and the entire expense of the deal was absorbed by the Matzos concern.

He also has a few words to say to those Club members who have yet to play off "Sooky." Four regulation bugles were promoted for this occasion through a tie-up with a local merchant and these can be hooked up with either an essay gag, numbers, etc., with the Boy or Girl Scout organizations. Lou ran the picture for two days after it played a nearby Loew house and did bang-up trade.

Smith's Matzos message is particularly directed to his many Club member friends in New York City, but it's adaptable wherever similar conditions exist. So, Hello New York; Okay, Chicago and San Francisco! Go to it and line up those Matzos merchants in time for the season, and thank Lou Smith for his timely tip.

## PUBLICITY OUTLETS IN NEWSPAPER-RADIO PROMOTED BY GREENE

Many of our members have found it profitable to contribute interesting items concerning this industry to newspapers and this time it is our pleasure to record that Fred Greene, manager of the Irving Theatre, Wilkes-Barre, Pa., has become both a newspaper columnist and radio broadcaster.

Greene "columns" in a weekly newspaper that has a circulation of 26,000, and, according to reports, it is widely read.

Before starting the column, Greene wrote all the publicity representatives of the various producers, asking that he be put on their mailing list. In this way he receives all the current publicity in regards to stars and pictures. Then Greene edits it and writes up his own column, making it as terse as possible—making three copies.

On Tuesday afternoons Greene broadcasts over WBRE, using one copy as a guide and puts each item in his own words, enlarging upon each one where it is deserved and also interspersing same with personal or recorded happenings.

On Thursday evenings Greene broadcasts over WBAX for 20 minutes, using the second and third copies. This in the form of questions and answers; one of the announcers picking out questions from his copy and the answers being taken from the second copy.

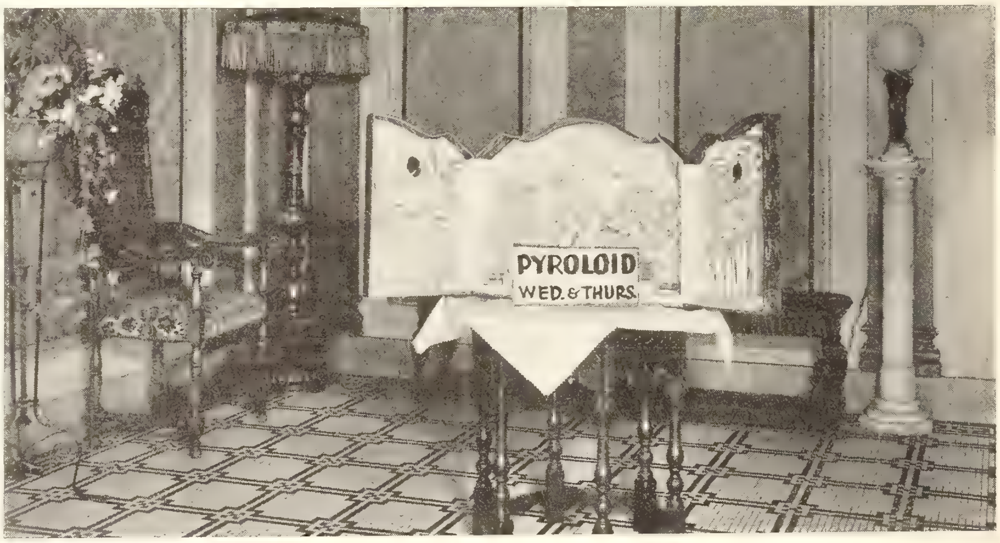
Then a copy is used by the newspaper, so the one copy gives Greene three separate sources of publicity, all at no cost whatever to the theatre. This idea can be worked in any town where size and conditions are the equivalent of Wilkes-Barre.

### Need a Good Manager?

The Round Table Club can put you in touch with some exceptionally fine showmen if you are in need of one of those men who CAN produce. Building up box office receipts is second nature with these men.

Send us a wire and let us help you get the right manager for that theatre you want put over big.

## PREMIUMS BOOSTS BUSINESS HERE!



*A corner of the lobby was all General Manager Stone needed to let the folks in the vicinity of the Capitol Theatre, South River, N. J., know that they would be getting something free on these special premium nights. Here you see the display case with a set of the dresser-ware which was distributed over a period of some thirty odd weeks. Many neighborhood houses are finding this a great stunt to boost business on off-nights.*

# PERSONALITIES

**BEN FRIEDMAN**, formerly manager of the Savoy Theatre, Bedford Avenue, Brooklyn, N. Y., is now at the helm of the Lefferts Theatre, Brooklyn, having changed places with Monty MacLevy. Both are Randforce men. Ben is number thirteen among the charter members of the Round Table Club. MacLevy, in addition to acting as publicity director for all Randforce houses, will manage the Savoy.

▽

**MARTIN J. MILLIN**, recently assigned as Publix division director, accompanied Tracy Barham, new midwestern division booker, on a tour through Utah-Idaho territory a short time ago.

▽

**JACK MARPOLE** has succeeded Starr A. Duell as manager of the Paramount Theatres, Provo, Utah, Duell having been transferred to Ogden, where he will manage the Orpheum.

▽

**T. S. WILLIAMS** has taken over the Roxy Theatre, Twin Falls, Idaho, from Charles Bond.

▽

**C. VERNON NOLTE**, manager of the Boulevard Theatre, Baltimore, Md., is actively engaged in forming his Exchange Club in the northern suburbs of the city.

▽

**T. E. LONG**, manager of the Rivoli Theatre, Fort Payne, Ala., recently installed new sound equipment.

▽

**JAMES L. WEED**, recently appointed manager of the RKO Keith Theatre, Dayton, Ohio, has been named city manager of the four RKO houses in that city.

▽

**RICHARD CRUCIGER**, formerly manager of the Lincoln Theatre, Massillon, Ohio, has replaced Robert Bean as manager of the Warner-Alhambra Theatre, Canton, Ohio, Bean going to the Palace in that city as right hand man for Manager George Reister.

▽

**PAUL STONEM** is in charge of the recently opened Capitol Theatre, newest motion picture house in Pana, Ill. Stonem formerly managed the Fox-Capitol at Taylorville.

▽

**ALBERT COTTER**, former theatre operator in Moberly, Mo., recently disposed of his holdings in that city, is said to be making plans for acquisition of theatres in a new location.

▽

**RAMON McKITTRICK** has succeeded Allen Meyers as manager of the Gem Theatre, Baldwin, Kas.

▽

**NATE GOULD**, proprietor of the Star Theatre, Sedalia, Mo., is the proud father of a baby girl, born on Good Friday. So well??

▽

**M. MILTONBERG**, of the Cole Theatre Supply Co., Kansas City, has reopened the "New" Broadmour Theatre in that city, a house closed for the past year or more. The house has been renovated and new equipment installed.

▽

**BILL WOLFSON** is handling publicity for the Majestic Theatre, an RKO house at Dallas, Texas.

▽

**CHARLES BURKEY**, proprietor of the Summit Theatre, Kansas City, who has been confined to a hospital for the past three weeks, is reported on the road to rapid recovery.

**HARRY McCLURE**, recently appointed Fox district manager, will supervise houses in Emporia, Fort Scott, Fredonia, Topeka, Atchison, Kansas; Beatrice, Neb.; Chanute, Coffeyville, Ottawa, Nevade, Mo.; Clay Center and Concordia.

▽

**T. B. NOBLE, Jr.**, has been appointed manager of the Pueblo Theatre, Pueblo, Colo.

▽

**JOHN REDMOND**, formerly manager of Publix houses in Lynn and Salem, Mass., has succeeded Charles A. Weeks as manager of the Paramount Theatre at Idaho Falls, Idaho. Weeks has been transferred to Norfolk, Neb.

▽

**TED R. GAMBLE**, well known theatre man in the Northwest, was recently granted a seven-year operating lease on the Rialto Theatre, Portland, Ore., by J. J. Parker, president and general manager of Fox-Portland Theatres. Gamble has managed the RKO Orpheum in Portland for the past two years.

▽

**L. E. MATTHEWS** has assumed management of the Dickinson Theatre, Horton, Kansas, succeeding Paul Hefner, who has been in charge most of the time since it was taken over by the Dickinson Theatre interests.

▽

**L. N. CRIN** and G. H. Mercer have opened their new theatre, the Crim, at Kilgore, Texas.

▽

**JOHN BOOK** has taken over management of the Kansas Theatre, Bird City, Mo. He formerly operated the Gem Theatre, Culbertson, Neb.

▽

**K. A. BECKER**, of New York City, has succeeded A. E. Wilson as manager of the Casino Theatre, Marshalltown, Iowa, Wilson having been transferred to the State Theatre, Cedar Rapids.

▽

**S. N. FANGMAN**, formerly manager of the Ames Theatre, Ames, Iowa, has succeeded Chester Lyman as manager of the Rialto Theatre, an A. H. Blank house at Boone, Iowa. Lyman has left for Kansas City, where he will be assigned a post with the Fox-Midwest Corp.

▽

**SUFUS OLSON** has acquired the Majestic Theatre, Rhinelander, Wis., and will install new sound equipment.

▽

**CARSON RODGERS**, head of Rodgers Theatres, Cairo, Ill., is the proud father of a baby daughter, Grace, who recently arrived at his home. The father has fully recovered and both mother and baby are doing nicely.

▽

**LOUIS HELLBORN**, who recently had charge of the opening of the "Silver" Orpheum Theatre, new RKO house at Denver, Colo., will be recalled to New York for a new assignment, it is reported. Al Lever, formerly manager of the Palace Theatre, Columbus, Ohio, has taken over the reins of the Orpheum.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

▽

**WILLIAM HARTFORD**, manager of the Balboa Theatre, Everett, Wash., recently suffered damage to his house through a blaze in the attic room.

▽

**CHARLES POTTER**, owner of the Baltis Theatre, Kansas City, has completed repairs following a recent explosion that occurred in his house and will reopen soon.

▽

**RUSSELL LONGGREAR** is the manager of the new Queen Theatre, operated by the Carmicharels in Hammond, Ind., as "One of Mack's Friendly Theatres," and recently opened to an enthusiastic first night audience.

▽

**F. W. DAVIS** has replaced Clyde Anderson as manager of the Fox-Rex Theatre, Cay Center, Kas. Anderson has been transferred to Topeka, where he will have charge of two theatrees.

▽

**ED DUBINSKY**, general manager of Publix-Dubinsky theatres in Kansas City, is back at his desk again following a vacation spent in Hollywood, Fla.

▽

**BOB MONAGHAM** is managing the Florence Theatre, one of a chain of neighborhood houses in Seattle, Wash.

▽

**HARRY SCHEIDKER**, Hannibal, Mo., exhibitor, is convalescing from an attack of the flu.

▽

**MAURIE STAHL**, zone manager for the brothers Skouras over in New Jersey, recently qualified as one of the "Month" men of this industry by having April designated by his cohorts as "Maurie Stahl Month," during which time an extensive business drive will be waged. Irving Lesser and Dan Weinberg will act as lieutenants in the Jersey City and Bergen County districts.

▽

**HENRY L. NEEDLES**, Warner district manager in Connecticut, has been in conference with the Hartford Juvenile Commission on the matter of planning special film shows for children. Give 'em the needle, Henry.

▽

**W. F. BUDD** recently took over operation of the Rialto Theatre, Anita, Iowa.

▽

**CHARLES JENNINGS** and Donald Oakes have purchased the Lyric Theatre, Columbus Junction, Iowa, from Ralph Kelly.

▽

**BEN ASHE** is in charge of the recently reopened Grand Theatre, Bemidji, Minn., a house owned by the Berger Amusement Co. and dark for the past year. New sound equipment has been installed.

▽

**MILTON KRONACHER**, former Pathe Salesman in the New York City district, is going on a second honeymoon this month. On the 14th day of April he and Mrs. Kronacher will celebrate their 25th Wedding Anniversary at Atlantic City. Many readers will recall Milt as one of the go-getting, prize winning salesmen of the old Pathe organization and that he was forced to take an extended vacation on account of his health, which, we are glad to state, is improving day to day.

## FASHION SHOWS ARE CLICKING!

It is most gratifying to note that our recent campaign to stimulate interest in the staging of Fashion Revues this year has met with a large measure of response from many showmen all over the country and we have received complete campaigns from most of them.

In view of the widespread interest in this great box office idea we will continue to feature Fashion Show stories and articles in subsequent issues so that by keeping all the issues on hand you will have a fine batch of material to guide you when you next stage one of these shows.

## ROMANCE, ACTION AND COMEDY STRESSED IN CAMPAIGN BY STEARN

A variety of effort put forth on "Delicious" by Harry D. Stearn, manager of the Capitol Theatre, Reading, Pa., resulted in the carrying out of a bang-up campaign on that picture. Romance, action and El Brendel's comedy were stressed in newspaper advertising.

Included among advance advertising and exploitation were novel cutouts for lobby and foyer; slides and special accompaniment; a tie-up with a candy manufacturer; street ballys; radio announcements, and a trailer.

DELICIO
AIN

Following out the idea of "Scotty," the terrier in the picture, twenty imitation dogs were made from beaverboard and placed in prominent locations in the foyer, mezzanine, lobby and front of house. Copy of back of dogs read, "I am Scotty—You will see me with Janet Gaynor and Charles Farrell in 'Delicious' at this theatre Soon." When the show was current these dogs were distributed in various spots in town and copy was changed to "Now Playing."

The press book tipped him off to the fact that National had made up a special slide effect for this picture and he ordered it. Then he tried all over town to get records of the songs and other music composed for the film, finally obtaining one through a Hit-A-Week dealer that gave a short sales talk on the show and a portion of the music. He promoted the use of a Panatrope from a local dealer and placed it behind the scrim. Just before the trailer came on the record was started and when it closed the scrim was hauled up and regular trailer went on.

The photo you see on this page is a reproduction of a swing display suspended between two pillars at the theatre entrance. Six-sheet cutouts of Gaynor and Farrell were used, along with mats on the floor and two of the beaverboard dogs placed to look directly at the figures.

The dog idea was again used in a tie-up made with a woman breeder of Scotch terriers, who somewhat reluctantly loaned one of her animals to take part in a street ballyhoo. A good-looking young fellow was engaged to wear a full dress costume and lead the dog around town with small sign on back reading, "We Are On Our Way To See Janet Gaynor at the Capitol Theatre, Reading." The young fellow also wore a stove-pipe hat as an additional attention-getter.

Many patrons remarked upon the beauty of the foyer display which consisted of a large beaverboard sign for each pillar in the foyer. The title "Delicious" was placed overhead and at each end. In front of the pillars were placed the large ten foot beaverboard signs with copy, "Janet and Charles In A New Musical Hit." Underneath were listed song hits and "Funny El Brendel." On the other side copy read, "Lovers Again—Janet Gaynor and Charles Farrell With El Brendel—Music By Gershwin—Dates." On the other two pillars were large beaverboard signs that carried cutout title placed in front of colored crepe paper.

Other effort included the distribution of 5,000 candy kisses in bags with appropriate copy tying in picture (merchant paid all); a cutout display made up in unused inside box office with shadow box and mask, which intrigued many; a large cutout display of Gaynor and Farrell; large cutout letters of Gaynor and Farrell on marquee; overture of Gershwin's "Rhapsody in Blue"; marquee banner painted on both sides; window cards, and radio announcements advance and currently.

As he usually does, Stearn came through with a thorough campaign and we're glad of the opportunity to pass his ideas along the line. We have a hunch that he may have planned some sort of Easter or Spring fashion show and if he has we will see that we get information on same.

## CLUB EMBLEM PIN!!

*Use This Blank:*

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

*Kindly send me, postpaid, ....... Club pins, for which I enclose payment at $1.00 per pin.*

*Name of Member*....................
*Theatre*............................
*Address*............................
*City*.................. *State*.........

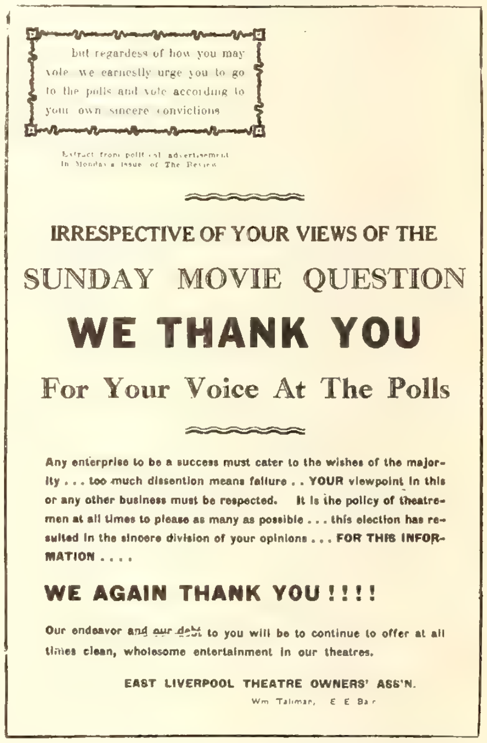
## GALVIN PROFITED BY CHINESE ACT DURING SINO-JAPANESE FRACAS

While the fracas between the Chinese and Japanese was going full tilt over in Shanghai, John J. Galvin, manager of the Penn Theatre, Wilkes-Barre, Pa., cashed in on public interest in the hostilities through the fact that there was a Chinese troupe among the vaudeville acts at that time.

The husband of a Chinese girl in the act and several other members gave interesting facts and figures on the war situation from both stage and over the local radio, dwelling on angles which had apparently been overlooked by press agencies. Newspapers gave generous space to stories, mentioning that the act could be seen at the Penn.

Galvin was keenly anxious to make a good showing with his bill at that time and it looks as though he certainly wasn't passing up any opportunities when he publicized the presence of the Chinese act.

## BAIR'S BEAU GESTE



but regardless of how you may vote we earnestly urge you to go to the polls and vote according to your own sincere convictions

Extract from political advertisement
In Monday's issue of The Review

IRRESPECTIVE OF YOUR VIEWS OF THE

SUNDAY MOVIE QUESTION

**WE THANK YOU**

For Your Voice At The Polls

**Any enterprise to be a success must cater to the wishes of the majority . . . too much dissention means failure . . YOUR viewpoint in this or any other business must be respected. It is the policy of theatremen at all times to please as many as possible . . . this election has resulted in the sincere division of your opinions . . . FOR THIS INFORMATION . . . .**

**WE AGAIN THANK YOU!!!!**

**Our endeavor and our debt to you will be to continue to offer at all times clean, wholesome entertainment in our theatres.**

**EAST LIVERPOOL THEATRE OWNERS' ASS'N.**

Wm Tallman, E E Bair

Above is an ad inserted in the local newspaper by E. E. Bair, manager of the State Theatre, East Liverpool, Ohio, following defeat of Sunday movies in his town. Even though the bill only lost out by a matter of twenty votes, making a recount in order, both Bair and W. H. Tallman, representing the East Liverpool Theatre Owners' Association, made their beau geste to both factions of voters.

Was that diplomacy, we ask you? We think you'll agree that it was. Note the ad states that clean, wholesome entertainment will continue to be offered. Next time the vote comes up, if the recount doesn't confirm a victory, we venture the opinion that ads of this kind will not have done any harm.

## In the Saddle Again

Jack Marpole, enterprising showman who used to make 'em sit up and take notice when engaged in show-selling out in Lodi, Calif., and other West Coast towns, and lately taking care of booking duties during William Borack's absence from Salt Lake City, has again returned to the firing line as manager of the Paramount Theatre, Provo, Utah. He replaces Starr A. Duell, who has been transferred to the Orpheum, Ogden.

## SILVERWATCH STILL USING MANY STUNTS TO SELL HIS SHOWS

A line on past activities of Max Silverwatch, manager of the Strand Theatre, Amesbury, Mass., has always disclosed the unloading of a lot of sleeve-tricks of the trade on the part of this energetic showman and the batch of literature, etc., in front of our eyes at the present indicates that he's still keeping the old ball rolling along. First let us call attention to the small photo, which is a likeness of Max himself, and then we'll set down a brief account of a few of his efforts in show-business.

We may be going back a bit as to pictures, but "Ambassador Bill" will do as well as anything for a starter. On this picture he found a missing letter gag effective as an interest getter. Twenty tickets were offered free to those who filled in the proper letters on the following: .il Rog..s—y.ur f.vo.ite ..plo.at of .un, f..lic, w.t and .i.do, wi.. be .t t.e War.er B.os. .trand t.eat.e Friday .nd S.tur.ay, De.em.er 4-5 in "Ambassador Bill." .e ta.es y.u on a .ila.i.us pe.so..lly co.du.ted to.. of . gla.or.us Euro..an kin.d..——I.lude .n .he ca.t are G.eta Ni.s.n, Mar..erite C.u.chill and .ad Alexa.der. The following was included as part of copy on a throw-away calling attention to the opportunity.

He also found that a long ticket, about 7x3 inches, was good publicity for "Yellow Ticket." The top contained a plug for the picture and three perforated sections below carried ads stating that the attached coupons would be good for a ten per cent discount at each merchant's store. The ads took care of the printing and distribution costs.

We've often had requests for some little trick to plug kiddie patronage for a Western or a start-off of a serial and we note that Max used a couple of these on "Rainbow Trail" and "Riders of the Purple Sage." One was a blue card on which appeared a complicated design of inter-related circles. The instructions were to "Follow the 'Rainbow Trail' out of Surprise Valley." The other card carried an illustration of a bucking broncho, which could be set in motion by the manipulation of strings. Both were obtained from a novelty company and name of same can be furnished upon request.

Other recent exploitation efforts included the occasional use of bookmarks, with appropriate copy; the much recounted "All My Life" card gag; a laugh certificate, good for 1,000 laughs on a Joe Brown picture; an envelope addressed to "Mothers Only," with enclosure, on "Sin of Madelon Claudet," and numerous other little throwaways, etc.

We also have a small photo at hand, too faint to reproduce, showing a blindfolded auto driver about to get under way for a tour of the town. Max obtained the services of a local "magician" for this stunt and it was pulled off in connection with a Kiddie Club Matinee. The magician donated his services and the car was promoted from one

*(Continued in third column)*

## CHECK THESE OFF NOW!

1—Cleaning and relamping of marquee and upright signs.

2—Brighten up the backings of your frames and displays with cool colored cards, etc.

3—Summer uniforms for the staff should be looked over, cleaned and made ready for the change.

4—Wash down or mop up with plenty of clean, fresh water the cement floors of your auditorium. Much dust and dirt accumulates during the winter which won't be cleaned through the usual hair brush sweeping.

5—Wipe off with a damp cloth all the bulbs under the marquee.

7—Clean up your changeable attraction letters. Dirt cuts down the visibility of these letters.

8—Inspect your lobby and front with a view of brightening it up for the summer months.

9—Arrange for greens of all kinds from your local florist for the lobby and foyers as well as the mezzanine and lounge rooms. It leaves a decidedly cooling effect when the patrons come in contact with them.

10—Winter sometimes plays havoc with the paint on your outside frames and display boards. A little touching up or a coat of shellac will not only preserve, but will also freshen them up considerably.

11—Check up on your chairs and see that they are tightened and repaired where necessary.

12—Inspect your carpets carefully and sew the spots or seams that are beginning to open up.

13—Give the frames of your outdoor billboards a coat of paint. A dirty, sloppy frame won't help attract attention to your one or three sheets.

14—Inspect the roofs. Kids make a practice of throwing bottles and other rubbish to the roofs to prove their throwing ability. Get such stuff off now or it will sink into the tar and roofing material when the weather turns warm.

## AIRSHIP BALLY USED TO GOOD RESULTS BY FLEITIS IN KEY WEST

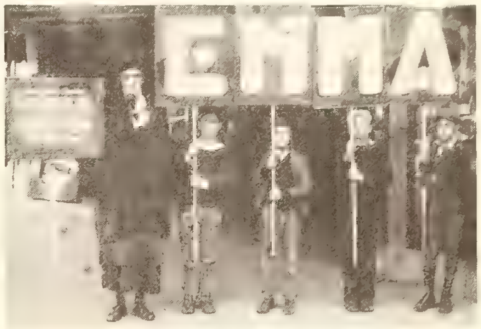
We are indebted to Manager J. F. Fleitis for the small photo of a model airship used to exploit "Dirigible" at the Strand Theatre, Key West, Fla. The ship, which in the original photo shows considerable craftsmanship, was made by Ignacio Carbonell, son of the proprietor of both Strand and Monroe Theatres in that city.

In addition to hanging the ship under the marquee, it was illuminated and carried around the city in a truck, along with a six-piece orchestra, 1,500 special hand bills were distributed en route.

The above is the first word we've had from Fleitis in some little time. Now that he's on the active list again, we hope he will make up for lost time and shoot along some more information about show-business down in Key West.

## STREET BALLYHOO BY YOUNGSTERS HELPED COWAN SELL "EMMA"

Four boys and a quaint looking female impersonator made up the crew that put over an effective publicity stunt for M. E. Cowan, manager of the Piqua Theatre, Piqua, Ohio, when he played "Emma."



As you can see from the accompanying illustration, each boy carried a large cut-out letter of the title and the sign held by the gentleman with the strange looking costume directed all good citizens "not to miss seeing Marie Dressler at Schine's Piqua." The gang walked the town on a Saturday preceding the Sunday showing.

That the little stunt helped is borne out by the fact that the Sunday gross on the above picture shattered the house record. Keep up the good work, Cowan, and let's hear from you regularly.

## BURNS MADE A DEAL WITH LARGE STORES TO PUBLICIZE FILM

"Champ" contests were effectively used by William T. Burns, manager of the Rialto Theatre, Roslindale, Mass., when exploiting "The Champ."

These were put on among the salesmen and saleswomen in four of the larger stores in his town to determine standing over the period of one week. Similar contests were run at the local bowling alley and the municipal gymnasium. Letters on the picture were also sent out to every organization in town and neighboring communities. These were read at various meetings one week in advance.

The sales contests did the double duty of increasing sales in stores and publicizing the picture. While it is not mentioned that guest tickets or some other means of stimulating interest was used, it is taken for granted that some incentive was offered.

## SILVERWATCH BUSY

*(Continued from first column)*

of the local auto dealers in lieu of advertising value resulting from the stunt. Incidentally, it might be mentioned that live rabbits were offered as an additional incentive for the kids to see the show.

We would also like to show some of the attractive heralds issued for various pictures, Bargain Nights, vacation Weeks, etc., but color combinations will not permit clear reproductions. Suffice then to say that all of them are pleasing to the eye, as to layout, etc., and must have been effective aids in selling the several shows.

# DON'T PUT IT OFF ANY LONGER!

**WM. H. WRIGHT** is located up in Montreal, Canada, where he manages the Monkland Theatre. At this writing his name also is listed on the Club roster as one of the new members and we're mighty glad to have him with us. There are any number of Round Tablers up in your town, Wright, and we're going to ask you to remember us kindly to all of them. Incidentally, what's become of that seasoned showman George Rotsky, an exploiteer de luxe whom we used to know in the old days. Let's hear what you are doing for showbusiness and if you know where Rotsky is, give him a ring and tell him this department would like an article from him on some live topic.

—*Wear Your Club Pin! ! !*—

**G. S. GRANGER** hails from Tippecanoe City, Ohio, where he stands at the helm of the New Ohio Theatre. He's another manager to send along an application for membership in this ever-increasing army of showmen and a cordial greeting is also extended this new Round Tabler. Now that you've been introduced to the rest of the gang, Granger, do your duty in the matter of regularly sending along some dope on what's taking place in showbusiness in your town.

—*Wear Your Club Pin! ! !*—

**NAT MUTNICK** is a Warner Brothers man over in Irvington, N. J., where he manages the Castle Theatre. We are happy to announce that Nat has also joined this Club and since the New Jersey boys know a thing or two about selling shows we predict that future contributions are in line for this department from Mutnick. Get the spirit, Nat, and do your bit for your fellow showman.

—*Wear Your Club Pin! ! !*—

**H. B. RAM** is another owner-manager to become a member of this organization and he hails from the city of Aiken, S. C., where he holds forth at the State Theatre. The South Carolina contingent of this Club has always been well represented in this department, Ram, and we sincerely hope you'll do your part to keep up the good work. Let us hear about that last stunt you pulled that made record attendance at your house. The rest of the gang will be interested.

—*Wear Your Club Pin! ! !*—

**C. E. "GENE" YARNELL** is one of our old friends who now comes to light as manager of the Ionia Theatre, Ionia, Mich. We haven't had a line on him since he filled the job of manager with several of the big Ziegfeld and White road shows and we're mighty glad to know that he's so happily located on the Butterfield circuit. He is in charge of a new and beautiful theatre in Ionia and while business conditions there are no different than the general situation, he manages to get his share of trade through some tall hustling. Yarnell is the type of man we like to have with us and we extend him hearty greetings as a new Club member. How about a general plan of that Style Show you put over, Gene?

—*Wear Your Club Pin! ! !*—

**ARCHIE MacARTHUR** is located out in the Northwest city of Toppenish, Wash., where he is in charge of the Liberty Theatre. He's another new member of the Round Table Club, boys, so step up and give him the glad hand and tell him that you all will be interested to hear what is going on in showbusiness out in his town. Get on the active list, Archie, now that you're one of the gang, and let us know what you are doing to sell shows.

**GEORGE BANNAN** is one of our hometowners and he's a long way from the old home town—1700 miles to be exact—in the city of Grand Island, Neb., where he manages the Majestic Theatre. George has been in this racket for about four years and used to usher at the Brooklyn, N. Y. Paramount Theatre before he acted as one of the assistants at the New York Rivoli. He was also associated with that well-known showman, Morris Rosenthal, late of Wilkes-Barre, Pa., and now holding forth at the Jefferson Theatre, Auburn, N. Y. Bannan's present post is the result of a promotion and with the background of experience he's had there's no reason why he won't keep right on up the ladder. Here's luck to this new Club member, and we hope he continues to keep in touch with headquarters.

—*Wear Your Club Pin! ! !*—

**GERALD SCHAFFER** is the manager of the Luna Theatre, Lafayette, Ind., and a member of the Fourth Avenue Amusement group, resident-managed by H. Frederickson. He tells us that the Round Table section has been his theatre text book ever since the days he ushered and now we're mighty glad to announce that he's ready to start sending along some of his own contributions to this department. Shoot in your ideas, Gerald, and we'll see that the rest of the gang are tipped off to your methods of selling shows.

—*Wear Your Club Pin! ! !*—

**MAC' KRIM** is located out in Detroit, Mich., at the Lasky Theatre, and is proposed for membership in this Club by his brother Sol. Good work, Sol, for now we've got 100 per cent Krim representation in your section of the city and we'll be looking for some real results in the way of show-selling ideas. Now that you're one of the gang, Mac', limber up your writing arm and let's have some dope on the latest stunts you've been pulling.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..............................

*Position* ..............................

*Theatre* ..............................

*Address* ..............................

*City* ..............................

*State* ..............................

(Mail to Managers' Round Table Club,
1790 Broadway, New York)

**RALPH H. LUNDGREN** is the assistant to Publicity Manager Teddy Trust at the Warner-Strand Theatre, Brooklyn, N. Y., and was recently promoted to this position consequent to the transfer and promotion of Roland H. Ruden to the treasurership of the same house. We are glad to welcome Lundgren as a new member of this organization and hope that he'll do his part to further the good work of the department. Tell your boss, Teddy Trust, Ralph, that we'll also be looking for word from him. And don't let him go astray in Brooklyn.

—*Wear Your Club Pin! ! !*—

**MORRIS SIMMS** hails from the seagoing town of New Bedford, Mass., where he manages the Olympia Theatre, a unit of the Publix-New England circuit. At this writing he is also enrolled as a new member of the Round Table Club and we hope he'll help keep up the excellent reputation set by the many Publix men who belong to this organization. Knock off an account of that last deal you put over, Morris, just as soon as you can find the time, and shoot it in to Club headquarters. We'll do the rest.

—*Wear Your Club Pin! ! !*—

**FRANK SCHELLINGER** is the assistant manager of the Queen Theatre down in the city of Austin, Texas, and a cordial welcome is extended this new Club member. Texas is chock full of Round Tablers, Frank, and we're mighty glad to add your name to the ever-growing roster. We'll depend upon you to furnish show-selling ideas from your neck of the woods, so don't forget to do your duty as a representative of this showmen's organization.

—*Wear Your Club Pin! ! !*—

**RALPH AVERSA** is another Canadian to fall in step with this big army of showmen and this new member manages the Hollywood Theatre on the Canadian side of Niagara Falls, Ontario. We're glad to have the opportunity to present Aversa to his host of fellow showmen and trust that he will do his share to keep up the work of this department. Shoot along some of your ideas about show-selling, Ralph, and we'll pass them along to the other boys.

—*Wear Your Club Pin! ! !*—

**CLARK WELLS'** application for membership in this organization drives another spike in the roster for the Pennsylvania contingent of this ever-increasing army of go-getting showmen. He manages the Rowland Theatre down in Phillipsburg and we're glad to know that he will contribute some of his ideas to this department. Just send the dope along, Clark, and we'll see that it's broadcast all over the world.

—*Wear Your Club Pin! ! !*—

**JACK BLINDERMAN** hails from Harlem, New York City, where he manages the Harlem-Grand Theatre. His name is a familiar one among Manhattan theatre circles and it's a pleasure to announce that he, too, has become a Round Tabler. Take your seat with the rest of the gang, Jack, and let us know what has been going on up around your interesting neighborhood.

—*Wear Your Club Pin! ! !*—

**ALBERT T. STRETCH, JR.**, manages the Grange Theatre over in Allentown, N. J., and he's another new member in line for introduction to his fellow showmen in this organization. We note on his letterhead that his name carries the title of Cinematographer and that he has a laboratory in Trenton. Since Albert knows how to handle a camera, we'll be looking for good photos to illustrate whatever he contributes to this department on showmanship.

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

## *Mail Order Bargains*

GOOD PICTURES WITH VALUES LIKE THESE WILL BRING PROSPERITY—EVERYTHING BRAND NEW: Genuine Tapestry Carpet, per yard, 97c; Decorative Acoustical Treatment, sq. ft. 4c; Ticket Choppers, $39.95; Double Bearing Intermittents for Simplex, $59.50; Giant Speaker Units, Choice of Amplion, Macy, Miles, or Kersten, each $30.25; Microphones with Stands, $9.95; Flameproof Sound Screens, Beaded or Perforated, limited range of sizes, sq. ft. 39c; 2000′ Wire Reels, $1.89; Radio Slide Mats, per box 98c; Snaplite Special Lenses, any focus, $11.95; Porthole Optical Glass, sq. in., 12c; Photocells, all types, each $11.13; Optical Systems, $13.95; G. E. Exciter Lamps, 98c. Many other bargains in new equipment. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## *Theatre Equipment Bargains*

REMARKABLY LOW PRICES on Brand new DALITE SOUND SCREENS. Buy yours NOW: DATONE X 42 cents square foot; Fire Resisting 49 cents. DATONE BEADED 44 cents: Fire Resisting 49 cents. Sample on request. Why pay more for Inferior Quality? MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

BRAND NEW FLAMEPROOFED BEADED OR PERFORATED CHROME SOUND SCREENS AT 39c SQ. FT. LIMITED RANGE OF SIZES, GUARANTEED FACTORY PERFECT. TEST SAMPLES FURNISHED FREE. WIRE FOR YOURS NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## *Theatre Training Schools*

**THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.**

## *Patents*

**PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.**

**PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.**

## *Position Wanted*

**OPERATORS AVAILABLE. Experienced on Western Electric and R.C.A. Write Associated Projectionists, 103 N. Rowan Ave., Los Angeles, California.**

**FEATURED ORGANIST—At Liberty, 10 years' experience. Featuring spot solos, slide presentations, any location considered. Address Box 132, Motion Picture Herald, 1790 Broadway, New York City.**

**LIVE WIRE THEATRE MANAGER desires position. Publicity expert, community builder and organizer. Moderate salary, commission or both. Best references. Will go anywhere. Address Box 133, Motion Picture Herald, 1790 Broadway, New York, N. Y.**

EXPERIENCED PROJECTIONIST, 8 years various machines, 3 years Western Electric film and Disc, will go anywhere for steady position. References furnished. Address George E. Rowe, Box 524, Rochester, New Hampshire.

LIVE WIRE MANAGER. 15 years' experience. Last 5 years with largest circuit. Publicity expert, community builder, hard worker. Go anywhere, preferably south. Age 38. Married. Salary or commission. Address: Manager, 2540 W. Michigan St., Indianapolis, Ind.

## *Equipment For Sale*

LET IT RAIN—WHO CARES WHEN THINGS LIKE THESE CAN BE HAD AT A SONG:—DeVry Portable Projectors, $69.75; Asbestos Portable Booths, $66.50; Hertner Transverters, $74.75 up; Scratch Filters, $4.95; Straight Arc Lamphouses, $10.00; Powers Mechanisms, $12.00; Operadio Amplifiers, $79.50; Rebuilt Simplex Intermittents, $38.80; Samson Pam 19 Amplifiers, $31.50; Simplex Heads, $97.50; Peerless Rheostats, $15.00; Turntables, Mellaphone, $39.50; Pacent, $39.75; Automatic Ticket Machines, $59.50; Lens, any focus, $9.75; Upholstered Chairs, 75c up; Mellaphone Sound Heads, $69.75; Pacent Sound-on-Film Heads, $150.00; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.75. We Buy, Sell or Trade. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Amplifiers $30.00 each: Pam 19's, Pam 39's, Pam 80's, Webster 37-50. All-Electric Theatre Amplifiers $85.00 each. Lens, any focus, $9.25; Photo Cells for all makes Sound Equipment $10.25; Sound Screens 40c per square foot; Beaded Screens 50c per square foot. THEATRE SOUND SERVICE, Rochester, New York.

**UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.**

**FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.**

**BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:**
**ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

BARGAINS—Used Arctic Nu-Air and American Blowers for theatre use, also silent belt drives. Write for description and prices. Address Southern Fan Sales Co., Box 440, Atlanta, Ga.

BARGAIN HUNTERS TAKE NOTICE: Two Rebuilt Simplex Projectors (Double Bearing Intermittent Movements) and Equipped with Peerless Reflector Arc Lamps, $740.00 pair. Two Rebuilt Simplex Projectors (Single Bearing Intermittent Movements) and Equipped with Strong Standard Reflector Arc Lamps, $668.00 pair. Two Garver 30 ampere Rectifiers, just like New, $185.00 pair. All Equipment Perfect condition. Same Guarantee as given on new equipment. SAVE AND BUY from MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

Isn't NATURE GRAND when you can buy TWO REBUILT SIMPLEX PROJECTORS with Double Bearing Intermittent Movements. Latest Type Rear Shutters and Equipped with PEERLESS REFLECTOR ARC LAMPS—All Guaranteed First Class condition, for $875.00 the pair. First order gets this phenominal bargain. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

## *Manager Wanted*

**MANAGER WANTED—Live Eastern Penna., Town of 6000, Newly equipped Western Electric. Good opportunity for one who can make good. Don't write unless bear investigation. State age, married, nationality, experience, salary, where and how long employed, qualifications as business getter, etc. Address Box 135, Motion Picture Herald, 1790 Broadway, New York, N. Y.**

## *Chairs for Sale*

**INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.**

**1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

1000 Upholstered Theatre Chairs like new, reasonable. Address Picture Theatre Supply Co., 722 Springfield Ave., Newark, N. J.

## *Sound Equipment Bargains*

DON'T BE SIDE-TRACKED ON SOUND TRACK—YOU CAN BUY OUTRIGHT FOR A FEW MONTHS RENT—TRADE YOUR DISC EQUIPMENT—CHOICE OF THREE SYSTEMS:—Including 2 S. O. S. Senior Sound Heads, Standard Make Photocells; Optical Systems; G. E. Exciters; Drive Attachments; Combination AC Power Supply Unit eliminating all Batteries; Semi-Automatic Changeover Switch, Non-Sync Input; Dynamic Booth Speaker; Wright-DeCoster, RCA or Utah Stage Horn! 2 special G. E. Constant Motors optional. SMALL HOUSES, $425.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Senior Sound Heads less Amplification and Speakers, complete otherwise, $119.75 each. Agents wanted. Address S. O. S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

SOUND-ON-FILM HEADS $25.00 EACH—WHILE THEY LAST:—Ideal for Experimenters, or for Portables. Worth several hundred for parts alone. Complete with Sound Gate; Slit Block; Exciter Lamp Sockets; Photocell Compartments; Idler Rollers; Optical Lens Holders; Fly Wheels, etc. Write for details. S.O.S. Corp., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

"Complete Sound-on-Film Installation for 900 seat theatre: Two Senior Sound Heads complete with photo cells, optical systems, G.E. exciters, and all parts; All-Electric Theatre Amplifier with Tubes; RCA Stage Speaker, Booth Speaker, Two Motors, Non-Sync Turntable and Microphone, $400.00. Satisfaction guaranteed or your money back.—THEATRE SOUND SERVICE, Rochester, New York."

**ANOTHER SENSATIONAL S.O.S. VALUE—QUANTITY LIMITED:—Brand New Professional Projectors complete with RCA type Sound-on-Film Heads, Bausch & Lomb Optical System, UX 868 RCA PHOTOPHONE Photocells, Rear Shutter, worth $2500.00, special $395.00. Ideal for Private Projection Rooms, Churches, Schools, etc. Write S.O.S. Corp., Dept. E-H., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.**

## *Pipe Organ Wanted*

AM IN MARKET TO BUY second-hand pipe organ. Wish to inspect same, therefore would prefer hearing from Chicago or middle west. Organ must be priced at around $350.00. Address H. E. Beebe, Ipswich, South Dakota.

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## *Projector Repairing*

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can oäer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

## *Printing*

1000 3 x 8 Dodgers, printed, prepaid $1.00; 4 x 9 Dodgers $1.25; 6 x 9 Dodgers $1.75. Address King Shoprinters, Warren, Illinois.

250 Whitebond Letterheads and 250 Envelopes, $2.49; 500 each, $3.50. Address Webster's Press, Farmland, Indiana.

## *Theatres Wanted*

CAN SELL YOUR THEATRE QUICKLY. Send particulars. ALBERT GOLDMAN, 5 South Wabash Ave., Chicago, Ill.

## *Theatres For Sale*

PAYING THEATRES FOR SALE IN ILLINOIS, Iowa, Missouri, Oklahoma, Wisconsin. Inquire ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

THEATRE, HALF INTEREST to exhibitor investing to double capacity, or sell building, $2,250 necessary. Address Box 136, Motion Picture Herald, 1790 Broadway, New York, N. Y.

$1,250 HANDLES THIS PAYING THEATRE, Must sell soon. County seat town, good sound. Address Box 137, Motion Picture Herald, 1790 Broadway, New York, N. Y.

# VOICE OF THE INDUSTRY

HEREWITH COPY OF A NEWS CLIPping from London which is the present-day repetition of the experience of the theatres in the United States during the last World War tax:

London, March 10.—In twelve weeks since the higher entertainments tax has been in effect, the Leeds theatre reports a reduction of 24,210 in attendance and a drop of $2,000 in profits, while the additional tax collected was about $400.

This should be reprinted with comments accentuating the fact that we will again have this experience in America unless Congress sees fit not to tax admissions.—HARRY E. HUFFMAN, Aladdin Theatre Corporation, Denver, Col.

### Denounces Brookhart Bill

HAVE JUST NOTICED A LETTER IN MOTION PICTURE HERALD of March 26, under "Voice of the Industry," written by E. L. Parsons, Renville, Minn.

Here is a fellow exhibitor that I want to agree with, and disagree with. The only thing that will cure the ills of this business is for the exhibitors of this great nation to unite in one strong body and put up their own fight. Neither Mr. Brookhart nor any other Congressman can pull us out of a hole with any kind of legislation. Mr. Parsons says "let politics go to hell"; that is what should happen to Mr. Brookhart's bill because it is nothing more than politics.

I am another of the younger generation in this business. I am 30 years old and have been at it for 13 years and I have yet to find any legislation that has helped us. Mr. Brookhart's bill has helped to draw fire to the admission tax, and if this tax is put on us, all we small-town exhibitors can return to the farm and talk to a pair of mugs while we wait for old age to creep on.

There seems to be an exhibitors' organization in this country that has a few high salaried white collars that hold their jobs by stirring up discord. As long as we have to put up with this kind of foolishness, the producers will be the dictators of this industry, but if the exhibitors will discard their petty prejudices and get together, no power in the industry can dictate to us.

If Mr. Brookhart gets his bill through and it becomes a law, we in the "tank" town will pay a price for the pictures that we run that will absolutely be prohibitive, besides the expense that will be incurred when we have to travel a few hundred miles to attend the preview.

Again I say that the exhibitors alone can cure the ills that ail us, and not Congress. The exhibition end of this game has brains in it as well as the producing end. Why can't we use them? Get together and fight for each other instead of fighting among ourselves. Round up these white collared parasites that make their living by stirring up messes and then sucking our life blood while they are supposed to be fighting side by side with us, and add them to the great army of unemployed in this country. All right, Mr. Parsons, let's "let politics go to hell" and get together and accomplish something.—C. H. DEWOLFE, Manager, Palace Theatre, San Saba, Texas.

### Answering Mr. Fitton

IN ANSWERING THE MUSIC BACKground subject asked by D. E. Fitton, wish to say as an exhibitor and owner of the Roxie and Masonic theatres, also a professional band leader, I am in a position to answer and explain. Evidently, brother Fitton is not a musician and in fact there are a few people who do not like music at all. Musical background helps in a picture, providing it is boiled down. In certain dialogue sequences, especially sad scenes, it should be brought down almost to a whisper. That is exactly what is the matter with pictures today, not enough music. You have often heard remarks made of this kind. Why is it that pictures don't seem to hold your interest as they did in silent days? It is the touch and feeling that nothing can add to the pictures like music. Let's have more pictures with musical background, but softer, please.—M. C. BULLUCK, Roxie and Masonic theatres, Rocky Mount, N. C.

## Hess Wins Important Point In "Churchman" Libel Suit

Gabriel L. Hess, Hays organization attorney, has won a decision in his New York supreme court libel case against the Churchman Company, publishers of *The Churchman,* which is seen by Hess's attorney, Louis Nizer, as equivalent to a victory. The court struck out five of the seven points in the defense contention. According to Nizer, attorneys for the defense plan an appeal from the ruling of Justice Albert Cohen.

Hess sued the publication for $100,000 damages, after publication of a quotation from *Harrison's Reports,* which stated that Hess had been indicted for conspiracy in Toronto. Nizer has indicated that the decision of the court leaves only the amount of damages to be decided. Nizer has asked the court for a similar decision in the pending libel suit against *Harrison's Reports.*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY ACT OF CONGRESS OF AUGUST 24, 1912

Of MOTION PICTURE HERALD published weekly at New York, N. Y., for April 1, 1932.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theodore J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MOTION PICTURE HERALD, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Editor-in-Chief and Publisher—Martin Quigley, 1790 Broadway, New York, N. Y.

Editor—Terry Ramsaye, 1790 Broadway, New York, N. Y.

Managing Editor—Ernest A. Rovelstad, 1790 Broadway, New York, N. Y,

Business Manager—Theodore J. Sullivan, 1790 Broadway, New York, N. Y.

2. That the owner is: If owned by a corporation, its name and address must be stated and also immediately thereafter the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given).

Quigley Publishing Company, Inc., 1790 Broadway.

Quigley Publications, Inc., 19-21 Dover Green, Dover, Delaware.

Martin Quigley, 1790 Broadway.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is........... (This information is required from daily publications only.)

THEODORE J. SULLIVAN,
Business Manager.

Sworn to and subscribed before me this 31st day of March, 1932.
(Seal)

ANNE W. STERN.
(My commission expires March 30, 1933.)

### Returns to Universal

Sam Weisenthal, former assistant to Carl Laemmle, Jr., on the Coast has returned to the lot after a year's absence. He is in the film editorial department.

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 123**—I shall ask only one question this week because it is one of large importance and one which will take considerable work and energy to answer fully: Presuming your projection lens to have a two-inch free diameter and a 4½-inch working distance, and that you have a plano-convex condenser with 4¾ inches free diameter, what must be the distance of the condenser from the aperture in order to get the entire light beam into the projection lens, and at what point between the light source and projection lens would this entail considerable loss? Assuming or admitting the loss to be considerable at this point, what would be the advantage of getting that light beam into the projection lens? I cordialy invite answers from directors of projection all over the country and all those who consider themselves well versed in projection matters. It will be well to illustrate your answers with a drawing.

## *Answer to Question No. 117*

*Bluebook School Question No.* 117 *was*: "*(A) Why must the crater of a high intensity arc be much deeper than that of the ordinary arc? (B) Why is it possible to heat high intensity gas to a far higher temperature than it is possible to heat carbon? (C) Of what is high intensity gas composed? (D) Why does the flame of a horizontal arc lean toward the negative carbon at low amperage, but swing back further and further toward the positive as amperage is increased?*"

These questions illustrate the fact that this "School" is needed, because it is very evident that only a relatively small proportion of the men are "in the know" in these matters.

What difference does it make, do you ask?

Well, men, some might perhaps say it does not make any, insofar as it has to do with projection work. However, it is highly questionable whether that is true, for the simple reason that in the very nature of things a man can always handle anything he thoroughly understands better and more efficiently than anything on which he lacks such complete knowledge. I don't really believe one of you would question that statement, and if it be true, it then follows that even highly technical knowledge such as this does help.

I have let the following squeeze through on this one, though in some cases it took quite some "squeezing." However, I think it not best to discourage men who work hard, consistently and continuously week in and week out, some of them for months on end, by being too strict. In my opinion no one was 100 per cent perfect on all points, though a few came pretty close. Here are those who made the grade, though with more or less skidding: S. Evans and C. Rau, Lester Borst, G. E. Doe, Roy J. Arntson, George Thompson, T. Van Vaulkenburg, James Devoy, Bill Doe, James Devoy, Larry Tipton, William Broadbent, S. Evans, Tom Wignath, Tom Pearlstein, John Wentworth and Pat O'Brien.

This has been the shortest list we've had in many months, but only a very few of our "regulars" failed to at least make a try at it. I have consulted the two highest authorities I know of and find even their answers to be somewhat at variance. One answers all items in accordance with the ideas and knowledge gleaned through the years by your editor. The other is at wide variance on item (B). I hold the answer I shall set forth to be correct.

(A) By National Carbon Company: "The crater of the high intensity arc must be deeper than that of the ordinary arc, because of the necessity for the formation of a receptacle for the incandescent flame or gas which is the source of light in this particular arc."

(B) By the editor of this department: The light source of an ordinary arc is the crater floor, which of course cannot be heated above the volatization point of carbon, which is approximately 3,500 degrees Centigrade. The reason the flame or gas of the high intensity arc is much higher in temperature (5,300 to 5,500 degrees Centigrade) than the volatization point of carbon is that it is the product of the volatization of rare metals, mostly cerium, contained in the positive carbon, which volatize only at far higher temperature than carbon.

If any authority may wish to take issue with that answer, space will gladly be given for argument. In setting it forth as fact I have the backing of Mr. Bassett of the Sperry Gyroscope Company, who has worked for many years with high intensity and other high power light sources, and should have most excellent knowledge of such matters.

(C) I am puzzled by the various answers to this one. Evans and Rau and Lester Borst have advanced answers which I would not care to dispute without further and extended investigation. Borst says the gas is composed of: "Chiefly vapors set up by the core composition of the positive member (Unquestionably correct thus far. Ed.) which is rich in modified oxygen, which science terms "ozone." Other gases are present in the high intensity gas stream, but only in quite negligible amount."

Evans and Rau say: "High intensity arc gas is composed of hydrofluoric acid gas, which is derived from fluorine, that being the most active of the earth elements and the greatest supporter of combustion."

I think that is all wrong, but have no means of comparing the two elements named, nor time to submit the matter to authorities. Cerium is the chief metallic substance with which the positive core is impregnated and so far as I know Fluorine is quite dissimilar to Cerium.

In explanation let me add that the high intensity arc is still under investigation by engineers, none of whom claim to have come to a full understanding of all its various elements.

National Carbon Company Engineers say: "The gas is composed of some compounds of the rare earth metals, principally cerium, used in the cores of high intensity carbons."

And there you are. That is as far as we seem able to go in that matter at this time.

(D) By Mr. Bassett: "When the current value is low there is a heavy flow of gas in both directions. As the current is increased the flow in one direction becomes gradually stronger and this flow blows or bends the flame toward the positive member."

And there you are. Those many hundreds who have failed on this one may find consolation in the fact that even the engineers are not as yet, as I before said, altogether certain regarding some phases of the high intensity arc action.

# MUSIC AND TALENT

## BECK BOOSTS RKO's VAUDEVILLE BY SIGNING STARS IN OTHER FIELDS

### Grand Opera, Radio and Film Studios Swell Ranks of All Entertainers Under Regime of New Managing Director

Names of the foremost rank in fields as widely variant as grand opera, radio and motion picture studio have swelled the list of entertainers engaged for appearances in Radio-Keith-Orpheum vaudeville in the last two months. The signing of known personalities is the objective of the veteran vaudeville organization under the regime of Martin Beck, and since the reorganization which brought Mr. Beck back to supervision of the vaudeville department of the circuit as managing director, an imposing number of star names has been added.

Mme. Frances Alda, grand opera diva, was obtained for a limited tour this month and Julia Sanderson and Frank Crumit, NBC artists, also have just returned to RKO vaudeville. The return to the Palace of Miss Sanderson and Mr. Crumit brings them back to the stage upon which they made their first joint appearance.

Paul Whiteman and His Orchestra, Kate Smith, Morton Downey, Ben Bernie and His Orchestra, Russ Columbo and others of the radio are featured attractions now appearing on RKO stages.

From the picture studios have come Irene Rich, Harry Langdon, Leon Janney, Dorothy Mackaill, Mitzi Green, Charles Chase, Esther Ralston, George E. Stone, Fifi D'Orsay, Victor McLaglen, Benny Rubin, Mary Brian, Sunshine Sammy, June Carr, Violet Carlson.

#### Others Newly Engaged

Other newcomers include Charles King, Weber & Fields, Ned Wayburn's newest production, Albertina Rasch's new ballet divertissement, Queenie Smith, Jack Haley, Lou Tellegen, Sue Carol and Nick Stuart, Dave Harris, Gloria Foy, George Olsen and His Orchestra, Jack Whiting, Joe Jackson, Trini, Ann Greenway, Joe Laurie, Jr., Puck & White, Roxy Theatre Ensemble, and many others, all of whom are headlining bills throughout the RKO circuit.

Additional encouragement and bookings have been given such known acts as Olsen & Johnson, Doctor Rockwell, Bill Robinson, Ken Murray, Nan Halperin, Rae Samuels, Jay C. Flippen, Weaver Brothers, Dorothy Stone, Singer's Midgets, Gus Van, Bobby May, Hal Sherman, Gus Edwards' Proteges, Raynor Lehr, Galli-Rini and Sister, Peter Higgins, Buster West, Harry J. Conley, Lita Grey Chaplin, Nara Lockford, Dodge Sisters, Toto, Ada Brown, and hundreds of others.

Everything possible is being done to encourage young artists and to develop new material, and RKO executives see a greater vaudeville era in the offing.

### BERNIE COWHAM

One of the most popular organists in the country is this chap, Bernie Cowham. He has been featured in fewer theatres than nearly any other organist, in the time he has been in this business, and that attests his popularity more markedly than would changes to many theatres.

Bernie recently celebrated his third anniversary in New York City at the RKO Flushing theatre, and his fourth consecutive year here has started out better than his first. The inhabitants of this community have given him the title of "Flushing's Adopted Son." What more can be said for his popularity?

### Jimmy Durante on Stage

Jimmy Durante left the Coast MGM studio last week for a series of personal appearances in Eastern houses. His first stop will be in Pittsburgh.

### Paramount Repeats Stage Show

The Paramount in New York has decided to show the stage attraction featuring George Jessel, Bing Crosby, Lillian Roth and Burns and Allen in a return engagement on April 8. Attendance records were broken when the group played the house during the week of March 25. Insistent demand from patrons while the act played the Brooklyn Paramount last week resulted in the return engagement.

### Edwin Burke in New York

Edwin Burke of the Fox Coast studio staff, is in New York reviewing plays.

## Agents Bidding for Player Time

Theatrical agents in Hollywood are understood to be feverishly active in attempting to book screen players for personal stage appearances, as a result of the time open through the 12-week "lay-off" clause in the standard form contract for screen players.

Agents are said to be outbidding each other with large offers, while the players are reported ready to take under consideration any and all offers. The booking of advance personal appearances is difficult because of the uncertainty concerning the time of the "lay-off" in individual cases. Many producers are in the habit of splitting the time into divisions, sometimes only a week or two at one time.

### Major Bowes Back on the Air

After convalescing for six weeks in Florida, Major Edward Bowes, managing director of the New York Capitol theatre, and genial "Father" of the world-renowned Capitol "Family" of radio fame, will return to the air waves Sunday morning, April 10. Major Bowes, who has been absent from the "Family" broadcasts since December 6, owing to illness, has been a weekly feature on the NBC chain since July 25, 1925, nearly seven years, and this has been the first time in all these years that he has not broadcast every week. A gala program has been arranged for his return.

### Organist "Shoots" Herself With Toy Pistol in Accident

Miss Louise M. Roesch, wellknown New York organist, while playing with an inch and a half toy pistol, accidentally pulled the trigger and bruised one of her fingers. At first the injury appeared trivial, but infection developed and an operation was necessitated. The physician said, however, that the injury would not interfere with her duties as organist.

### Toronto Houses Experiment With Stage Musical Shows

A dozen suburban theatres in Toronto have been used for an experiment with vaudeville and musical acts during the past week with a view to the immediate adoption of abbreviated stage shows on circuits of the Famous Players group.

Jack Arthur has returned to the orchestra pit at the Imperial theatre, Toronto, for de luxe performances. Horace Lapp is relieving Arthur for other shows.

# STAGE SHOWS

## Milwaukee Wisconsin

### Week ending March 24

Fanchon and Marco's "Limehouse Nights" Idea opens with an exterior depicting sailors and others walking along a "lowdown" street. The scene shifts to the interior of one of the dives with the mixed chorus attired in gray costumes representative of the gay '90s.

The thread of a plot runs through the Idea with Don Carroll in the role of a gob and the feminine member of Armando and Lita, dancers, providing the romantic note. In the opening Idea he sings "Limehouse Blues" and presents her with a bit of jewelry, asking her to meet him later.

The audience is entertained by the Wing Wah troupe, a quintet of Japanese contortionists and plate jugglers whose twists and bends know no end.

The chorus for its next number is divided into couples each representing a nation and presenting some form of snappy dance. Scotland, Italy, Germany and America are all represented in this dance episode with costumes to match.

Val and Ernie Stanton keep up running chatter replete with a diversity of wisecracks and jokes. Their comedy methods are brisk and somewhat different, clicking nicely with the audience.

The chorus in their next number are attired in red bellhop uniforms and do a dance routine tap dancing from and climbing over and around chairs. They give way to Armando and Lita, whose dance represents a struggle between the girl, who strives to leave the place, and her partner in the role of an Oriental, who seeks to stop her and steal the jewel. The ending is tragic with Don Carroll returning to sing "Limehouse Blues" over his slain sweetheart. The orchestra, under the direction of Glenn Welty, plays from the pit during the Idea.

## Salt Lake Orpheum

### Week ending March 30

The stage performance opens with the contribution of Charles Ahearn and his varied assortment of assistants in a burlesque offering, which adds considerably to the merriment of the bill. Billy Farrell and his Dad, a kid of 73, who is as agile a stepper as his son, earn their share of applause, while Helen Yorke and Virginia Johnson, possessing both pulchritude and pleasing voices, add a touch of the artistic. The dexterous Van Cello, billed as the man with "educated feet," offers stunts in proof of the term and his tricks prove to be highly amusing.

The picture offering features "Girl Crazy."

JOE STOVES
LOEW'S
VALENCIA
NEW YORK

## San Francisco Warfield

### Week ending March 30

This week's stage show at the Warfield is the smoothest running of any since Hermie King assumed duties as master of ceremonies and leader of the Warfield Joy Gang. The offering is of the vaudeville type, with several members of the band starring with specialties. Several encores were necessary at the opening show.

The curtain rises with the band on the stage playing hits made famous by Maurice Chevalier, with Charley Carter, Chevalier impersonator and "Happy-Go-Lucky" radio star, singing "Louise" and "What Would You Do?" Hermie King plays a piano solo and rotund George Wendt performs on the cornet.

Muriel Gardner does a spectacular dance and demonstrates that she is as much at home on her hands as on her feet. Jack Warren, in glorified cowboy attire, shows that he knows his ropes, dancing and whirling a lasso at the same time. Sammy Carr, of the band, plays the "Second Hungarian Rhapsody" on the banjo and as an encore offers two popular airs played at the same time.

The band plays "Minnie the Moocher" as a hot number and it fairly smokes. Anthony and Rogers, who look like two Irishmen, offer an Italian number that gets a continuous barrage of laughs. The show ends with Three Jacks and a Queen offering an adagio which proves a work of art.

The screen attraction is "Dancers in the Dark" and this fits in well with the stage show.

## Dallas Palace

### Week ending March 24

Materially aided by the return of the popular organist Harold Ramsey, as the guest conductor of the Modern Rhythm Band, this orchestra more than does its share to develop a satisfactory enthusiasm to put over the Fanchon and Marco "Hacienda" program. The stage show was under the capable guidance of the charming blonde Adriana, a Mexican mistress of ceremonies who made her announcements in Spanish, and is a singer, dancer, guitarist. Her personal accomplishments were more enjoyed than those of her cohorts. Sue Russell burlesqued opera and the ballet while Hinky and Dinky, a Mutt and Jeff pair, aided along the same line but exceeded their time limit with their offering as it palled. Doyle and Donnelly were another pair of vaudeville comedians with little new to offer. The Five Gems, a quintet of Indian club jugglers, appeared in silver wigs and disported themselves in a fast, clever act, and they retained their feminine identity till the last, though we suspected otherwise. The Six Gordonians gave a swell trampoline and tumbling act to close out a weak show.

## San Antonio Sadler's

### Half week ending March 26

Harley Sadler and Billie Sadler were on for the first number, each singing and talking to the tune of "Money Is Your Best Friend."

Ruton's Educated Alley Dogs, five smart canines of the collie and terrier type, went through some fast balancing and walking on their hind feet, jumping over hoops and pushing baskets, and even dashing through burning fire rings.

The third act brought out a newcomer in Neil Hall, Texas youth, who did some fancy tap dancing. After two bows he did an encore. Neal should soon be a "big timer."

Little Billy Mack, a local tapster, clogged and hoofed in perfect rhythm.

Last on the program were Miss Ethel Snow and Barte Couch singing a duet accompanied by an accordian and xylophone.

# SLICES OF MELLIN

By BOBBY MELLIN

### CHICAGO

While in Chicago, Kate Smith once again proved to be the Good Samaritan. After having performed for 1,400 patients at the Hines Veteran's Hospital, she found herself late for her vaudeville engagement. Just as she was about to dash for the theatre, she remembered an assignment she had promised to carry out. A New York youngster had written to the "Songbird of the South" asking her to pay a visit to his father, one of the soldiers. Although she already was well behind in her schedule, she kept her word and called on the veteran. . . .

*Florenz Ziegfeld is turning his talents to radio on a new series of weekly programs to be known as "Ziegfeld Follies of the Air," heard for the first time over a nationwide Columbia network, Sunday, April 3rd. Ziegfeld, whose outstanding successes include twenty-three editions of the "Ziegfeld Follies," "Whoopee," Kid Boots" and many other wonderful shows, will appear on each of the weekly programs to lead before the microphone an endless chain of stars of past and present Ziegfeld productions in one revue after another. . . .*

Billy Jones, who appears in the radio sketch with Ernie Hare over the NBC network, was a bank clerk, sheepherder, miner, telephone repair man and a blacksmith before he decided to give his voice a try on the stage. . . .

*Did you know that Jane Froman is upset unless allowed to sing on the left side of the microphone with her arms resting on a music rack; that Josef Koestner, NBC conductor, invariably memorizes the entire score of his concert before each broadcast; that Lee Sims has one of the largest private collections of records in the country and spends a great deal of his time playing and replaying them.*

Why is it that many of the famous orchestra leaders of today started in orchestral groups playing violin? This does not always show up immediately for many of the batoners do not stick to their first love. In the case of Paul Whiteman it did not appear until Paul spied such an instrument one day and picked it up to play . . . then answered friendly critics with the remark that it was his old instrument. So it is with Don Pedro. Recently it was found Don stole away to play his violin when he could. A real troubadour naturally would be expected to play a guitar, and Don does that for his audience . . . but he is torn between two loves—guitar and violin—when he is alone. Listen to Don's violin some time when he is playing over KYW and note how it stands clear of the other instruments with its pure, well modulated tones.

SOL KLEIN
AND HIS
RHYTHM MASTERS
△
SKOURAS BROS.
ACADEMY & AUDUBON
THEATRES
NEW YORK CITY

# ORGAN SOLOS

**EARL ABEL** (San Antonio Majestic) offered as his first organ solo at this huge film house a group of up to date song hits which he presented in a very well liked manner. Earl started off his musical rendition with a clever parody on the circuit march, "The Voice of the RKO." After a brief chat with the audience about being back in the Alamo City once more, Abel continued with a beautiful selection entitled "Home," then "Sleepy Time Down South" and "Was That the Human Thing To Do?" For a novelty he did a special arrangement to the tune of "Carolina Moon," and "Now's the Time to Fall in Love," which brought him big applause.

**JULIA DAWN** (San Antonio Aztec) offered in organ recital "Two Heart Beats in ¾ Time," "Kiss Me Again," "Minute Waltz," "Merry Widow Waltz," and "Save the Last Dance for Me." Miss Dawn also did a few vocal choruses on some of the numbers which blended in nicely with her own accompanying. Julia is going over great at this house.

**ROBERT G. CLARKE** (Detroit Hollywood) played before Easter bunny slides, opening with an Easter lyric on "Hallelujah." Scattered voices picked up "You're My Everything," which was followed by a transition lyric to "Babbling Brook." Heartier response was given to "Alice Blue Gown," with an Easter clothes lyric. "Kiss by Kiss" and "Snuggled On Your Shoulder" brought out most of the shy voices. "All of Me" reminded others that a local boy made good in its composition. "Happy Days" was parodied to become "Easter Day Is Here Again." Clarke has been better. He appeared to drag and overemphasize tempo.

**MILTON CHARLES** (Philadelphia Mastbaum) played and sang "Rain on the Roof," with a spot simulating rain pouring over the console and the organist and a realistic musical effect of rain and wind. He also gave a clever satirical impression of Ben Bernie in one of his radio talks.

**HERBIE** (New Orleans Publix Saenger) offered a very clever series of parodies and laughs in his "Easter Greetings" solo, which was practically the only novelty act in town which acknowledged the Easter bunny had come to town. He opened with a crazy parody on "You're My Everything," went into an egg chorus (all the lines starting with the egg sound) to the tune of "Faded Summer Love," had a style parody on "All of Me" that brought out the laughs, and closed with a parody of "Just Friends." Whether this was a gentle announcement of his impending departure, he did not say, but the organ solo was one of the cleverest he had presented since the election idea.

**JACK MARTIN** (Milwaukee Wisconsin) offers "Music of Moonlight" as his organ solo. Selections include "By the Light of the Silvery Moon," "Moonlight Saving Time," "Pale Moon" and "I Thank Mr. Moon." A violinist accompanies the organ to "Pale Moon" and the last selection is sung from the stage, while the words to all songs are flashed on the screen.

# OVERTURES

**JOHN GART** (Brooklyn Gates) and His Rhythm Boys opened here with a specially arranged and prepared overture which assisted greatly in introducing this aggregation to the patrons of this house. Gart conducted his 10 musicians in his own special arrangements of popular tunes, proving to the audience that he and his orchestra are not only good musicians but entertainers as well. Their versatility was shown in their singing and solo work, which made a very good impression on the patrons. Gart himself earned a great hand for his playing of a special arrangement of the well known "Nola." Gart and his boys should have no difficulty making good here.

**GLENN WELTY** (Milwaukee Wisconsin) and his Wisconsin theatre orchestra offer "Victor Herbert Melodies." Featured in connection with the overture is Dorothy Jubelier, who sings "Kiss Me Again." A quartet also sings several of the Herbert melodies. The overture received a rousing reception.

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**EDDIE SEE** (San Antonio Sadler's) recently gave the patrons of this tent theatre a real treat in "I Got Rhythm," and "Pop Goes the Weasel," with each member of the orchestra doing a specialty turn that made the natives laugh out loud. Next was a saxophone and xylophone duet, giving the folk something rare in "The World is Always Waiting for the Sunrise." Eddie See also did another of his pleasing cornet and violin solos with Ethel Snow doing a neat song number.

**FRED SCHMITT** and his Denver (Denver) Grande orchestra did themselves proud the past week with their "Sousa overture." the orchestra members were dressed as a military band and the drums and brasses predominated in the brass band effect. Selections included "Semper Fideles," "Spirit of Liberty," "Invincible Eagle," "Hands Across the Sea," "Stars and Stripes Forever" and Sousa's last composition, "Golden Jubilee." For the finale the curtains parted and a tableau was presented showing a huge portrait of the late band leader and four girl trumpeteers paying silent tribute.

**KARL LAMBERTZ** (Dallas RKO Majestic) and his orchestra presented "Girl Crazy" as the title to their overture, in which they paid tribute to the next week's picture of the same title. So whether it is of feminine foibles or fortes we hear "Who's Your Whoozis" rolled out in syncopation, then the presence of "Dinah" is made known with Mr. Holick as a soloist on his slide trombone. Carrying on the parade of femininity in title in this popular sequence of musical hits, "Nola" is enjoyed with Mr. Heim in a piano solo. And the rollicking tune of "I've Got Rhythm" sways us to the final "What's Become of Sallie" with Tommy Carmody, whose vocal intonations and meaningful gestures complete an enjoyable musical fare.

**FREDDY MACK** (Brooklyn Fox) and His Joy Gang this week presented an entertaining overture entitled "Gettin' Hot." Special arrangements of a number of "hot" tunes were played and a vocal solo by Mack of "Get Ready for Love" was featured.

This young good-looking chap has a snappy way about him and a smile that has won him a host of friends in the short time he has been at this house. He is one of the top-notchers in this new vogue of personable, versatile showmen music directors.

**EDGAR W. HUNT** (Baltimore Keith's) took full charge of the orchestra reduced to fifteen men with Joe Candullo, formerly director and master of ceremonies, out. He presented selections from "The Band Wagon," directing his Keithonians and having the members rise at the finale for a bow. The entire overture was presented without innovations, either of moaning saxes or wailing trumpets, and patrons appear to like the dignified old theatrical style very much for a change.

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YOU CAN'T GO WRONG
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# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| | |
|---|---|
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Maid to Order | Julien Eltinge-Geo. Stone | Oct. 1 | 73 | |
| Night Life in Reno | Virginia Valli-Jameson Thomas | Nov. 1 | 72 | Aug. 8 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| | |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian |
| Trusty Triggers | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cyclone Kid | Buzz Barton | Oct. 28 | 60 | Nov. 28 |
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 15,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand | Bob Custer | Apr. 10,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 15,'32 | | |

### *Coming Feature Attractions*

| | |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Highway Riders | 6 reels |
| Lure of the Range | 6 reels |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## B. I. P. AMERICA

(See Powers Pictures, Inc.)

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Dangerous Affair, A | Holt-Graves-Blane | Sept. 30 | 77 | Sept. 5 |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | | |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Guilty Generation | Leo Carillo-C. Cummings-Leslie Fenton | Nov. 19 | 82 | Nov. 28 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | | |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Range Feud | Buck Jones | Dec. 1 | 56 | Oct. 3 |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shanghaied Love | R. Cromwell-Blane-N. Beery | Sept. 20 | 66 | Nov. 14 |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | | |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow-Mae Clarke-Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| | |
|---|---|
| Born to Trouble | Buck Jones |
| Criminal Court | Edmund Lowe-C. Cummings |
| Daring Danger | Tim McCoy |
| Faith | Walter Huston |
| Heroes of the West | Noah Beery, Jr. |
| Love Affair | Dorothy Mackaill-Humphrey Bogart |
| Riding Kid From Sante Fe | Tim McCoy-Shirley Grey |
| Substitute Wife, The | |
| Vanity Street | |
| War Correspondent | Jack Holt |
| Washington Merry Go Round | |
| Zelda Marsh | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | R. Barthelmess-M. Marsh | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Compromised | BenLyon-Rose Hobart | Dec. 5 | 65 | Sept. 12 |
| (Reviewed under the title "We Three") | | | | |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Five Star Final | Edw. G. Robinson | Sept. 26 | 89 | June 27 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| Honor of the Family | Bebe Daniels | Oct. 17 | 66 | Oct. 24 |
| I Like Your Nerve | D. Fairbanks, Jr.-L. Young | Sept. 12 | 70 | Sept. 19 |
| Local Boy Makes Good | Joe E. Brown | Nov. 28 | 68 | Oct. 8 |
| Penrod and Sam | Leon Janney | Oct. 3 | 71 | Aug. 29 |
| Ruling Voice, The | Huston-Young-Kenyon | Oct. 31 | 76 | Nov. 14 |
| Safe in Hell | Dorothy Mackaill | Dec. 12 | 75 | Dec. 26 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Doctor X | Lionel Atwill-Fay Wray | | | |
| Famous Ferguson Case, The | Joan Blondell | May 7,'32 | | |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | |
| Jewel Robbery, The | Wm. Powell-Kay Francis | | | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 | | |
| Revolt | Douglas Fairbanks, Jr. | | | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | | |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | | |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | | |
| Two Seconds | Edward G. Robinson | May 28,'32 | | |
| Week-end Marriage | Loretta Young-Norman Foster | June 25,'32 | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Bad Girl | James Dunn-Sally Eilers | Sept. 13 | 88 | July 18 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Cisco Kid, The | Baxter-Lowe-Montenegro | Nov. 1 | 61 | Oct. 10 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | | |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spenser Tracy | Mar. 20,'32 | | |
| Gay Caballero, The | George O'Brien-Conchita Montenegro | Feb. 28,'32 | | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| Riders of the Purple Sage | G. O'Brien-M. Churchill | Oct. 18 | 57 | Sept. 19 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Skyline | T. Meighan-H. Albright-Maureen O'Sullivan | Oct. 11 | 70 | Aug. 22 |
| Sob Sister | J. Dunn-Linda Watkins | Oct. 25 | 71 | Sept. 26 |
| Stepping Sisters | Louise Dresser-Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Wicked | V. McLaglen-Elissa Landi | Oct. 4 | 55 | Aug. 8 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| After the Rain | Peggy Shannon | June 26,'32 | | |
| Almost Married | Violet Heming-Ralph Bellamy-Alexander Kirkland | | | |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | | |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | | Mar. 12,'32 |
| Killer, The | George O'Brien | June 5,'32 | | |
| Man About Town | Warner Baxter-Karen Morley | May 15,'32 | | |
| Rebecca of Sunnybrook Farm | Gaynor-Farrell | May 29,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 22,'32 | | |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 8,'32 | | |
| Week-Ends Only | Joan Bennett | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | | | |
| Woman in Room 13 | Landi-Bellamy-Hamilton | May 1,'32 | | |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | | |

# (THE RELEASE CHART--CONT'D)

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anybody's Blonde | Dorothy Revier-Edna Murphy | Oct. 30 | 59 | Nov. 14 |
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Chinatown After Dark | Carmel Myers-Rex Lease | Oct. 15 | 59 | Oct. 31 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19.'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert (Re-issue-Sound) | Dec. 19 | 125 | |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Cuban Love Song, The | L. Tibbett-L. Velez | Oct. 31 | 86 | Oct. 24 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Guardsman, The | Lunt-Fontanne-Z. Pitts | Nov. 7 | 81 | Aug. 8 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| New Adventures of Get Rich Quick Wallingford, The | Wm. Haines-Durante | Oct. 3 | 94 | Sept. 19 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Phantom of Paris, The | John Gilbert-Leila Hyams | Sept. 12 | 74 | Nov. 21 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Sin of Madelon Claudet, The (Reviewed under title "The Lullaby") | Helen Hayes-Lewis Stone | Oct. 24 | 74 | Oct. 3 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| West of Broadway | J. Gilbert-Brendel-L. Moran | Nov. 28 | 66 | Aug. 22 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After All | Robert Young | May 28,'32 | | |
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 21,'32 | | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | |
| China Seas | | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Footlights | Buster Keaton | | | |
| Grand Hotel | Garbo-John Barrymore | | | |
| Huddle | Ramon Novarro-M. Evans | Apr. 23,'32 | | |
| Letty Lynton | Joan Crawford-Montgomery | Apr. 30,'32 | | |
| Limpy | Jackie Cooper-"Chic" Sale | Apr. 16,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | | |
| Prosperity | Dressler-Moran | June 4,'32 | | |
| Red Headed Woman | | June 11,'32 | | |
| Sky Scraper | M. Evans | | | |
| Strange Interlude | Shearer-Gable | May 14,'32 | | |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Forgotten Women | M. Shilling-Rex Bell | Dec. 1 | 67 | Dec. 12 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | |
| In Line fo Duty | Sue Carol-Noah Beery | Oct. 1 | 64 | Oct. 10 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from Death Valley, The | Tom Tyler | Sept. 1 | 62 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | | |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 53 | Feb. 6,'32 |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels | |
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 7 reels | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 6 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beloved Bachelor | Paul Lukas-D. Jordan | Oct. 24 | 74 | Oct. 3 |
| Broken Lullaby (Reviewed under the title "The Man I Killed") | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Frederic March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 68 | Nov. 28 |
| Girls About Town | Kay Francis-L. Tashman | Oct. 31 | 80 | Oct. 17 |
| His Woman | G. Cooper-C. Colbert | Oct. 3 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Misleading Lady | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| Once a Lady | Ruth Chatterton | Nov. 7 | 80 | Oct. 17 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Road to Reno | Charles Rogers | Oct. 17 | 73 | Sept. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strangers in Love | Frederic March-Kay Francis | Mar. 4,'32 | | Feb. 20.'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Touchdown | R. Arlen-C. Starrett-J. Oakie | Nov. 14 | 77 | Oct. 31 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20.'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Come On, Marines (Tent.) | Chester Morris-Rich'd Arlen | June 10,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Man Service (Tent.) | Leslie Howard | May 20,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | May 20,'32 | | |
| Merton of the Talkies (Tent) | Stuart Erwin | June 17,'32 | | |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | |
| Search For Love (Tent.) | Miriam Hopkins-Paul Lukas-Chas. Ruggles | June 24,'32 | | |
| Sinners in the Sun | Carole Lombard-C. Morris | May 27,'32 | | |
| Sky Bride | Virginia Bruce-Frances Dee-Rich'd Arlen-J. Oakie | Apr. 29,'32 | | |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | | |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 13,'32 | | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 68 | |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.
## (Formerly B. I. P. America)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | Apr. 1,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Flying Fool, The | Henry Kendall-Benita Hume | Feb. 1,'32 | | Aug. 29 |
| Gables Mystery, The | Lester Matthews-Anne Grey | Apr. 25,'32 | 72 | |
| Keepers of Youth | Garry Marsh | | 70 | Mar. 26,'32 |
| Many Waters | Lillian Hall-Davies | May 1,'32 | 70 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | | Mar. 26,'32 |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bad Company | Helen Twelvetrees | Oct. 2 | 75 | Sept. 12 |
| Big Gamble, The | Bill Boyd | Sept. 4 | 63 | Sept. 26 |
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Devotion | Ann Harding | Sept. 25 | 84 | Sept. 26 |
| Freighters of Destiny | Tom Keene | Oct. 30 | 60 | Oct. 31 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Sundown Trail | Tom Keene-M. Shilling | Sept. 11 | 55 | Oct. 24 |
| Tip Off, The | E. Quillan-R. Armstrong | Oct. 16 | 75 | Oct. 31 |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | | |
| Sunrise Trail | Tom Keene-Rochelle Hudson | | | |
| Truth About Hollywood | Constance Bennett | | | |
| Unmated | Constance Bennett | | | |
| Westward Passage | Ann Harding | May 13,'32 | | |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Consolation Marriage | Irene Dunne-Pat O'Brien | Nov. 7 | 81 | Sept. 5 |
| Fanny Foley Herself | Edna May Oliver | Oct. 10 | 72 | Aug. 15 |
| Friends and Lovers | Lily Damita-Adolph Menjou-Eric Von Stroheim | Oct. 3 | 68 | Aug. 15 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 8 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Secret Service | Dix-Shirley Grey | Nov. 14 | 68 | Oct 10 |
| Way Back Home (Reviewed under the title "Other People's Business") | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beast, The | Joel McCrea-Wray | | | |
| Bird of Paradise | D. Del Rio-Joel McCrea | | | |
| Hell Bent For Election | Edma May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | | | |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Is My Face Red | Ricardo Cortez-R. Armstrong |  |  |  |
| March of a Nation | Dix-Dunne |  |  |  |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 |  |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 |  |  |
| Roar of the Dragon | Richard Dix-Gwili Andre |  |  |  |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 |  |  |
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 15,'32 | 94 | Apr. 2,'32 |

## SONO ART-WORLD WIDE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 |  |
| Is There Justice? | Rex Lease, Walthall, Blanche Mehaffey | Oct. 4 | 62 | Oct. 3 |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Neck and Neck | Glenn Tryon-Vera Reynolds | Nov. 4 | 63 | Nov. 7 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 |  |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Scoop |  |  |  |  |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Battle of Gallipoli, The | Carl Harbord | Wardour Films | Dec. 4 | 76 | Dec. 12 |
| Blonde Captive, The |  | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service |  | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Carnival | Joseph Schildkraut | Gaumont-W & F |  |  | Nov. 21 |
| Calendar, The | Herbert Marshall, Edna Best | Gaumont-W & F |  | 78 | Nov. 7 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British |  | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World |  | Raspin Prod't'ns |  | 82 | Dec. 19 |
| Fool's Advice, A | Frank Fay | Frank Fay |  |  | Feb. 20,'32 |
| Flute Concert of Sanssouci | Otto Gebuehr | Ufa | Oct. 16 | 82 | Oct. 24 |
| Frail Women | Mary Newcomb | Radio-British |  | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont |  | 78 | Jan. 16,'32 |
| Ghost Train, The | Jack Hulbert | Gainsborough-Gaumont |  | 70 | Oct. 10 |
| Gipsy Blood | Marguerite Namara | British Int'n't'l |  | 91 | Dec. 5 |
| Great Gay Road, The | Stewart Rome | Butchers Film Service |  | 90 | Nov. 21 |
| Great Passion, The | Camilla Horn | Tobis | Oct. 7 | 90 | Oct. 24 |
| Grief Street | Jean Royce | Chesterfield |  | 65 | Oct. 24 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| Heroes All |  | Imperial Films | Nov. 11 | 58 | Dec. 5 |
| Hindle Wakes | Belle Chrystall | Gaumont-Gainsborough |  | 79 | Oct. 10 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| Hobson's Choice | Viola Lyel | British Int'n't'l |  | 65 | Oct. 24 |
| Killing to Live |  | Amkino |  |  | Dec. 19 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British |  |  | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films |  | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l |  | 73 | Feb. 13.'32 |
| Night Raid | Albert Prejean | Protex Trading Corp. | Nov. 7 |  | Nov. 7 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic. |  | 72 | Nov. 14 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios |  | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino |  |  | Feb. 6,'32 |
| Service for Ladies | Leslie Howard | Paramount British |  | 90 | Feb. 6,'32 |
| Song is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| Speckled Band, The | Lynn Harding | First Division | Nov. 6 | 67 | Nov. 14 |
| Splinters in the Navy | Sydney Howard | Gaumont-W & F |  | 77 | Nov. 21 |
| Stamboul | Warwick Ward | Paramount-British |  | 75 | Nov. 7 |
| Strictly Business | Betty Amann | British Int'n'tl. |  | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough |  | 88 | Jan. 9,'32 |
| Susanne Macht Ordnung | Truus Van Alten | Foreign Talking Pictures | Oct. 15 | 82 |  |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Thirty Days | M. O'Sullivan-Betty Compson | Patrician Pic. |  |  | Nov. 14 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British |  | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. |  |  |  |
| Up for the Cup | John W. Entwhistle | Gaumont-British |  |  | Oct. 10 |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic. |  | 69 | Mar. 7 |

## TIFFANY

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Bad Man | Ken Maynard | Oct. 1 | 66 | Aug. 15 |
| Arizona Terror | Ken Maynard | Sept. 13 | 64 | Oct. 17 |
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theedore Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Leftover Ladies | Claudia Dell-M. Rambeau | Oct. 18 | 69 | Oct. 3 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 |  |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Murder at Midnite | Alice White-Hale Hamilton | Sept. 6 | 64 | Oct. 10 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 |  |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Last Mile, The |  |  |  |  |
| Luxury Girls |  |  |  |  |
| Racetrack | Leo Carrillo |  |  |  |
| Silent Thunder |  |  |  |  |
| Strangers of the Evening |  |  |  |  |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Age for Love, The | Billie Dove | Oct. 17 | 80 | Aug. 29 |
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Palmy Days | Eddie Cantor | Oct. 3 | 80 | Sept. 5 |
| Scarface | Paul Muni | Mar. 26,'32 |  | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Street Scene | S. Sidney-W. Collier, Jr. | Sept. 5 | 80 | Aug. 22 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 |  |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |
| Unholy Garden, The | Ronald Colman | Oct. 10 | 75 | Aug. 8 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Ballyhoo | Eddie Cantor |  |  |  |
| Congress Dances | Lilian Harvey |  |  |  |
| Cynara | Ronald Colman |  |  |  |
| Happy Ending | Mary Pickford |  |  |  |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| East of Borneo | Rose Hobart-Chas. Bickford | Sept. 15 | 74 | Oct. 3 |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| Heaven on Earth | Lew Ayres-Anita Louise | Dec. 12 | 78 | Oct. 3 |
| Homicide Squad | L.Carrillo-M.Brian-N.Beery | Sept. 29 | 89 | Aug. 1 |
| House Divided, A | W. Huston-H. Chandler | Dec. 5 | 70 | Nov. 28 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 30 | Feb. 6,'32 |
| Lasca of the Rio Grande | Leo Carrillo | Nov. 2 | 65 | July 25 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 63 |  |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Reckless Living<br>(Reviewed under title 'Twenty Grand'') | Mae Clarke-Norman Foster | Oct. 20 | 68 | Sept. 12 |
| Spirit of Notre Dame | Lew Ayres | Oct. 13 | 79 | Sept. 28 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 |  | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov. 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 |  |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart |  |  |  |
| Back Street | Irene Dune-John Boles |  |  |  |
| Brown of Culver | Tom Brown |  |  |  |
| Destry Rides Again | Tom Mix | Apr. 17,'32 |  |  |
| Fate |  |  |  |  |
| Information Kid | M. O'Sullivan |  |  |  |
| Mountains in Flame | Tala-Birell-Victor Varconi |  |  |  |
| Night World | Lew Ayres-Mae Clarke | Apr. 28,'32 |  |  |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | May 19,'32 |  |  |
| Rider of Death Valley | Tom Mix | May 12,'32 |  |  |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 |  |  |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alexander Hamilton | George Arliss | Sept. 12 | 71 | June 13 |
| Blonde Crazy<br>(Reviewed under title "Larceny Lane") | James Cagney-J. Blondell | Nov. 14 | 75 | Aug. 22 |
| Bought! | Constance Bennett-Ben Lyon | Aug. 22 | 83 | July 18 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expensive Women | Dolores Costello | Oct. 24 | 63 | Nov. 21 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Mad Genius, The | John Barrymore-M. Marsh | Nov. 7 | 81 | Oct. 31 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Night Nurse | Barbara Stanwyck | Aug. 8 | 73 | July 25 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| Road to Singapore, The | Wm. Powell-M. Marsh-Kenyon | Oct. 10 | 70 | Aug. 1 |
| Side Show | Lightner-Butterworth | Sept. 19 | 86 | July 4 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Dark Horse, The | Warren William-Bette Davis | June 18,'32 |  |  |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Miss Pinkerton | Joan Blondell |  |  |  |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 |  | Mar. 26,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Street of Women | Kay Francis | June 4,'32 |  |  |
| Successful Calamity, A | George Arliss |  |  |  |
| Winner Take All | James Cagney-M. Nixon | July 2,'32 |  |  |

# (THE RELEASE CHART--CONT'D)

# SHORT FILMS

[*All dates are 1931 unless otherwise stated*]

## COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 1 reel | |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywod Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | | |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier of Jazz | | | |
| Soldier Old Man | | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | | 1 reel | |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 1 reel | |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbe Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Little Pest, The | Aug. 15 | 8 | |
| Pet Shop, The | | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Sunday Clothes | Sept. 15 | 1 reel | |
| Treasure Hunt, The | | | |
| **SILLY SYMPHONIES** | | | |
| Busy Beavers, The | | 7 | |
| Egytpian Melodies | Aug. 27 | 1 reel | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

## EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | | |
| Cannonball, The<br>Clyde | Sept. 16 | 19 | Aug. 29 |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| No Holds Barred | Sept. 6 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| Trap, The | May 24 | 11 | Aug. 29 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Trail of the Swordfish, The | Sept. 6 | 10 | Aug. 29 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Highlights of Travel | Sept. 12 | 10 | |
| Prowlers, The | | | |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | | |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNET BREVITIES** | | | |
| Who's Who in the Zoo | Oct. 11 | 10 | |
| World Flier, The | Sept. 13 | 9 | Sept. 26 |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Divorce A La Mode | | | |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Great Pie Mystery, The | Oct. 25 | 22 | Nov. 7 |
| Hold 'Er, Sheriff<br>Beebe-Murray | June 7 | 21 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry<br>Harry Gribbon | | | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Once a Hero | Nov. 22 | 19 | Nov. 28 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | | 19 | Mar. 26,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Outposts of the Foreign Legion | Oct. 18 | 10 | Nov. 21 |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Jazz Mad | Aug. 9 | 6 | |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21 '32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | | | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | | |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | |
| Ship A-Hooey | | | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

## FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days in Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Ventian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

## METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | | 21 | |
| Love Pains | | | |
| Mama Loves Papa | Oct. 24 | 17 | |
| You're Telling Me | | 19 | |
| **CHARLEY CHASE** | | | |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | | 21 | |
| Nickel Nurser | | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Beauties of the Aquarium | | | |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | | | |
| Spooks | | | |
| Stormy Seas | Aug. 22 | 9 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | | 7 | |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | | 20 | |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | | 20 | Feb. 13,'32 |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | | 20 | |
| **PITTS-TODD** | | | |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | | 19 | |
| War Mamas | Nov. 14 | 21 | |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Forehand, Backhand, Service (Tilden) | Sept. 5 | 9 | Aug. 15 |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Volley and Smash (Tilden) | Sept. 12 | 8 | Sept. 5 |
| Wild and Wooly | Nov. 7 | 9 | Sept. 5 |
| Whippet Racing | Dec. 12 | 9 | |

## PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | | |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | | |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Lesson in Love, A<br>Helen Kane | Sept. 26 | 11 | Sept. 19 |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 26 |
| My Wife's Jewelry<br>Tom Howard | Aug. 22 | 11 | Sept. 12 |
| Naughty-Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |
| Pest, The<br>Tom Howard | Mar. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Via Express<br>Tow Howard | July 4 | 10 | Oct. 10 |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish | Aug. 22 | 1 reel | |
| No. 2—Painting with Light—The Dragons of Today — Songs of the Organ | Sept. 26 | 1 reel | |
| No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone | Oct. 24 | 1 reel | |
| No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ | Nov. 28 | 1 reel | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10 | May 27,'32 | | |
| No. 11 | June 24,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| My Wife's Gone to the Country | June 13 | 6 | Sept. 26 |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 1 reel | |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 3—Old Time Novelty | Oct. 10 | 1 reel | |
| No. 4—Old Time Novelty | Nov. 7 | 1 reel | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 1 reel | |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | May 27,'32 | | |
| Bimbo's Express | Aug. 22 | 1 reel | Sept. 12 |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 1 reel | |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 3 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | | |
| Fur, Fur, Away<br>Smith & Dale | Oct. 3 | | Sept. 5 |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Mlle. Iren, The Great<br>Al St. John | Nov. 7 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Retire Inn<br>Billy House | Sept. 19 | | |
| Rookie, The<br>Tom Howard | | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur<br>(Reviewed under the title "In the Good Old Summer Time.") | Apr. 15,'32 | 20 | Sept. 5 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Pants<br>Smith & Dale | Aug. 22 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Love in a Pond | Aug. 17 | 8 | Sept. 19 |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| Promoter, The | May 30,'32 | 17 | |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 2 reels | |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 6,'32 | | |
| **GAY GIRL COMEDIES** | | | |
| Beautiful and Dumb | | | |
| Ducks and Drakes | Dec. 14 | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gay Girl, The | June 27,'32 | | |
| Gigolettes | Apr. 18,'32 | 2 reels | |
| Niagara Falls | June 27,'32 | 2 reels | |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | | |
| Manhattan Mariners | Aug. 24 | 9 | Oct. 24 |
| Olympic Talent | Aug. 9 | 8 | Sept. 12 |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | | |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Crashing Reno | Aug. 24 | 19 | Aug. 8 |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Oh, Oh, Cleopatra | Aug. 17 | 22 | Aug. 8 |
| Rule 'Em and Weep | Mar. 7,'32 | | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | July 4,'32 | | |
| Mother-in-Law's Day | Apr. 25,'32 | 2 reels | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | May 2,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | July 11,'32 | | |
| Where Canaries Sing Bass | Aug. 10 | 18 | Sept. 12 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Beach Pajamas | Sept. 21 | 20 | Sept. 26 |
| Blondes by Proxy | Apr. 11,'32 | 2 reels | |
| Perfect 36 | June 13,'32 | 2 reels | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |
| Utmost Isle, The | Sept. 21 | 11 | Oct. 3 |
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | | |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | | |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | | |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27.'32 |
| **IDEAL** | | | |
| Jerusalem—The Holy City | | 10 | Sept. 26 |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **IMPERIAL PICTURES** | | | |
| Isle of Isolation | | 9 | Oct. 10 |
| **LOUIS SIMON** | | | |
| Palmy Daze | | 28 | Oct. 24 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **PICTURE CLASSICS** | | | |
| Kiddie Genius | | 9 | Nov. 28 |
| Out Where the West Begins | | 8 | Nov. 21 |
| Sightseeing in New York | | 17 | Dec. 19 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **TOBIS FORENFILM** | | | |
| Germany in 15 Minutes | | | Oct. 18 |
| Melodie der Welt | | 30 | Oct. 24 |
| Songs of the Steppes | | 18 | Oct. 18 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |
| **WILLIAM, J. D.** | | | |
| Nomadie, The | | 17 | Dec. 12 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Let's Eat | Apri. 25,'32 | 1 reel | |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 1—Burglar to the Rescue | Sept. 7 | 18 | Aug. 15 |
| No. 2—Trapped | Oct. 28 | 23 | Oct. 31 |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Backfield Plays<br>Notre Dame Football | Sept. 28 | 1 reel | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Famous Plays<br>Notre Dame Football | Sept. 21 | 1 reel | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Football Forty Years Ago<br>Pope Warner Football | Nov. 9 | 9 | Oct. 24 |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Offensive System<br>Notre Dame Football | Sept. 14 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 1 reel | |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 1 reel | |
| Shifts<br>Notre Dame Football | Sept. 7 | 1 reel | |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 1 reel | |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 13—Novelty | Sept. 15 | 9 | Oct. 10 |
| No. 14—Novelty | Oct. 12 | 1 reel | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| An Apple a Day<br>Lloyd Hamilton | Sept. 30 | 2 reels | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Fast and Furious<br>Daphne Pollard | Oct. 14 | 19 | Oct. 3 |
| First to Fight<br>Summerville | Sept. 2 | 4 reels | Aug. 8 |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| Hotter Than Haiti<br>Summerville | Nov. 11 | 22 | Dec. 5 |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 2 reels | |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| One Hundred Dollars<br>Chas. Lawrence | Sept. 16 | 2 reels | Aug. 29 |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | | |
| No. 10—Maneaters | | 2 reels | |
| No. 11—Beasts of the Wilderness | | 15 | Nov. 7 |
| No. 12—Unconquered Africa | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY NEW SERIES** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 2 reels | |
| No. 9—On Edge | | 2 reels | |
| No. 12—The Toreador<br>Joe Penner | | 1 reel | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Basch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 2 reels | |
| **HOW I PLAY GOLF—BOBBY JONES** | | | |
| No. 9—The Driver | | 1 reel | |
| No. 10—Trouble Shots | | 1 reel | |
| No. 11—Practice Shots | | 1 reel | |
| No. 12—A Complete Round of Golf | | 10 | Oct. 31 |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 1 reel | |
| No. 2—Bosko, The Doughboy | | 1 reel | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | |
| No. 8—Bosko's Party | | 7 | |
| **MELODY MASTER SERIES** | | | |
| No. 1—The "Big House" Party<br>Earl Carpenter's Gang | | 1 reel | |
| No. 2—A Havana Cocktail<br>Castro's Cuban Band | | 1 reel | Apr. 25 |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 1 reel | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 1 reel | |
| No. 9—Goopy Gear | | 1 reel | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| The Naggers at the Races | | 1 reel | Aug. 15 |
| The Naggers' Housewarming | | 8 | Sept. 8 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| Spreading Sunshine | | 1 reel | |
| Movie Dumb | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Gold-Digging Gentlemen<br>Al Klein-Jean Abbott<br>Phillips-Cox | | | Aug. 22 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Just a Gigolo<br>Organ-Vocal | | 1 reel | Aug. 15 |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Gangway | | 2 reels | Aug. 15 |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Sax Appeal | | 1 reel | Aug. 1 |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 1 | | 1 reel | Oct. 24 |
| No. 2 | | 9 | Sept. 28 |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES** | | | |
| No. 1—The Clyde Mystery<br>Donald Meek-John Hamilton | | 21 | Oct. 31 |
| No. 2—The Wall Street Mystery<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 3—The Week-End Mystery<br>Donald Meek-John Hamilton-Jane Winton | | 17 | Dec. 19 |
| No. 4—Symphony Murder Mystery, The<br>Donald Meek-J. Hamilton | | 21 | |
| No. 5—Studio Murder Mystery, The<br>Donald Meek-John Hamilton | | 19 | Feb. 6,'32 |
| No. 6—Skull Murder Mystery, The<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 7—The Cole Case<br>Donald Meek-John Hamilton | | 2 reels | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Gigolo Racket, The<br>Helen Morgan | | 20 | Aug. 1 |
| Good Mourning<br>Eddie Foy-Dressler-White | | | Sept. 5 |
| Meal Ticket, The<br>Jack Pearl | | | June 13 |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Silent Partner, The<br>Billy Gaxton | | | Aug. 15 |
| Success<br>Jack Haley | | 17 | Sept. 5 |
| **WAYNE AND WHITE COMEDIES** | | | |
| Good Pie Forever<br>Billy Wayne-Thelma White | | 1 reel | Aug. 8 |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—A South American Journey | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |

# SERIALS

## NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Galloping Ghost, The<br>Harold Red Grange | Sept. 15 | | |
| Lightning Warrier, The<br>Rin Tin Tin | Dec. 1 | | |
| Shadow of the Eagle | Mar. 1,'32 | | |

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | | |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |

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LIGHTING THE LOBBY FOR DISPLAY

RECENT CREATIONS: A Pictorial Review

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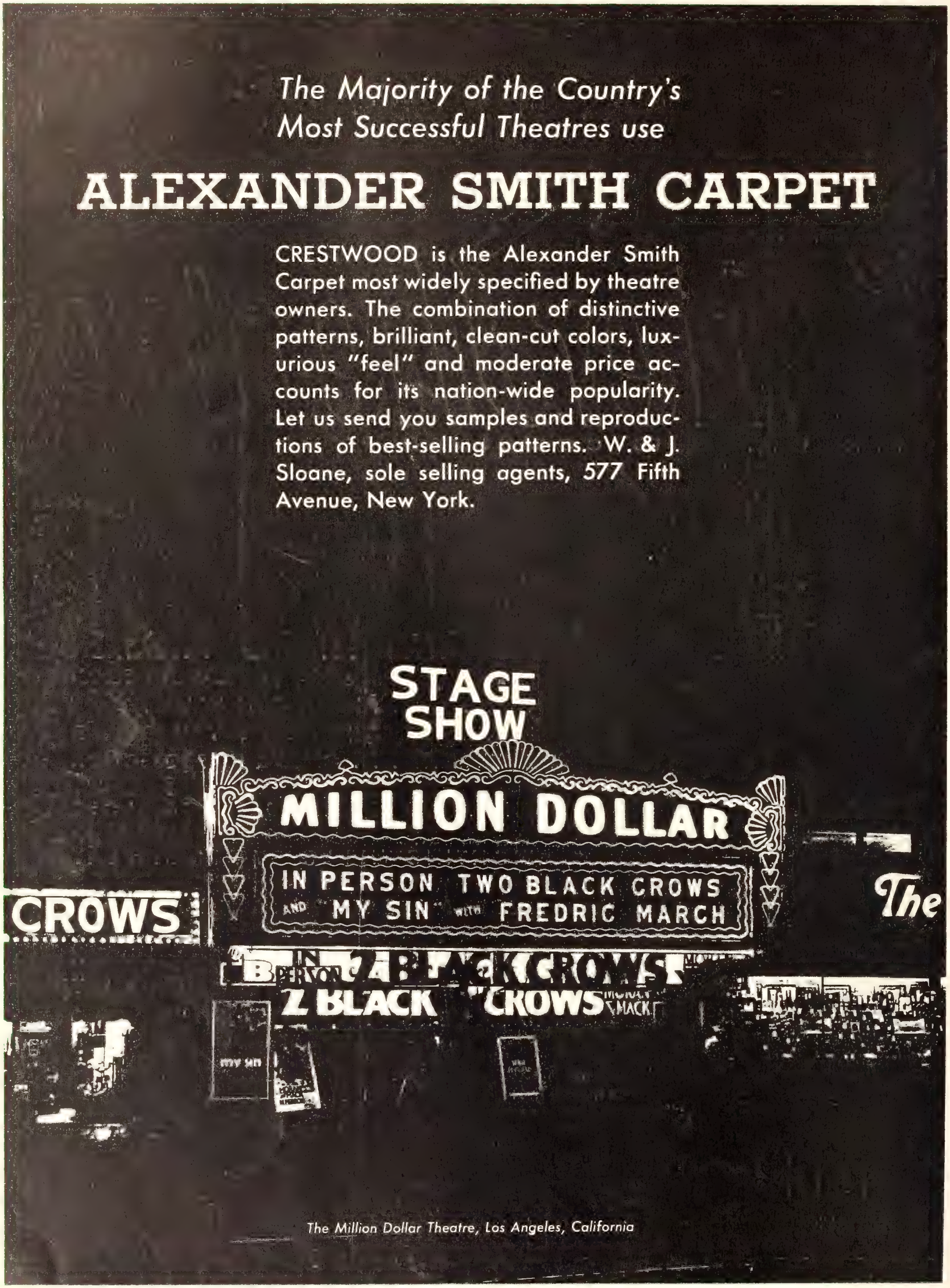

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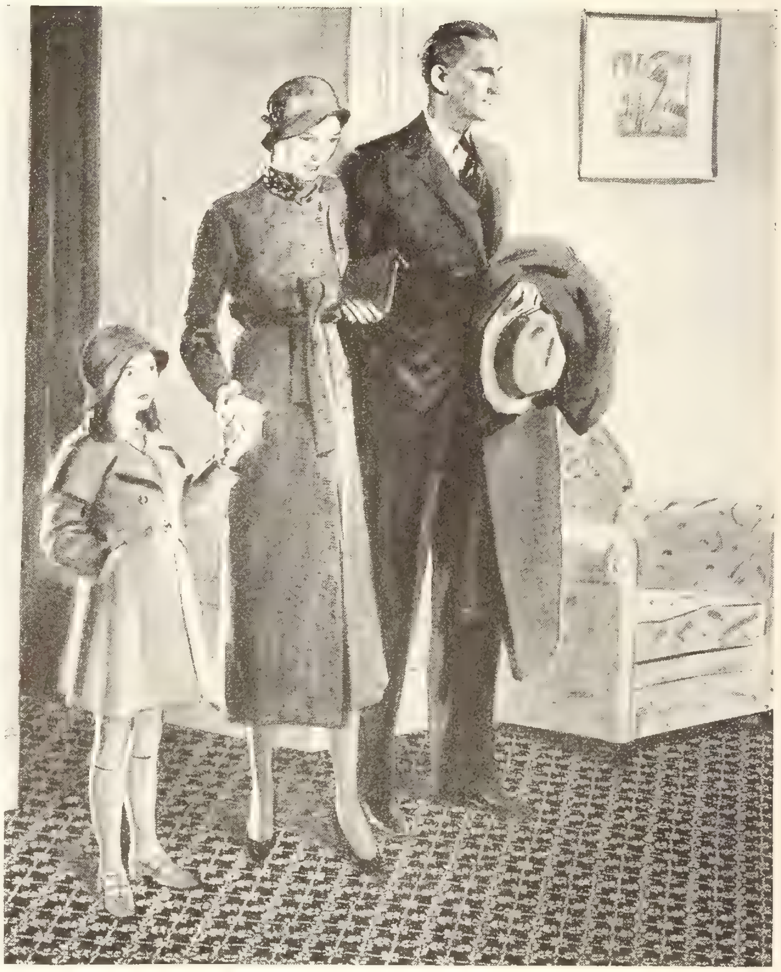
*President*



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APR -9 1932

# Better Theatres

April 9, 1932
Vol. 107, No. 2

**A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre**

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager

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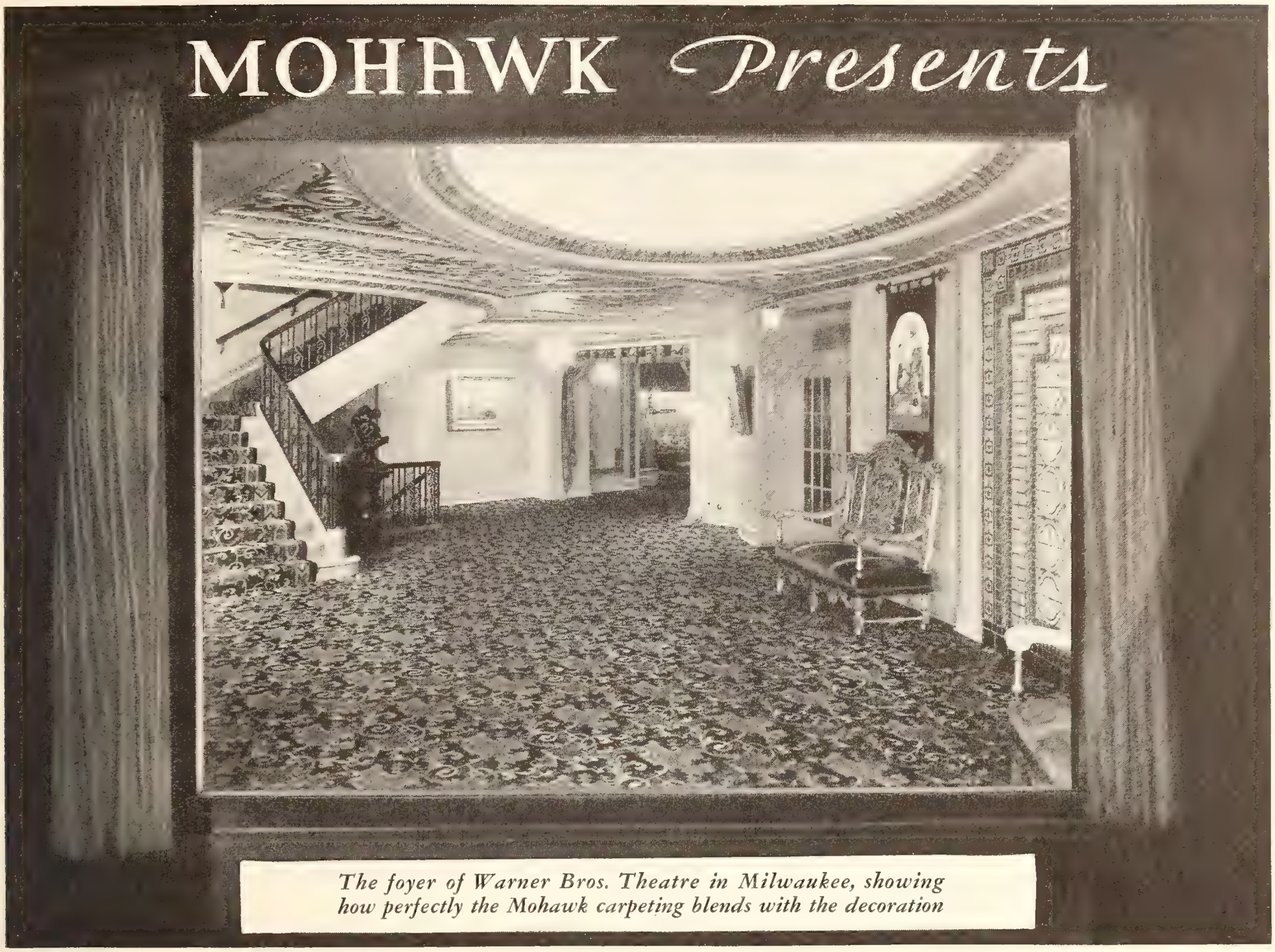

*The foyer of Warner Bros. Theatre in Milwaukee, showing how perfectly the Mohawk carpeting blends with the decoration*

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## A message to the

# Motion Picture Theatre Owners

## of America

A most important announcement was delivered at the Allied States Convention in Detroit, and the M. P. T. O. A Convention in Washington by the Photophone Division of the RCA Victor Company.

It was at the same time the most important announcement exhibitors have heard since sound became the screen's most dominating factor.

Cut to the bone and right down to the solid facts, it is herewith transmitted to motion picture theatre owners of America, large and small, from the largest circuit to the individual exhibitor.

Before one or the other contemplates the installation or replacement of sound reproducing equipment, investigation of the following information is respectfully suggested:

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Other material reductions including contract service charges, all made possible by the recent merger of the RCA Photophone Co. with RCA Victor Co., Inc. Increases in capacity limitations of all A C operated Special Size equipment from 500 to 600 seats and all A C operated Standard Small Size equipment from 1,200 to 1,400 seats.

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# NOTES on WRITERS and SUBJECTS in this ISSUE

¶ There are those who would be unkind enough to say that in this issue, the first Buyers Number of 1932, we urge keeping the theatre in high-class condition because this means buying equipment, furnishings and supplies, and that this means business for advertisers. And such unkind persons would be right. One can call that admission refreshing frankness, if one likes. But we can make it because it represents only the incidental one of two motives. After all, advertisers in this field need theatres to sell to. Therefore, our interest in them is logically less than it is in the renewed or continued prosperity of theatres. The *permanence* and *growth* of theatres, if you will. And there is no denying that present economic conditions have in many instances brought about such curtailment of expenditures that motion picture theatre appeal is threatened. Prominent exhibitors have referred to it, deploring it as a fact. And it is important to BETTER THEATRES because it is important to exhibitors.... The subject requires no "asides" here. Practically every vital point of view is offered under the title *Keeping the Theatre Fit to Prosper*. So that the exhibitor and manager may know with greatest convenience whose thoughts and experience are offered, each contributor is identified above his article. There is something for those who could use suggestions regarding actual procedure. But if no more were offered than stimulating ideas, these articles would be deeply practical. These are no times for the easier course of "watchful waiting." Stimulation is needed. For through every adversity—if the motion picture is to maintain its high place—"the show must go on."

¶ It was hardly expected that the radical innovation brought forward last year by Ben Schlanger, New York architect, would find practical application so soon. Ultimately, of course, for the theory was very convincing. But the reversed floor slope would make patrons go up-hill! And they had been going downhill so long! Such a turn-about-face is not to be forced upon the public without courage and forethought, and when a sizeable investment is involved, courage is likely to be less than the forethought. The Thalia theatre (*The Reversed Floor Slope in Practice*) is so close to this desk that we have been able to appreciate its interest to both exhibitors and designers since its inception. Its significance as the first theatre to employ the Schlanger principle is not to be shadowed by other features. High among these others we would place its immediate location. Here, too, is an idea! For the Thalia is located beneath another theatre, in the sublevel of the same building. Yet few patrons will realize either that there is such proximity between the two theatres, or that the Thalia is really in a basement level at all! Local conditions influence this, of course. Ninety-fifth Street slopes off abruptly from Broadway, on which the upper theatre faces. The Thalia entrance is on 95th Street, and the street incline allows the entrance to be on the street level with only a slight descent into the theatre proper. This descent, moreover, is worked out on such a gradual scale that it is scarcely noticeable. . . . It is doubtful, indeed, if the Thalia could have been built with such admirable characteristics of design had the seating floor been given the usual slope toward the screen. Obviously, the floor would have had to be carried more deeply downward, while the rear of the auditorium would have lost headroom where it is needed most. This influence of the reversed floor may or may not be less important in most applications, but the fact remains that it is the rear of the auditorium that needs the most height, without, however, forcing normal horizontal sightlines into a vacant and meaningless area.... The design of the Thalia, however, is told elsewhere. What is not told there is that the readiness of practical exhibitors (the operator of the Thalia has over 30 houses in New York City) to support financially the application of new ideas in theatre design, is most encouraging. Many of those ideas, though theoretically convincing, prove fallacious. A few, however, come to represent true advancement. No ideas are little better than the former, while from the latter progress is born.

¶ The contribution from *C. M. Cutler* (*Lighting Your Lobby to Make It Sell*) is in direct response to a number of inquiries from managers and exploitation men. Realizing the lobby is the theatre's store-window, they also have appreciated that old methods of merely putting up a number of display frames does not coincide with modern salesmanship and equipment. Mr. Cutler is eminently able to discuss any technical problems concerning display lighting, having for years been a member of the research engineering staff of the General Electric Company at Nela Park, Cleveland. More than that, however, he has interested himself considerably in theatre lighting (which offers so many opportunities in lighting technique), and has, indeed, contributed to BETTER THEATRES before on this subject.

¶ The symposium on seating problems (*Modern Seating and Chair Maintenance*) is continued in this issue with a contribution from the same engineer who wrote for it in the March 12th issue. *A. C. Hoven* is a mechanical engineer on the research staff of the American Seating Company at Grand Rapids, Mich. Another authority on seating will contribute to the series in the next issue of BETTER THEATRES.

¶ One of the leading authorities on acoustics is introduced to readers of BETTER THEATRES with *Transient Distortion Introduced by Horn Type Speakers*. *Vesper A. Schlenker* is a New York consulting acoustics engineer. He was formerly with the Bell Laboratories, where he attained groundwork for his present studies. He has been doing considerable sound test work for Radio-Keith-Orpheum.

¶ *Leo T. Parker* (*Decisions in Theatre Cases*) is a regular contributor on legal subjects to BETTER THEATRES. He is a Cincinnati attorney.

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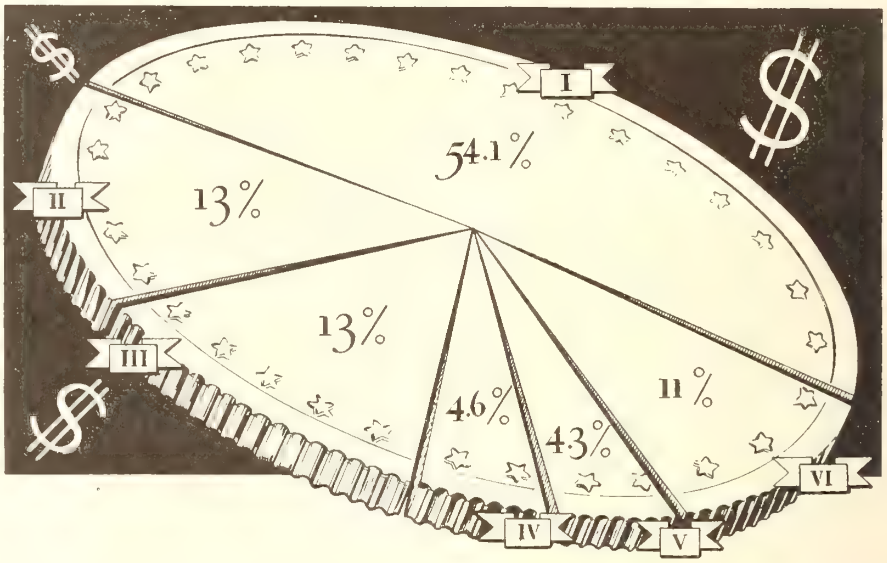

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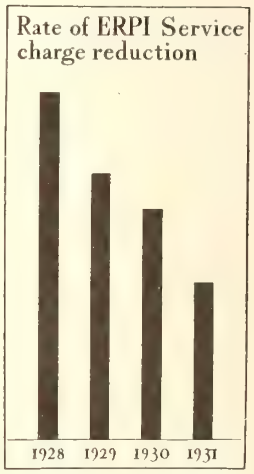

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# LOOKING TOWARD A THEATRE FOR THE MOTION PICTURE

### an editorial

THE decision of Roxy and his Radio-Keith-Orpheum confreres, to give the motion picture a chance to prove itself as a form of entertainment capable of standing on its own legs, is encouraging to those who regard the cinema as this advanced age's authentic successor to older—and simpler—forms of theatrical amusement.

The Rockefeller Center motion picture theatre will hold use of its stage facilities in abeyance, it is decided. Only screen entertainment will be presented. If its world, living merely by virtue of manipulated light, can compete successfully with the reality of the other Rockefeller Center theatres, the motion picture will continue to have a monumental home in that impressive venture. If not, Roxy threatens to bring on the girls and others three-dimensional.

In a sense, the decision is quite a tribute to the motion picture as it has finally, and rather swiftly, developed. Most of all, however, it is a challenge. Whatever Mr. and Mrs. John D. Rockefeller, Jr., expect from their "City," we feel pretty sure that the Voice of the RKO will be consistently raised in demand of at least moderate profits. Strange if it were otherwise. And thus the decision to give the motion picture a tentative autonomy seems to us to be much the same as saying to it, "Well, here's your chance. You've been parading yourself lately as the peer and superior of your fellow arts, and it is true that you've come to reveal considerable talent. Certainly you are a popular sort of fellow. But are your friends merely impressed by your swell clothes and generosity? Or will they stick with you because you mean to them things deeply satisfying which only a few of the others mean, and because they can enjoy your company more readily than that of any? Let us see! And remember that money talks."

The screen needs not Rockefeller City's affluence to determine its destiny. It merely has happened (except in Hollywoodized Los Angeles) that other enterprises, existing within the film industry itself, have been noticeably unwilling to attempt the same faith. True, RKO is of this industry. But more than any other member of it, RKO is financially interested in the success of three-dimensional entertainment. And precisely like the others, RKO is primarily interested in profits, whatever be the legitimate method of attaining them.

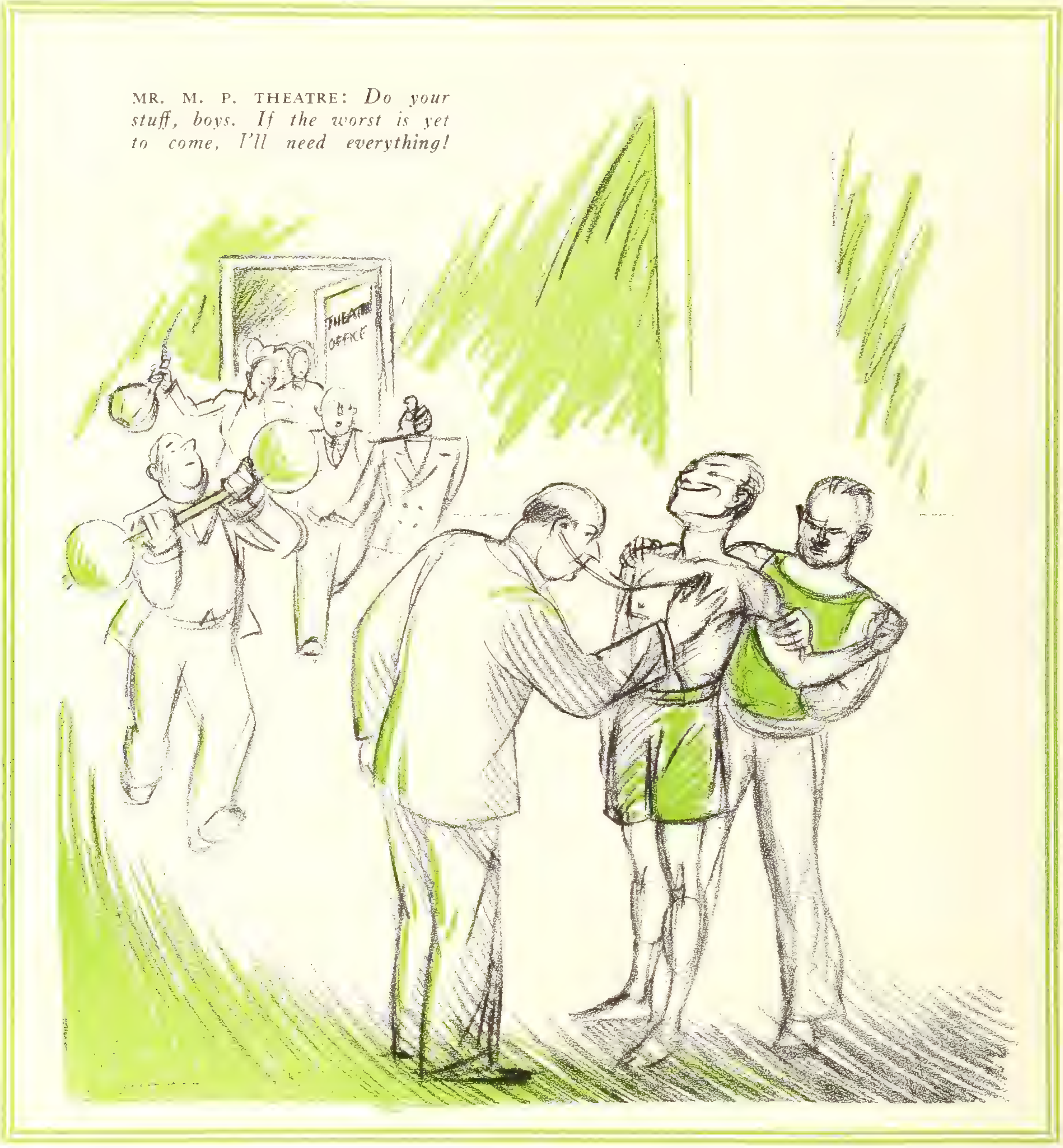
At its Rockefeller City theatre, the motion picture has a chance to be impressively successful as a great entertainment art. Failure there might easily influence its destiny, at least for a long time. Such determination of its true field, of course, could prove desirable, regardless of its character. After all, one can not build substantially on error. Perhaps with all its intrinsic genius, its sound and the color to come, it is not essentially—objectively—so very much above the nickel and dime that nurtured it. Many have expressed doubt that the recent tendency to Broadwayize the cinema has been in accordance with its true talents. We ought to know so that we can order our plans rationally, and maybe Mr. Rothafel and his confreres are now to help us find out.

If the film makes good in the "big way" represented by this opportunity, an architectural dilemma is also likely to be solved, and the solution could only react to the improvement of screen entertainment as the public receives it. That is to say, we might in consequence consider the motion picture worthy of its own special kind of theatre.

Even the architects of Rockefeller City have admitted that they didn't know which they were building for the most, the screen or the stage. Otherwise, of course, one might have expected that a project so aspiring as this one, might give birth to something like an ideal motion picture theatre. Innovations still on the fire may yet give Theatre No. 8 important technical distinction. The fact remains, however, that its architects were inhibited by the same restrictions that many an original, well equipped architect has encountered with the result that, perforce or not, he still thinks of the motion picture theatre essentially in the terms of the building in which our fathers saw "East Lynne."

Even if Mr. Rothafel (aided by the accounting department) discovers that with a screen the stage yet "is the thing," that may only tend to throw the whole destiny of the cinema toward the small low-admission type of theatre. This emphatically is no attempt at prophecy. We merely wish to point out that just during the last year or two, interest in this type of cinema has contributed appreciably to the technical advancement of motion picture theatre design. If it proves to be the better commercial medium of film exhibition, further advancement might well be accelerated. Maybe in any event, the motion picture is to attain its own theatre, a building as delicately adapted to it as its own vital projectors.

# KEEPING THE THEATRE FIT TO PROSPER



MR. M. P. THEATRE: *Do your stuff, boys. If the worst is yet to come, I'll need everything!*

## JUDICIOUS SELECTION

By GEORGE SCHUTZ

*Editor of Better Theatres*

TO BE OR NOT to be. I suppose those words were born immortal because they had already long expressed a common issue, and because they always would. Most of us have been confronted by Hamlet's question at one time or another, with our destiny dependent to varying extents upon the decision we make. It is a question most recurrent at times like these.

Show business has an answer for it characteristic of its buoyant disciples. "The show must go on!" they say. But must it? Is its continuance desired or possible? That is the question, and some definite answer seems to me generally imperative, because uncertainty in time disturbs established business methods, corrupts the spirit of management and invites the worms of neglect in upon the property.

The business that is to endure must, it seems quite plain, be conducted as if it were meant to endure. The decision as to whether it is to be or not to be, is determined to a high degree by the ability or willingness of the proprietor to conduct it on that basis. He will endeavor to adjust his overhead to any decrease in his volume of business, but he will not seek a minimum overhead that jeopardizes the efficient and effective functioning of his enterprise.

# A Symposium offering Timely Informed Thought on Maintenance, Rehabilitation—and Show Business

These truths are self-evident, yet at times of business recession one notes a tendency to forget or ignore them. Reaction to changed conditions is immediate and often ill advised, and when those conditions are prolonged, managements not only may attempt further retrenchment, but may ignore, inadvertently or deliberately, the depreciation of their properties, which, indeed, may have been accelerated by their very policy of extreme continued economy.

A business man in a non-amusement field told me not long ago that one of the major problems of his company was how to maintain dealers' stores and stocks. The manufacturer could not do it for the dealer. The dealer himself had to be convinced that he was the loser when his stock was not attractively merchandised and when it was not kept complete. Similar observations were recently reported to his stockholders by the head of a large carpet concern. In such instances, it is a strong temptation for the manufacturer to withdraw dealer rights from such retailers and turn them over to those less timid.

THE MERCHANDISING of motion pictures is peculiarly dependent upon aggressiveness. It has to be especially alive to buyer interests of the moment, and in no other business, perhaps, is display so important. Only shrewd and timely booking can here meet stock requirements. Only vigilant inspection and adequate maintenance and replacement can produce continued sales. A characteristic of the theatre basically distinguishing it from most other retail establishments is that its goods are consumed within it, immediately, and through a process in which the "store" itself functions as a complex mechanism. Its goods are never more than *potentially* satisfactory in themselves. It is the manner of their *delivery* which determines their ultimate merit. Film is just so many feet of celluloid in a can. It is made into a motion picture entertainment only by the many instruments of the theatre, properly coordinated and working efficiently.

### EXTERIOR

- Banners and Cards ☐
- Color Hoods ☐
- Electric Signs ☐
- Exterior Cleanliness ☐
- Flashers ☐
- Floodlights ☐
- General Illumination ☐
- Interchangeable Letters ☐
- Lamps ☐
- Marquee ☐
- Neon Signs ☐
- Poster Frames ☐

These instruments may be grouped into three major classes—(a) display, (b) environment, and (c) reproduction. The first seeks to create an immediate desire in the public for the emotional stimulus peculiar to the dramatic arts, doing this by emphasizing the character of a specific production in association with the charm of the theatre itself. The second group of theatrical devices attempts to effect in the customer a somewhat exalted sense of well-being derived from perfect comfort in surroundings beautiful, luxurious, harmonious. The third class completes the process of making a motion picture, complementing the technics of the studio to realize at last the finished product.

To call one class more important than the other would be to invite a weakening of the theatrical function as a whole. There are elements to be stressed, of course, most of these lying within the province of reproduction (projection, sound, acoustics, screen, etc.). However, one must be wary of emphasis that obscures, of concentration that leads to neglect, for the public is not affected by *some* factors all of the time, but by *all* factors at least some of the time. Each of the three classes of theatrical instruments named are vitally united to form the whole theatrical enterprise, and any necessity for economy is not being met according to sound business principles if any class contributes less than it should.

THE ONLY method that a policy of economy may wisely dictate is that of *judicious selection*. Inspection should be made of every division of the theatre, each item of equipment and furnishings being carefully examined for its condition and present bearing on the appearance or efficiency of that division of the theatre. This will disclose not only what items need repair or replacement, but the effect of each fault on the function of the theatre as a whole, and even if strict economy seems imperative, effective maintenance can be pursued by selecting for repair or replacement those items which have been found to exercise the greatest negative influence. Other items, though faulty, may be wisely denied correction until financial stringency relaxes. In one theatre they will be certain things, in another theatre, other things. To postpone their repair or replacement does not constitute neglect *if* the management *knows* their condition and the significance thereof to his business. The rest of the equipment, furnishings and accessories do not permit of any such postponement, and they should be selected for immediate attention. There is no other sound business way.

Accompanying this and associated discussions are check-lists of equipment, furnishings and accessories arranged for convenience according to divisions of the theatre. They lend themselves also, and with some added significance, to classification under the functional dihisions.

Considering display, we should want to examine such items as the marquee frame, sign, lamps, color hoods, flashers, letters, poster frames, bulletin boards, exterior cleanliness, etc.—not forgetting that since the theatre itself is a setting for the dramatic attraction and also has a charm of its own to sell, much that contributes to sheer environment is usually found also to have display value.

Among the environmental factors can be named such items as plaster work, painting, chandeliers, bracket fixtures, decorative metal work, brass rails, artificial flowers, floor coverings, draperies, fountains, furniture, mirrors, cove and similar illuminative devices of decorative as well as utili-

### LOBBY

- Box Office Safe ☐
- Brass Rails ☐
- Bulletin Boards ☐
- Change Makers ☐
- Decorations ☐
- Display Frames ☐
- Flooring ☐
- Lobby Rope ☐
- Rubber Mats ☐
- Ticket Booths ☐
- Ticket Choppers ☐
- Ticket Register ☐

## AIR CONDITIONING

- Air washer systems ☐
- Driving belts ☐
- Heating ducts ☐
- Insulation ☐
- Motors ☐
- Noisy fans ☐
- Refrigerating plants ☐
- Temperature control ☐
- Ventilators ☐

tarian character, organ grilles, organ console, perfumers, chairs, air conditioning facilities, stage curtains, and so on.

It is not within my particular province to go into detail regarding specific methods of inspection, repair and replacement, but it may not be amiss to digress a little from my precise theme to emphasize the fundamental importance of chairs to the success of the show. Perhaps it is unnecessary to insist upon this emphasis here. But if it is unnecessary, then many a theatre is being flagrantly neglected in this respect. It seems that seating was not always what it should have been even in the boom times. Now one notes an increase in the number of chairs that are noticeably uncomfortable or annoying. The seats have lost their original tilt, causing one to feel as though he is constantly in danger of sliding to the floor and as if he should brace himself on the standards of the seat in front. Or the seats won't come up, or they won't go down. And backs are loose. These are the more extreme cases, but in others lesser faults have immense negative influence on the patron. They indicate something, and that something is in reference to the management. They color the patron's thoughts regarding the theatre as a whole, and if too frequently encountered, they belittle the motion picture as entertainment. I am speaking of the public now, and no exhibitor need be told what a touchy, sensitive, altogether temperamental animal Mr. John Public is today. The faulty chair—the shifty, or creaky, or stubborn, the sliding, in short, the uncomfortable theatre chair—gives him a pain where and when he sits while trying to lose himself in sensations less of his everyday world.

It is in the chair, indeed, that the effect of environment upon the patron's reaction to the technics of the theatre is most direct. Here certainly no accessible dollar should be spared to assure conditions approaching perfection.

Reproduction endows everything concerning projection (both image and sound) and acoustics with an importance that permits of little, if any, slighting. In addition there are such important items as the screen, screen borders, dimmer control systems, stage lighting, spots and effect machines, curtain control devices, organ and orchestra lifts, scenery and many others, not to mention still more which are of minor importance but which still play a part in the whole process of "putting on the show."

Necessity makes its own compromises. What to leave out and what to include in any single instance can usually be determined without sacrificing too much of what is desired. It can not be done at random, however—in ignorance of the true conditions. First, planned inspection. Then judicious selection. And then—if *the show is to go on,* not only for the present, but in future—adequate correction of those elements which weaken the aggregate effectiveness of the theatre in its mission to the public.

# CHECKING PROJECTION

## By HERBERT GRIFFEN

*Engineer, International Projector Corporation*

AT THE COMING meeting of the Society of Motion Picture Engineers, to be held in Washington, May 9-12, unusual attention will be given to the practical projection problems of the motion picture theatre. I have been a member of the society for 15 years, and at no time during all that period has it taken up so seriously the practical problems of this field. This has not been due to indifference, but was largely the result of the industry's failure to realize more fully that technical conditions play an important part in the showing of motion pictures. Motion pictures are entirely the result of illusion, and technical defects greatly reduce the entertainment value of the performance. If the entertainment value is reduced, the patron is less likely to return when in need of relaxation, and the influence of this eventually shows itself in reduced box-office receipts. Somebody said many years ago, "To get them in the first time is easy. To get them out is easy. It is getting them back again that is not so easy." The theatre owner or manager, therefore, will do well to consider seriously the importance of presenting the picture in the best possible way from a *technical* standpoint.

The theatre executive has little or no influence over the production of motion pictures, but he has almost complete control over their presentation. Yet, strange to say, in many instances he is not informed about this side of his responsibilities. It is a mistake for the owner to think that he must become an expert himself. It is his duty to get good men, know good work when he sees it and be willing to cooperate in every possible way to maintain the highest projection standards.

Any one of a large number of apparently small defects will have a decided effect in destroying the illusion which the producer has sought to create through the employment of a long list of artists and technical experts.

The theatre executive should realize the value of keeping his projection and other equipment in the best possible condition, and this can only be done by constant inspection. Care, experience, skill and pride in their work can be developed in the projectionist by the theatre owner if he is reasonably interested in his employees, and, of course, they are the one who will keep equipment in the right condition, or report when it is not. The intermittent sprocket for example, is a comparatively small part of a projector, but it is of *vital* importance. Without a smoothly running sprocket it is impossible to have steady projection, and as soon as the teeth show signs of wear they should be replaced. The time to replace the sprocket is *not when projection shows notable faults,* since wear on even a single

## SOUND EQUIPMENT

- Amplifiers ☐
- Condensers ☐
- Control panels ☐
- Dynamic units ☐
- Exciter lamps ☐
- Horns ☐
- Horn lifts, towers ☐
- Loud speakers ☐
- Photo electric cells ☐
- Pickups ☐
- Sound couplings ☐
- Sound head ☐
- Sound screen ☐
- Storage batteries ☐
- Turn tables ☐
- Volume controls ☐

tooth will do a lot of harm. An unsteady picture will cause eye-strain, and an undercut sprocket tooth damages the fine edge of the sprocket holes, which eventually results in print replacement. Excessive film replacement constitutes a heavy overhead, which in the end *somebody* must pay for. And so on, throughout the entire projection department.

The theatre owner should also keep in mind the possibility of fire, which, of course, is the result of damaged film *caused by defective parts.* The intermittent sprocket has been selected as an outstanding cause of poor projection and danger, but there are many other parts which will cause much harm if neglected. "A stitch in time saves nine," and "an ounce of prevention is worth a pound of cure." The theatre executive will be *wise* to avoid the possibility of *unwise* economy that may be induced by current business conditions.

**SEATING**

Acoustic values ☐
Aisle lights ☐
Broken seats ☐
Chairs ☐
Chair anchor bolts ☐
Chair cement ☐
Chair covers ☐
Hat holders ☐
Hinge noise ☐
Upholstering ☐

# YOUR SOUND EQUIPMENT

## By AARON NADELL

*Sound and Projection Engineer*

PERIODICAL rehabilitation of sound equipment involves consideration of (a) those factors which are common to every part of the equipment, and (b) those which are peculiar to each separate portion of it. Although these two classifications overlap to some extent, maintaining the distinction will contribute to the clarity of this discussion.

### I

### Common Factors

#### Vibration

VIBRATION may be transmitted through a seemingly solid floor to apparently rigid apparatus, or it may be electrically created in such apparatus. The vibration surrounding the projector head, and its effects, may be regarded as one of the problems peculiar to that portion of the apparatus. The present discussion relates to more general forms of that trouble, such as may affect any portion of the apparatus. The effects of vibration are harmful chiefly to nut-and-bolt connections, and to soldered contacts.

In any general check-up of sound equipment, nut-and-bolt connections (both electrical and merely physical) should be carefully checked, and tightened wherever vibration has loosened them. The addition of lock-washers is indicated wherever tightening has been found necessary. Power transformers, which are exceptionally subject to electrically created vibration, should be given especial attention. Often these transformers will be so constructed that only nuts and bolts hold them together. Whenever such nuts loosen so far that the thin metal strips, or laminations, of the transformer are free to vibrate, an a.c. hum is introduced into the sound.

Loud speakers and their immediate surroundings are also somewhat subject to electrically-created mechanical vibration. In the case of some types of speakers, loss of volume can occasionally be traced to the fact that the bolt holding the copper-oxide rectifier units together has become loosened through the vibrations of the speaker.

Soldered contacts are often subject to deterioration through vibration. Even a perfect contact may be weakened, when the mass of the solder is small or vibration is great; and imperfections are brought to light that without vibration might never give any trouble. This is especially true of cold joints and resin joints. These will sometimes carry current without trouble for months or even, more rarely, for years, until they give way suddenly and perhaps stop a show. (Aside from the effects of vibration, electro-chemical action between two metals may result in corrosion of a soldered contact, especially when an acid flux has been used.)

Since bad soldering may reveal itself, or good soldering deteriorate, after almost any interval, periodic inspection of this matter should be continued throughout the life of the equipment—and will as a matter of course constitute part of any general inspection. Those soldered contacts, which were made in the projection room—as part of process of joining the several portions of the equipment during installation, will naturally be given chief attention, since they may always be regarded as having been made under adverse conditions, perhaps by workmen not thoroughly familiar with that kind of work. But trouble with the factory-made contacts within each separate piece of apparatus, although less common, is far from being unknown, and those contacts can not be neglected with safety upon any theory that they were made under supposedly ideal conditions. Experience shows that the factory is sometimes far from infallible.

Complete check for bad joints, and resoldering as necessary, should be a periodic routine.

**LIGHTING**

Automatic switches ☐
Batteries ☐
Cove lighting ☐
Decorative Lamps ☐
Dimmers ☐
Directional Signs ☐
Emergency lighting systems ☐
Exit signs ☐
Fixtures ☐
Fuses ☐
Lamps ☐
Orchestra lights ☐
Panel boards ☐
Switchboards ☐
Wiring ☐

#### Dirt

Dirt—according to its classical definition of "matter out of place"—calls for chief attention in any general overhaul of equipment. In the generic projection room, dirt is principally of two kinds—grease and carbon dust. Occasionally concrete dust from the projection room floor may complicate matters slightly.

Carbon dust in any exposed contact, as on a switch, key, rheostat or vacuum tube socket, tends toward noisy sound. Carbon-tetrachloride is a good cleanser—so is an ordinary, red-pencil eraser. Grease mixed with carbon dust may form a species of mud or "custard," with consequent microphonic sound, high resistance short-circuits, and other forms of trouble. Moreover, oil and grease lead to deterioration of rubber. Rubber pads, buffers and connectors which have become oil-soaked—are in line for replacement; rubber-covered wires or cables when saturated with oil may give rise to noisy sound and should also be replaced.

A general inspection and overhauling is the time when wires and cables that ordinarily are hidden in flexible conduit or otherwise concealed should be brought to light and inspected for signs of oil-saturation, whenever they are so located that this form of trouble is even remotely possible. Amplifiers or other apparatus that may be subject to collecting oil or grease should be gone over thoroughly and washed, if necessary, with carbon-tetrachloride or other cleaning fluid. Switches, rheostats and other contacts that may have become subject to dirt, but are too difficult of access for ordinary inspections, should be thoroughly overhauled and cleaned at these special times.

HEAT

Rubber is affected by heat, as well as by oil or grease. Heat also breaks down other forms of insulation, baking out wax or tar which may have been used to fill condenser or transformer cases, or to

(*Continued on page* 112)

# PROPER INSPECTION

## By CHARLES ("CHICK") LEWIS

*Editor, Managers' Round Table, Motion Picture Herald*

IF SOME showmen are a bit careless about keeping a close check on their theatre's equipment, or perhaps are leaving it to others to watch closely, check it off as a hang-over from the good old boom days of show business.

Whether we like to admit it or not, it remains a fact, nevertheless, that when profits were large, personal interest in the physical equipment of the theatre was relaxed. That goes not alone for show business, but for lots of other businesses as well. It is when profits start dwindling until the eye detects a shade of red that we begin to sit up and take notice about this repair bill and that piece of new equipment made necessary through what we once considered "ordinary" wear and tear. Therefore, keeping in mind the everpresent idea of holding expenses and costs down to a minimum, let us take a stroll through the theatre and see where immediate attention is necessary with the thought uppermost that a few cents well spent today may save hundreds of dollars later.

### FOYER

- Admission signs ☐
- Artificial flowers ☐
- Carpets ☐
- Carpet cushion ☐
- Curtains, drapery ☐
- Decorative lamps ☐
- Directional Signs ☐
- Drinking fountains ☐
- Exit signs ☐
- Furniture ☐
- Lighting fixtures ☐
- Mirrors ☐
- Usher Signal systems ☐
- Vending machines ☐

It has been proved many times in the past that it is far more economical to take care of what you have than to permit depreciation to get the upper hand. This goes for almost every detail of your theatre, and if you can keep your house in proper condition you will soon find that it's a cheaper process than letting things "go to the dogs" with the resultant loss of good will and with costly breakdowns.

Here we are standing across the street from our theatre. Our critical eye is taking in every detail of that front. Is it inviting, clean, bright and cheerful? Or is it dirty, dilapidated, gloomy and beginning to look like a morgue, rather than a place of entertainment?

Your signs. The upright and the marquee. Will they stand a new coat of paint and a relamping? This portion of your front may not stand out as the best looking spot during the day, but don't forget that after dark it is supposed to be the bright spot of the street at that point. Possibly the flasher lamps have been in service so long that they are faded and give a sickly appearance when turned on. If the color has been applied on the outside there may be a possibility of cleaning it off and redipping.

Ditto for the marquee flashing border. And the attraction letter channels. When were they last cleaned and given a coat of white enamel to help reflect the lights through the letters? The letters, too—are they wiped off before being used each change, or have they accumulated a smudge of dirt so as to make reading them from a distance simply impossible?

Another detail of a theatre front which has often been sadly neglected is the stone work. Did you know that several different acids are available at a very low cost which can be used on certain types of stone work to renew its finish and clean off the dirt? Possibly not. Well, it is so nevertheless, and this should be used several times a year. The better theatres never let their stone work become real dirty. It is cleaned every week if necessary.

### STAGE

- Asbestos curtains ☐
- Border lights ☐
- Color plates ☐
- Counterweight systems ☐
- Curtain control ☐
- Curtain tracks ☐
- Cyclorama ☐
- Dimmers ☐
- Footlights ☐
- Olivettes ☐
- Rigging ☐
- Screen ☐
- Screen adjusters ☐
- Scenery ☐
- Spotlights ☐
- Stage hardware ☐
- Switchboards ☐

Then we walk over from across the street for a closer view and inspection of the outside frames and under the marquee. Here we will find after a long and hard winter that the old weather man has been rather hard. Especially on those frames. But a good cleaning, sometimes with soap and warm water, will help get the dirt off, then a little stain and a coat of varnish will complete the spring cleaning process, and you have clean and bright-looking frames to match the rest of your renewed front and signs.

Surfaces under the marquee may call for another good washing, then a coat of flat white and a finishing coat of white enamel. The bulbs can be wiped off with a damp cloth and that's about all the attention they should require, provided they are still burning and not broken or dead, in which case, of course, they should be replaced.

And how about that outside box office? It is your theatre's first point of contact with the patron, and not only should it be kept in condition at all times, but the cashier sitting inside should reflect a cheerful inviting atmosphere.

### MAINTENANCE

Accounting systems ☐
Chewing gum remover ☐
Cutout machines ☐
Date strips ☐
Disinfectants ☐
Film cement ☐
Floor, tile cleaners ☐
Janitor supplies ☐
Lubricants ☐
Metal polish ☐
Programs ☐
Safety ladders ☐
Slides ☐
Tickets ☐
Trailers ☐
Uniforms ☐
Vacuum cleaning equipment ☐
Wall board ☐

Now let us look those entrance doors over carefully, because they have been subjected to some of the hardest treatment of the year. Kids mark them up. Polishing the brass door pulls and plates takes away a goodly share of the painting, and nature does the rest in the havoc of the winter's worse weather. By all means treat those doors as an important part of your theatre. It is through them that the patron must enter, and it is far from an inviting entrance if they look like the portals of a junk shop. Repainting them several times in the course of a year is none too often and it always enhances your theatre's front.

ALTHOUGH the expression has been used in connection with the front of a theatre, your lobby is *more* of a show-window than your front. It is inside the lobby that folks generally congregate to wait for friends who are going to join them at your show. It is here that they are first attracted to your special announcements of coming attractions, and it is here that your best "front" should be put on.

The average theatre lobby contains coming attraction frames, special displays, animated or art sets, and dozens of other slants, all designed to catch the eye and interest of those who frequent your theatre. It is here that they first feel the warmth and comfort of your theatre. And it is here that you ought to make them "shop" around while strolling through to the auditorium. Pay strict attention to all those frames, display sets and other parts of your lobby, and see that the lighting is in good condition. The entire set-up should radiate a feeling of brightness, comfort and good taste.

Before passing through the lobby and into the auditorium, we would also call your attention to the floor of the lobby. No matter what type of floor you may have, it must be as spotlessly clean as one can make it. Some houses have marble floors, others tile or terrazzo, and still others some form of composition tiling. Regardless of what your floor is made up of, you should be certain that it is mighty clean. If dirty, then all your other efforts to effect a bright lobby will go for nought. This is a feature of your lobby that must never be neglected.

A final glance should take in the wall space not covered by frames or other displays and the ceiling. Perhaps a little re-

(*Continued on page* 112)

# MAINTENANCE VALUES

## By H. E. McFarland

*Maintenance Engineer*

THE EXPRESSION, "judicious selection," used in another article, should not be confused with any procedure of *normal* maintenance. Judicious selection itself cannot make up for the omissions of maintenance. It has application to situations in which many operators find themselves by reason of *neglect* through curtailed budgets, by reason of transfer to them of *run-down property*, or by reason of *careless management*. It can also be used in reference to periodic renovation usually taking place during the period of lessened activity in any particular situation. It is in the latter case that the term has special application and meaning at this time, when all expenditures are carefully weighed before being made, and when extra thought is being given to *omission*, rather than *commission*.

The fact remains, however, and must be borne in mind, that the merchandiser of theatrical entertainment must first get his patrons into his establishment, following which he should provide them such unobstrusive comfort and convenience that they may enjoy his wares, however limited, with no thought of the methods employed. This comfort and convenience applies to the patron's physical self *and must include all of his senses.*

There are several methods of securing continued patronage among which the first and most important one is a reputation for good shows (good pictures, if you will), but the best of pictures cannot hold that patronage if the elements of comfort, convenience, service, sight and sound are missing in any measurable degree.

Other methods of drawing patronage initially are advertising, offers of prizes or rewards, and what, for a better term, might be called personality—personality as expressed and exhibited in the theatre itself, or as exemplified in its personnel, or in the manner of its showmanship. All of those methods likewise fail in their purpose if the elements previously mentioned are absent either entirely or in part.

It is therefore imperative that relative to competitive plants in its admission class or relative to competitive entertainment of comparable cost your theatre and my theatre must, in those elements previously mentioned, equal or surpass its competition or its right to live and prosper is in jeopardy.

IT IS NOT the province of this discourse to treat upon theatre construction and design, or shows and showmanship, as applied to the stage or screen, but rather to discuss informally that showmanship which makes the most use of the material things at hand for the purpose of

### AUDITORIUM

Acoustical treatment ☐
Carpets ☐
Carpet cushion ☐
Cove lighting ☐
Decorative scheme ☐
Directional signs ☐
Draperies ☐
Lighting fixtures ☐
Music stands ☐
Orchestra lifts ☐
Organs ☐
Organ Grilles ☐
Organ heaters ☐
Organ lifts ☐
Perfumers ☐
Wall coverings ☐
Wall hangings ☐

drawing in a continued patronage, and providing for that patronage the ease, comfort and convenience that it should be entitled relatively to expect.

As Mr. Schutz has so aptly expressed it, the theatre must "display" its wares, must provide an unobtrusive "environment," and must adequately "reproduce" its stock in trade.

Its display consists of its exterior aspects, its vertical and marquee signs, its lighted soffits, its display frames, its attraction signs, its box office and the general illumination of its front.

It would seem unnecessary to state that there can be no selection as to illumination, or in other words, that all bulbs and all neon must be continually ready to do their part in the whole.

As to the other physical aspects of display, it may be seriously asserted that the actual finish has not the importance of completeness of finish, or in other words, that in the application of selection it is important that all portions must be covered with a finish and that all parts be intact. Beyond this, steam-cleaning or sand-blasting the facade, repainting the signs, soffits, frames, entrance and box office become entirely dependent upon the budget, and may in part be omitted, and hand-cleaning by the theatre staff resorted to. Neatness and cleanliness, however, are imperative.

In solving your display problem, therefore, make sure that no member or part is missing or unfinished, that the whole is clean, and then apply your limited paint budget first to your soffit, second to your frames and entrance, and latterly to your signs, bearing in mind that glass enamel followed by spar varnish should always be the medium for soffit, and that preferably a clear white be used, following which regular washing will preserve the appearance and defer future renovations. The use of spar varnish, or its equivalent in lacquer, is always indicated for these exterior locations.

IT SHOULD also be apparent that there can be no selection in reference to the mechanical action of display. Interrupted, jumpy, or faulty flasher action should not be permitted or tolerated, and where operators are unable or unwilling to maintain or replace equipment of this nature, resort should be had to those companies which contract to install and maintain. There should be no procrastination in respect to this feature, unless resort is had to steady burning in an unsurmountable emergency, and then only in those situations where steady burning does not manifestly destroy an illusion.

The instrument of "display" does not end with the show window of the theatre forever, but must be considered in its interior relationship to environment as well. However, the same principal of completeness of finish and part can here be reapplied. Your patrons should be able to pass through your house without the walking surface being called to attention by incongruity or omissions in its parts, and certainly not with actual danger confronting them. Likewise they should be able to circulate freely without defect of finish or illumination intruding on the consciousness. Beyond this you add individuality and added display, or added *environment,* if you will.

**PROJECTION**

- Adapters ☐
- Cable ☐
- Color wheels ☐
- Dissolvers ☐
- Effect discs ☐
- Effect projectors ☐
- Film cabinets ☐
- Film cement ☐
- Film cleaning machines ☐
- Film perforator ☐
- Film speed indicator ☐
- Film splicer ☐
- Motors ☐
- Motor generators ☐
- Panelboards, cabinets ☐
- Port shutters ☐
- Rectifiers ☐
- Reels ☐
- Reel end alarms ☐
- Rewind ☐
- Rheostats ☐
- Spare parts ☐
- Stereopticons ☐
- Ventilators ☐

To repeat, first assure yourself that your internal aspects as respects floors, finish, illumination, seats, drapes, etc., are complete, then apply selection, first to your foyers and public standing space, thence to your proscenium, and then rear-ward up the balcony, if any, to the rear of the house. But assure yourself that always those more intimate and swollen portions, such as the women's and men's retiring rooms and toilets are in perfect order as respects convenience, finish and appointment.

In this connection it is well to consider specifically a reference to furniture, always a considerable and varying problem. It might be said categorically that no furniture at all is better than broken-down or excessively damaged articles. Many theatre operators find themselves unable to maintain, because of the type of their patronage, any furniture at all, and only the most unbreakable type of furnishings, unless such equipment is under the constant observation of their staff.

To return to the sequence mentioned in the previous paragraph, it might also be asserted that your theatre's finish, as to eye value, may be slighted in the ratio of the decrease in illumination, and also that your illumination may be modulated to the finish in any effort to adjust your finish expenditures, but that it is unwise to reduce the lighting effect of your lobbies and in certain instances your foyers. It is here, everything else being equal, that your limited expenditure should be made.

Carpet serves a utilitarian purpose, but is nevertheless an item of display as well as environment. It may even assist in reproduction by the qualities of absorption it possesses. It may be argued that from the point of view of the latter two items that any carpet will do, but from the point of view of display this is not so. However, where carpet must be replaced, the original pattern and quality may be varied from at breaks in stairs, aisles or rooms, when expediency dictates, without ill effect, provided the pattern is in the same school of color or design, or becomes a plain color similar to the body of the original. All carpet should be lined, and false economy in the selection of lining material is well nigh suicidal. Carpet with a close weave and hard high pile will be found best in its weaving quality.

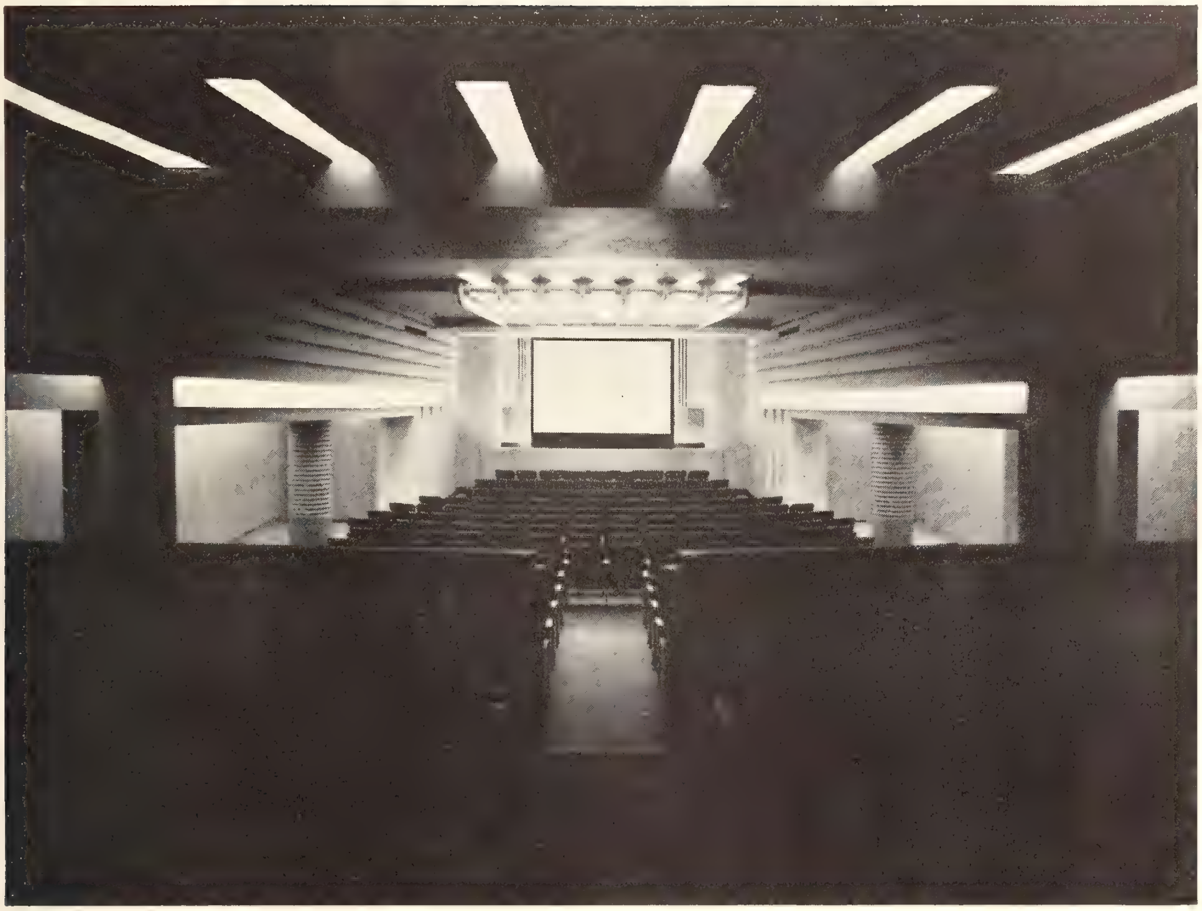
ONE OF THE most important considerations in connection with patrons' comfort is manifestly temperature and humidity, and for some considerable time vast sums of money have been spent by operators in an effort to build up this invaluable item of both display and environment. Such operations as have solved this problem are now indeed fortunate, those who have not, must shortly face the drop in summer attendance unameliorated by the drawing power of conditioned air.

If some method of air circulation and distribution within the auditorium has not already been provided, serious thought should be given to the installation of such a system if conditions do not indicate the advisability of conditioned and properly circulated air. No fixed rule can be advanced in this connection, but it is not alone sufficient that the foul air be exhausted. Actual movement of air over, and to some extent around, the audience should be provided. Various systems make use of washers, melting ice, and cold water coils as a medium for lowering the temperatures, each successful in the degree as it fits the particular situation. Recourse should be had to accredited engineers.

In respect to heat, most theatres are more fortunate, and where problems do exist, rectification may be defined somewhat, allowing sufficient time for completion before fall demand, unless expediency

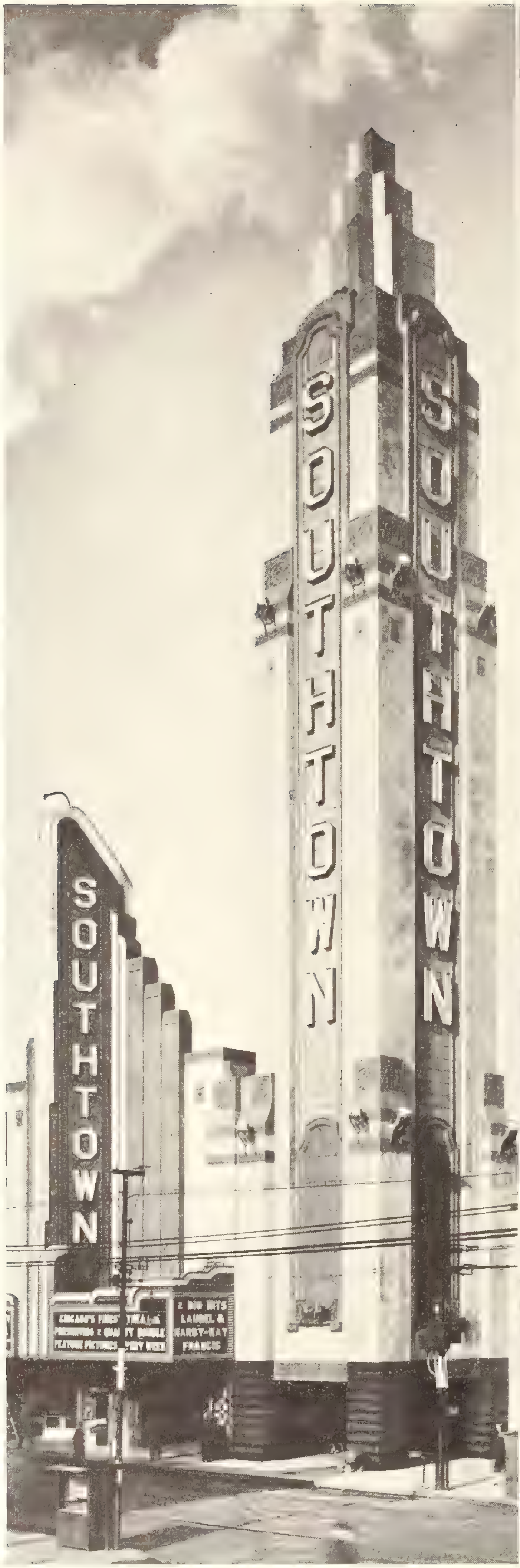
(*Continued on page* 113)

# RECENT CREATIONS in THEATRE DESIGN

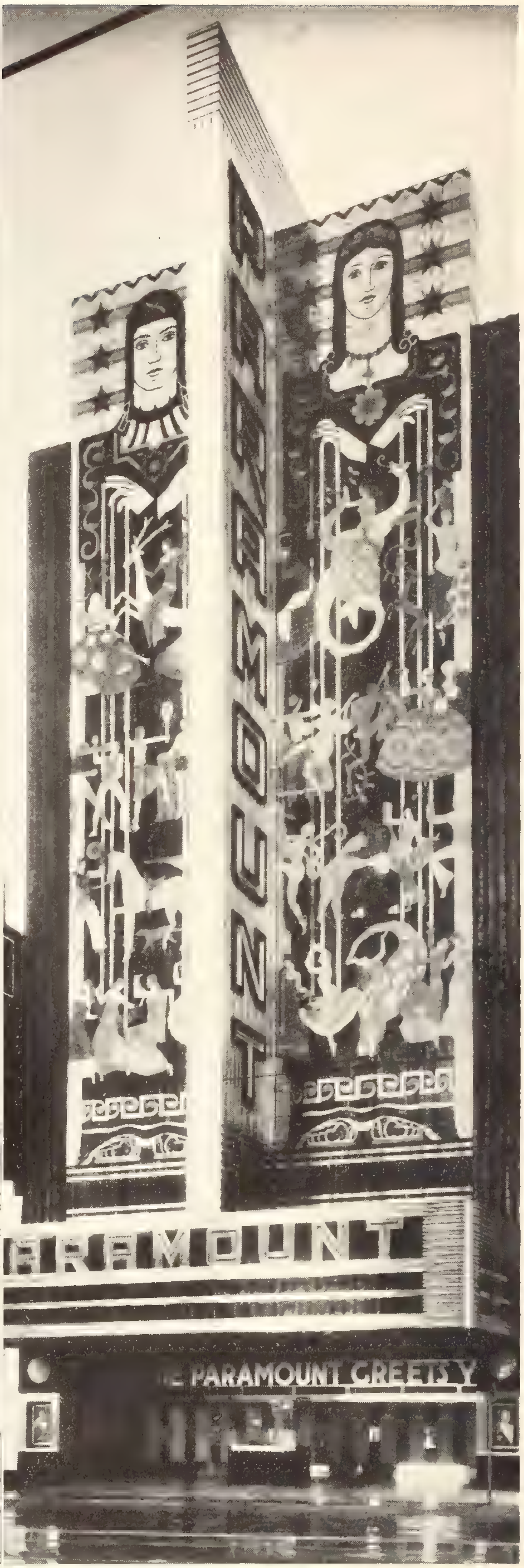


Auditorium
THALIA THEATRE
New York, N. Y.
Architects:
Ben Schlanger
and R. Irrera

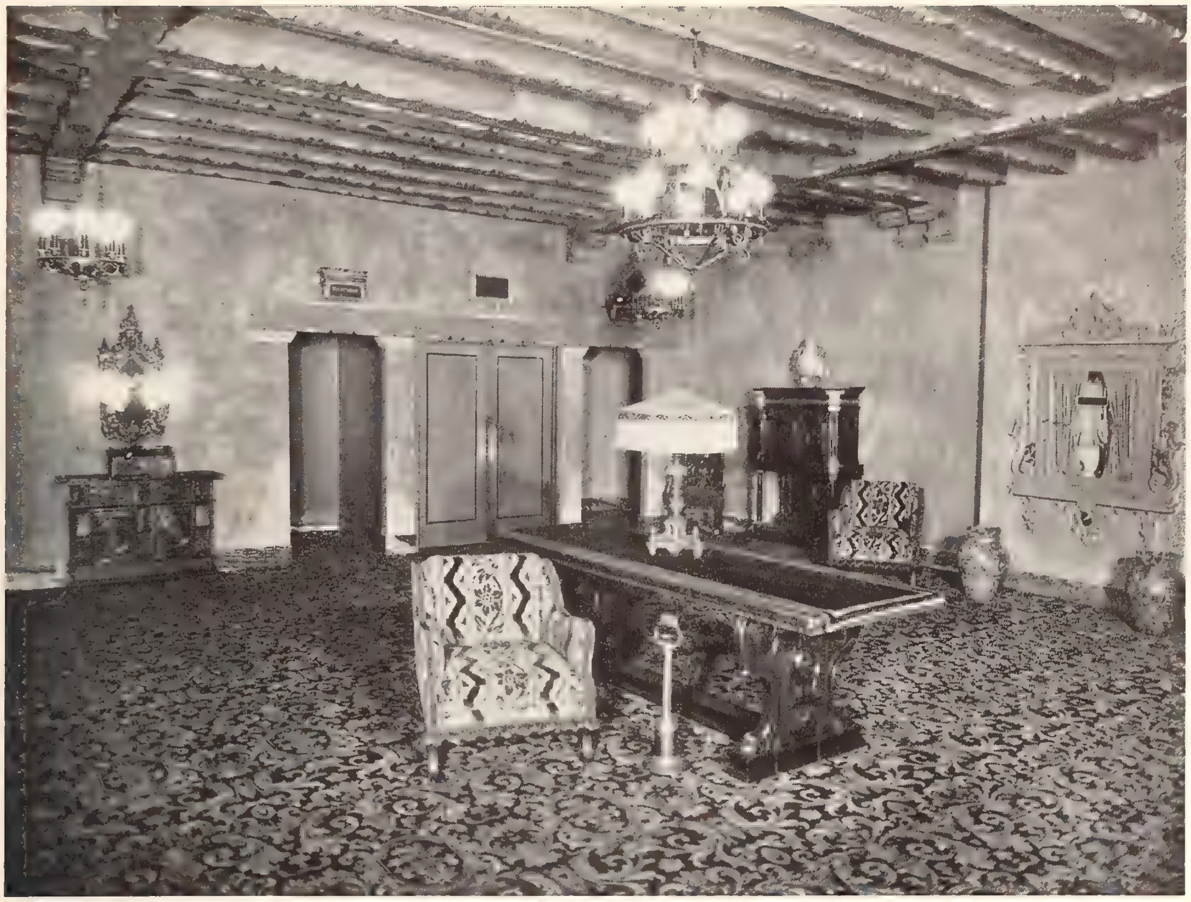
MOTION picture theatre design since last fall still reflects the pursuit of opulent fantasy expressed in modern elements, and the persistence of the period style in its atmospheric tradition. With construction curtailed, experiment was restricted to forms that had already had some measure of approval. Attention is therefore drawn rather to the adaptation of materials. A notable exception to the general trend is the first theatre incorporating the parabolic reversed floor, introduced theoretically during 1931, which slopes the main floor, according to mathematical factors based on sight lines, toward the rear of the auditorium. Many other theatres than those represented here could have been chosen had space permitted. Those shown, however, indicate the trend.


SOUTHTOWN
SOUTHTOWN
SOUTHTOWN
2 BIG HITS LAUREL & HARDY-KAY FRANCIS

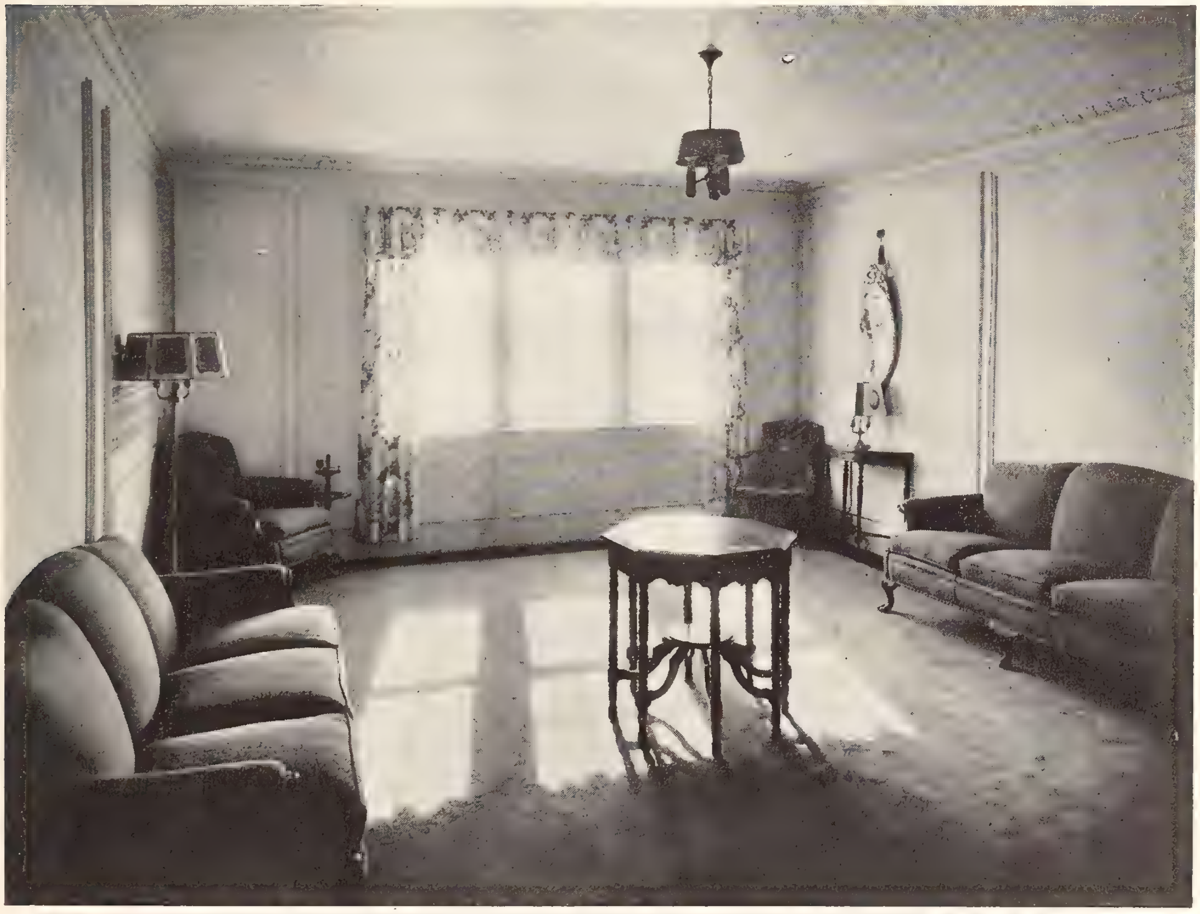
SOUTHTOWN
Chicago, Ill.
Architects:
C. W. & George L. Rapp


PARAMOUNT
PARAMOUNT
PARAMOUNT GREETS Y

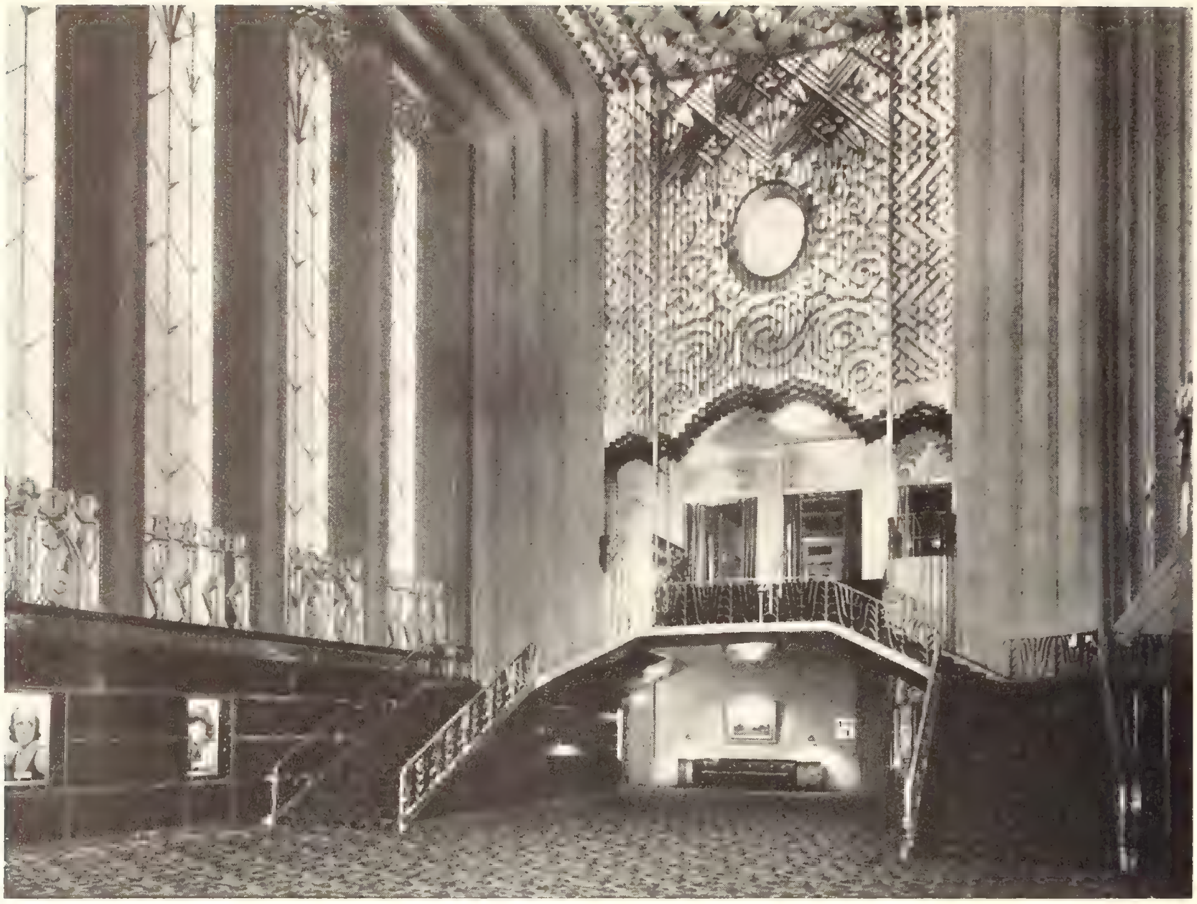
PARAMOUNT
Oakland, Cal.
Architects:
J. R. Miller and T. L. Pflueger



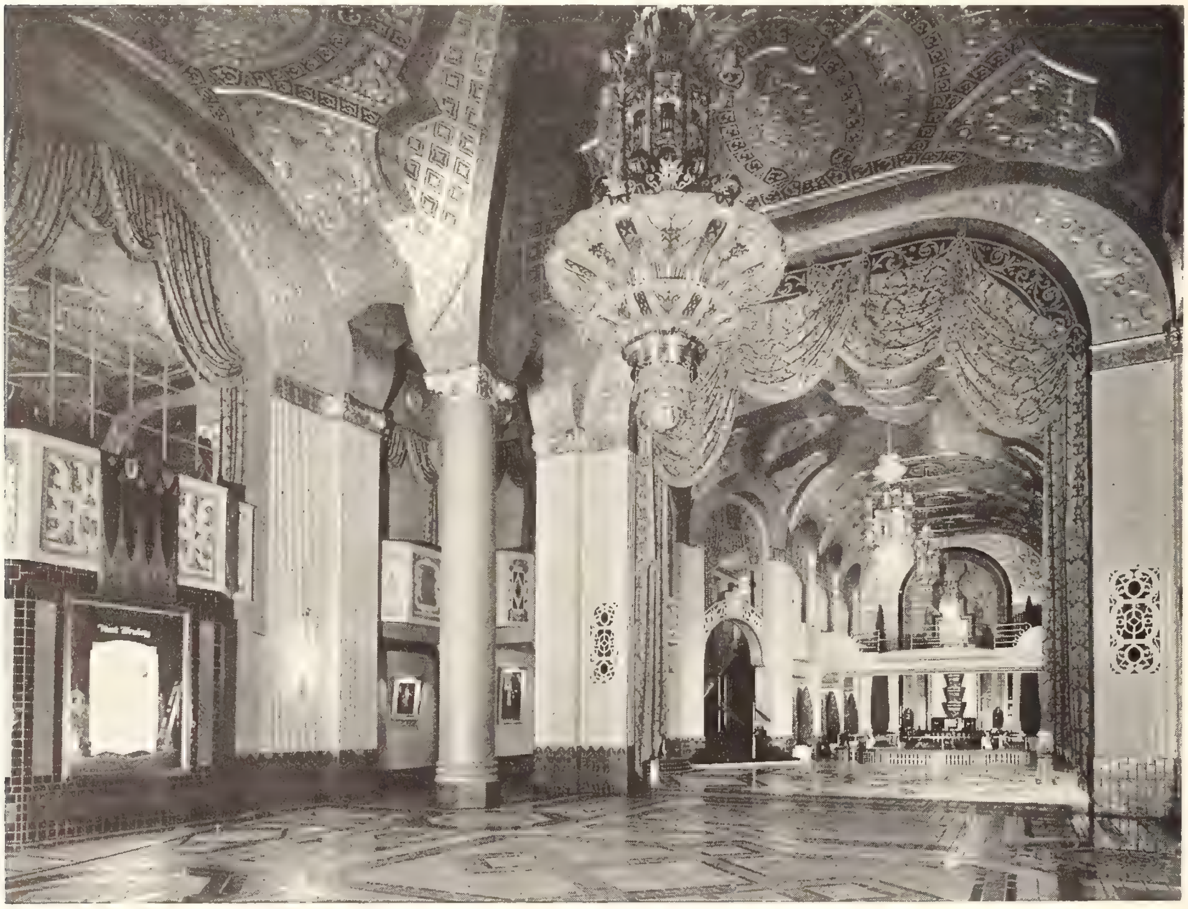
PALACE, Albany, N. Y. John Eberson, Architect.



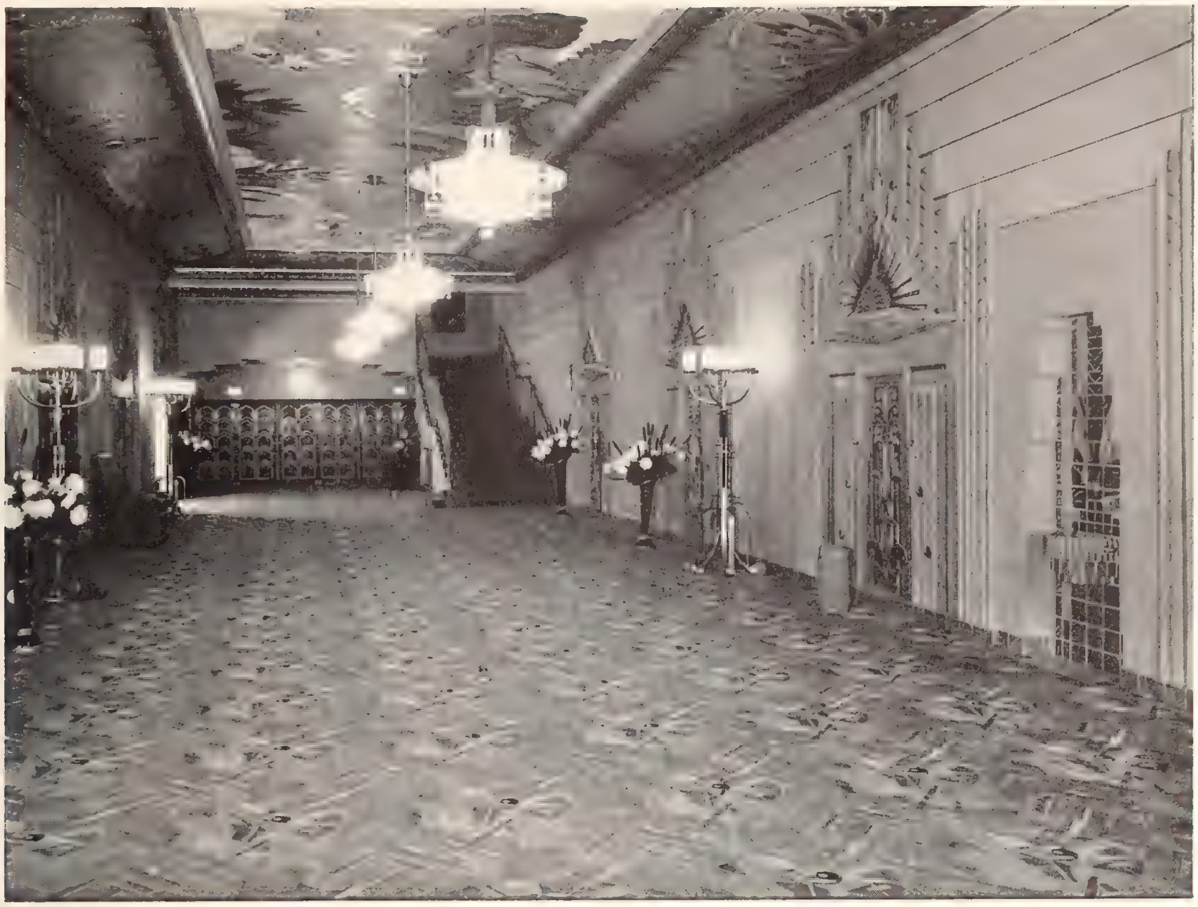
GILLIOZ, Monett, Mo. Johnson & Maack, Architects.



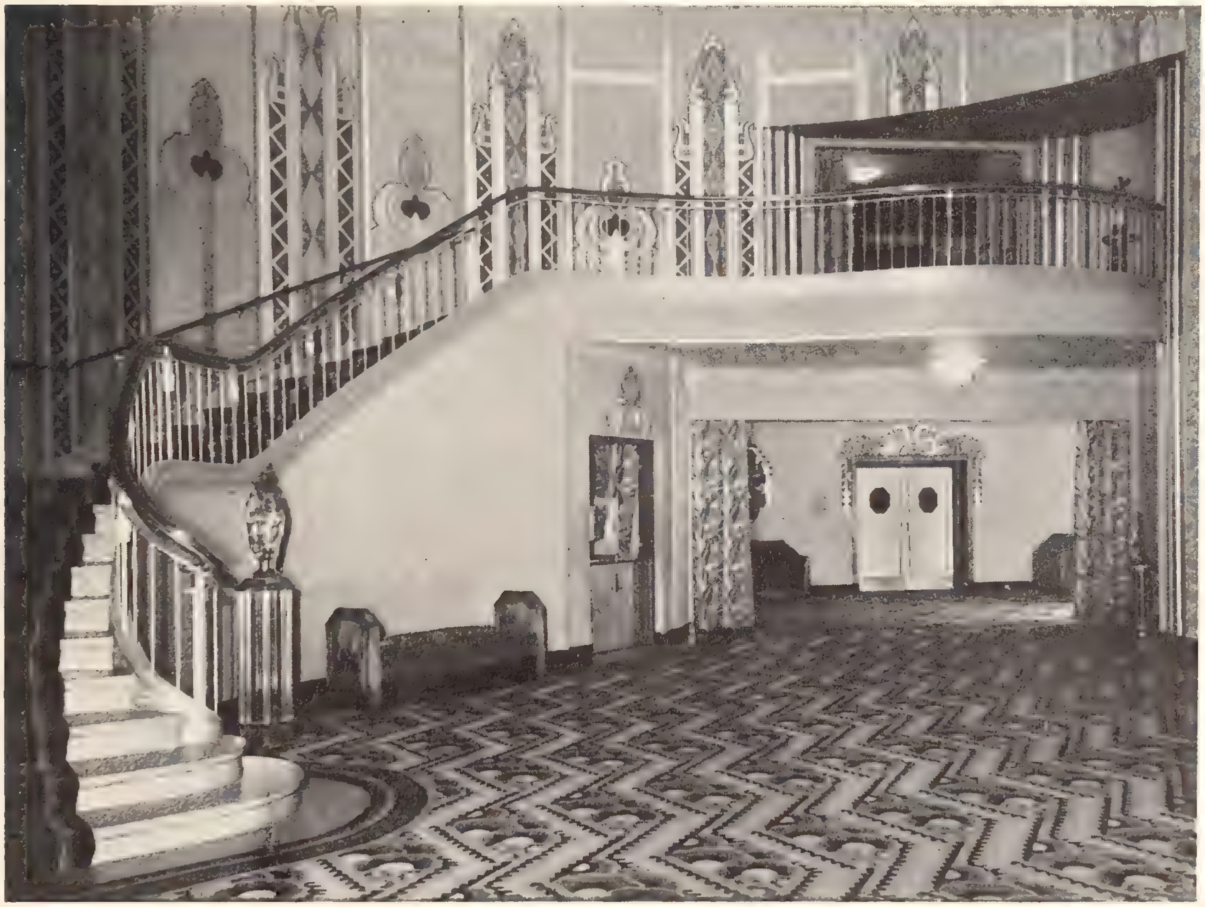
PARAMOUNT, Oakland, Cal. J. R. Miller and T. L. Pflueger, Architects.



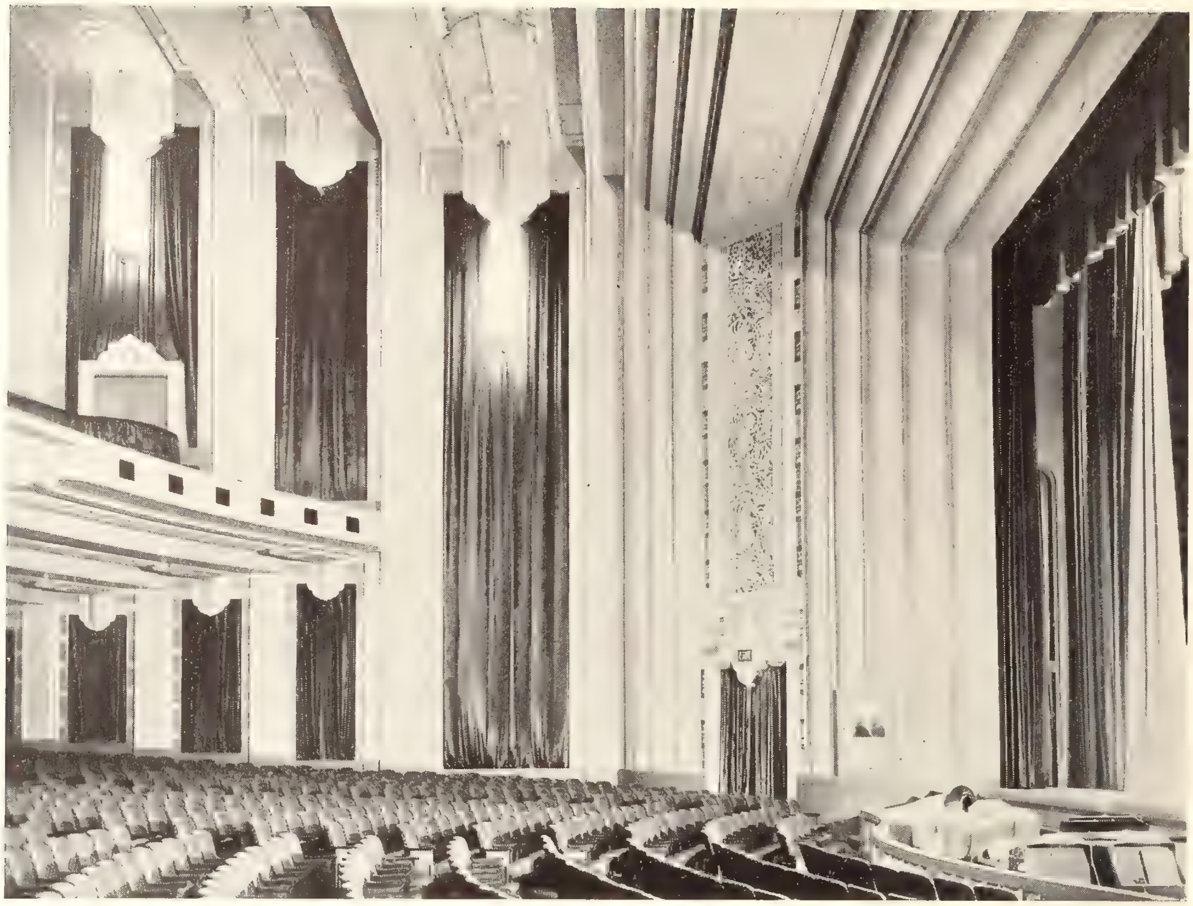
SOUTHTOWN, Chicago, Ill. C. W. & George L. Rapp, Architects.



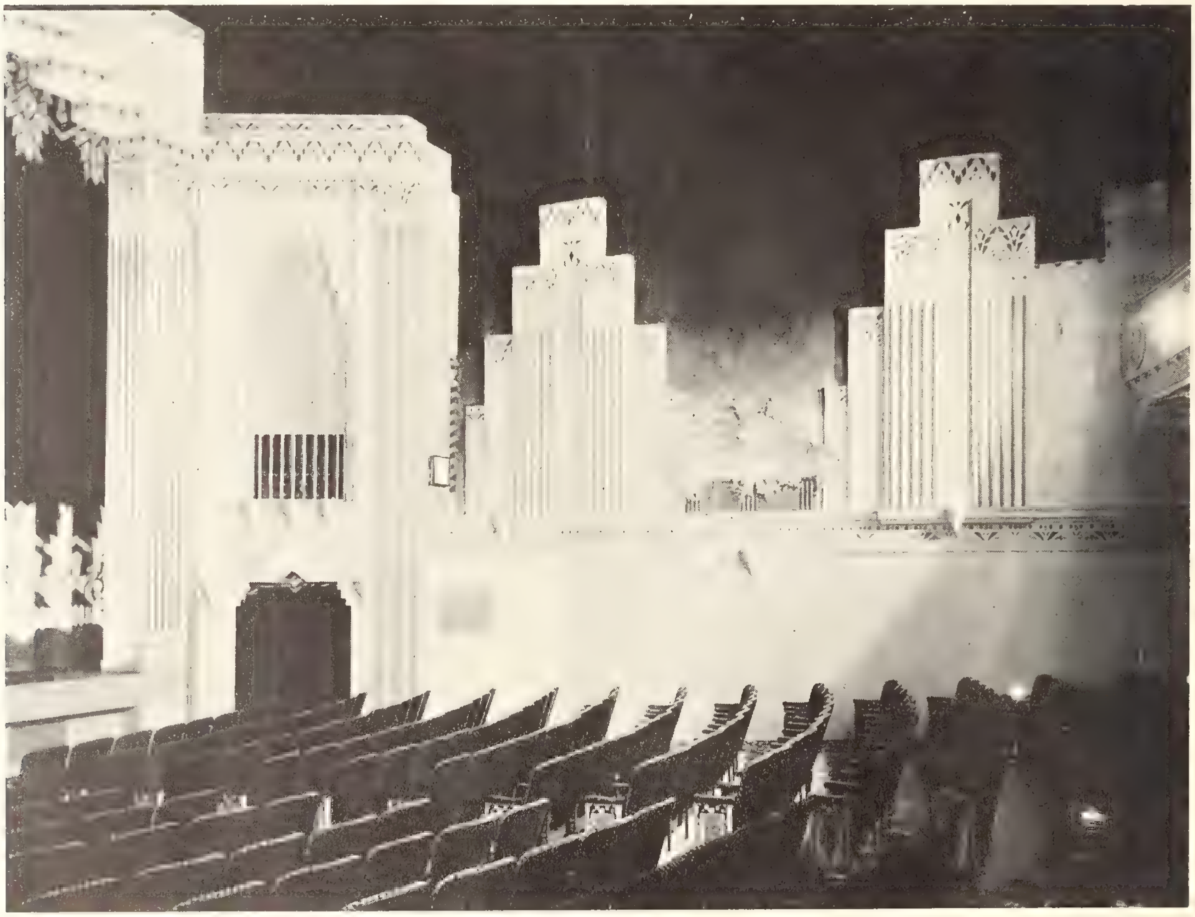
WESTERN, Los Angeles, Cal. G. Albert Lansburgh, Architect.



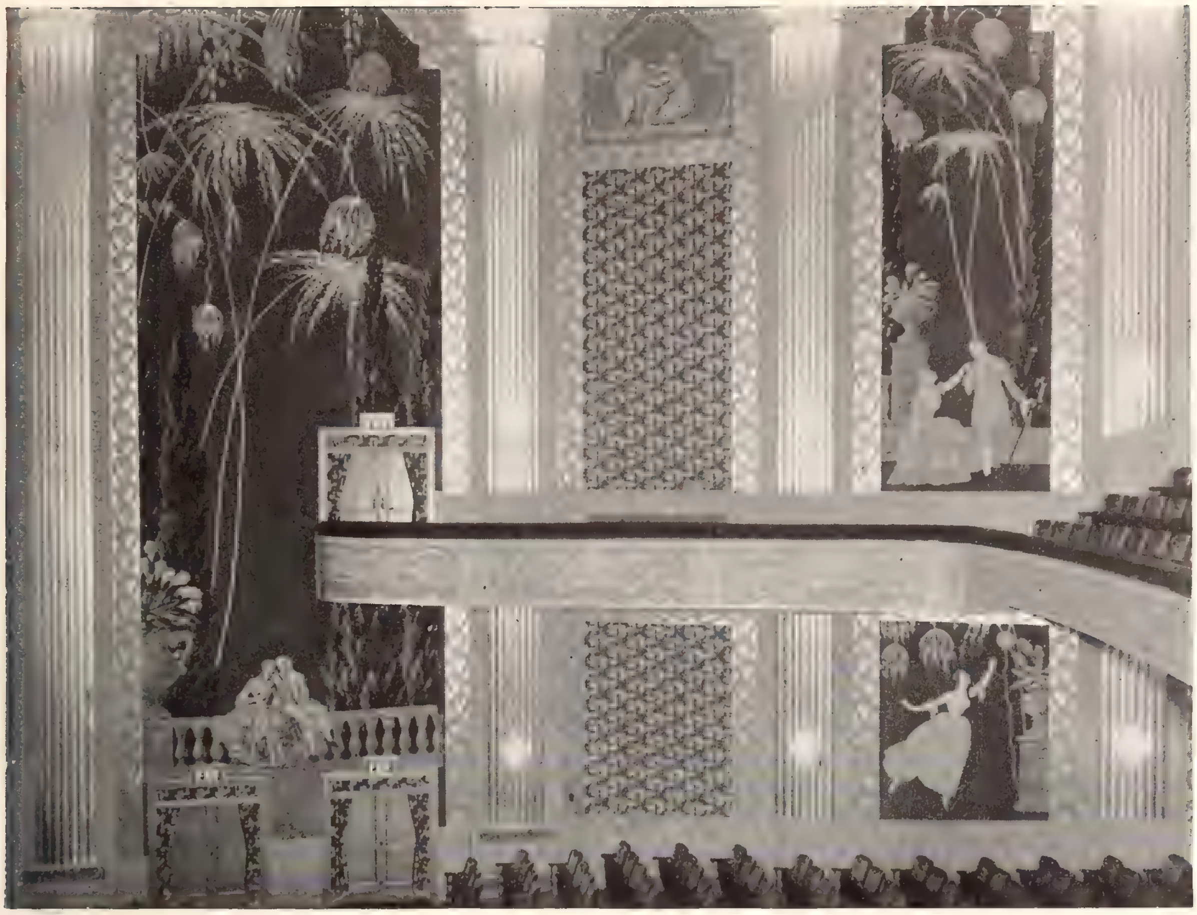
HACKENSACK, Hackensack, N. J. Thomas W. Lamb, Architect.



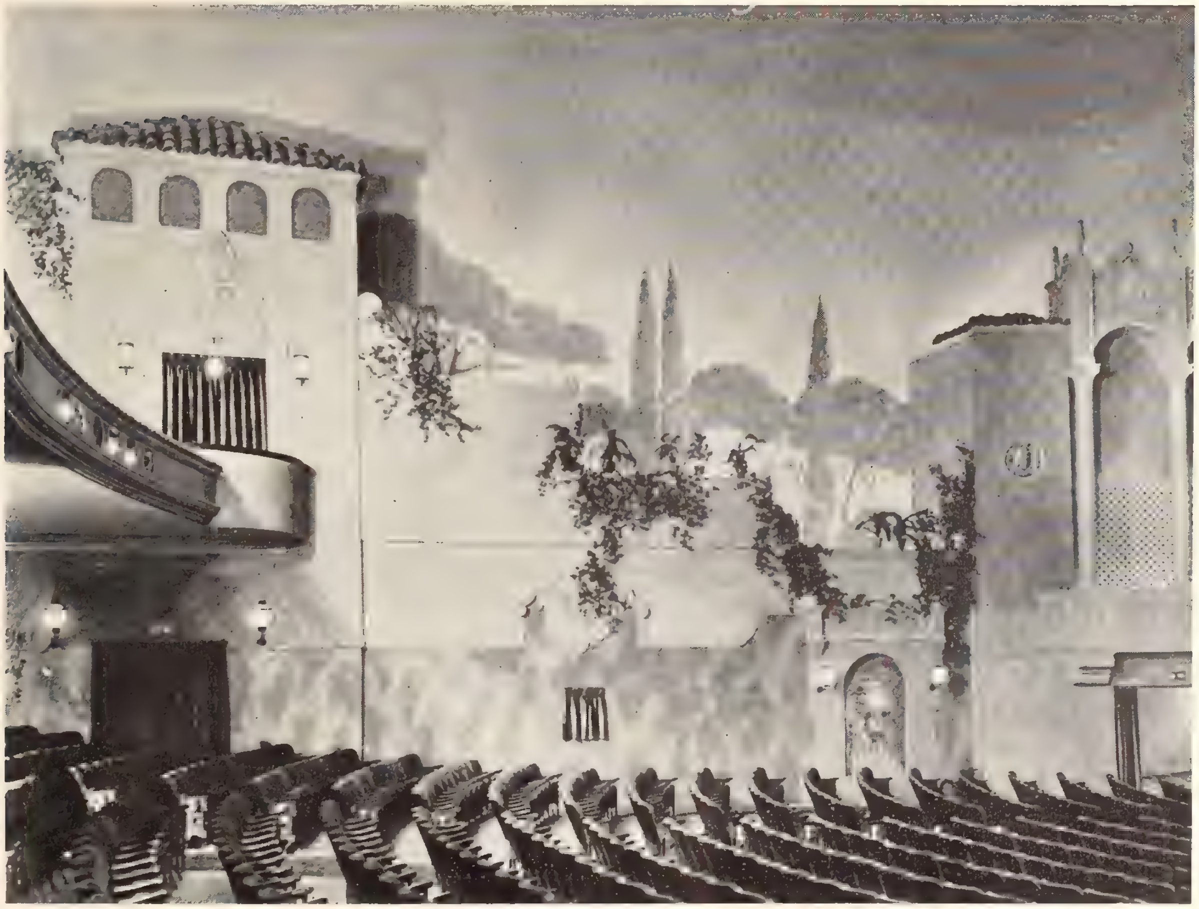
ORPHEUM, Davenport, Ia. C. W. & George L. Rapp, Architects.



OKLA, McAlester, Okla. W. Scott Dunne, Architect.

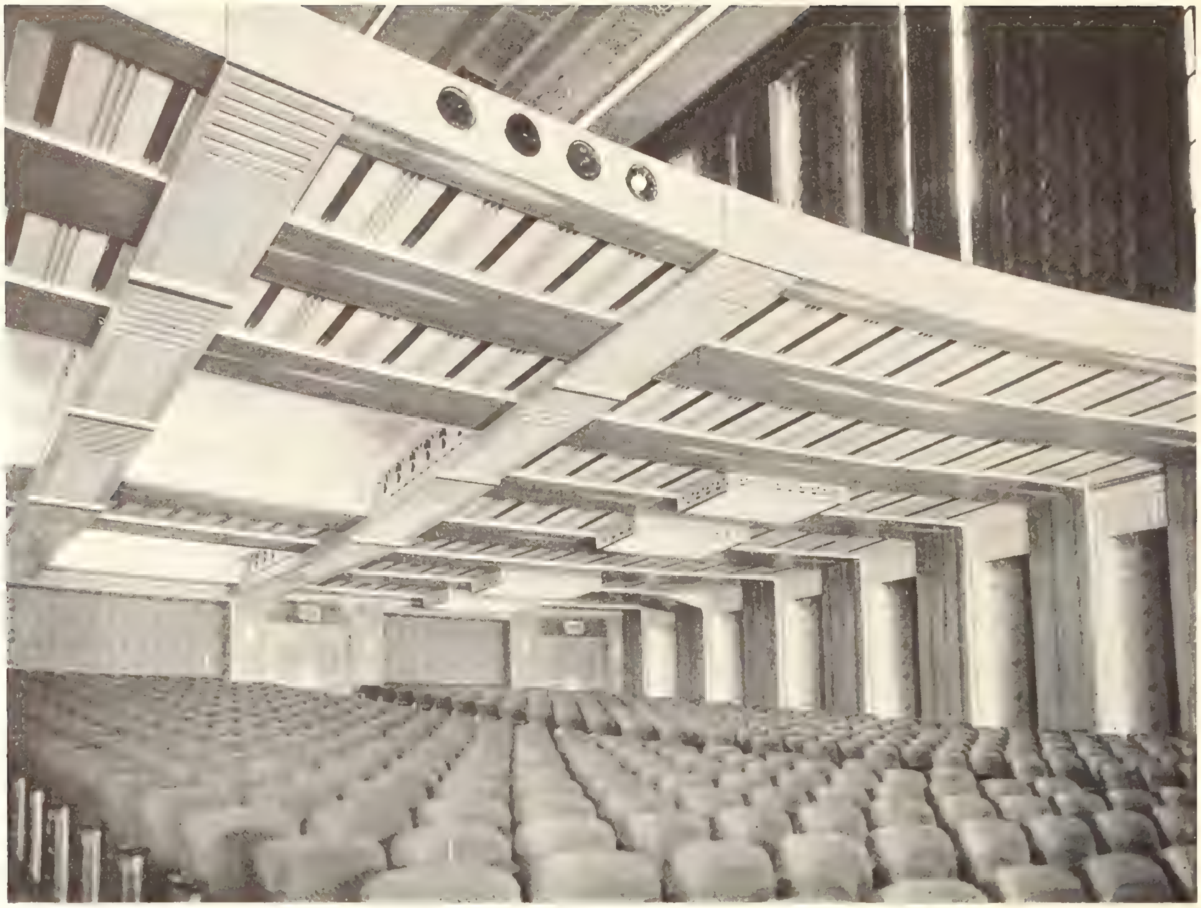


PARAMOUNT, Boston, Mass. Arthur H. Bowditch, Architect.

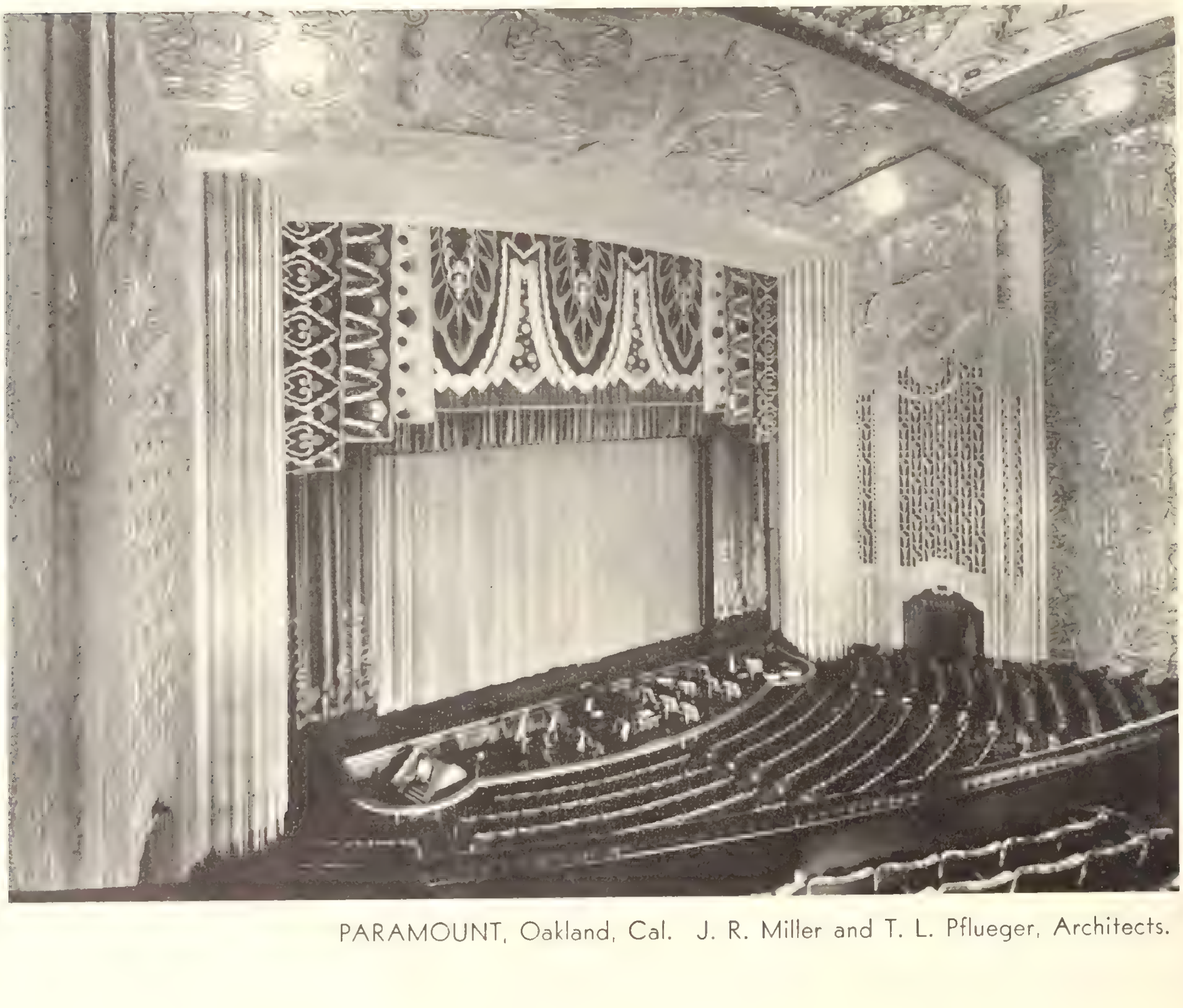


FOX, Bakersfield, Cal. S. Charles Lee, Architect.

auditoriums



ORPHEUM, Denver, Colo. C. W. & George L. Rapp, Architects.



PARAMOUNT, Oakland, Cal. J. R. Miller and T. L. Pflueger, Architects.

# LIGHTING YOUR LOBBY TO MAKE IT SELL

## A solution for almost every display problem, explained in word and diagram

### By C. M. CUTLER

IMPORTANT functions of the lobby are to greet the theatregoer, to give an effect of sparkle, gayety and warmth, and then, after the show, to leave an impression that stimulates a return visit.

Such a lobby presents a favorable atmosphere in which to call attention to coming attractions. To direct attention instintively there are various means available. A high brightness or a brilliant contrasting color is very effective. A high brightness, in addition to attracting attention, facilitates reading, making it easier to grasp every detail of the illustration.

In some theatres of recent design, the architects have provided recesses of sufficient depth in order that posters or other illustrations can be smoothly lighted. This is done by lamps located in two rows of reflectors concealed in the margin of the recess. Too often, however, insufficient depth is provided, with resulting spotty illumination of the poster, making it almost unreadable and of little advertising value.

A recessed panel with a flat vertical back wall, which is one of the simpler types, gives an opportunity for satisfactory lighting if the cavity is sufficiently deep. *Fig.* 1 suggests the placement of reflectors and their relation to the surface to be lighted. Some general dimension rules to be noted are: Distance *D* should be at least one-fourth of W. The spacing *S* between reflectors should not be over *D* multiplied by 1.5. The reflectors should be placed as far forward from the rear surface as possible and should be concealed from view. Lamps of 40 or 60 watts in the reflectors suggested, will produce sufficient brightness for most cases. However, in very bright lobbies with light-colored walls around the poster panel, it might be desirable to increase the size of lamps to 75 or 100 watts

Where space does not permit reflectors to be concealed on either side of the recess, a cavity of the contour shown in *Fig. 2a,* with reflectors laced at the top, is a satisfactory substitute. Here the same ratios apply as in *Fig.* 1, except that 150 to 200-watt lamps should be used. This scheme can be inverted (*Fig.* 2b) with the reflectors at the bottom and with the slant of the back wall reversed.

Where a recessed space has not been provided, or if it is too shallow to light smoothly, a lobby display can sometimes be effectively lighted from a concealed spotlight. This is best concealed in a space in the ceiling, or possibly in one of the lighting fixtures, which, of course, should be located relatively near the display space. The light can be confined to the poster surface by masking the spotlight lens. However, in many cases it is bet-

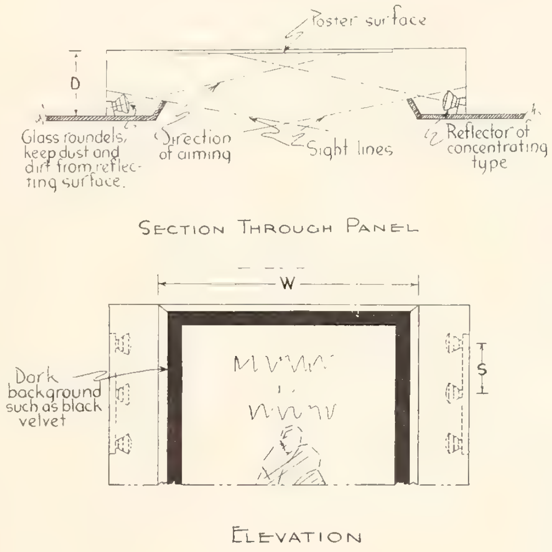

Poster surface
D
Glass roundels, keep dust and dirt from reflecting surface.
Direction of aiming
Sight lines
Reflector of concentrating type
SECTION THROUGH PANEL
W
S
Dark background such as black velvet
ELEVATION

*Fig.* 1

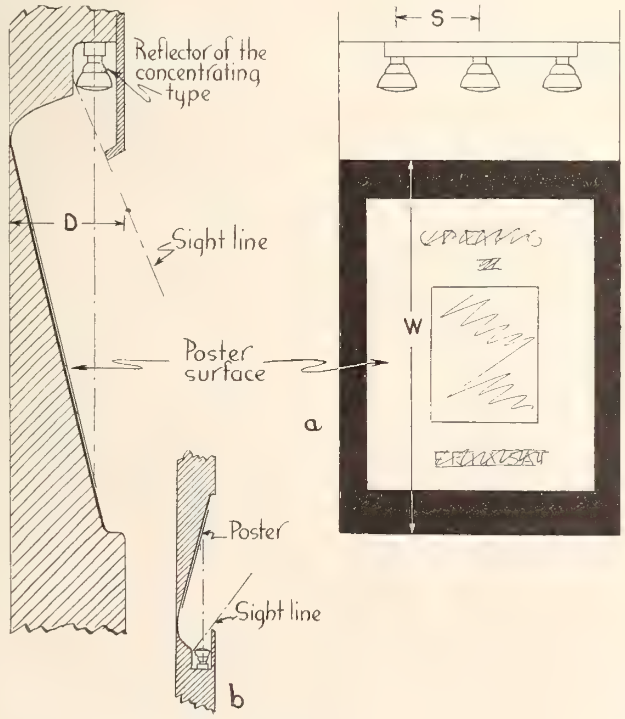

S
Reflector of the concentrating type
D
Sight line
W
Poster surface
a
Poster
Sight line
b

*Fig.* 2

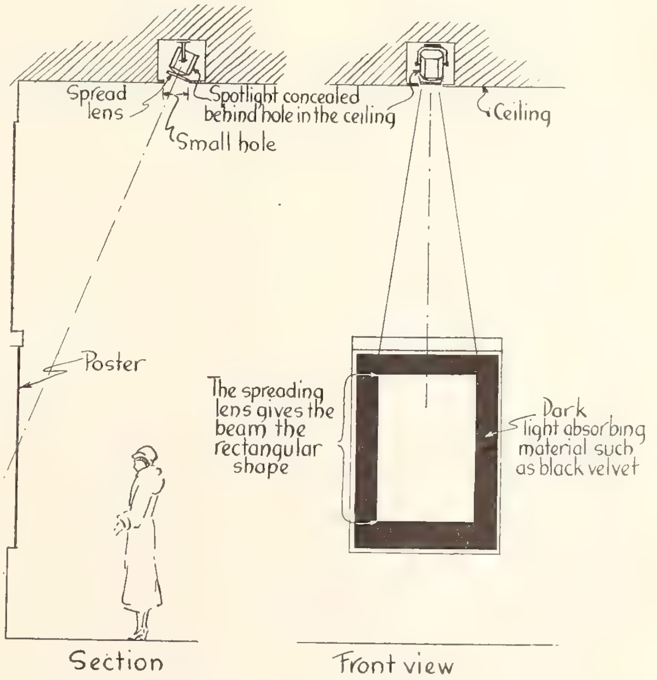
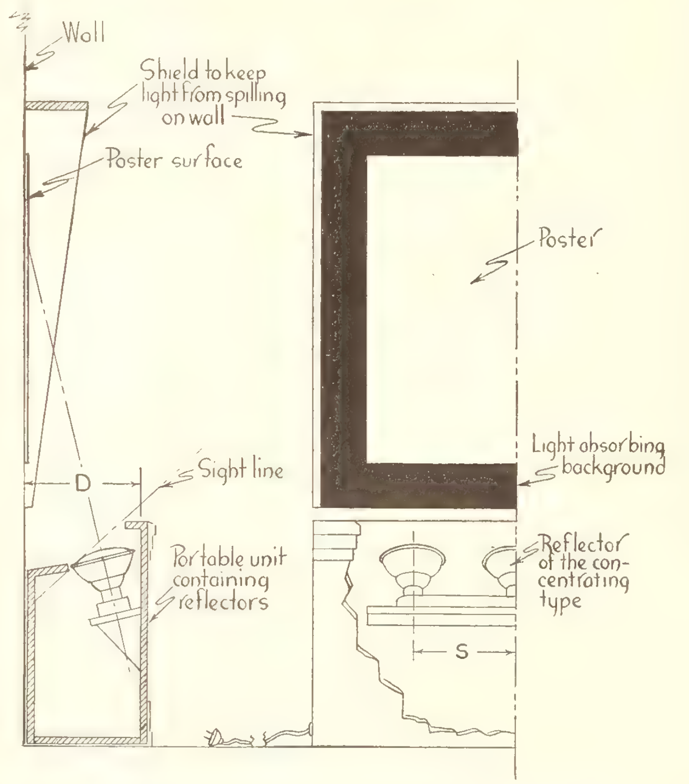
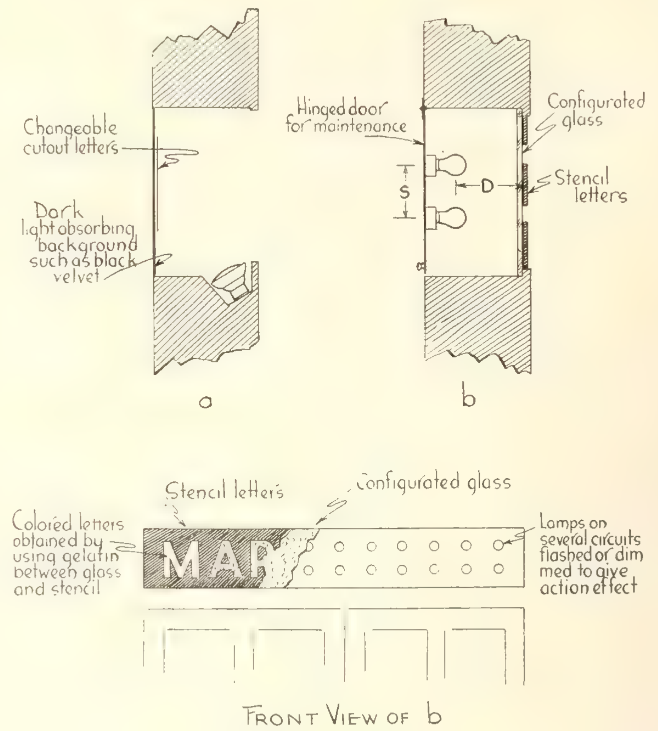
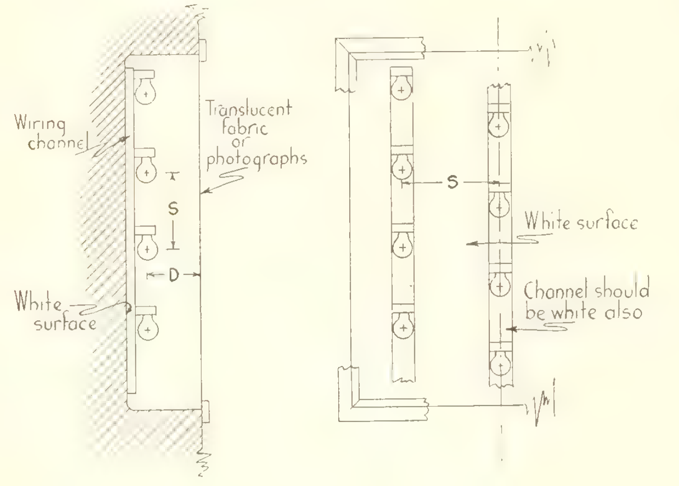
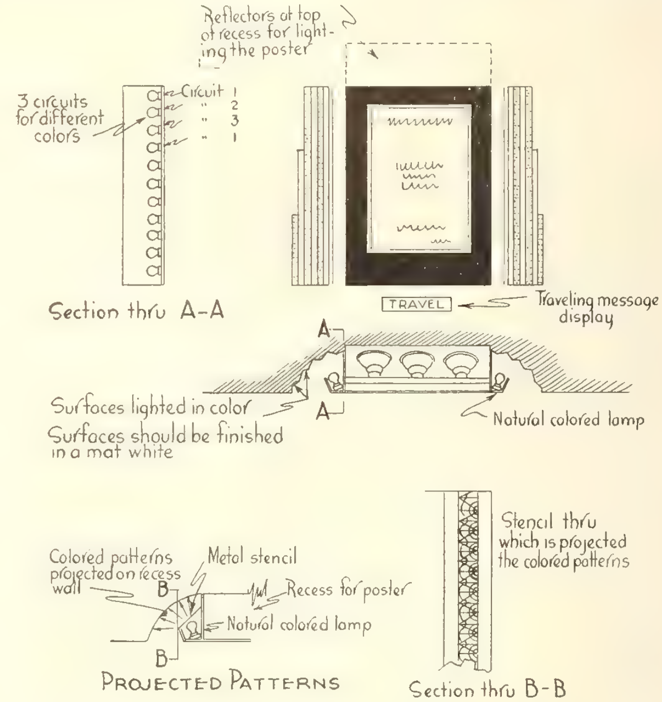

Spread lens
Spotlight concealed behind hole in the ceiling
Small hole
Ceiling
Poster
The spreading lens gives the beam the rectangular shape
Dark light absorbing material such as black velvet
Section
Front view

*Fig.* 3


Wall
Shield to keep light from spilling on wall
Poster surface
Poster
Light absorbing background
Sight line
D
Portable unit containing reflectors
Reflector of the concentrating type
S


Changeable cutout letters
Dark light absorbing background such as black velvet
Hinged door for maintenance
Configurated glass
Stencil letters
S
D
a
b
Stencil letters
Configurated glass
Colored letters obtained by using gelatin between glass and stencil
MAR
Lamps on several circuits flashed or dimmed to give action effect
FRONT VIEW OF b


Wiring channel
Translucent fabric or photographs
S
D
White surface
S
White surface
Channel should be white also


Reflectors at top of recess for lighting the poster
3 circuits for different colors
Circuit 1
" 2
" 3
" 1
Section thru A-A
TRAVEL
Traveling message display
A
A
Surfaces lighted in color
Surfaces should be finished in a mat white
Natural colored lamp
Colored patterns projected on recess wall
Metal stencil
Recess for poster
Natural colored lamp
B
B
PROJECTED PATTERNS
Stencil thru which is projected the colored patterns
Section thru B-B

*Upper left*: *Fig.* 4
*Upper right*: *Fig.* 5
*Lower left*: *Fig.* 6
*Lower right*: *Fig.* 7

ter to use spread lenses that fit the shape of the beam to the desired area. No light is then lost due to masking. In addition, the spread lenses smooth out the filament streaks, giving a uniform spot. The use of a dark, light-absorbing material, such as black velvet, as a background around the poster, helps to keep any light that may fall over the edges from being noticeable.

If spotlights are placed in a hanging fixture, it should be hung so that it does not sway and so that the beams of light move away from the posters. Spotlights are very useful in lighting portable advertisements in frames or shadow boxes that are placed almost anywhere in the lobby. It should be remembered that the poster and the spotlight should be so located that persons passing the display will not cast shadows upon it.

Another method of lighting posters that are placed directly on the wall or in shallow recesses, is by placing below the poster a box containing reflectors. Such a unit can be portable if desired, lighted from behind, finished to match the surroundings and equipped with an extension cord for plugging into the nearest wall outlet. Lamp wattage, spacing, etc., should be the same as for the built-in system shown in *Fig.* 2.

The space over the lobby exit doorways is a logical place from which to give the departing patron an impressive reminder of coming events. A recess (*Fig.* 5) here permits the use of solid letters or illustrations lighted from the front, or translucent displays, or opaque silhouettes.

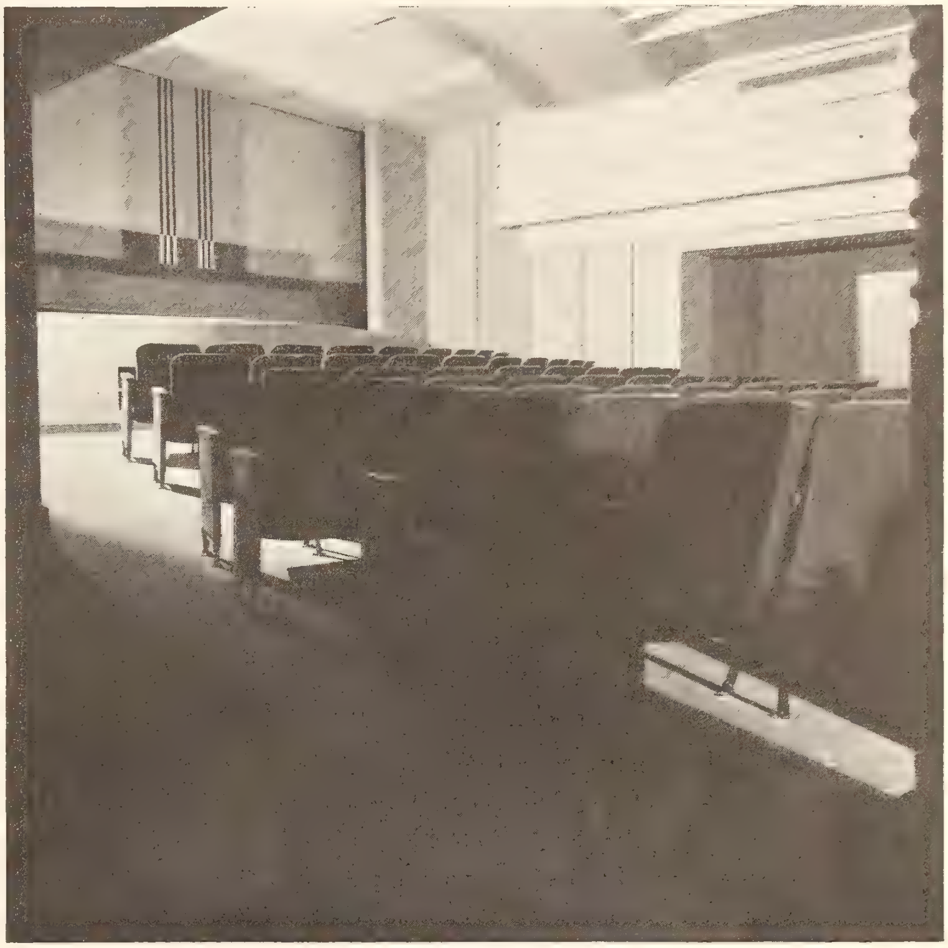
Lighted translucent posters and photographic "stills" are effective in the lobby and deserve a greater use. Many of those that are lighted are objectionably spotty, which detracts from their appearance and readability. In *Fig.* 6 is shown an arrangement of lamps that will insure smooth

(*Continued on page* 116)

# THE REVERSED FLOOR SLOPE IN PRACTICE

**The Schlanger principle, introduced theoretically in 1931, receives its initial application in the Thalia theatre, New York**

### By GEORGE SCHUTZ



[ALL PHOTOS FOR BETTER THEATRES BY KEYSTONE-UNDERWOOD]

The view on this page, showing the auditorium looking from the lower left side toward the screen, indicates the reversed pitch of the floor at the point where it is greatest. To the rear of this location the floor slope quickly flattens out.

SOME NEW ideas in theatre design and construction, recently developed on paper, have now taken actual shape in the Thalia, a new small theatre located at 95th Street and Broadway, New York City. Here a completely new theatre form presents itself for the most practical test possible—that of housing the patron. In this little cinema we do not have merely another commercial theatre project, but it may be regarded as also a laboratory in which we can definitely begin a revaluation of some of the rigidly entrenched practices in the science of planning a theatre for *cinematic* entertainment.

Seemingly, the motion picture has always taken second place when the principles of auditorium design have been under consideration. As a result of this, the suitable housing of motion picture exhibition has progressed very little in comparison with the attainments of the motion picture itself.

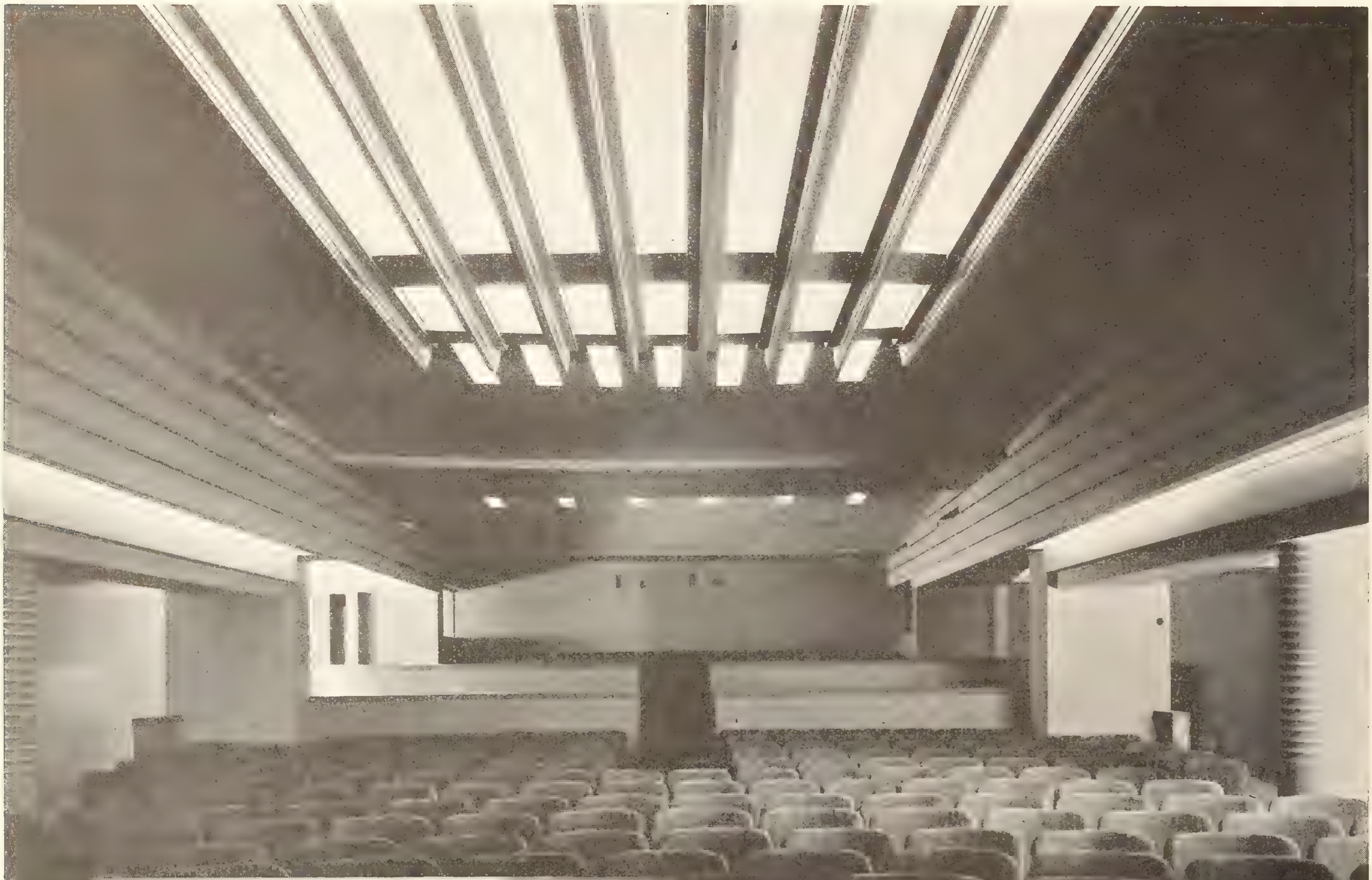
The Thalia presents a number of interesting devices, but doubtless this 300-seat house is most significant as the first theatre to be designed with the parabolic reversed floor introduced last year before the Society of Motion Picture Engineers.

It will be recalled that in an effort to correct faults in existing types of orchestra floor seating, Ben Schlanger, New York architect, had developed a plan in which the slope of the orchestra floor is reversed, bringing the high point of the floor nearer to the screen instead of at the rear of the auditorium, as is now the case. The screen is raised above the level of the eye-line of the first row of seats nearest the screen. This plan includes a systematic tilting of the backs of the chairs on the reversed orchestra floor slope. By tilting the body backward, and permitting the higher part of the floor in front of the seat to support the feet, a comfortable position of the patron is sought which yet allows him to obtain a complete view of the screen without having to raise his head from its natural position. The slope of the reversed floor automatically establishes the proper pitch for the backs of the seats in every row, eliminating the need for specially adjusted chair backs and changes in the standards and leg supports of the chairs. All chairs can then be exactly alike in every detail of construction. Instead of designing differently constructed seats to fit a floor slope, as is now necessary, the floor is designed to suit uniform seating. It is as though the seats were placed in an ideal position for viewing the screen, the floor being built afterward to support the seats in the proper manner.

An analysis of bodily posture in theatre chairs was made by Schlanger in connection with this principle. Certain maximum and minimum pitches of chair backs and floor slopes were arrived at, and measurements have been made of the vertical range of vision which can be obtained while sitting against differently pitched chair backs.

The slope of the orchestra floor in existing theatres is not sufficient to permit seeing the bottom of the screen *over the head* of the person immediately ahead, for if the pitch were sufficient for this purpose, it would be too great for comfortable walking and would make it difficult to adjust the standards and leg supports of chairs to the slope of the floor. The pitch of the *reversed* floor necessary to allow full view of the bottom of the screen, is very slight. It has been observed that a full comfortable view of the entire screen can not usually be obtained until the ninth row of the present orchestra floor slope because of both neck and eye strain. The reversed floor seeks to correct this condition, as well as some others.

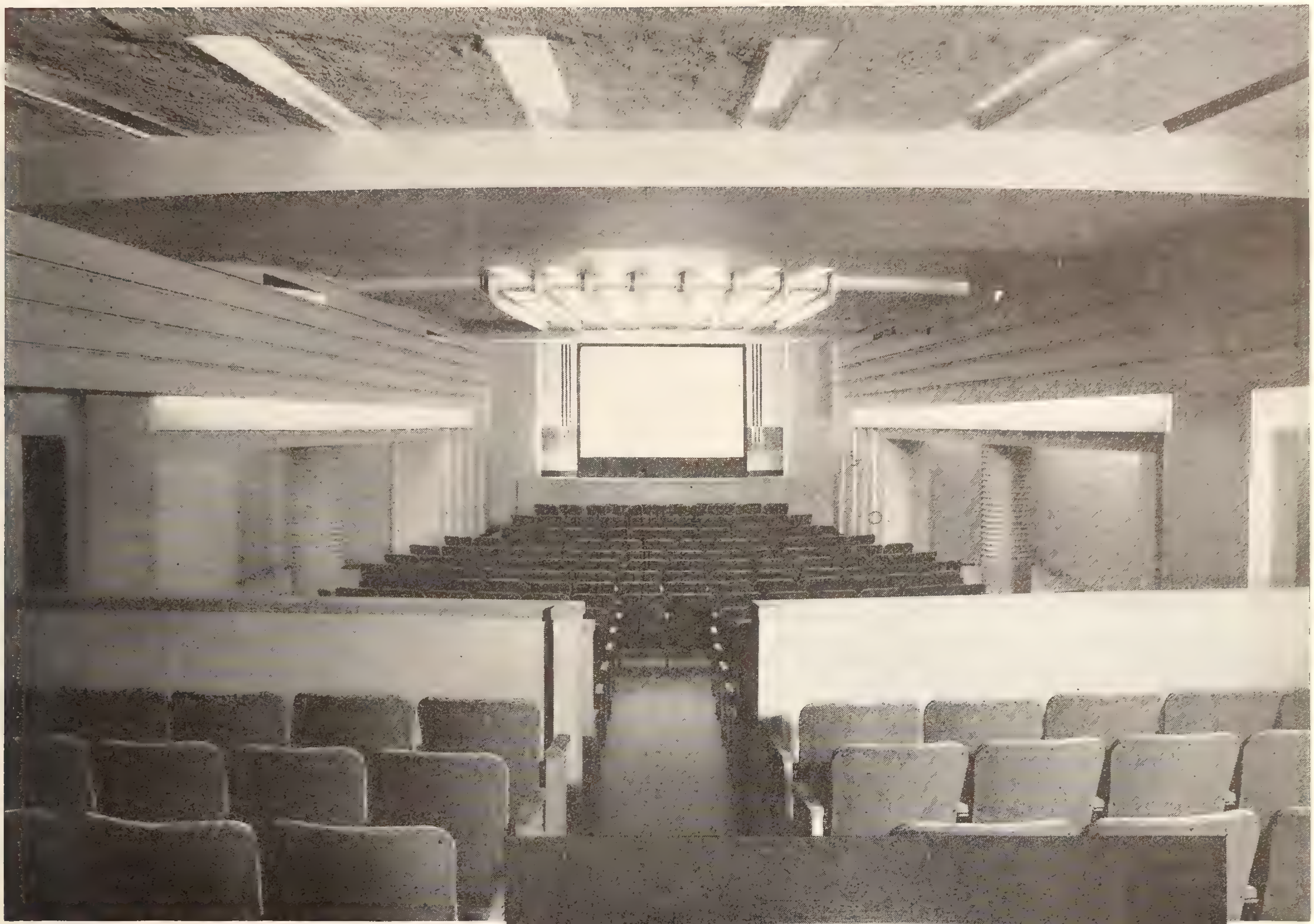
The Thalia, built for J. W. Springer and L. Hamburger, New York City theatre operators, was designed by Ben Schlanger and Raymond Irrera, architects.

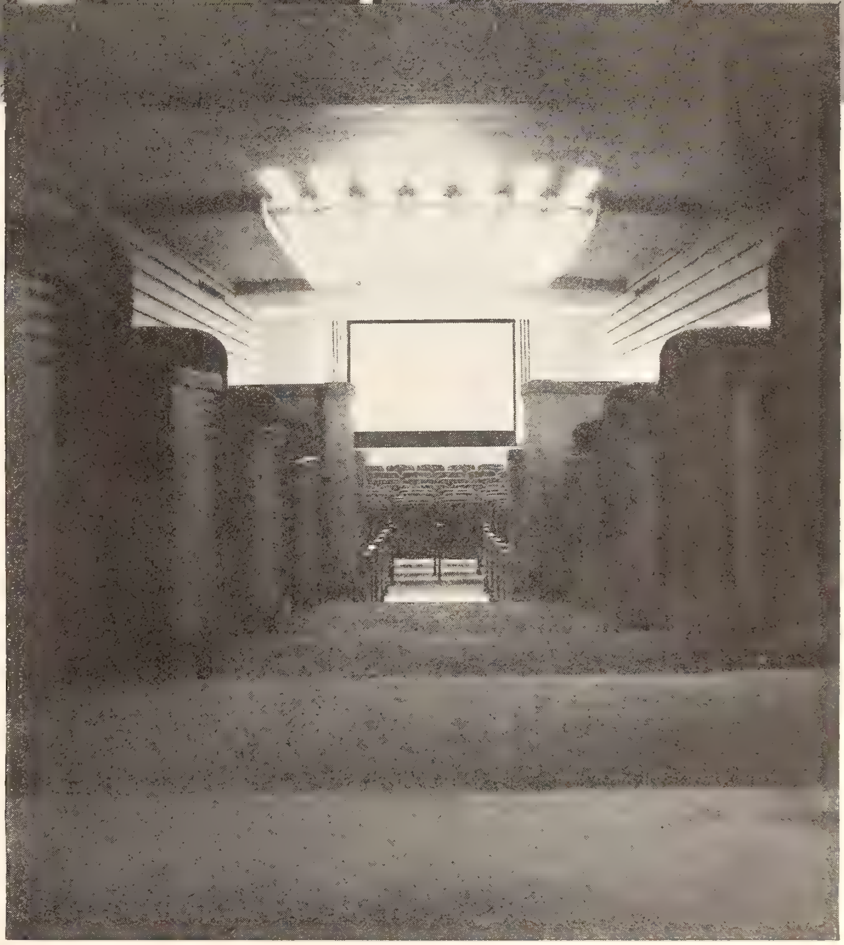


Above is shown the auditorium toward the rear. At distant left is the entrance from the lobby (concealed by baffle wall). Note the loge location and arrangement. At left the auditorium is seen as when one enters it from the lounge.

It is located within an existing three-story commercial and theatre structure, the major part of which is occupied by a fairly large motion picture theatre. That theatre is directly over the new theatre. The plot of ground is on a corner, the street level of which is high on one frontage, and low on the other, thus giving a street level entrance to the new theatre despite its sublevel position.

It was necessary for the theatre to be planned within the structural confines of the existing building. Any structural changes in order to accommodate the new theatre would have been prohibitive in cost. A limited headroom of 12 feet, six inches, and a maximum clear distance of 27 feet between the existing structural steel columns, presented a rather difficult problem. The plan had originally called for rear projection (from behind the screen).



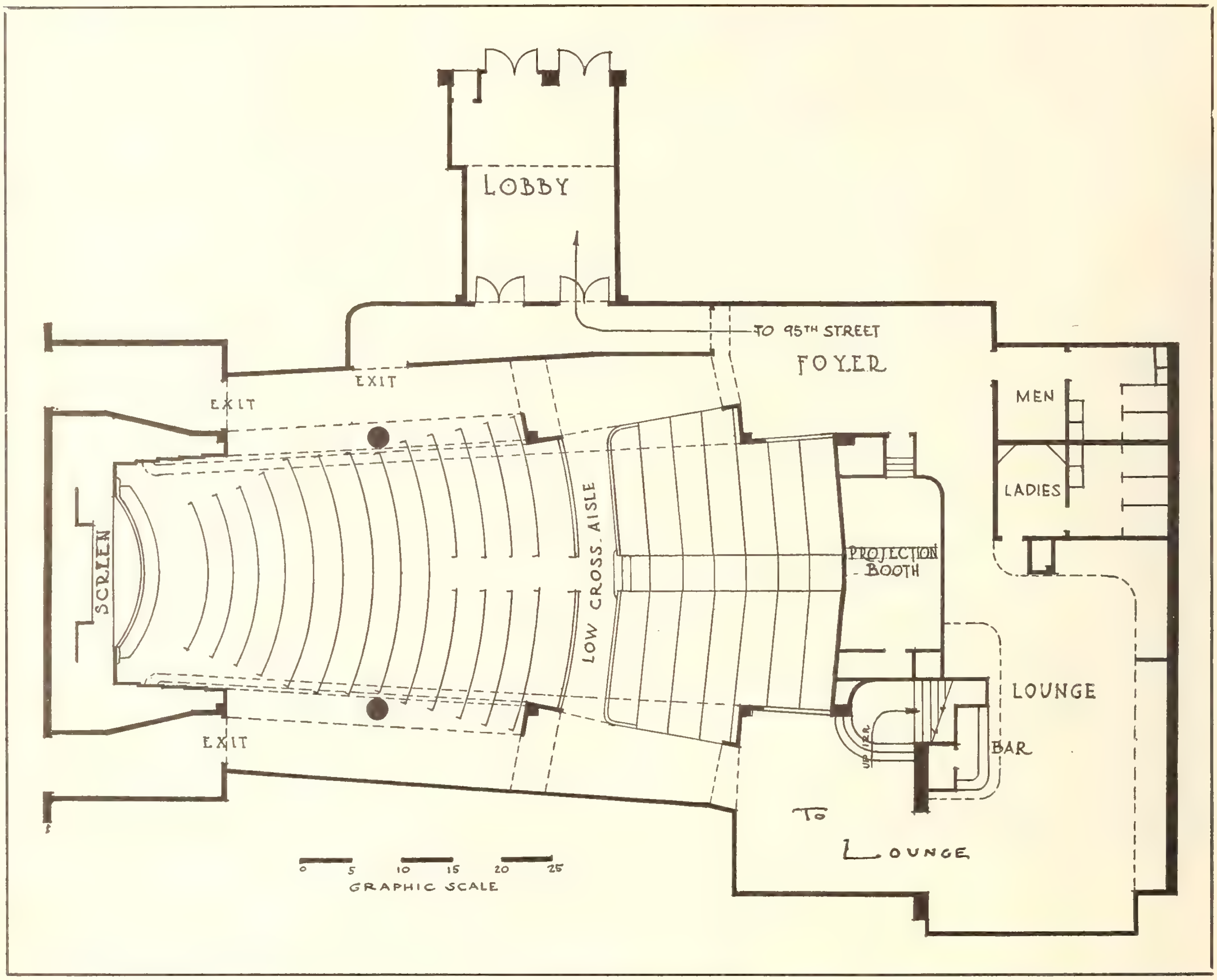


Two views of the auditorium from the loge section toward the screen. Above, with full lighting, giving a comprehensive view of the entire room. Right, indicating effect under colored illumination. The forward rise of the floor is clearly discernible

Such equipment was not definitely available at the time, and therefore the owners were willing to try the reversed floor principle because it would permit the construction of the theatre within the prescribed physical limitations, and also would make possible the use of standard projection equipment.

The general plan arrangement of the Thalia is developed entirely on one floor, eliminating all stair climbing. The main entrance is located on 95th Street. A simple modern facade has as its main feature a marquee, which has a directional effect in design. The treatment of the lobby is consistent with the exterior. It is brightly illuminated by indirect trough lighting in directional forms in the ceiling.

The second set of doors leading from the lobby opens on to a baffle wall, which separates the auditorium from the lobby



FLOOR PLAN, THALIA THEATRE, NEW YORK. BEN SCHLANGER, R. IRRERA, Architects

and shuts out the street noises and drafts.

The auditorium seating plan is broken up in such a manner as to obtain intimate seating groups. All seats are arranged to permit access with a minimum of disturbance to seated patrons. There are 200 orchestra seats, and 100 loge seats. All the chairs, which are by Heywood-Wakefield, are upholstered in gray velour, and have solid wood end standards especially designed for the Thalia. A crossover in front of the loges separates the reversed orchestra slope portion from a slightly raised loge section at the rear.

Considerable lounging space is provided for so small a house. The single lounge is located behind both auditorium and projection room, with passages permitting the patron to go from the lobby to the opposite side of the auditorium through the lounge. Built-in modernistic furniture is used here, while there is also a small serving bar for dispensing beverages.

Besides those in seating and sight-line characteristics, the Thalia presents innovations in acoustical treatment. In addition to the use of acoustical plaster on certain surfaces, there are also incorporated new methods devised by V. A. Schlenker, New York consulting engineer in acoustics. A low ceiling over the side aisles, ostensibly an architectural feature, really houses ventilation ducts and also forms a vertical curtain wall from the main ceiling level down to the aisle ceiling level. This wall, as it is designed, also has special acoustical properties. In addition, low ceilings over the side aisles, the ceiling over the loges and the ceiling near the screen, are all treated with acoustic plaster, which is left undecorated except for pigmentation giving it an over-all color.

The basic acoustic principles used by Schlenker especially seek to prevent the low-frequency components of the sound from masking the high-frequency components so essential to good articulation and naturalness.

The architectural character of the walls and ceiling has been inspired entirely by the acoustical and lighting treatments employed. The technical and architectural factors have been considered as one class of problems. Ornamentation is totally absent in the treatment of the entire interior. Simple directional lines, all blending toward the focal point—the screen—are the dominant motifs, worked out in parallel or stepped horizontal planes. These planes are formed

(*Continued on page* 116)

# MODERN SEATING AND CHAIR MAINTENANCE

## VI.—Selection, Inspection and Care

By A. C. HOVEN

**Here in handbook style is summarized practical procedure in seating problems with a view toward both efficiency and true economy**

FOREGOING ARTICLES have told how to keep theatre chairs in the best possible condition, and how to select new theatre chairs to insure the least possible maintenance. The purpose of this article is to suggest a program for maintaining theatre chairs, and to give a check-list for use in considering new chairs. Some of the points mentioned in this article have been covered in previous articles, but they are repeated here so that all points will be available for ready reference.

### CHAIRS ALREADY INSTALLED

*File the name and address of the firm who manufactured your theatre chairs, and also the address of their nearest office.* This record will be of value when you wish to secure advice or repair parts. Theatre chair manufacturers will be glad to give you the benefit of their experience in any problem concerning seating which may confront you.

*File all installation and maintenance instructions sent out by the theatre chair manufacturer.* If necessary to make repairs, do any cleaning, make any changes in locations, or corect any faults in installation, these instructions will give the necessary information.

*Encourage men held responsible for maintenance to report loose, worn, damaged or broken parts.* All efficient theatre owners stress economy, but maintenance men should not be given the impression that letting needed repairs go is economy, or that they will be criticized for reporting an item which involves some expense. It is certainly true that it is cheaper to keep theatre chairs in first-class condition than it is to allow them to become dilapidated, and then to restore them to good condition, but this fact is not realized by many workmen. With the constant emphasis on keeping costs down it is very natural for a workman to get the impression that he is being extravagant if he requests repair parts. It is well known that men will grumble about working with inadequate equipment and will grumble because the management does not keep equipment in good condition, but it will not occur to them that these conditions are their own fault because of failure to request what they should have.

*Give some one person the responsibility for keeping theatre chairs in first class condition.* To do this it is not necessary to hire some one for this work. The amount of time required to keep chairs in first-class condition is very small, but unless some one person accepts it as his responsibility, nothing will be done to correct a defective condition until it has become serious. Giving one man the responsibility has the added advantage that such a man becomes experienced in repairing chairs. Where there is some condition which he does not know how to overcome, he should take the matter up with the management, and they can correspond with the theatre chair manufacturer and learn exactly how the condition can be corrected.

In chair inspections made by factory representatives many instances are found where conditions which should have been corrected and were not because no one knew how to go about it, or because some replacement parts were necessary. If the management had selected some one man to be responsible for the correction of these conditions and had trained him to report any defects which he could not correct, the management could have secured for him the necessary information or parts. This condition exists quite often in connection with floor fastening, particularly where there is a poor floor and where concrete has broken out. For a period of years, during and just after the war, a number of very poor concrete floors were laid. In theatres having such floors a considerable amount of time is lost each week going over certain chairs which were anchored in bad concrete. Makeshift attempts are made to fasten the chairs, but the methods used do not give lasting results. Instead of using the proper type of anchor, expedients are resorted to, and the total amount of work and annoyance is far in excess of that required if the workmen had called this condition to the attention of the management and they had reported the condition existing to the theatre chair manufacturer and obtained his advice as to what would correct the condition.

*Chair inspection on a routine basis.*—Have some plan which will provide for the inspection of every chair in the house at regular intervals. This does not require any very elaborate or technical service. There are operations performed throughout the house, such as sweeping and cleaning, which bring workmen in contact with all the chairs. If these workmen are trained to look for seat faults or breakage and report to the man in charge of chair maintenance, the condition can be corrected with very little effort.

WHAT HAS been said above might give the impression that theatre chairs are necessarily a source of trouble and annoyance. This is not always true. If theatre chairs are properly chosen, the theatre owner and his staff will be quite free from inordinate maintenance work, which is the result of defective workmanship and design, either in the chair or the floor. A maintenance program is still desirable, however, because there are a number of things which affect chair service that are beyond the control of the manufacturer.

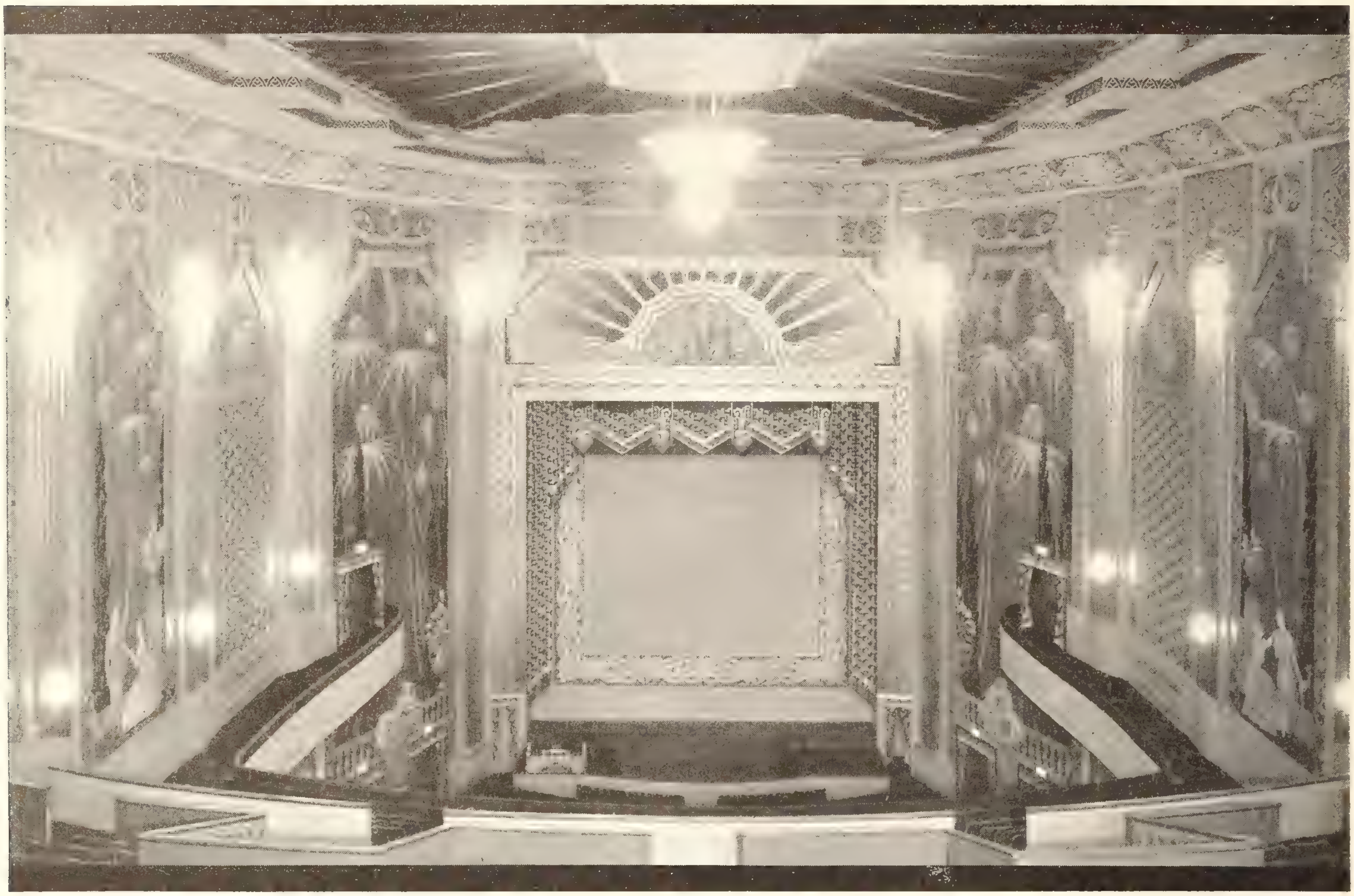
If the concrete floor is below standard in quality, everything the chair manufacturer can do will not always eliminate loose chairs. Anchors are available which will hold in almost any concrete that is at all well laid, but even then there will be occasions when the condition of the floor is so bad that special measures will have to be taken to provide adequate anchoring. In addition to this, there is the maintenance work which is caused by abuse and vandalism. It is a rare thing for a theatre to go through its opening day without some permanent damage to some of the chairs. There are, however, a number of points which the theatre owner should have in mind when he is purchasing his chairs, if he wishes to keep his maintenance cost down to the minimum.

### NEW CHAIRS

*Consider firms which have a past record to indicate that they will continue permanently in the business of making theatre chairs.* Unless the theatre chair manufacturer from whom you purchase chairs remains in business, the first recommendation

(*Continued on page* 122)

# THE 1,800-SEAT PARAMOUNT IN BOSTON



**Describing a new Publix house of "intimate" type in the central business section of the New England metropolis**

CONSIDERING the character of the new Paramount theatre in Boston as a prominent downtown house, it is really of the smaller, intimate type. To make room for it, an historic old hotel, the Adams House, was demolished, giving the theatre an important location on Washington Street. Yet there are only 1,800 seats.

The theatre was erected by the A. H. Realty Company, with Paramount Publix as lessees. The building is almost exclusively devoted to the theatrical enterprise, the only non-theatrical space consisting in two small stores, one on each side of the vestibule. Overall dimensions of the building are 70 feet in width, and 160 feet in depth. The building is of steel construction, fireproof throughout, with facing at the front in cast stone. The architectural and decorative style is modern, with the interior following an ornate pattern.

Seating in the Boston Paramount is divided between two floors, 1,050 being on the main level, and 750 in a balcony. The former are arranged in 37 rows, while the balcony has 26 rows. The chairs are full-upholstered with fabric coverings in harmony with the decorative treatment, the design being by Publix and manufacture and installation by Heywood-Wakefield.

The projection room is 35 feet across, and 12 feet in depth. The generator room is directly adjoining. Projection room walls and ceiling are finished in acoustic plaster, tinted a buff color. Provision is made for three projectors, but only two are thus far installed. There are also one spotlight and an effect machine. The projectors have Simplex heads and Peerless lamps on Publix bases. Rectification is by Roth motor-generators.

The angle of projection in the Paramount is approximately 20°, while the distance from the first row of seats to the screen is about 20 feet.

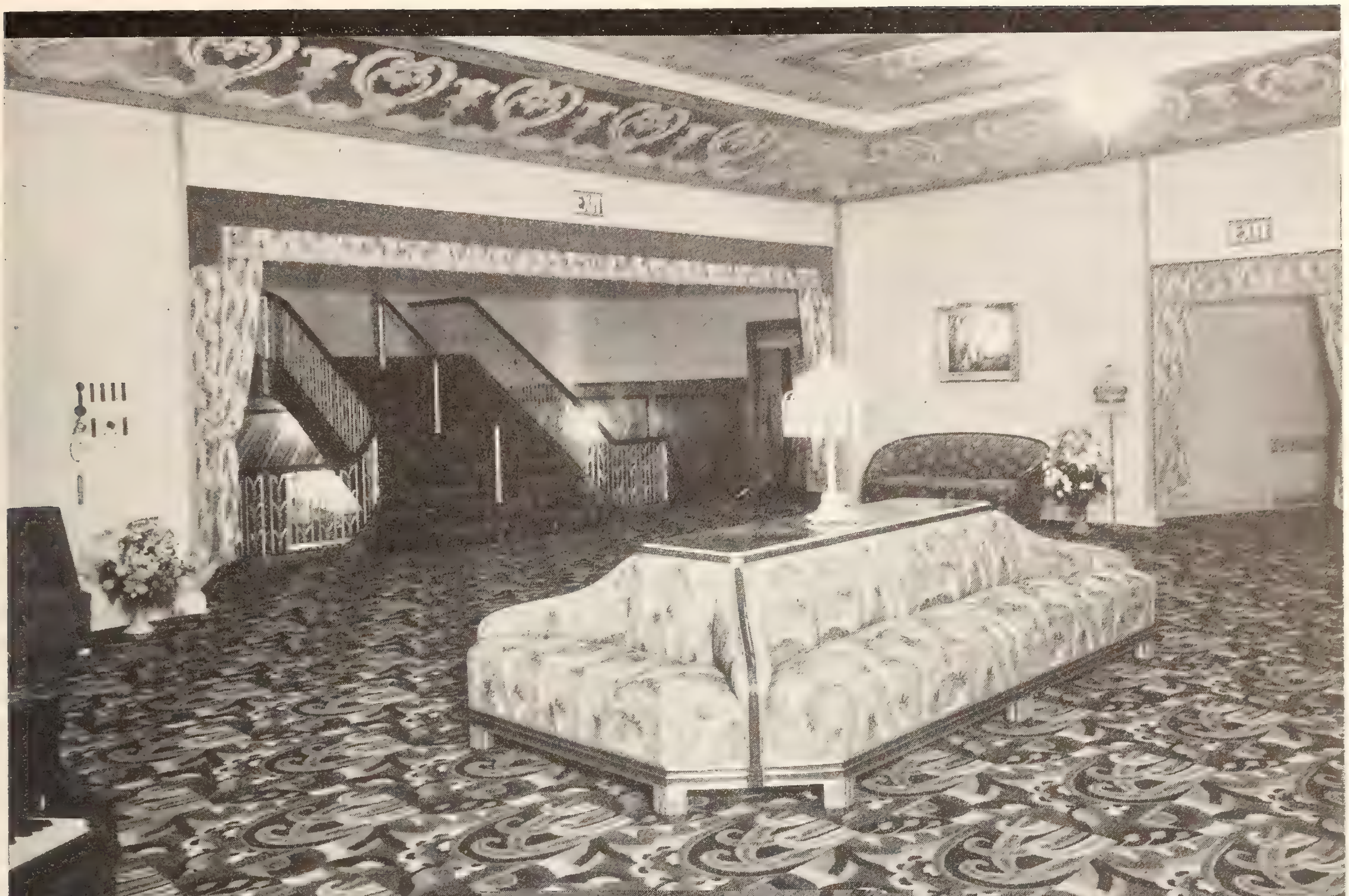
The view on this page of the Boston Paramount's auditorium, shows the panel treatment of the walls, a decorative element which serves also as concealment for acoustic material behind damask.

The theatre is heated almost entirely through the ventilation system, which is of the plenum type incorporating refrigeration by Carrier. The same system is carried to all the public rooms outside the auditorium, with exhausts from the main floor and balcony plenum spaces, and with separate toilet room exhausts. Steam is supplied by a central public heating station.

Acoustical treatment of the auditorium consists in acoustic plaster throughout the entire surface of the ceiling and parts of the rear and side walls. The side walls also have fabric panels concealing rock wool.

The auditorium is equipped with facilities for colored lighting on a dimmer system, incorporated in the decorative scheme. The ceiling has a cove arrangement worked out in a central placque, and there is also a large chandelier. Other fixtures consist in small brackets at the pilasters. Switchboards are by Frank Adam.

The theatre is entered through a vestibule and lobby, which latter leads into a main foyer abutting the auditorium and also gives access by stairs to a mezzanine promenade. The mezzanine level has men's



and women's lounges, besides containing the theatre offices. The basement level, in addition to accommodating mechanical equipment, contains the main lounge, with adjoining men's and women's lounges and toilet rooms, and a check room.

The lobby is decorated in walnut and ebony. The mezzanine promenade is treated in a manner similar to that of the auditorium. The latter has walls done in aluminum paint and gold leaf, with damask panels. The ceiling is brilliantly colorful, the scheme being dominated by unusual shades of blues and reds, with portions picked out in gold leaf. There is but a single organ loft, and this is located above the stage, instead of at the sides (one learns that the management contemplate some kind of combination of organ music with the mechanical sound). The organ is by Wurlitzer. Stage facilities are adapted to presentations. The proscenium opening is 30x35 feet.

A striking feature of the Boston Paramount is its immense sign and marquee. The latter extends the full width of the building, 80 feet at this point. It is of exceptionally heavy design, for it is associated with emergency exits from the balcony level, giving access to the street by means of cantilever fire-escapes. The sign is vertical and large enough to accommodate over 9,700 lamps.

The Boston Paramount was erected under a general contract held by the George B. H. Macomber Company. Richard B. Fleming of the Paramount Publix construction department, supervised the project, while the architect was Arthur H. Bowditch of Boston.

George Laby, for the last three years manager of the Washington Street Olympia in Boston, has been appointed managing director of the Paramount. Laby was at one time manager of the Rialto in New York, and later held a similar position in New Haven, Conn. His first managerial position for Publix followed graduation from the circuit's managers' school, he being named house manager of the Metropolitan in Boston.

The upper view on this page is of the foyer looking toward the lobby, showing the stairs leading to the mezzanine level. The other view shows a corner of cosmetic room off the women's lounge.

Erection and opening of the Paramount in Boston at this time is interesting beyond the physical character of the house because of the Publix curtailment of construction adopted as a rigid policy during the present economic uncertainty. In connection with the opening of the New Boston house, G. Ralph Branton, general manager of the New England division of the circuit, issued a statement bearing out observations that had already been made by others—to the effect that conditions in New England are definite on the mend. Said Branton:

"New England is leading the nation back to prosperity. There is no denying that we have been going through a depression that has taxed every line of business and every individual and that much hardship has resulted, but in the history of the United States we have gone through similar eras of 'bad times.'

"Reports from all quarters clearly in-

(*Continued on page* 122)

# DECISIONS IN THEATRE CASES

### By LEO T. PARKER

**Recent higher court decisions in litigations involving a variety of legal questions pertinent to theatres, here analyzed for theatre owner and manager**

### COMPLIANCE WITH STATE LAWS

A THEATRE owner is liable generally, in damages for any injuries sustained by patrons as a result of his failure to comply with state laws which specify the construction of a theatre. For illustration, in Bunce v. Grand and Sixth theatre, (238 N. W. 867), it was shown that a state law provides:

"Every owner of a . . . public building . . . shall so construct, repair or maintain such . . . public building, and every architect shall so prepare the plans for the construction of such . . . public building, as to render the same safe."

Another law provides that the term "safe" means "such freedom from danger to the safety of the public as the nature of the public building will reasonably permit."

A theatre patron was injured when he stumbled over a step which was not properly illuminated. He filed suit against the theatre owner to recover damages. In holding the theatre owner liable, the court said:

"A person entering a well lighted public building is quite likely to be so engrossed in the object of his entry as not to be anticipating or looking for impediments that may cause him to stumble, and that women will enter public toilets for women accompanied by small children engrossed in speedily attending to pressing physical needs of their charges is not beyond the realm of reasonable anticipation. . . . Ordinances or orders can hardly be framed to cover every conceivable situation. Those in evidence relate to the dimensions and surface of steps, not to their location. In absence of an order applicable to the situation involved, the question presented . . . is one for the jury as to whether or not the premises were so constructed and maintained as to be reasonably safe. . . . A place must not only be reasonably safe, as it was required to be by our common-law decisions, but it must be as 'free from danger as the nature will reasonably permit'."

### Proof of Negligence

ONE IMPORTANT point of the law, upheld by all higher courts, is that an injured patron who sues a theatre owner to recover damages for an injury, is bound to prove negligence on the part of the theatre owner, or his authorized employes, otherwise no liability exists. The latest higher court case involving this point of the law is Farrow v. John R. Thompson Company, (137 So. 604).

The facts of this case are that a patron, while walking down an aisle, slipped and fell sustaining severe injuries. She sued the proprietor to recover damages and testified that the reason she slipped was because the aisle was slippery on account of soap water having been left on the floor by scrubbers employed by the proprietor.

However, the patron failed to introduce convincing testimony proving that this alleged negligence on the part of the employes resulted in the injury. Therefore, the lower court held the injured patron not entitled to recover damages, and the higher court sustained this judgment, saying:

"The owner or proprietor must exercise ordinary care and prudence to keep the aisles, passageways, floors, and walks in a reasonably safe condition. . . . However, in order to maintain an action against the owner for apparent defects in the building two elements must concur, viz., fault on the part of the master (theatre owner), and ignorance of danger on the part of the customer. . . . Our conclusion is that the judgment of the trial court is correct for the reason that plaintiff (patron) has failed to make out her case."

### Duty to Maintain Safety

ON THE OTHER HAND, various courts have held that a theatre owner is bound to use diligence and care to keep the premises safe for public use and that patrons have a right to assume he has performed this duty. Therefore, when a person is injured by reason of some defect, the burden is on the theatre owner to show that it could not have been prevented by human foresight. This rule of the law is applicable under all circumstances where the theatre owner attempts to avoid liability on the grounds that an injury resulted from a defect that could not have been discovered by the application of ordinary care.

For instance, in the late United States higher court case of Kehoe v. Central Amusement Company, (52 F. [2d] 916), it was disclosed that a patron was seriously injured as a result of defective equipment. He sued to recover damages. Considerable doubt existed as to whether or not the defect causing the injury could have been eliminated by the application of ordinary care on the part of the proprietor. The latter failed to introduce testimony showing that such defect could *not* have been repaired or detected by the application of ordinary care. Therefore, although the lower court held the patron not entitled to recover damages, the higher court reversed this verdict, and said:

"It can be fairly said that it is the clear duty of those operating a public amusement place to so operate it as to protect its patrons from injury. . . . Where the thing that causes the injury is under its exclusive control and management, and the accident is such that in the ordinary course of experience it would not have happened, if proper care had been used, an inference of negligence arises, and the burden is on the defendant (proprietor) to exonerate itself from fault."

### Fire Escape Injury

IT IS WELL settled law that a theatre owner may be liable in damages for an injury sustained by a patron, although the device which effected the injury is approved by public officials. This point of the law is applicable, if it is shown that the injury resulted from negligence on the part of the theatre owner.

For example, in Blanks v. Saenger Theatres, (138 So. 883), it was shown that a theatre patron emerged from the theatre and was proceeding toward her home when she was suddenly struck from above by a metal automatic fire escape drop ladder. One end of this ladder was attached to the building about twelve feet above the level of the sidewalk and the entire ladder was held suspended, parallel with the sidewalk, by means of a counter-balancing weight and chain. The ladder is so constructed that in case of fire the weight of a person causes the unattached end to descend to the sidewalk in such position as to allow free passage down. The theatre patron was not aware of any danger, but just as she was walking under the ladder the unattached end suddenly descended without warning upon her and struck the right side of her face and head. It developed afterward that the cause of the ladder falling was that a young boy, apparently about fourteen years of age, stepped upon it from the iron balcony and caused the unattached end to descend to the sidewalk as it was designed to do.

The injured patron sued the theatre

(*Continued on page* 114)

# TRANSIENT DISTORTION INTRODUCED BY HORN TYPE SPEAKERS

By VESPER A. SCHLENKER

**Analyses of actual measurements made in representative motion picture theatres by a leading acoustical engineer**

THE "RELATIVE PERFECTION" toward which the talking pictures are said to be moving can not be realized as long as a single element is relatively imperfect. The horn type loudspeaker in conjunction with the picture screen is one of the units in the whole talking picture equipment which deserves far more attention by engineers than it now receives.

The perfect illusion of talking pictures can not be obtained by synchronization alone. Not only must the pictures be very natural, but also the sound itself must be very realistic. In other words the sound must possess high quality.

One of the requirements for high quality which has received almost exclusive attention, is that single frequency measurements over the audible spectrum show a constant efficiency of reproduction. In the case of the loudspeaker, a constant input will maintain a constant intensity of sound in front where the listener is ordinarily located.

The results of a test of this kind are shown in the form of an oscillogram (*Figure* 1). The electrical input is held constant at an electrical level of +20 db., while the frequency is slowly increased from 50 to 6,000 cycles per second by means of a beat-frequency oscillator. The lower trace represents the voltage across terminals of the driving unit of the horn. The decrease of the amplitude above 4,000 cps. is due to the characteristic of the vibrator of the oscillograph and the associated amplifier. The upper trace represents the sound intensity about one foot in front of the mouth of the horn. The microphone was placed close to the loudspeaker so that the sound reflected from the auditorium would not be appreciable as compared to the directly radiated sound.

THIS PARTICULAR horn is a standard 16-A type, which in design really consists of two exponential horns extending in approximately opposite directions from a common bell. The walls are made entirely of thin metal. It is provided with two electrodynamic driving units. It is quite evident that this characteristic leaves much to be desired when compared to the uniform response of electrical equipment.

*Figure* 2 represents the pickup from the microphone placed in the same position with respect to the horn as *Figure* 1, but with the insertion of electrical filters, which separate the three bands of frequencies. The frequencies below 500 cps. are re-

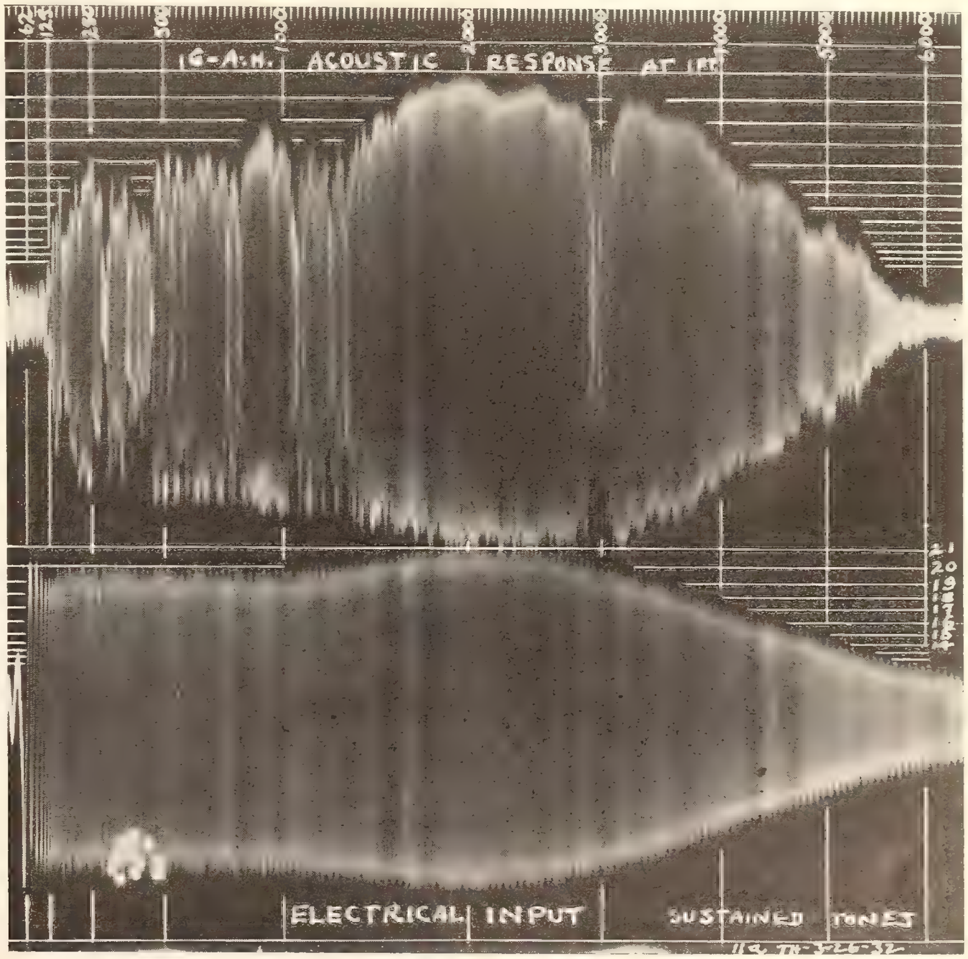


Figure 1

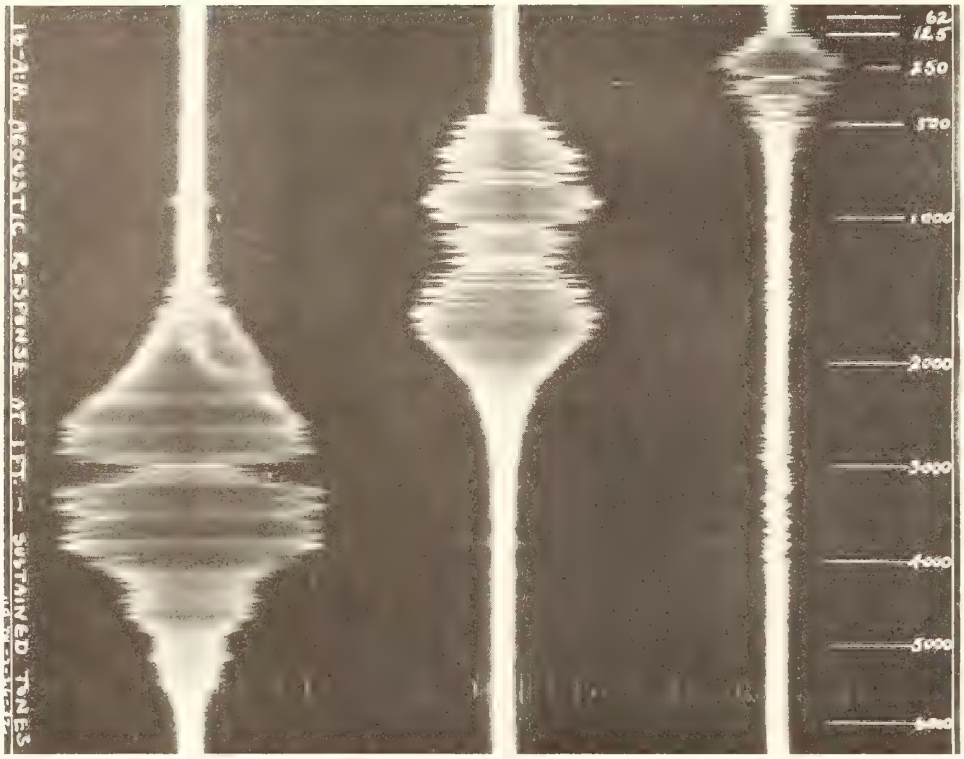


*Figure* 2

corded in the upper trace. From 500 to 2,000 cps. are recorded in the middle trace, while the frequencies above 2,000 cps. are found in the lower trace. The three channels have approximately the same gain in the transmitted bands. The electrical input of slowly changing frequencies was the same as that used in *Figure* 1. No new information is contributed by *Figure* 2 over *Figure* 1, but it gives a more graphic representation of the relative strength of the speaker in the three bands.

If the engineer carries his testing of the loudspeaker no further, he is evidently at a loss to estimate quantitatively how much transient distortion this loudspeaker will contribute, as compared with another speaker which has a different characteristic. It follows that some more direct test should be employed to determine the distortion of elementary components of speech. Almost two years ago the writer proposed to the Society of Motion Picture Engineers a method of testing directly for transients introduced by loudspeakers (or other electro-mechanical units [Vol. XVI, No. 3, 1931, pp. 302-314, J. S. M. P. E.]

This method was employed in obtaining the oscillogram shown in *Figure* 3. It consists of impressing any desired single frequency on the speaker for a short period of time, from 0.03 to 0.3 seconds, to represent the different fundamental components of speech. This pulse or "synthetic syllable" is recorded by the lower trace as it was impressed electrically across the terminals of the driving units of the 16-A type horn. The upper trace is the record of the sound which is emitted by the horn. The low and middle frequency distortion is most undesirable, but that of high frequency is enormous by comparison.

This means that every elementary component of sound is distorted by the "hang-over" as shown in *Figure* 3. It means that the directly radiated sound will not be clean-cut in spite of the high-frequency response which this speaker has. The speaking voice which is reproduced will appear as if coming from a coupled room next to that occupied by the listener. In other words, the talking image on the screen will lack "intimacy" in scenes where it is required.

THE CAUSE of this transient distortion must be found either in the driving unit, the horn, or the combination. *Figure* 4, gives the results of a test for "hang-over" with the electro-dynamic unit alone. The horn was removed and the microphone was brought up close to the unit itself. Although some "hang-over" is noticeable, especially in the lower trace, which is 24 db. above the normal level trace, it is negligible by comparison to that contributed by the horn as shown in *Figure* 3.

These data, as well as much additional data taken over the last two years, indicate that the transient distortion introduced by the horn is due largely to *reverberation in the horn cavities,* especially in the high-frequency range. It follows at once that the absorption of walls of the horn will be one of the controlling factors in determining the period of reverberation or the amount of "hang-over" of short sounds. At the same time, the intensity of the radiated sound will be raised by the multiple reflection of reverberation, just as it is in a room which is "live." Furthermore, abrupt turns or bends in the horn will increase the reverberation, as compared with a straight horn.

The particular horn just described has a very high reverberation because of the metal walls, which are non-absorbing. It

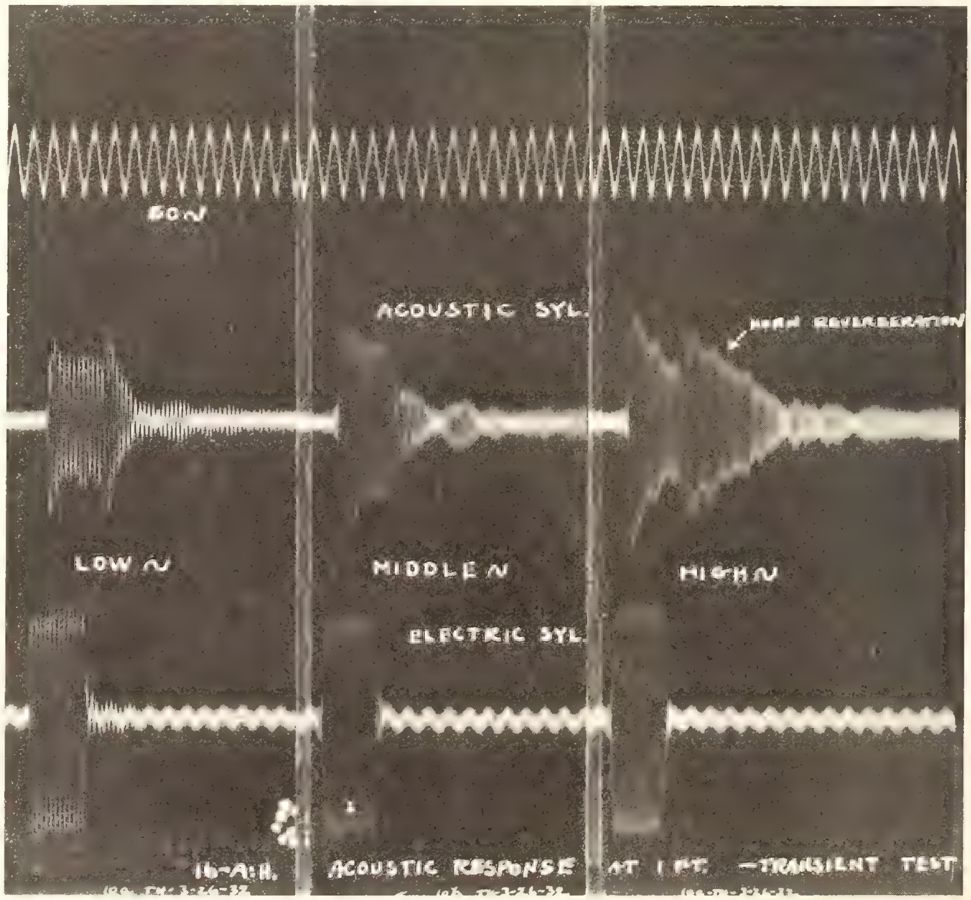


*Figure* 3

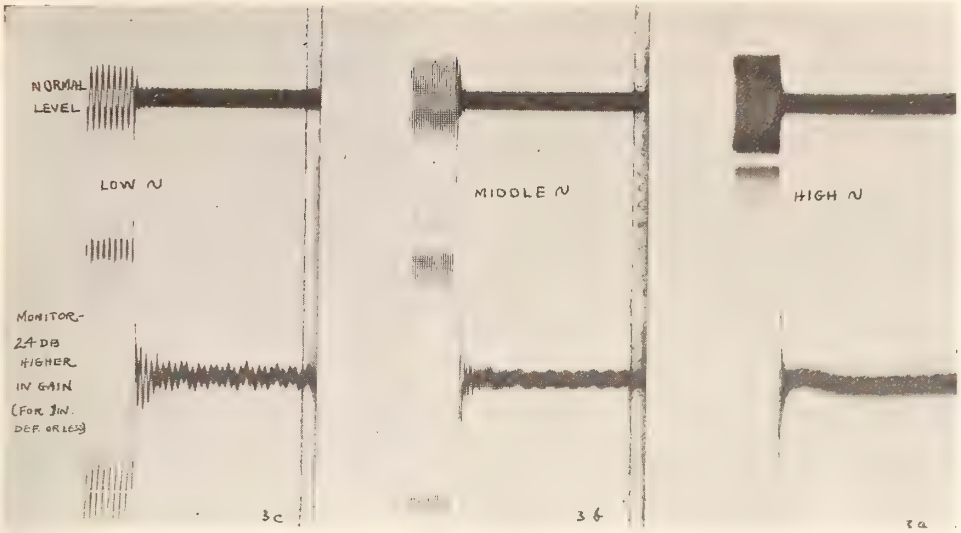


*Figure 4*

also has rather abrupt bends, which, of course, tend to close the effective opening of the reverberant cavities, in spite of the uniformly increasing cross-section according to the exponential law.

It is hoped that designers and manufacturers of electro-acoustic equipment will employ adequate tests which will directly determine the transient distortion. Response of sustained tones should always be supplemented by a transient test in the improvement and development of each link of the long chain of sound transmission, from the source at the studio, to the ears of those who go to the motion picture theatre to hear as well as see.

# PROJECTION MART

## Equipment News and Comment

### DUAL AMPLIFIER

- An amplifier providing two complete independent sound-on-film amplification systems in a single unit has been brought out by the Operadio Manufacturing Company of St. Charles, Ill. Each of the united amplifiers are self-contained, operating on a. c. current. A single switch permits switching from one to the other without interruption of the program. Each amplifier supplies the photoelectric cell voltage, and the exciter lamp current, and operates from the output of any sound head using the caesium type of cell. An adapter unit is also available for use with sound-on-disc, record or public address system reproduction.

Each amplifier uses one 24, two 27s, two 50s, and one 81. Maximum capacity slightly exceeds that necessary for use in theatres of 1,000 seats.

### SMALL HOUSE AMPLIFIER

- An amplifier designed especially for use in theatres of up to 780 seats, has been developed by The Radiart Corporation of Cleveland. The amplifier is designed for use with sound heads employing caesium photocells, and the voltage for each cell can be regulated by separate controls so that at changeover no adjustment need be made in volume. The exciter lamp transformer design is such that the same amplifier can be used for either 4-ampere, or 7½-ampere exciter lamps. Tube equipment consists in one 24, one 27, two 47s, and one 80. All controls are on the amplifier, and a rheostat is furnished for maintaining the proper exciter lamp supply. The entire unit measures 20 x 20 x 10¼ inches.

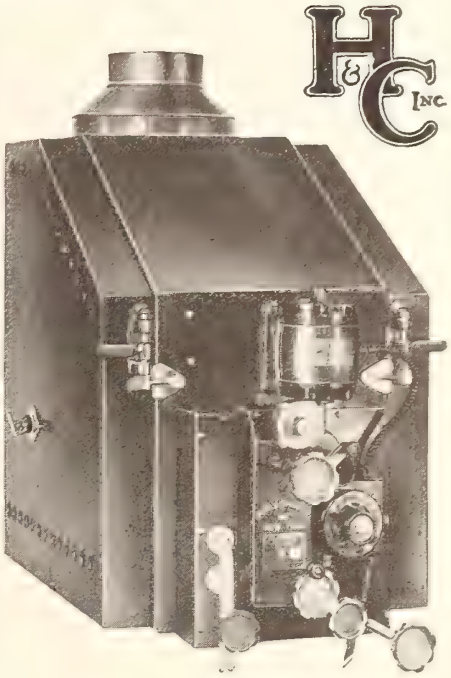
### SOUND-ON-FILM SYSTEM

- A new sound-on-film system has been brought out by the Associated Engineering Laboratories of Buffalo, N. Y. This equipment is entirely a. c., operated at either 25 or 60 cycles. The manufacturers claim a frequency response of from 30 to over 8,000 cycles.

A cylindrical disc, which is chromium-plated, is used to guide the film past the optical system. The drive is chain type, with heads adapted to Simplex or Powers projectors.

The system includes an all a. c. amplifier equipped with a voltmeter, master volume control, changeover switch, exciter lamp current control for two projectors, photocell voltage control, pilot lamp, and main a. c. switch.

The whole equipment includes dynamic speakers for both screen and projection room monitoring.



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**Super-Lite Lens**

**The Perfect Screen Lens**

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# F. H. RICHARDSON'S COMMENT

## • • AND ANSWERS TO INQUIRIES •

F H Richardson

## PERFECT PROJECTION: CHEAP AT ANY PRICE

I PROPOSE to talk to exhibitors and theatre managers in the hope that when they read what I have to say, they will give it very careful consideration. I ask that my statements be considered in the light of plain common sense. Fair enough?

I enter into a great many theatres in which projection or reproduction is not what it should be, yet too often find the matter viewed with indifference. The reason is that the audience is thought unable to tell that a fault in the equipment exists. That attitude is baseless. Patrons may not know *why*, but they know *when* the sound, for example, is not clear. In the case of an organ, they know that an out-of-tune effect is due to the organ itself, but when reproduced sound is bad, they have no means of knowing whether the recording is bad, or whether the fault lies in the equipment.

I find sound reproduction "out-of-tune" for the reason that the equipment has been permitted to fall into a state a disrepair. I often find much of the projection apparatus in a state of disrepair to an extent little less than deplorable. I find the projectors running with worn parts which not only serve to injure the then-being-projected show, but also working injury to the films and therefore to every show that will thereafter be projected with those films. Yet the theatre manager refuses to permit repairs, however sadly needed, because the repairs would cost money and thus add to the overhead of the theatre!

Injury to sound or image in a single show does some harm, but to get the true effect of such things, one must consider them over an extended period of time—say, six months. Considering picture projection, suppose, for example, that the aperture plates are a bit worn, so that there is an occasional tendency for the image to be out-of-focus. Suppose the intermittant sprocket teeth are somewhat worn, so that the picture is not as steady as it should be on the screen. (We will not consider the serious strain put upon the film sprocket holes by worn intermittent sprockets.) Suppose the intermittent movement is sufficiently worn to set up a tendency toward unsteadiness of the picture! Suppose the projector gearing is sufficiently worn so that either the projectionist must either put a brake on the shutter (thus increasing the gear wear), or have a backlash that will set up travel ghost and thus increase flicker tendency and reduce the precentage of light available for projection!

All this is not at all improbable. In fact, it exists to greater or lesser extent in a large percentage of theatres in this country today.

Suppose, also, that sound volume is too high or too low, or through faults in equipment, there is excessive ground noise, or the sound is "mushy"—and so on, through a rather long list of possible faults. Let us consider the audience reaction to all this, remembering that the deduction I shall draw is true only in lesser degree if the faults be but few and minor.

If Mr., Mrs., and Miss Patron come to this theatre and find everything as it should be, with perfect projection and perfect sound, they are entertained if the picture is to their liking. They are therefore impressed with the motion picture as entertainment. They become that highly desirable thing, *regular* attendants.

Now the other side! Instead of the above condition, let us examine the audience reaction to the theatre in which faults exist. Let us assume that the same shows are available as in the other theatre, but now the patron finds that the picture is not very steady. The picture strains the eyes. The reason may be bad focus or travel ghost. It may be insufficient current. Perhaps the projectionist does not understand how to get the greatest amount of light through to the screen. Maybe lenses are being used which should have been long since replaced. The patron also finds that the reproduced music is distorted, and that dialogue is hard to understand, or that there is a continual, most annoying crackling coming from the screen.

What is the inevitable result? The patron is not only less entertained than he might be, but he gets the idea that after all the motion picture is still pretty crude. It is all right for those that like their Garbos and Gables, but he can't get much of a "kick" out of anything so falsely set before him. Or he may be able to recognize that the fault is local, and that other theatres "put on" their pictures right. In either case, at least one exhibitor or manager will have a chance to complain about *poor business*.

If these latter are your conditions Mr. Exhibitor or Mr. Manager, you have no right to complain. You have "saved" on overhead and that is what you wanted to do.

There is only one right way to do things and that is the right way. The wrong way seldom, if ever, wins out in the long run. In the case of out-of-repair or carelessly handled projection and sound equipment, the audience cannot always recognize the fault, but it knows the difference between *good entertainment* and poor or mediocre entertainment. The theatre which puts on perfect projection, both in sound and image, usually has a pretty good house even when it does not have one of the week's outstanding pictures. As a rule, the theatre that permits its equipment to fall into disrepair does good business only when it has an unusual attraction.

Faulty projection and sound (which includes acoustics) is itself a big item in overhead, and it extends its negative influence as time goes on to many parts of the balance sheet. The good showman will recognize perfect projection as cheap at any price.

## ELECTROLYTIC CONDENSERS

J. L. BUCHANNAN of Denver, Col., writes: "Last week a sound engineer spoke of what he called an 'Electrolytic Condenser.' Said it was much better than the old sort, but did not have time, so he said, to tell me just what it is. Will you be good enough to tell me? Things are pretty dull here, but that can't last always."

In the first place, let us consider the action of condensers in general. A condenser stores e. m. f. It therefore stores power, not by chemical action, as in the case of a storage battery, but by what is known as a "charge" of e. m. f., electricity, electrons or however you wish to express it. It differs from the charge set up in a storage battery in that it cannot be stored for any length of time. If used at all for power purposes, it must be in one impulse, the force of which will depend upon the size (capacity) of the condenser, and the voltage with which it is charged. In other words, while the storage battery may be discharged slowly, the condenser may be discharged only in one impulse, except that if let alone, the charge will slowly be absorbed by the idle circuit attached, or by leakage across the condenser terminals.

One peculiarity of the condenser requires explanation of how commercial condensers are made. They consist of strips of tin foil wound upon each other, with insulating material, usually carefully selected paper, between. Each alternate winding is connected to one end of a circuit wire, the remaining windings being connected to the opposite end of the same wire. We then may have windings 1, 3, 5, 7, 9 and so on attached to one wire end, and windings 2, 4, 6, 8, 10 and so on connected to the other end.

*Capacitance* is the term employed by engineers to express the power or charge any condenser is capable of storing. It is directly dependent upon the surface area of the above described windings, and the thinness of the insulation. The thinner the insulation (providing it be effective), the higher the *capacitance* of the condenser.

And now as to the *electrolytic* condenser: Not so long ago some experimenter discovered that if a strip of sheet aluminum be immersed in a saturated solution of bicarbonate of soda contained in a tank made of current-carrying material, and the strip be attached to the positive side of a d. c. circuit of suitable voltage, and the tank itself be attached to the negative side of the same circuit, the result would be a deposit of insulating material on the strip, which presently would stop all current flow. It was found that this process was applicable to all commercial voltages under 600, and may in future be applied even to higher voltages. It was also discovered that this insulating film is much thinner than any other practicable insulating material, which operated to increase the capacitance of the condenser. I don't know why extreme thinness acts thus, but it seems that it does. It also made the condensers more compact and decreased their cost, all of which is, of course, good.

It will be seen from the foregoing that when it is desired to construct a condenser by this method for any given voltage, it is only necessary to suspend the strips of aluminum in the bicarbonate bath, charge it with the voltage the condenser is to withstand, or possibly a bit more to provide a factor of safety, and wait until all current flow has stopped. A condenser made from those strips then will be effective on any voltage up to that of the charging current, though it will not be efficient at lower voltages because of the added unnecessary thickness of the insulating film.

However, there are many practical difficulties in making such condensers reliable, therefore they are, as units, rather expensive, although much cheaper than paper and tin foil condensers of equal capacity. Since if polarity be reversed, the insulating film tends to break down, an electrolytic condenser is ordinarily not used in a. c. circuits unless there is also in the current a d. c. polarizing voltage. They are, however, of very great use in d. c. circuits where a high capacity is desired to by-pass effectively alternating currents, as, for example, in filters on charging equipment.

It is possible to make condensers from sheets of metal other than aluminum by using a different solution. Bicarbonate of soda is cheap, however, and aluminum is not very expensive, so that is, and most likely will continue to be, the commercial form of the condenser. The film of insulating material is approximately only one millionth of a millimeter thick.

Another point is that various insulating materials of equal thickness serve to alter the capacitance of the condenser.

## BREAKING INTO PROJECTION WORK

I RECEIVE many letters from young men who desire to enter the projection field. Many of them seem to have an idea that those now in had someone to help them. "If only I had some influential friend," or "Can you suggest some way I can get in, as I have no pull or anyone to help me," usually forms a part of such communications.

In reply to these letters I am compelled to say something which does not sound so well, but which nevertheless is a fact. An influential friend may at times be of help, but if you look back over the past you will find that almost every really successful man started out on his own power and built his own road to success.

The road to success, my friends, is not paved. It is filled with ruts and holes. It is strewn with sand, pebbles and rocks. It climbs over great high mountains of effort and dips into valleys of discouragement. But the man who is able and willing to push those rocks aside, climb the hills and toil through the valleys, will succeed. The chap who has to have the rocks shoved out of the way, who finds the sands too resistant, the hills too steep, the valleys too full of shadows, will never get very far along the road to real success, and will never experience the happiness that comes from the successful fighting of hard battles against odds.

Times are hard just now. It would be almost impossible for anyone, no matter how influential, to get any one a job. To him who really wants to get into the theatrical field my advice would be: Get a job of some sort in a theatre, no matter if it be only that of usher. It would probably take plenty of persistence to get even that right now, but the man who has the seed of success in him will overcome difficulties. They will merely serve to urge him on to greater effort. Therefore, I say to you: Get a job, and whatever it may be, start studying. If the job be that of usher, then see to it that you become the best usher to be found anywhere. But that is not enough. You want to get ahead! Therefore start studying everything about the theatre, but particularly study the department to which you hope and expect to be advanced. Don't expect success in a minute, in a week, in a month or in a year. Real success comes slowly. It is accomplished through hard work

The foregoing, of course, sounds discouraging, but it is the best advice I can give. Fight your own battles. If you have in you that spark with which success is kindled, you will find ways to fight these battles, and through that fighting you will be the gainer in the end.

## THE ORIGIN OF LENSES

RECENTLY some good brother cited me to an article on early day lenses published in the "Lexicographer's Easy Chair" of *The Literary Digest*. After some delay I got hold of the article in question, which is so interesting that I am going to publish it verbatim.

> TELESCOPE.—The Lexicographer owes to Mr. William Clarkson, of Detroit, Mich., the following: "You may be interested if I quote from an old book I have: 'Reflections Upon Ancient and Modern Learning,' by William Wotten, B.D., printed in 1694. *Chapter XV*: 'Of several Instruments invented by the Moderns, which helped to advance Learning':—'The Imperfections of Distance are remedied in a great Measure by Telescopes; whose chief Use, that comes under our Consideration, is to discern the Stars, and other celestial Bodies.
>
> " 'To find out the first Inventor of these sorts of Glasses, it will be necessary to learn who first found out the Properties of Convex and Concave Glasses in the Refraction of Light. Dr. Plot has collected a great deal concerning F. Bacon, in his Natural History of Oxfordshire; which seems to put it out of doubt that he knew that great Objects might appear little, and small Objects appear great; that distant Objects would seem near, and near Objects seem afar off, by different Applications of Convex and Concave Glasses; upon the Credit of which Authorities, Mr. Molineux (*Dioptric,* pp. 256-8) attributes the Invention of Spectacles to this learned Friar, the Time to which their earliest use may be traced, agreeing very well with the Time in which he lived; but how far F. Bacon went we know not. So that we must go into Holland for the first Inventors of these excellent Instruments, and there they were first found out by one Zacharias Joannides (*Borellus de vero Inventore Telescopii,* p. 30), a Spectacle-maker (*ibid,* p. 35) of Middleburgh in Zealand; in 1590 (*ibid,* p. 30) he presented a Telescope of Two Glasses to Prince Maurice, and another to Arch-Duke Albert, the former of whom apprehending that they might be of great Use in War, desired him to conceal his Secret. For this Reason, his Name was so little known, that neither Des Cartes (*Dioptric*) nor Gerhard Vossius (*De scientiis Methemat.,* p. 70) had ever heard any thing of him, when they attributed the Invention of Telescopes to Jacobus Metius of Alkmaer. However, it taking Air, Galileo Galilei took the hint, and made several telescopes, by which making Observations upon heavenly Bodies, he got himself immortal Honor. . . .'
>
> "I think we can agree it sounds reasonably true that secrecy would be demanded, and its use in warfare predicted, as judging by our own times, our useful inventions are used to benefit mankind, while on the other hand, they are used for mankind's destruction."

There, gentlemen, next time you have optical trouble you have only to "cuss out" some guy who discovered the properties of lenses, way back somewhere in the 1600s. From this article we learn that Holland produced the first optical instruments of excellence. You who use the marvelous lenses of today should be interested.

## THE ACADEMY APERTURE SIZES

AFTER MUCH argument, the Academy of Motion Picture Arts and Sciences has approved and recommended a new camera aperture measuring .631 x .868 inches, and for projection an aperture of .600 x .825 inches, the center line of the latter .7380 inches from the control edge.

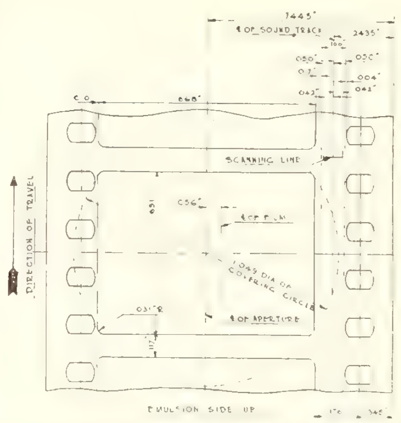
These aperture sizes have been recommended for immediate adoption. The Paramount Publix Research Division has approved the new projection aperture as satisfactory for the projection of a picture in the 3 x 4 ratio, provided it be photographed through a negative aperture not exceeding the one now approved. The research division, however, makes note of the fact that while this is acceptable, it is of the opinion that a reduction of camera aperture to .623, and a reduction of the projection aperture to .590, would represent the ideal compromise in that it would represent the correction to an 18 per cent projection angle, which is the average angle of Paramount Class A and Class B theatres. This last named "ideal" compromise was the one approved by the practical projection committee of the Society of Motion Picture Engineers, which committee, through President Goldsmith, put up a fight for its adoption.

So far as the Academy of Motion Picture Arts and Sciences is concerned, this action settles the matter, but nevertheless it cannot as yet be said that these apertures represent the standard, because the Society of Motion Picture Engineers is a body which, through its standards and nomenclature committee, also sets standards for the industry, and that body has as yet taken no action.

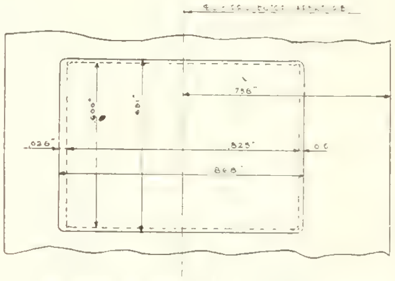
It is likely, however, that the action taken will be supported by the Society of Motion Picture Engineers and finally adopted as the standard. I believe this for the reason that undoubtedly many, if not all the producers, will adopt the aperture and change their apertures in accordance with these requirements. If this be done, any alteration which might be later accepted by them would have to be based upon very urgent reasons.

And now, let us for a moment step into no-man's-land! In what I shall say I most emphatically deny any intention of criticizing any one. I am just going to talk along the lines of what seems to me to be plain common sense.

This matter of alteration of aperture sizes is important. Its importance has been recognized for quite some while, yet the Society of Motion Picture Engineers took no action looking to the alteration of what was, particularly since sound has arrived, obviously inefficient aperture dimensions. The Academy of Motion Picture Arts and Sciences, however, did finally step in, set the ball rolling and proceed to do something. That action I, for one, most emphatically approve, but with equal emphasis I must express my disapproval of the methods adopted.



*Camera Aperture and Track Specifications*



NOTE—DOTTED LINE SHOWS PROJECTOR APERTURE

*Projector Aperture Specifications*

In the motion picture industry we have two major divisions, both of which would be considerably affected by any change in camera and projector aperture dimensions. I refer to the producers and to the theatres. This being true, it seems to me that before any action was taken, both of these factors should have been consulted. This was not done so far as the theatres are concerned, at least not in any competent way.

What is done, is done, but I am sure it will be an improvement on what we have had in the past. Just what the situation is going to be during the period of change, I am not sure. I am afraid in many instances a goodly number of actors may find themselves decapitated. That, I suppose is to be expected. But let us hope the period of transition will be as short as possible.

## AIR CONDITIONS AND SOUND

JOHN GRAMDAL of St. Joseph, Mo., asks, "To settle an argument, will you be good enough to advise as to whether or not conditions inside a theatre —meaning atmospheric conditions—will vary the speed of sound travel? Have had an argument and we are leaving it to you."

At an air temperature of 70 deg., sound travels at approximately 1,120 feet per second. Its speed of movement increases slightly with increases in either humidity or temperature, but does not vary with barometric pressures. I might also add, for the sake of completeness, that the effect on sounds of different frequencies does not vary appreciably. At least such variations as exist may be disregarded for all practical purposes. (This answer is based on information kindly supplied by the engineering department of Erpi.)

Some while ago, in thinking over various problems with respect to the distribution of sound in auditoriums, it occurred to me that since sound is propagated in waves, which spread out in every direction from the source, any other movement of the air itself would affect the sound at least to some extent. I particularly had in mind the effect which might be set up by two fans blowing the air cross-currents. It seemed to me that this must surely have a tendency to distort the sound waves. So reasonable did this appear that I laid the matter before the Bell Laboratories engineers. They now say:

"Your general theme, that air movement, being essentially of the same nature as sound, could cause interference, is correct, but due to the large difference in the velocities of the movements causing sound, and those of ordinary air currents, the effect is actually negligible. Sound in air is propagated at a velocity of 1,100 feet per second, while ordinary air velocities from fans are of the order of only a thousandth of this amount. Movement of air due to ordinary air currents is thus negligible when compared to the rapid motion of sound waves.

"In addition, air motion, to cause sound, must be vibrating—making at least 16 vibrations per second. The motions of ordinary air currents, on the other hand, are more or less steady (any vibrating motion existing is usually at a frequency lower than that necessary to cause sound). Consider, for example, the effect of throwing a stone into a moving stream of water. Ripples will spread out from where the stone entered without being appreciably distorted by the motion of the water, and in this case the velocity of the stream is much more nearly equal to the velocity of the ripples than is that of air currents to sound."

In my communication I had drawn attention to an oscillogram which was the photographic representation of the sound waves caused by uttering a short sentence. This photographic representation was several inches in length. I had assumed that the waves shown would certainly be disturbed by cross currents or movements. The engineer said:

"In the oscillogram you refer to, the little short vertical lines along the horizontal, or time, axis are a hundredth of a second apart. The entire length of the sentence is only a little over 1½ seconds. You will therefore see that the complete vibrations shown have taken place within a very short period of time, during which they may have been carried forward or retarded slightly, but no appreciable distortion would have been introduced by any ordinary fan currents."

I publish this merely as interesting data.

It seems that while there may be some slight distortion set up by air currents in an auditorium, it would be so very little that its effect would not be discernible. However, it may be noted that the engineer said no appreciable distortion would be set up by any *ordinary* air currents.

## SOME DON'TS TO REMEMBER

AT THE END of the Simplex instruction book, the International Projector Corporation has printed a list of 43 "don'ts" that are sufficiently excellent to deserve repetition. Here they are:

1. Don't operate projector with mechanism doors open.

2. Don't start the projector until threading has been checked up.

3. Don't lift the fire shutter when the film is in magazine and lamphouse douser is open.

4. Don't start the projector until the picture is in frame.

5. Don't use force in driving pins or removing shafts.

6. In removing intermittent sprocket be careful not to strike it against sides of mechanism.

7. Don't have too much tension on pad or film guide. This causes undue wear on the star wheel and intermittent sprocket, and may injure the film.

8. Don't let film trap door slam after threading as the film may be thrown off sprocket and ruined when projector starts. Place finger against film trap door and let it close easily.

9. Don't use steel to scrape the emulsion off the film trap and tension springs. Use edges of a coin or piece of copper or other soft metal.

10. Don't force your projector when it seems stiff. It may need oil or an obstruction may have found its way into the working parts.

11. Don't forget to set the shutter after removing the intermittent case from the mechanism.

12. Don't use alcohol, benzine, kerosene or turpentine as a lubricant. Simplex oil is the only lubricant recommended.

13. Don't fail to give mechanism a kerosene bath at least once a month.

14. Don't try to put enough oil into mechanism at one oiling to last a week; use less oil and use it oftener.

15. Don't forget any of the oil holes. They are there for a purpose and every one of them is important. Locate each of them on the instruction plates.

16. Don't fail to oil machine very time before using, particularly the intermittent movement.

17. Don't put vaseline, grease or packing of any kind into the intermittent casing.

18. Don't fail to keep lenses and condensers clean at all times.

19. Don't use a rough cloth or waste to clean optical units. A piece of chamois, linen or soft cloth moistened with ammonia will give the best results, and remove all dirt as well as giving a high polish. Use equal parts of ammonia and water.

20. Don't fail to examine all electrical connections on lamp, rheostat or motor. For any electrical device to be efficient all connections must be firmly tightened.

21. Don't allow water or any dampness to penetrate the rheostat or motor.

22. Don't fail to keep the commutator and brushes on the motor perfectly clean.

23. Don't neglect the arc lamp connections. High amperage eventually chars the asbestos lead nearest the lamp and efficiency requires that a new connection be made every week.

24. Don't use oil or grease on lamp joints or rods. Use a little powdered graphite at the joints.

25. Don't allow carbon dust or other dirt to accumulate in the lamphouse. A small pair of hand bellows will readily blow out all the dust.

26. Don't expect good results with dirty or pitted carbon jaws.

27. Don't remove pins from intermittent sprocket without proper support for sprocket.

28. Don't attempt delicate intermittent repairs without proper tools.

29. Don't adjust take-up tension spring too tightly. Too much tension wears sprockets and damages film.

30. Don't run projector with magazine doors open.

31. Don't allow cold air draught from fan or other sources to blow into lamphouse. Such draught will invariably result in condenser breakage.

32. Don't screw up condenser rings and holder tightly.

33. Don't fail to wash sprocket teeth at least twice a week with stiff bristled tooth brush dipped in kerosene.

34. Don't fail to keep aperture plate clean.

35. Don't fail to close lamphouse douser if film breaks.

36. Don't fail to match "O" marks when replacing gears.

37. Don't fail to remove oil box complete when adjusting intermittent sprocket.

38. Don't fail to keep pad rollers adjusted to two thicknesses of film.

39. Don't bend the intermittent guide open. To do so will cause serious film damage.

40. Don't forget to oil the take-up spindle.

41. Don't fail to oil the pad rollers.

42. Don't fail to see that all pad rollers are turning when machine is in action.

43. Don't fail to keep rollers in upper and lower magazine roller holders clean and well lubricated.

## MULTIPLE-TYPE MOTOR-GENERATORS

IN THE PROJECTION of motion pictures, using the arc light source, it is always necessary that the line voltage be reduced to the voltage of the arc. This is true, regardless of the type of arc used. Since all but a very small percentage of theatres have available for power only lines carrying alternating current, it is requisite to best results, that the alternating current be rectified into direct current. Up to this time no apparatus has been found which is capable of performing *both* of these duties (viewed from the standpoint of generally satisfactory service) as well as does the motor-generator. It is very true that both voltage reduction and rectification from a. c. to d. c. may be accomplished by devices which are cheaper in first cost than a well designed, well built motor-generator set. Still, as I often have said, these devices do not have the length of life under general theatre usage and abuses that well constructed motor-generator sets have, nor are they able to deliver the range that well designed and well constructed motor-generator sets deliver.

I have often said, and again say (while fully realizing the temptation of exhibitors to reduce first costs to a minimum) cost reductions, if carried to the point of inferior equipment substitutes seldom result in any ultimate saving. On the contrary, they usually mean reduction in efficiency of operation, increased cost for repairs, reduction in excellence of *results,* and finally a reduction in the length of life of the apparatus, all of which will more than overbalance any saving accomplished in *first* costs.

A motor-generator, as you know, consists of an a. c. motor taking power from the service lines, which motor in turn drives a generator delivering direct current at reduced voltage suitable for best results at the projection arc.

Many years ago some multiple-type motor-generator sets were in use, but the results from them could not be classified as entirely satisfactory, chiefly for the reason that the voltage of the generator was too low to permit the use of sufficient ballast for proper control, and the sets did not have those characteristics necessary to prevent objectionable drop in speed resulting form fluctuations in line voltage or load. At this time also automatic arc feeds were not very highly developed, and this, combined with the weak points in the multiple-type motor-generators then in use, was directly responsible for that type of machine being replaced by a series type, which became very popular until the advent of the reflector-type of light arc source.

When this latter development appeared, engineers—I recall the Roth company in particular—came to the conclusion that a multiple-type generator would be best, at least for the reflector-type lamps.

The first Roth multiple motor-generator set built strictly for projection apparatus was designed to handle two of the new type 25-ampere reflector-type arc lamps, which had just made their appearance in the projection field. The success of this apparatus was so encouraging that a complete line of multiple-type motor-generator sets was produced, ranging in capacity from 20 to 600 amperes. The generators of these sets deliver from 25 to 100 volts. The name coined by Roth—"Actodector"—is derived from "AC-to-DC." The generators of these sets are slightly over-compound-wound.

In this connection, Roth also placed on the market a "double" ballast resistor, consisting in two separate resistances, or rheostats, assembled in one case, to permit economy of space and ease of handling. The Actodetector was given a rigid iron bed plate to provide and maintain alignment in the unit, if properly installed; flexible coupling between the motor and generator shafts; motors designed for close speed regulation; dynamically balanced rotor; motor sleeve bearings machined from phosphor-bronze castings, motor and generator mounted on the bed plate at the factory, generator brush holders made from one solid piece of brass (using four holders), and a commutator of proportions to give the brush a large contact area.

## RELATIVE ARC LAMP BRILLIANCY

I HAVE HAD some inquiries as to the relative brilliancy of the ordinary arc and the high intensity arc. The last figures on this, obtained through the courtesy of the National Carbon Company, is as follows:

The ordinary projection arc supplies 160 candle power per sq. mm. of crater floor area. As to the high intensity arc, it supplies the following candle power per sq. mm. of crater opening:

Using 13.6-mm. carbons at 115-120 amperes, 650 to 750 candle power. The same measurement prevails when using the 16-mm. carbon at 145 and 155 amperes, but of course the crater is larger. The reflector-type high intensity light source and 9-mm. carbon, burned at 75-85 amperes, gives 650-750 candle power.

You will thus observe that the candle power per sq. mm. remains unaltered with different sizes of carbons and different amperages, presuming, of course, the carbon to be in all cases burned at, but not above, its rated capacity. Of course the total light-giving power would be much higher with the 16-mm. carbons, because the crater opening would naturally be larger.

I may, however, make note of the fact that the voltage of the high intensity arc is never specified. As a matter of fact, carbon manufacturers refuse to name any specific voltage, for the reason that the high intensity arc may be operated at the same voltage at several different arc lengths. You may have three high intensity arcs varying in length from ⅝-inch to 1⅛-inch, all at 70 volts, depending upon the position of the flame of the two carbons. These three positions would give very different results, both in quality and quantity of light, therefore the mere specification of a set voltage with which to operate the high intensity arc would lead to misleading and highly unsatisfactory results.

## MORE SCREEN LIGHT DATA

I HAVE obtained further data on light conditions at the screen, in this case, like others previously reported on, at a Broadway theatre. Here light distribution was the best of any yet found, though it lacked perfection because of the fact that the light beam was not all entering the projection lens.

Beginning at the upper side of the screen, one foot from the left-hand corner, the light measurement was 7 foot-candles direct, and 2 reflected. In the center top it was 7 foot-candles direct and 2.5 reflected. At the right upper corner, it was 7 foot-candles direct, 2.5 reflected. You will observe that the distribution across the screen was perfect. Just what the half-candlepower drop in the reflective power was I cannot say. Possibly that corner of the screen surface may have accumulated a little more dust than the rest.

Dropping down from the center we found, at 6 inches from the left side, a direct reading of 9.5, or 2.5 higher than the upper left-hand corner, with 3.1 reflected light, or 1.1 higher than the upper left-hand corner. Moving over to the center we found 9.0 direct, and 3.0 reflected. Six inches from the right hand side it was 8 and 3. At the lower left-hand corner the reading was 8.4 and 3.0. In the center it was 7.0 and 2.2, and 5.0 and 1.8 at the lower right hand corner. This whole reading indicated a relatively excellent light distribution, but a much lower candlepower than was found on some of the other screens.

I spoke to one of the projectionists concerning the drop at the bottom. His answer was in the nature of a surprise. Said he:

"We are carrying the light a little high because ordinarily there is but little action at the bottom of a picture which is of importance. The faces and other things the audience wants to see most are generally higher up."

Now whether this does or does not represent good practice, it certainly indicates that the projectionist in question uses his brains. He did not stop to dig that answer up. He made it instantly. Evidently that is exactly what he is doing and why he is doing it, and I am by no means prepared to say it is not the right course.

And now another thing: While this theatre is a fairly large one, it is not very deep. I have watched a few of its shows, and while I have not sat for any length of time in its rear balcony seats, I am prepared to say that at least on the main floor there is plenty of screen illumination. I have for a short while sat in its rear balcony seats, and from that extreme point was impressed with the fact that the screen had ample illumination. I firmly believe that no more illumination should be used in any of the theatres than necessary to bring out the essential details of the picture clearly to those in the rear seats.

I may also take time here to add the thought that it is not at all nonsensical to presume that a better, more comfortable viewing situation would be attained by stepping down the illumination, presumably by a properly located iris, when bright scenes are being projected. It not frequently occurs that a very dense scene which the audience must strain their eyes to see the details of, will be followed by something very bright, such as a seascape, and such abrupt changes are unquestionably hard on the eyes of the audience.

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Long Island City, N. Y.

The possibility for alterations in light power for scenes of varying density was brought up at a recent meeting of the practical projection committee of the Society of Motion Picture Engineers, and I believe deserves very serious consideration.

To get back to our subject, we found that the light coming through the screen perforations amounted to 3/5-foot-candles. Out in the auditorium, with nothing but the reflected light from the screen, the reading was 3/5-foot-candles. At 75 feet from the screen it was four-fifths of one-fifth of a foot-candle, or I might perhaps better say it was a little under one-fifth of a foot-candle.

I still am not able to analyze the meaning of these latter measurements. I am hoping, however, that some of our optical engineers may be able to tell us just what they mean from the audience viewpoint.

All the measurements were made with the projector running, but of course with no film. When we were finished the projector was stopped and the white light was projected to the screen. The reading was 20 foot-candles direct, and 8 foot-candles reflected, which seems to indicate a somewhat heavy shutter loss. In the projector used I found the free diameter of the converging condenser lens to be 7 inches. From the front face of the converging lens, which has a very heavy curvature to the film plane was 14 inches. The working distance of the projection lens was 2 17/32 inches. Its free diameter was 1 7/16 inches. The aperture in use was a Movietone, which is 800/1,000 or 8/10 inch wide.

## A POWERFUL SMALL LAMP

THE OTHER day I examined a lamp, the visible parts of which would not be sufficient (so far as metal is concerned) to make the gear wheels of more than one good clock. Yet that same lamp can supply illumination to a screen 20 feet wide, and that illumination is to all human appearances about three times as brilliant as is the illumination supplied by a 1,000-watt Mazda and cinephor condenser system to a screen only 9x12 feet.

It is of the reflector type and is electrically controlled. The carbon arms are about 4 inches long and lack considerable of being half an inch in diameter. The threaded feed rod is close to the right-hand side of the lamphouse. The carbon arms angle up to the left at about something less than 45°. They also angle sharply backward. Immediately under the arc is a curved steel pan to receive droppings from the carbons. The whole lamphouse is a bit more than a foot long by perhaps 10 inches in diameter. The door opens upward. It has a very excellent crater viewing window and an adjustable crater reflector and screen.

# THE EQUIPMENT INDEX

## A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

### Accessories for Sound Equipment

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), electric filter, amplifiers, (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

A-C Masterpack Company, Duncan, Oklahoma.
The American Transformer Company, 178 Emmet Street, Newark, New Jersey.
Amplion Products Corporation, 38 West 21st Street, New York City.
W. H. Bagshaw Co., Lowell, Mass.
Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.
Blue Seal Products Company, Inc., 264 Wyckoff Street, Brooklyn, New York.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Fansteel Products Company, Inc., North Chicago, Ill.
Forest Electric Corporation, 272 New Street, Newark, N. J.
Freed-Eisemann Radio Corporation, Junices and Liberty Avenue, Brooklyn, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
The General Industries Company, Elyria, O.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
Gray & Danielson Mfg. Company, 250 First Street, San Francisco, Calif.
Hobart Bros. Company, Troy, O.
Jewell Electric Instrument Company, 1650 Walnut Street, Chicago, Ill.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
Macy Electrical Products Co., Inc., 1449-51 39th Street, Brooklyn, N. Y.
Newcome-Hawley, Inc., St. Charles, Ill.
Oliver Manufacturing Company, Film Building, Cleveland, O.
Q. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Ill.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangama Electric Company, 122 East 42nd Street, New York City.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
The Square D Company, 6060 Rivard Street, Detroit, Michigan.
Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.
Victor Animatograph Corporation, Davenport, Iowa.
The Webster Electric Company, Racine, Wisconsin.

### Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $3.50.

Easy Method Ledger System, Seymour, Indiana.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

### Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully every shade and inflection of the human voice. New types of speakers, special sound screens, etc., add to the problem.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be built into new theatres or provided in existing theatres through a proper study of theatre design and the use of interior finishes which have the qualities that control sound. Extensive research within the past few years has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities. These materials have an architectural flexibility of standard at least approximating that of interior finishes.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

Berliner Acoustic Corporation, 270 Broadway, New York City.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
General Insulating & Manufacturing Company, Alexandria, Ind.
General Insulating Products Co., 8821 15th Avenue, Brooklyn, N. Y.
The Housing Company, 40 Central Street, Boston, Mass.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
King Studios, Inc., 309 S. Harwood, Dallas, Tex.
Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
Warner Acoustical Company, 1723 West 74th Street, Chicago, Illinois.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

### Act Announcers

THE prevalence of combination bills in both motion picture and vaudeville theatres gives added significance to the act announcer. Naturally, in new houses these should be installed during construction so that they will harmonize with the interior design. In remodeling, suitable designs may be obtained for the decorative scheme decided upon. Act announcers are either automatically or hand controlled, with the automatic ones controlled remotely or from the stage. The general principle of the act announcer may be successfully used in window display promotion for the announcing of current and forthcoming bills. Such mechanism must be automatically operated.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.

### Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereoptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

### Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the

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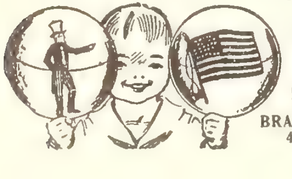

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typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation. Addressing machines may be purchased as low as $20.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
J. A. Pekas, Lesterville, So. Dakota.
Rapid Addressing Machine Company, 225 W. 34th Street, New York City.

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### Admission Signs

*Refer to SIGNS, DIRECTIONAL*

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### Advertising Films

THEATRE publicity assumes many forms and the alert exhibitor utilizes each at some time or other to suit the occasion. One of the most effective forms is the publicity film, which may be presented as a local news reel, a trailer, a presentation, a leader, a playlet, etc. In some cases as many as ten such films are run, giving the exhibitor advertising for his own business or an income from the charge he makes for thus advertising other businesses.

Alexander Film Company, 3385 South Broadway, Denver, Colo.
Loucks & Norling, Inc., 245 W. 55th Street, New York City.
Rothacker Film Corporation, 113 W. Austin Avenue, Chicago, Ill.
Theatre Service Corporation, 420 Lexington Avenue, New York City.

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### Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5c to 15c at a cost of $3.00.

American Badge Company, 141 W. Austin Avenue, Chicago, Ill.
Belle Art Mfg. Company, 30 West 32nd Street, New York City.
Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
Economy Novelty & Printing Company, 340 W. 39th Street, New York City.
Gemsco, 692 Broadway, New York City.
Henkel Edgelite Corporation, 900 No. Franklin Street, Chicago, Illinois.
M. A. Kashin, 320 Fifth Avenue, New York City.
The Leader Press, Oklahoma City, Okla.
Philadelphia Badge Company, 942 Market Street, Philadelphia, Pa.
Pioneer Rubber Company, Willard, O.
Edward I. Plottle Company, Scranton, Penna.
Pyroloid Sales Company, Athol, Mass.
Streimers Ad-Service, Film Centre Bldg., New York City.
Toycraft Rubber Company, Ashland, O.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

### Advertising Projectors

*Refer to PROJECTORS, ADVERTISING*

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### Advertising, Theatre

*Refer to THEATRE PROMOTION*

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### Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve some measure of good air conditions with equipment costing as low as a few thousand dollars. Others require more elaborate apparatus.

Included in equipment designed to provide better air conditions in the auditorium than would be the case were there no artificial means whatever, are simple ventilating systems, by which air from the outside is drawn into the theatre and given circulation through the agency of fans. At the other extreme are systems costing a great deal more which give the theatre operator entire control of the air conditions in his theatre, regardless of the weather or the season of the year.

The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a gas compressor, the refrigeration agent being carbon dioxide or other chemical of similar action.

Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
Carrier Engineering Corporation, Paramount Building, New York City.
Clarage Fan Company, North and Porter Streets, Kalamazoo, Mich.
Cooling & Air Conditioning Corporation, 31 Union Square, New York City.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Maryland Air Conditioning Corporation, Metal Building, Baltimore, Md.
National Carbonic Machinery Co., Wisconsin Rapids, Wis.
B. F. Reynolds & Company, 609 N. LaSalle Street, Chicago, Ill.
Tiltz Air Conditioning Corporation, Ltd., 480 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 233 W. 42nd Street, New York City.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

### Air Dome Tents

THESE are tents suitable for housing of audiences for amusements and gatherings of various types, used in the motion picture industry mostly during the summer as open air shows, the top of the tent being removed.

D. M. Kerr Manufacturing Company, 1954 W. Grand Avenue, Chicago, Ill.
Martin, N. Y., Tent & Duck Company, 304 Canal Street, New York City.
North American Tent & Awning Company, 1462-64 Milwaukee Avenue, Chicago, Ill.
Tucker Duck & Rubber Company, 515 Garrison Avenue, Fort Smith, Ark.

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### Aisle Lights

AISLE lights should be installed on every sixth chair standard in zigzag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protection and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more elaborate theatres when the chairs are built to certain decorative specifications.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Brookins & Chapman, Inc., 3912 Carnegie Avenue, Cleveland, O.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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### Aisle Rope

A HEAVY rope that is covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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### Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

A-C Masterpack Company, Duncan, Okla.
American Transformer Company, 178 Emmet Street, Newark, N. J.
Amplion Products Corporation, 38 W. 21st Street, New York City.
Associated Engineering Laboratories, Buffalo, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
General Amplifier Company, 27 Commercial Avenue, Cambridge, Mass.
Mellaphone Corporation, Rochester Theatre Building, Rochester, N. Y.
Operadio Mfg. Company, St. Charles, Ill.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
Radio Receptor Company, 106 Seventh Avenue, New York City.
The Rauland Corporation, 334 Belmont Avenue, Chicago, Illinois.

Sound is the Goose that lays the Golden Egg
and
Quality Keeps it Laying

The Formula for Profit from a Theatre Is
Quality Sound Plus Good Management

Quality Sound brings in the people and keeps them coming, while Good Management keeps general operating expenses in bounds.

Radiart ALL ELECTRIC Amplifiers give Highest Quality Sound at EXTREMELY LOW PRICES.

A Complete Line of Theatre and Public Address Amplifiers Available

THE RADIART CORP. CLEVELAND, OHIO

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—so says H. J. Schmieder, of Easton, Pa., after examining Nadell's new book, Projecting Sound Pictures. But that's not all. Here are some other comments we have received:

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**"There is nothing in the theatre that is better value for money than this book."—*The Bioscope (British).***

**"Will give the reader a clear understanding of the intricacies of operating sound equipment."—*Film Daily.***

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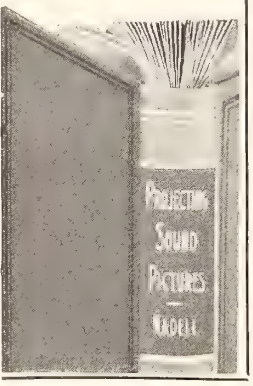

You too will find this the clear, simple explanation of sound equipment, its operation and repair for which you have been looking. Gives the fundamental principles on which all makes of equipment are based. Explains their use so that you can recognize the nature of any sound trouble, trace it to its cause, diagnose its importance, take the right steps to correct it. Show when and how repairs can be made in a hurry—when replacement of parts is necessary. A real key to better sound projection.

**PROJECTING SOUND PICTURES**
By AARON NADELL

Publix Theatres Corporation; Formerly of Electrical Research Products, Inc. 265 pages, 6 x 9, 100 illustrations, **$2.50**

Everything in this book is practical and explained in understandable language. Instead of describing all makes of sound equipment in detail, the author clearly outlines the fundamentals of mechanisms and circuits found in all sound apparatus, and which, when understood, makes easy the location and cure of all sound troubles.

**Covers** theory and mechanical requirements of sound-on-film and sound-on-disc
—projectors, amplifiers, rectifiers, loud speakers, motors, generators — their principles, operation, maintenance
—photo-electric cells, vacuum tubes and circuits
—acoustics
—care of sound equipment and precautions to prevent trouble.
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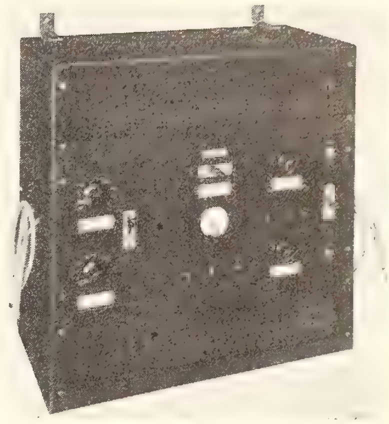

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Insures against unavoidable shutdowns. Ideal for theatres up to 800 seats.

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13229 Shaw Ave. Cleveland, O.

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Samson Electric Company, Canton, Mass.
Silver Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
The Webster Company, 850 Blackhawk Street, Chicago, Ill.
Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
The Webster Company, 850 Blackhawk Street, Chicago, Ill.
Webster Electric Company, Racine, Wis.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

### Anchors for Chairs

THESE ARE KNOWN as expansion bolts, theatre seating style. The new improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. A setting tool, which is a hollow piece of rod, is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hold in the concrete has been drilled oversize to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the exception of the nuts which are placed in a separate envelope inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight.

A-C MASTERPACK
All Electric Amplifier

Includes everything needed between sound heads and speakers for any theatre up to 1,000 seats. Only one purchase and installation to make instead of several. Gives perfect sound reproduction. Puts all controls in one spot—no running around the booth. Quiet operation, no background noises. Separate photo cell adjustments match the volume level of each projector. Uses either 4 or 7½ Amp. exciter lamps. Takes disc or sound track. Quality construction throughout. Priced within the reach of every theatre.

*Write for bulletin AC-4*

A-C MASTERPACK COMPANY
DUNCAN OKLAHOMA

These bolts are made in ¼-inch diameter, in 1½-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 S. Clinton Street, Chicago, Ill.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 139 Franklin Street, New York City.

### Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.

### Arc Lamps, Reflecting

*Refer to LAMPS, REFLECTOR ARC*

### Arc Lamps, High Intensity

*Refer to LAMPS, REFLECTOR ARC*

### Artificial Flowers and Plants

MANY PLACES in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

The Botanical Decorating Company, 319-27 W. Van Buren Street, Chicago, Ill.
Felipelli General Flower & Decorating Company, Inc., 311 W. 50th Street, New York City.
Oscar Leistner, Inc., 323 W. Randolph Street, Chicago, Ill.
Joseph G. Neidinger Company, 57 Barclay Street, New York City.
A. L. Randall Company, 729 S. Wabash Avenue, Chicago, Ill.
Schroeder Art Flower Manufacturing Company, 3341 Superior Avenue, Cleveland, O.

### Automatic Change-Overs

*Refer to CHANGE-OVERS*

### Automatic Curtain Control

*Refer to CURTAIN CONTROL MACHINES.*

### Automatic Sprinklers

SPRINKLING SYSTEM located in ceiling which goes into operation in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 123 William Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.

### Balloons, Advertising

*Refer to ADVERTISING NOVELTIES*

### Banners and Posters (Hand-Painted)

DUE TO IMPROVED workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in many colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners about 3x10 feet cost about 50 cents each. The banners are painted in oil color and are waterproof. A variety of colors may be included. All banners may be artistically air-brushed at no additional cost.

In addition to the straight lettered banners, illustrated banners are sometimes desired for big attractions. Banners range in cost from 25 cents per foot up.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
M. S. Bush Cartoon Service, 433 Jackson Bldg., Buffalo, N. Y.
Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
Gemsco, 692 Broadway, New York City.
H. Dryfhout Company, 746 S. Wabash Avenue, Chicago, Ill.
Henry Jackson, 141 Fulton Street, New York City.
The Leader Press, Inc., 17 W. Third Street, Oklahoma City, Okla.
Theatrical Poster Company, 823 S. Wabash Avenue, Chicago, Ill.

### Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Bond Electric Corporation, Lancaster, O.
Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

### Bell and Buzzer Signal Systems

PERFECT CONTINUITY of the performance depends upon bell, buzzers and signal systems. The projection room and the stage and the managers office keep in constant touch with each other by various systems of signaling, and only by these means can coordination exist. The ushers have means of signaling the doorman or director as to which part of the house to send patrons, and the ushers are informed by a seat indicating device where and how many seats are empty or filled.

The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.

### Blocks, Pulleys, Stage Rigging

*Refer to HARDWARE, STAGE.*

### Blowers, Organ

*Refer to ORGAN BLOWERS*

### Bolts, Panic

A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

William P. Bolles, 377 Bishop Street, Milwaukee, Wis.
Vonnegut Hardware Company, Indianapolis, Ind.

### Bookkeeping Systems, Theatre

*Refer to ACCOUNTING SYSTEMS*

### Booth Equipment, Projection

*Refer to PROJECTION BOOTHS and EQUIPMENT*

### Booths, Ticket

*Refer to TICKET BOOTHS*

### Brass Grilles

*Refer to GRILLES*

### Brass Rails

USED IN THEATRES in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc.

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Edward F. Reinhardt Manufacturing Company, 110 E. Second Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Avenue, Buffalo, N. Y.

### Brokers, Theatre

WITH THE GROWTH of the motion picture theatre, and the in-

Low cost Protection against Sound Failure

Dual Amplifiers eliminate shutdowns from Sound Failure and solve theatre service problems

Features of the Model 64

1 Two complete independent amplifiers with control facilities for instant changeover from one amplifier to the other absolutely eliminate shut-down caused by tube or amplifier failures.
2 Two type '50 tubes in the output of each amplifier provide full 15 watts output—ample reserve power.
3 One compact, all A.C. operated unit contains everything between sound head and stage speakers.
4 Ideal tone quality for theatre reproduction. Extended high frequency response makes voice crisper and easier to understand.
5 Can be used with your present sound heads (caesium cells) and stage speakers. The Model 64 will then provide power for p.e. cell and exciter lamp, and eliminate all batteries.

*Operadio Model 64 Dual Theatre Amplifier with tube covers removed to show location of two amplifiers. Patent Pending.*

Now theatre owners no longer need tolerate the ever-present hazard of a "dark house" due to failure of sound equipment.

The Operadio Model 64 Dual Amplifier protects your profits and prestige against sound failure better than the best insurance policy ever written.

Not only does the revolutionary Operadio Dual Amplifier feature eliminate shutdowns from tube or amplifier failures, but it makes possible such rapid location of any fault in the sound system that programs need never be disrupted.

The cost of this operation insurance provided by the Operadio Model 64 Amplifier is so small compared with the risk of loss of profits that theatre owners everywhere are taking advantage of it. A single shutdown may cost you more than a complete Operadio Dual Amplifier.

Whether you are first installing sound, changing from disc to sound-on-film, or have been tolerating uncertain sound operation—you can save money by investigating the Operadio Model 64 Amplifier. Write or wire your motion picture supply house or the Operadio factory for complete details.

OPERADIO

Operadio Manufacturing Co.
St. Charles, Ill.

*Los Angeles Office:*
*704 Bendix Bldg.*

OPERADIO MANUFACTURING COMPANY
211 13th Street, St. Charles, Illinois.
We want to know about your new Dual Amplifier that eliminates dark houses due to sound troubles. Mail complete information today.
Name ........................................
Address ........................................

volved legal procedure in sale, purchase or rental, it is oftentimes found advisable to consult those who have studied this phase of the business. Theatre brokerage has become a real factor in the business.

A. R. Boyd Enterprise, 1700 Sansom Street, Philadelphia, Pa.
W. J. Miller, 321 Security Block, Des Moines, Ia.

### Bronze and Iron Work, Ornamental

THE THEATRE today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

### Brushes, Screen

*Refer to SCREEN BRUSHES*

### Bulletin Boards, Changeable

CHANGEABLE BULLETIN boards, which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The letters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards.

Many theatres have adopted signs of this type for use in the lobby in announcing coming and present attractions. In fact the ease with which announcements may be set up or changed gives these bulletin boards a wide range of use in the motion picture house.

Also used on bulletin boards, but particularly adapted also for marquise signs, to announce the current attraction, are letters of raised opal glass mounts in oxidized finished metal frames and illuminated from the inside by electric lamps.

The Artkraft Sign Company, Lima, O.
Joseph S. Arvid Company, Inc., 1440 Broadway, New York City.
Crystalite Products Corporation, 1708 Standard Avenue, Glendale, Cal.
Stanley Frame Company, 727 Seventh Avenue, New York City.
Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

### Cabinets, Film

*Refer to FILM CABINETS*

### Cable, Motion Picture

MOTION PICTURE cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
Rockbestos Products Corporation, New Haven, Conn.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

### Cameras

A NUMBER of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 m. m. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Andre Debire, Inc., Film Center Building, New York City.
The Eastman Kodak Company, Rochester, N. Y.
Q. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Illinois.

### Candy Machines

*Refer to VENDING MACHINES and SCALES*

### Canopies, Theatre

USE OF ARTISTIC canopies by motion picture theatres is growing in popularity among houses of all sizes. A canopy serves a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the canopy is to be used.

Not only are practically all of the new theatres being erected installing marquees but they are being exclusively used in the remodeling of the old houses, because of the effective manner in which they give to the theatres a new and pleasing appearance at small cost.

The Artkraft Sign Company, Lima, O.
Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.
Edwards Manufacturing Company, 5th, Culvert and Butler Streets, Cincinnati, O.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Milcor Steel Company, 36th Avenue and Burnham Street, Milwaukee, Wis.
Moynahan & Duchene, 2568 Porter Street, Detroit, Mich.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
W. F. Overly & Sons, Greenburg, Pa.
L. Schreiber & Sons Company, Ivanhoe Avenue and Montgomery Road, Cincinnati, O.
The W. C. Tyler Company, 3615 Superior Avenue, Cleveland, O.

### Carbons

MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

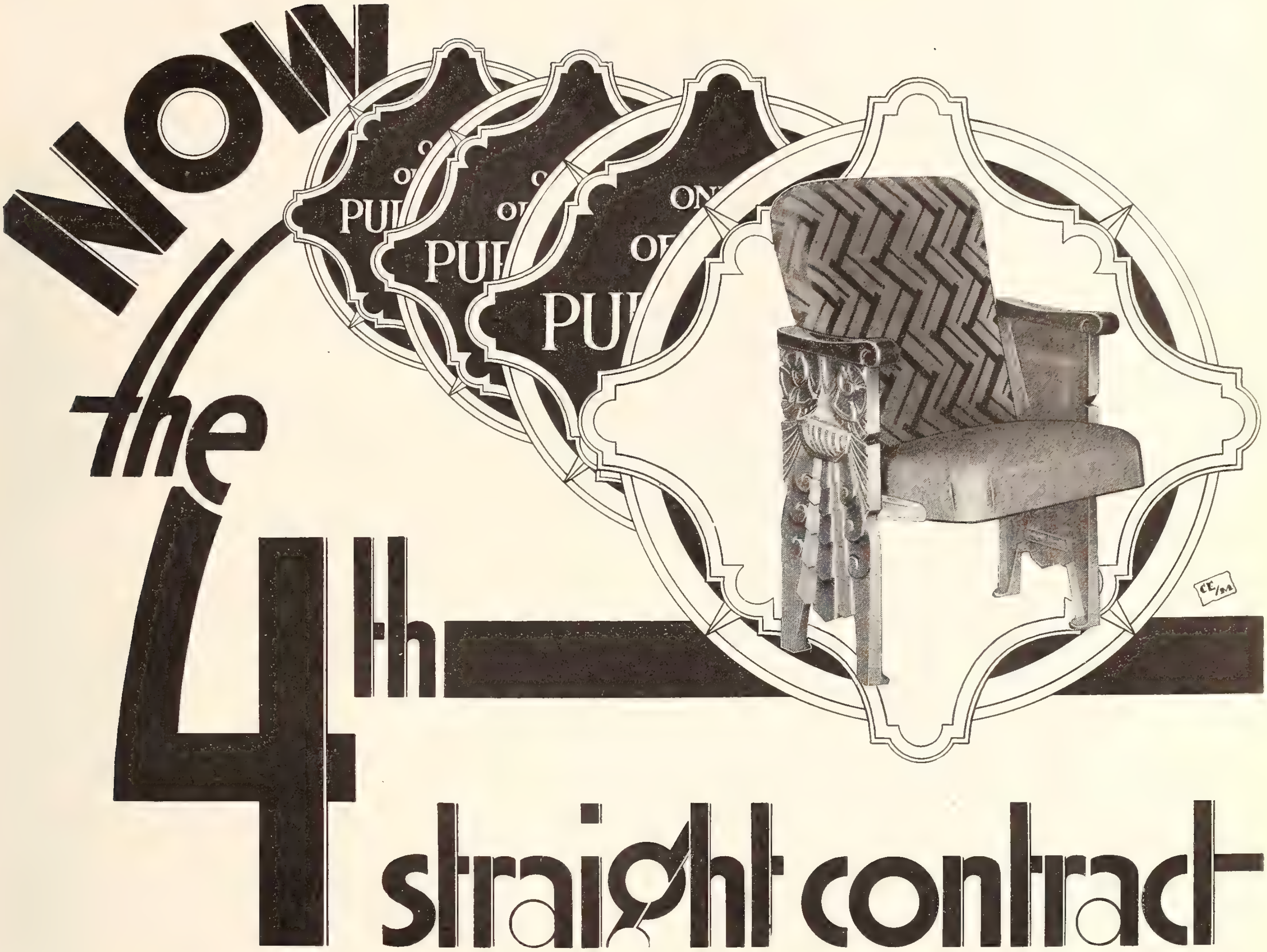
Arco Electric Company, 112 W. 42nd Street, New York City.
Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
M. G. Felder Sales Company, 1560 Broadway, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
Charles W. Phellis & Company, Inc., 130 W. 42nd Street, New York City.
Hugo Reisinger, 11 Broadway, New York City.

### Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. The heavier and deeper the nap the more life may be expected of a carpet. Generally, floor coverings and carpets should be of a nature that rest on the floor and give the impression of stability and foundation upon which one may walk with security. A carpet that is fuzzy, light in color and overdecorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.



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The fourth successive contract to seat *Publix Theatres* throughout the country has been awarded to *Heywood-Wakefield!* Already more than 300,000 H-W seats are in *Publix* showhouses throughout the world. This new contract award is proof positive of the merits of H-W theatre seating.

H-W seats have that *Extra Comfort—Extra Service—Extra Patron Appeal* which bring *Box Office Profits*. They are the nation wide choice of leading operators. Your nearest *Heywood-Wakefield* sales office will be pleased to give you detailed information, whether your problem is seating or reseating the large or small house.

**Sales Offices**

BALTIMORE, MD.
BUFFALO, N. Y.
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NEW YORK, N. Y.
OKLAHOMA CITY, OKLA.
PHILADELPHIA, PA.
PITTSBURGH, PA.
PORTLAND, OREGON
SAN FRANCISCO, CALIF.
SEATTLE, WASH.

*Theatre Seating Division*

**HEYWOOD-WAKEFIELD**

174 PORTLAND STREET, BOSTON, MASS.

Roxbury Carpet Company, Central Street, Saxonville, Mass.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Illinois.
W. & J. Sloane, 577 Fifth Avenue, New York City.
Alexander Smith & Sons Carpet Company, 285 Fifth Avenue, New York City.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

### Carpet Cushioning

IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

Blocksom & Company, Michigan City, Ind.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
E. W. Sutton Carpet Lining Corp., 5359 Sedgwick Street, New York City.
Union Carpet Lining Co., 18 Broad Street, New London, Conn.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

### Cement, Film

*Refer to FILM CEMENT*

### Chairs, Theatre

TO EQUIP a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 32 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

Every patron is entitled to a direct and open vision of the stage. Sloping and terracing of floor and the curvatures of the balcony are, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chair legs, both front and back, must be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural, easy and comfortable position in sitting. He is neither tilted too far forward nor too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seats will be perfectly level and parallel with the natural floor level and the sitter will not be tilted at an angle.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, is another problem. There must be no loss of chair space and resultant decreased capacity, but the symmetry and a general pleasing and orderly appearance must be preserved.

The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Frequently, a very simple rearrangement makes possible an appreciable increase in house capacity, and if not in actual increased numerical capacity, actual increased box office receipts by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves, is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct springs, smooth, well upholstered back, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat-hinges—these are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in every chair. A broken seat, while apparently not of great importance in itself, is nevertheless an annoyance that reflects unfavorably on the theatre as a whole.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.

American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.
The Irwin Seating Company, Grand Rapids, Michigan.
Standard Manufacturing Company, Cambridge City, Indiana.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.

### Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that by the smaller houses. No doubt one of the causes has been the belief that they were an expensive proposition. This however, is not the case. Recently chair covers have been developed which are reversible, effecting an important saving in laundering costs. There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

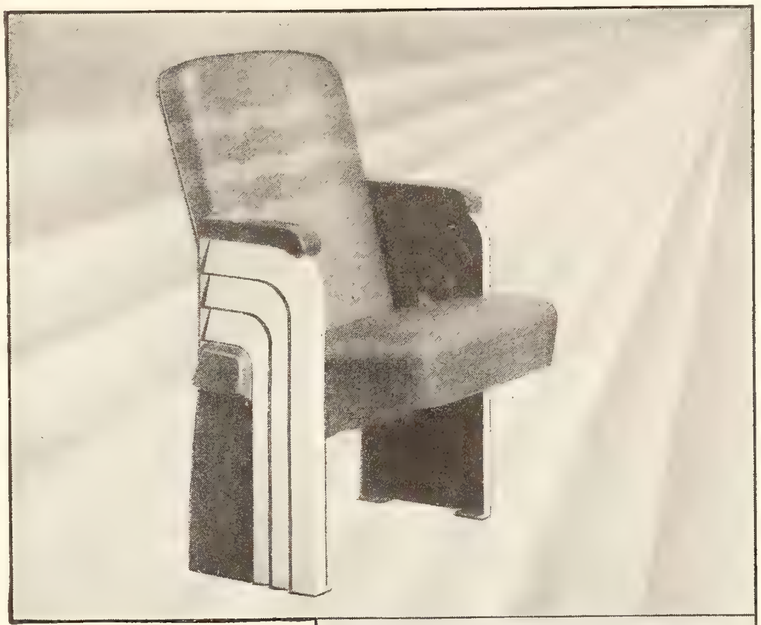
Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.

NO MORE LOOSE CHAIRS
Firmastone fastens loose theatre chairs to concrete floors permanently. Simple to use. Chemical cement—Sets in ten minutes. For further information, write us.
FIRMASTONE
GENERAL SEATING COMPANY
2234-36 Fullerton Avenue Chicago, Ill.

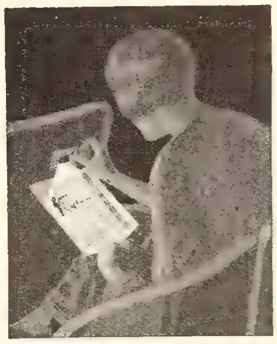
# *Here's the* CHAIR DESIGNED FOR THE NEW EARL CARROLL THEATRE

## 3,000 *of them!*



*This chair invites patrons to relax. Heavy upholstered back is covered with coral mohair plush of brilliant modernistic design. Seat is full spring of mattress comfort edge type. Aisle lights are hidden.*

• A chair, beautiful in its simplicity, unique in its departure from the ordinary. A chair, good enough to be chosen from among many as the one meeting Mr. Carroll's exactions and most in harmony with the spirit and motif of Earl Carroll's pride, the New Earl Carroll Theatre in New York. Specially made by the American Seating Company, 3000 of these chairs contribute greatly to making this the peer of all legitimate playhouses. Deep and roomy, they are as comfortable and sturdy as they are beautiful, with qualities which make for better acoustics and sound reception. To owners and managers who wish something outstanding in seating, we offer the facilities of this organization of seating specialists, who for half a century have pioneered all the advancements now obtainable in theatre seating. You are invited to avail yourself of this service without obligation.



*An innovation, indeed. A program light in the back of every seat. Simply push the button. Presto! A small battery flashlight emits a shaft of light so patrons can read programs during dark scenes.*

**American Seating Company**

*Makers of Dependable Seating for Churches*
*Schools, and Theatres*
*General Offices:* GRAND RAPIDS, MICHIGAN
*Branches in All Principal Cities*

Dura-Tex Fabrics Company, 216 Webster Street, Cincinnati, O.
S. M. Hexter & Company, 2400 Superior Avenue, Cleveland, O.
The Hodes-Zink Mfg. Company, Fremont, O.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

## Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 12-pound can.

General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.
Illinois Theatre Seat Exchange, 1150 S. Michigan Avenue, Chicago, Ill.

## Chairs, Folding

THE FOLDING CHAIR, solidly constructed, plays an important role in the theatre today. With presentation and the stagehand, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Clarin Manufacturing Company, 2456 Crawford Avenue, Chicago, Ill.
Lyon Metal Products, Inc., Aurora, Ill.
Louis Rastetter & Sons Company, Ft. Wayne, Ind.
Tucker Duck & Rubber Company, Fort Smith, Ark.

## Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them which is characteristic of the old fashioned method is eliminated.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Universal Stamping & Manufacturing Company, 2839 N. Western Avenue, Chicago, Ill.

## Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

## Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button. The list price ranges from $30 to $65, while one is $50 per unit, complete.

Basson & Stern, 751 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essanay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.

## Chimes, Organ

*Refer to ORGAN CHIMES*

## Choppers, Ticket

*Refer to TICKET CHOPPERS*

## Cleaners, Film

*Refer to FILM CLEANING MACHINES*

## Cleaners, Vacuum

*Refer to VACUUM CLEANING EQUIPMENT*

## Cleaning Compounds

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

J. B. Ford Company, Wyandotte, Mich.
Skour-Nu, Inc., 158 West 22nd Street, New York City.

## Clocks, Advertising

*Refer to PUBLICITY CLOCKS*

## Color Films

THERE HAVE been motion pictures in color for a number of years, but in 1929 was made the first feature picture entirely in color. This proved an added touch of realism to the sound picture, and at once color was incorporated in the production plans of most producers.

Most professional productions on standard film employ the process known as technicolor, a patented method consisting fundamentally in filtering out the blues, greens and reds in recording and superimposing them properly in printing. There are other processes less extensively used, including a two-color additive method.

A new process for amateur and semiprofessional work was brought out in 1929 by the Eastman Kodak laboratories. Motion pictures in full natural colors in the 16-mm. size may be made by the use of Kodacolor film and by the addition of a Kodacolor filter to the lens hood of the camera. Provided the light is adequate, the process is no more difficult than making black and white pictures, and projection is accomplished simply by adding a Kodacolor filter to the projector. Minute lenses embossed right on the film cause the colors to register separately and thus do the trick. Since duplicates can not be made from Kodacolor film, the process is still impractical for theatre productions.

Du Pont Film Manufacturing Corporation, 25 W. 45th Street, New York, N. Y.
Eastman Kodak Company, Rochester, N. Y.
Harriscolor Films, Inc., 1040 N. McCadden Place, Hollywood, Cal.
Multicolor, Ltd., 7000 Romaine Street, Hollywood, Calif.
Photocolor Corporation, 1650 Broadway, New York City.
Technicolor, Inc., 15 Broad Street, New York City.

## Color Hoods

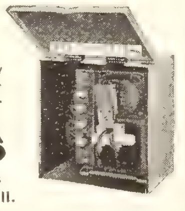
ARTISTIC COLOR effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display.

Curtis Lighting Company, 1119 W. Jackson Boulevard, Chicago, Ill.
Kliegel Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2651 W. Congress Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

## Color Wheels

WHEELS to accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors, are color wheels. They are equip-



Reco FLASHERS
For Electric Signs
(small or large)
Motor driven — reliable.
Prices $18 up
COLOR
RECO Hoods offer the only satisfactory, permanent and low-cost method for securing color.
Write
REYNOLDS ELECTRIC COMPANY
Mfrs. Reco Flashers and Motors
2651 W. Congress St., Chicago, Ill.

ped for either hand or automatic control. Prices range from $2.50 to $60.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Kliegel Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

### Coloring, Lamp

*Refer to LAMP COLORING*

### Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Cork Import Corporation, 345-49 W. 40th Street, New York City.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
Franklin R. Muller, Inc., Waukegan, Ill.
New York Belting & Packing Company, 91-93 Chambers Street, New York City.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

### Condensers

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex some Meniscus or Moon shape and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within the last two years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices from $1.50 to $12.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corp., 230 E. 45th Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 599 Broadway, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

### Cooling, Ventilating Systems

CAPABLE of delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced, ranging in cost from $100 upward.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ installed at one side of the proscenium the opposite side of the proscenium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium, or on an elevated platform eight or nine feet above the stage floor level, are other manners in which the system may be installed to assure excellent results. In fact, regardless of the nature of the theatre, cooling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.

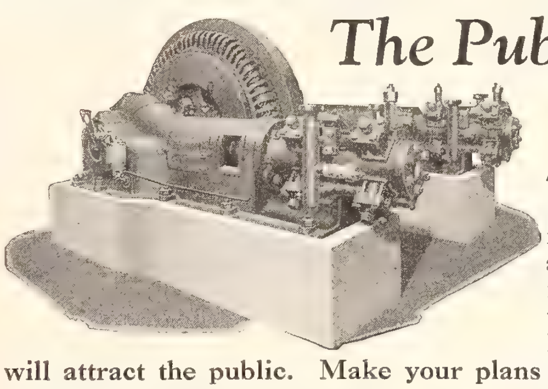
Allen Air Turbine Ventilating Co., 1040 14th Street, Detroit, Mich.
American Blower Company, 6004 Russell Street, Detroit, Mich.
Arctic Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
Bayley Manufacturing Company, 732 Greenbush, Milwaukee, Wis.
Blizzard Fan Sales Company, 1524 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, Paramount Building, New York City.
G. A. Drieling Company, 1716 N. America Street, Philadelphia, Pa.
General Refrigeration Company, 120 Shirland Avenue, Beloit, Wis.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Lakeside Company, Hermansville, Mich.
National Air Filter Company, 5130 Ravenswood Avenue, Chicago, Ill.
National Carbonic Machinery Co., Wisconsin Rapids, Wisconsin.
B. F. Reynolds & Company, 609 No. LaSalle St., Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Tiltz Air Conditioning Corporation, Ltd., 840 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 233 West 42nd Street, New York City.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

### Controls, Curtain

*Refer to CURTAIN CONTROL MACHINES*

### Costumes and Costume Fabrics

COSTUMES and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The cos-



The Public Demands Comfort!

THE time to make sure of your summer profits is TODAY! By providing air cooling and conditioning for the sweltering days you will make your place of business the magnet that will attract the public. Make your plans now.

Without obligation we will gladly make a survey of your requirements and tell you for how little an expenditure a modern WITTENMEIER cooling plant can be installed. This service is FREE!

You can rely on Wittenmeier—THE PIONEER OF AIR COOLING AND CONDITIONING.

Write for air cooling folder and list of satisfied users.

WITTENMEIER MACHINERY CO.

850 N. SPAULDING AVE.
CHICAGO, ILL.

*Continuously since 1897*

103 PARK AVENUE
NEW YORK

Frank H. Raffo Co.
San Francisco, Calif.

Bushnell Machinery Co.
Pittsburgh, Pa.

Avery Engineering Co.
Cleveland, Ohio

Robert H. Gordon
Detroit, Mich.

H. J. Kelly
New Orleans, La.

Controlledaire Eng Corp.
Cincinnati, Ohio

tumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Eastman Brothers' Studios, Inc., 36 W. 46th Street, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Gemsco, 692 Broadway, New York City.
S. M. Hexter & Company, 2400 Superior Avenue, East, Cleveland, Ohio.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.

### Covers, Program

*Refer to PROGRAM COVERS*

### Covers, Chairs

*Refer to CHAIR COVERS*

### Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at $3 per foot.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Brucknell-Mitchell, Inc., 532 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, Ohio.
Klemm Manufacturing Corporation, 1449-55 West Austin Avenue, Chicago, Ill.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolette Avenue, Minneapolis, Minn.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

### Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Allentown, Pa.
Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

### Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beck & Sons Company, Highland and Dorchester Avenue, Cincinnati, O.
Bruckner-Mitchell, Inc., 532 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 226 Washington Street, Mt. Vernon, N. Y.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 508 W. 43rd Street, New York City.

### Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is use and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

### Date Strips

DATE STRIPS, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

Hennegan Company, 311 Genesee Street, Cincinnati, O.
National Screen Service, Inc., 126 W. 46th Street, New York City.
Radio Mat Slide Company, 1674 Broadway, New York City.
Showman's Press, 6309 Yale Avenue, Chicago, Ill.
Triangle Poster & Printing Co., 633 Plymouth Court, Chicago, Ill.

### Decorating Products and Service

THE THEATRE to-day has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

### Decorative Pottery

*Refer to POTTERY, DECORATIVE*

### Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

Frank Adam Electric Company, St. Louis, Mo.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.

STANDARD
EQUIPMENT
FOR THE STAGE
SAMUELS
autodrape
CURTAIN CONTROL
AUTOMATIC DEVICES CO.
739 HAMILTON STREET
ALLENTOWN, PA.
*USED*
*EVERYWHERE*

THE NEW-TIFFIN-JR.
CURTAIN CONTROL
NOW — $100.00 — NOW
TIFFIN Scenic Studios
TIFFIN, OHIO
Complete Stage Equipment

General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 K, Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

### Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance. Disinfectants of this kind are usually sprinkled about the house or they may be used in ornamental cones, placed on the auditorium walls. Particularly during the hot weather months are perfumed disinfectants used extensively to sweeten the air in the theatre and make it agreeable and comfortable. Disinfectants sell for $3.00 a quart and up.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable. It is designed to remove a principal cause of bad odor. Another deodorizing preparation on the market is especially adapted to use in mopping or scrubbing toilet rooms or other places which may be a source of obnoxious smells.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
West Disinfecting Company, 16 Barn Street, Long Island City, N. Y.

### Doors, Fireproof

*Refer to FIREPROOF DOORS*

### Draperies

*Refer to STAGE SCENERY AND DRAPERIES*

### Driers, Hand

*Refer to HAND DRIERS*

### Drinking Cups, Paper

THE PAPER drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. Paper cups range in price from $13.50 for cases of 10,000, to $9.50 for cases of 2,500, depending upon the product purchased. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from $4.50 up.

American Lace Paper Company, 4425 No. Port Washington Rd., Milwaukee, Wis.
Lily Cup Company, 120 Broadway, New York City.
Tulip Cup Corporation, 220 Fifth Avenue, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
The Vortex Manufacturing Company, 421-431 N. Western Avenue, Chicago, Ill.
Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

### Drinking Fountains

EIGHTEEN drinking fountains about evenly divided between the wall and pedestal type are installed in Balaban & Katz's Uptown theatre, Chicago. While the Uptown is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
Central Brass Mfg. Company, 2950 E. 55th Street, Cleveland, O.
Century Brass Works, 962 N. Illinois Street, Belleville, Ill.
The Crane Company, 836 E. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Mueller Manufacturing Company, Decatur, Ill.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

### Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been retained as a patron of the motion picture theatre.

The usual method is to have certain seats adapted for the attachment of this special equipment, and upon request the earphones are plugged into a seat, while the patron has control through a small hand "fader" of the volume.

The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.

STANDARD
EQUIPMENT
FOR CURTAINS
SAMUELS
SILENT STEEL
CURTAIN TRACK
AUTOMATIC DEVICES CO.
739 HAMILTON STREET
ALLENTOWN, PA.
USED
EVERYWHERE

Western Electric Company, 250 W. 57th Street, New York City.

### Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effect but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 334 W. 44th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Langdon McCormick Studio, 145 W. 14th Street, New York City.

### Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, N. J.

### Electric Fans

THIS TERM is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth Avenue, St. Louis, Mo.
Western Electric Company, 195 Broadway, New York City.

### Electric Flowers

BASKETS OR VASES of electric flowers offer many possibilities in a decorative way for theatres. Artificial roses, tulips, or similar flowers are fitted with small properly colored bulbs and the complete bouquet is wired ready to attach to the light socket. Many a nook or corner now barren and unattractive or unsightly can be transformed into a beauty spot by means of an electric bouquet.

Oscar Leistner, 319 W. Randolph Street, Chicago, Ill.

### Electric Lighting and Power Plants

*Refer to LIGHTING AND POWER PLANTS*

### Electric Motors

*Refer to MOTORS, ELECTRIC*

### Electric Pickups

ELECTRIC PICKUPS take the sound vibrations from records, transmit them to the amplifiers. The stylus (or needle) runs in a groove on the record and is caused to vibrate according to the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. Electric pickups are used to convert the mechanical energy picked up from the record by the stylus, which also is the armature of the reproducing unit. A fluctuating audio-frequency voltage is generated in the coil surrounding this armature, which is amplified either through the audio-amplifier (of the radio set) or through the amplifier of a public address or sound picture system.

The Audak Company, 565 Fifth Avenue, New York City.
Best Manufacturing Company, 1200 Grove Street, Irvington, N. J.
Pacent Electric Company, Inc., 91 Seventh Avenue, New York City.
Stromberg-Carlson Telephone Company, 1050 Clinton Street, Rochester, N. Y.
Webster Electric Company, Clark and DeKoveer Avenue, Racine, Wis.

### Electric Signs

*Refer to SIGNS, ELECTRIC*

### Emergency Lighting Plants

*Refer to LIGHTING AND POWER PLANTS*

### Engineering Service

THE ADVENT of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such works are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems as well as to supervise sound installations and operation.

Humphrey Davy & Associates, 4234 Market Street, Philadelphia, Pa.
The Hirsch Corporation, 209 S. Third Street, Columbus, O.
S. S. Sugar, 11 West 42nd Street, New York City.

### Equipment Supplies

THE IMPORTANCE of equipment to the theatre cannot be stressed too much. It makes for comfort, proper presentation of entertainment, safety, etc. Equipment must be given first consideration, for a theatre which does not install the finest and most effective product, and become at the outset attractive and efficient, is endangering its future success. Independent equipment dealers will be found in all key centers. (See complete list of Theatre Supply Dealers.)

### Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Many improvements have been made in the manufacture of exit lights in an endeavor to make them less offensive in appearance without detracting from their practical mission. In addition to various styles, exit lights may be obtained built into ornamental fixtures, the whole being placed over the exit door.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Flexlume Corporation, Buffalo, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

### Fans, Electric

*Refer to ELECTRIC FANS*

### Fans, Ventilating

FANS MAY BE divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and operate at slower speed. Fans of this type usually have four wooden blades and they are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies. Air in the lobby, particularly when crowds are waiting admission soon becomes stagnant and foul, with the result that patrons are unduly wearied and placed in an unfavorable state for enjoying the entertainment.

Theatre Equipment
NEW AND USED
Sound Equipment, Moving Picture Machines, Screens, Opera Chairs, Spotlights, Stereopticons, Generator Sets, Reflecting Arc Lamps, Carbons, Tickets and Supplies. Projection Machines repaired and overhauled.
Everything for the Theatre
Write for Catalog "H"
MOVIE SUPPLY CO.
844 So. Wabash Ave., Chicago

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Arctic-Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
A. Hun Berry Fan Company, 28 Binford Street, Boston, Mass.
Blizzard Fan Sales Company, 1514 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Champion Blower & Forge Company, Lancaster, Pa.
Fidelity Electric Company, Lancaster, Pa.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Lakeside Company, Hermansville, Mich.
The New York Blower Company, 3155 Shields Avenue, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Vallen Electrical Company, Inc., Akron, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

### Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping. The prices range from $4.00 to $60.00 per unit or cabinet.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

### Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

### Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

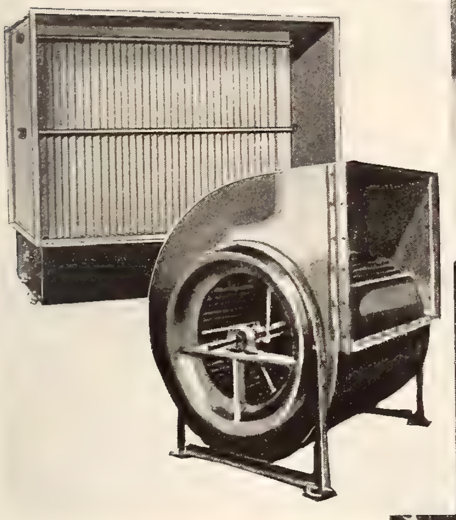
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
E. B. Griffen, Oshkosh, Wis.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
The Theatre Sound Equipment Company, Hope, Ark.

### Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt

# Bring the freshness of MOUNTAIN STREAMS to your theatre

When hot weather strikes again . . . and it won't be long now . . . a few of your patrons will hie themselves away to the cool spots, while the majority, less fortunate, will have to stay at home and try to make themselves comfortable. Why not anticipate this human quest for cool spots *right now?* Why not get ready for the summer vacationists with an atmosphere as cool and inviting as the draughts from mountain springs? . . . right in your theatre. A National-Sirocco Air Washing System is what you will need most to forestall the hot weather exodus and turn the stream of patronage toward your ticket window. You'll be surprised at the small investment required to make your theatre the most comfortable spot in town . . . this summer and the whole year 'round. Now is the time to Act!



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AIR-WASHING
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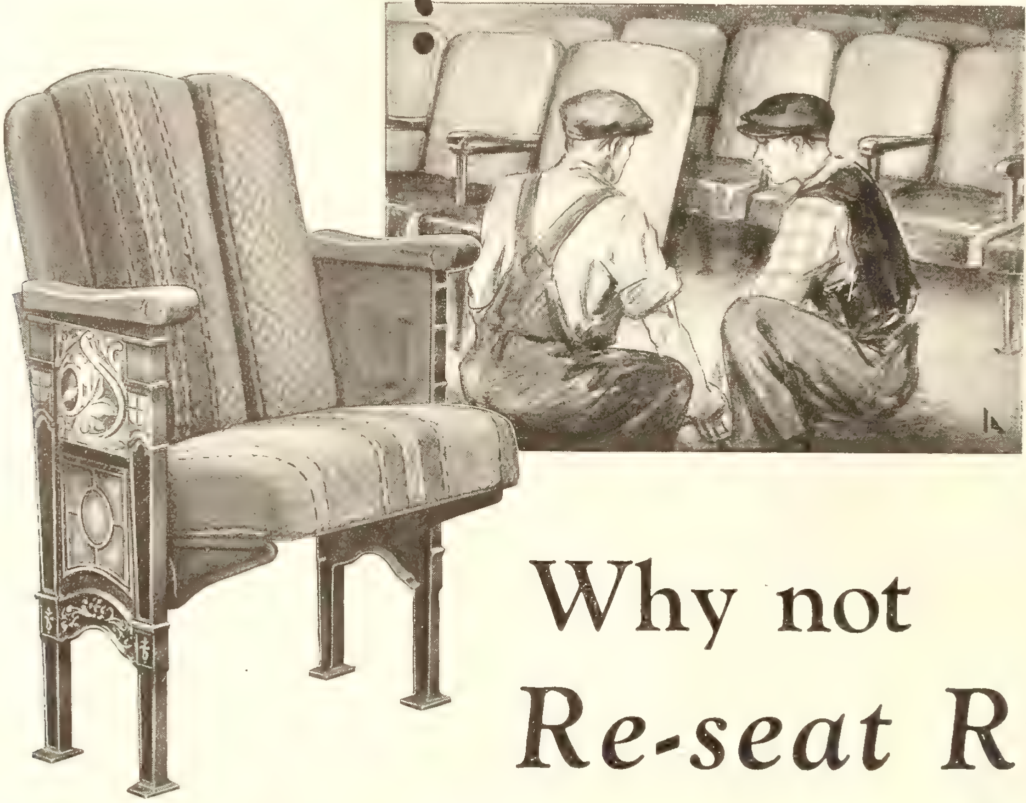
Prices were never—will never—be lower than *right now.* Payment terms are most liberal. Let us show you what can be accomplished with a small investment, spread over a period of many months. Write or come in and see us at once.

## NATIONAL THEATRE SUPPLY COMPANY

WHERE YOU BUY RIGHT!

# Remodeling this season?



## Why not Re-seat Right for Permanent Satisfaction?

AFTER all, the real purpose of remodeling is to make your theatre more inviting, and thus, more profitable. Adequate provision for the comfort of your patrons should be a first consideration. Remodeling for the sake of appearance alone is not sufficient. . . . With Irwin Seating you can combine comfort with appearance and all other characteristics of correct seating. In this manner you provide a substantial appeal for increased patronage. Unless you take into consideration this most vital phase of public relationship, the final result may be disappointing. Why not consult with us regarding your plans for remodeling? An Irwin Seating Plan made from a careful analysis of your project will simplify your problem. New, lower prices are in effect now. The National Reseating Plan places immediate reseating within the means of every theatre.

MODERN THEATRE SEATING

Write for this interesting Free booklet, "Modern Theatre Seating."

## The IRWIN SEATING COMPANY

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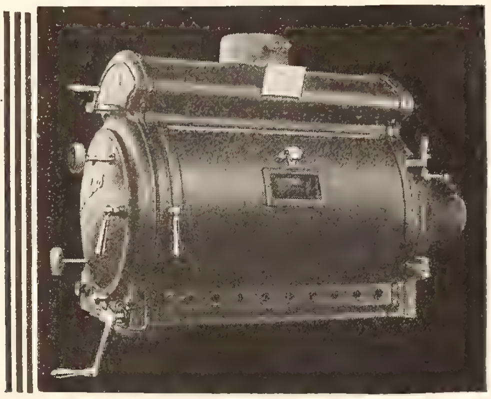
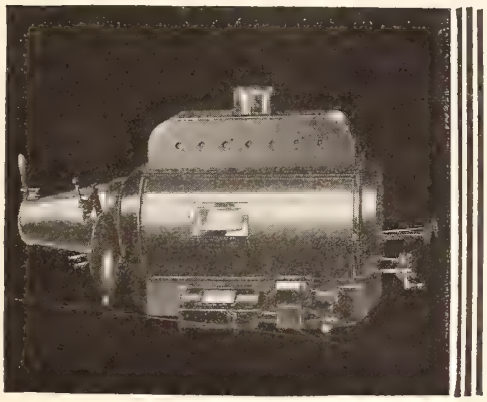


HIGH INTENSITY
REFLECTOR ARC



LOW AMPERAGE
REFLECTOR ARC

# Peerless

*"The Super Reflector Arc Lamp"*

## Reputation is the Product of Performance!

***Why Have Less?***

A good reputation doesn't "just happen." Claims alone won't produce it. Good reputation must be rooted in correct design, precision construction and conscientious service in operation. From that point it grows steadily . . . Peerless Reflector Arc Lamps have an enviable reputation for Performance. That reputation is their foremost recommendation to you.

**J. E. McAULEY MANUFACTURING COMPANY**

552-554 West Adams Street, Chicago, Ill.

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APPROVED BY NATIONAL THEATRE SUPPLY COMPANY
COAST-TO-COAST DISTRIBUTORS

and grit being removed from it in the process. Prices range from $7.50 up.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Film Processing Machine Corp., 354 W. 44th Street, New York City.
Rex Film Renovator Mfg. Company, 73 E. Naghten Street, Columbus, O.

▲

### Film Developing and Printing

WITH MOTION PICTURE presentations and local news reels offering novelty on many theatre bills, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, etc.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Consolidated Film Industries, 1776 Broadway, New York City.
Craft Film Laboratories, Inc., 729 Seventh Avenue, New York City.

▲

### Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Film Inspection Machine Company, 630 Ninth Avenue, New York City.

▲

### Film, Raw

RAW FILM is motion picture film that has never been exposed. Camera spools carry 400 and 1,000 feet of negative film, and positive film can be got in 1,000-foot lengths. The positive film is that which is used to make a copy or print from the original film or negative.

Ansco-Agfa Film Corporation, Binghamton, N. Y.
Du Pont Film Mfg. Corporation, 35 W. 45th Street, New York City.
Eastman Kodak Company, Rochester, N. Y.

▲

### Film Reels

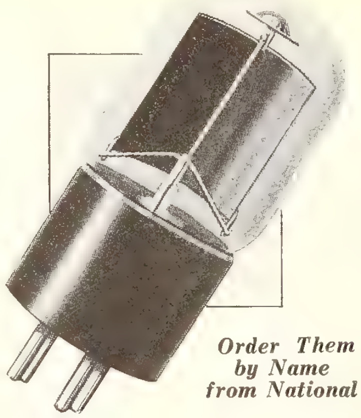
*Refer to REELS*

▲

### Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles



**Perfect Cell Performance**

should now be the demand of every theatre owner and manager. It is so easy to get Better Sound Reproduction by merely specifying Visitron Photoelectric Cells for use in your sound equipment. Visitron Cells last much longer and require no attention, so the improvement in your sound *costs you nothing.* Get a Visitron Comparative Test made in your theatre at once. Any National Theatre Supply salesman will take pride in demonstrating Visitron Perfect Cell Performance.

*Order Them by Name from National*

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1731 Belmont Avenue Chicago, Illinois

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EXPANSION BOLTS
*NEW STYLE*
*Have You Seen Them*

Ask Us for Samples

Chicago Expansion Bolt Co.
126 S. Clinton St. Chicago

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Low in price; high in efficiency. Range 75 feet or less. Takes up to 500 Watt lamp. Ample cooling. Any focus lens 9 to 30 inches. Write for illustrated circular or see your dealer.

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¶ The type of business man who holds down sales costs by getting highest value for his sales-dollar makes BETTER THEATRES the backbone of his selling program. Dominant advertising in the dominant publication serving the theatre field is the one invariable rule he follows.

¶ We do not claim that it is the *only* way to supremacy, but the facts prove that unremitting advertising in BETTER THEATRES is the one indispensable requirement no matter what other methods may be used.

QP

mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Processing Machine Corp., 354 W. 44th Street, New York City.
Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.

### Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Processing Machine Corp., 354 W. 44th Street, New York City.
Rex Film Renovator Mfg. Company, 74 E. Naghten Street, Columbus, O.

### Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Film Processing Machine Corp., 354 W. 44th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

### Fire Doors

*Refer to FIREPROOF DOORS*

### Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

### Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

An arm with a loop and idler are so mounted as to engage with the upper film loop, another arm and idler are so mounted to engage the lower loop, an auxiliary idler is mounted so that it rides the film between the take-up sprocket and lower magazine valve rollers. These three points of contact with the film offer protection against fire from the following causes: film break at any point in the projector; loss of lower loop; loss of upper loop; mutilated perforations, i. e.: perforations in such condition that film will not ride properly through projector; failure of film to pass properly through projector from any cause; failure of film to take-up properly; bad reel in lower magazine; take-up belt breaking.

Now there are other avenues by which a film fire can start, and the inventors of the device have apparently overlooked nothing in the way of safety.

The entire projector is protected by a governor which is driven by one of the gears of the projector head, and this causes the dowser to actuate in case the following occurs: drive belts breaking, projector head binding up, motor trouble of any kind, loose drive pulleys, line fuses blowing out, projector running below normal speed.

A very important feature of this control is the change-over, this is incorporated in it where two or more projectors are used, and it is very simple in its operation as it keeps one dowser in a locked position while the other one is in operating position.

The failure of current supply to motor results in instant actuation of the dowser.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Film Fire Cut-Out Company, 830 Amsterdam Avenue, New York City.
Fyre-Gard Manufacturers Company, Aurora, Ill.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rosco Laboratories, 867 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

### Fireproof Curtains

*Refer to CURTAINS, FIREPROOF*

### Fireproof Doors

IN PRACTICALLY all states, cities and towns building codes require the use of fireproof doors in certain quarters of the theatre, such as the projection booth, stairwells, exits, dressing rooms, boiler rooms, etc. This demand on the part of the framers of the building codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safeguarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Covington Metal Products, 17 W. Eighth Street, Covington, Ky.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
Variety Fire Door Company, 2958 Carroll Avenue, Chicago, Ill.

### Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

### Fireproof Units

THERE ARE various forms of these available and generally each type is made in several capacities and sizes to accommodate their installation in small or large booths. The component parts of each unit are generally detachable so that the unit can be made complete for film storage, waste disposal, film rewinding and inspection, as well as the storage of both supplies and tools. They are generally furnished with casters, so that they can be moved about for cleaning or relocating purposes. They are made entirely of metal and are, therefore, fireproof. These units are far cheaper in the long run than the general makeshift of the past, in covering wooden benches or shelves with tin or sheet metal, since they always represent a recognized value by being complete within themselves, and not built in as part of the partitions or the booth construction. The prices range from $50.00 to $350.00.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

### Fireproofing Materials

INTO EVERY FACTOR of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Striping Company, 3522-3536 Potomac Avenue, Chicago, Ill.

Johns-Manville Corporation, 292 Madison Avenue, New York, N. Y.
Macoustic Engineering Company, 782 Union Trust Building, Cleveland, O.
Universal Gypsum Company, 111 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.

### Fixtures, Lighting

*Refer to LIGHTING FIXTURES and DECORATIVE LIGHTING*

### Fixtures, Plumbing

*Refer to PLUMBING FIXTURES*

### Flashers, Signs

THE SPARKLING life and motion characteristic of so many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoods, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

In addition to the interest compelling action which the sign flasher injects in a sign, it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

Eagle Sign Company, 575 Albany Street, Boston, Mass.
Eagle Signal Sales Corporation, Moline, Ill.
Minneapolis Honeywell Regulator Co., Minneapolis, Minn.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

### Flood Lights

FLOOD LIGHTING is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquise or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general, there are three types: the extensive, the distributing and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more concentrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

### Floor Coverings

*Refer to CARPETS and MATS and RUNNERS*

### Flower Baskets, Electric

*Refer to ELECTRIC FLOWERS*

### Flowers, Artificial

*Refer to ARTIFICIAL FLOWERS AND PLANTS*

### Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

### Fountains, Drinking

*Refer to DRINKING FOUNTAINS*

### Fountains, Ornamental

*Refer to ORNAMENTAL FOUNTAINS*

### Frames—Poster, Lobby

POSTER AND LOBBY display frames are manufactured in standard sizes. There are one sheet to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—easel to accommodate a one-sheet and eight combination frames to hang and with 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval.

Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 Seventh Avenue, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Reliance Specialties Mfg. Co., Inc., 570 Lexington Avenue, New York City.
Stanley Frame Company, 727 Seventh Avenue, New York City.

### Furnaces, Coal and Oil Burning

*Refer to HEATING SYSTEMS*

### Furniture, Theatre

A NUMBER OF factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay Street, Cincinnati, O.
S. Karpen & Brothers, 636 W. 22nd Street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.

### Fuses, Electric

ELECTRICAL FUSES are intentional weakened spots introduced into an electrical circuit and designed to fuse or "blow" due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the renewable type is used.

Fuses are preferable type of protective device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house. The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

The Bryant Electric Company, Bridgeport, Conn.
Chicago-Jefferson Fuse & Electric Company, 1500 S. Laflin Street, Chicago, Ill.

### Gazing Balls, Lobby

A DECORATIVE FEATURE which has fascinated humanity through centuries because of the supposed occult powers of the Oriental to see reflected in it the future of life is the gazing ball. This decorative piece, always an attraction, lends tone to the colorful lobby.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.

### Gelatine Sheets

THE GELATINE SHEET, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling systems do not cause such sheets to fall limpid from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color many be obtained, either in the individual sheet or through combinations.

Central Import Company, 1656 S. Central Park Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Transolene Company, Barrington, Ill.

### Generators, Motor

THIS ELECTRICAL device is designed to produce direct current for the arc lamp on the projection machine, spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 ampere outfits for reflecting arc lamps; 40, 60 and 80 ampere outfits for the ordinary arcs, and 80, 100, 150 ampere and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery or arc lamps and various amperages. The variance in amperage is controlled by the necessary rheostats.

Automatic Devices Company, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Continental Electric Company, 323 Ferry Street, Newark, N. J.
Electric Specialty Company, 211 South Street, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Roth Brothers, 1400 W. Adams Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

### Grilles

GRILLES IN BOTH brass and bronze are used in box office windows, organ grille openings, ceilings under balconies (usually illuminated), and in radiator openings in lobbies. Manufacturers of this item show many designs to select from. Can be bought in standard sectional assembly or built to order.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

### Gummed Labels

SPECIALLY PREPARED gummed labels to expedite the preparation of parcel post and express packages are now on the market. These time savers are sold at a very nominal cost. Their use minimizes the possibility of torn or missing labels and the resultant lost package.

Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

### Hand Blowers

HAND BLOWERS are small electric instruments used to blow dust or dirt out of places too small to wipe clean, places that might endanger one's hands or equipment too delicate to handle. They are especially handy in cleaning amplifiers, dimmers, motors, organs, chandeliers, etc.

Clements Mfg. Company, 690 Fulton Street, Chicago, Ill.

### Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Sani Products Company, Merchandise Mart, Chicago, Ill.

STANDARD
EQUIPMENT
FOR PROJECTION
SAMUELS
STABILARC
MOTOR GENERATOR
AUTOMATIC DEVICES CO.
739 HAMILTON STREET
ALLENTOWN, PA.
*USED*
*EVERYWHERE*

### Hardware, Stage

WITH THE GROWING popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Fafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

### Hearing Devices

*Refer to EARPHONES*

### Heaters, Organ

*Refer to ORGAN HEATERS*

### Heaters, Ticket Booth

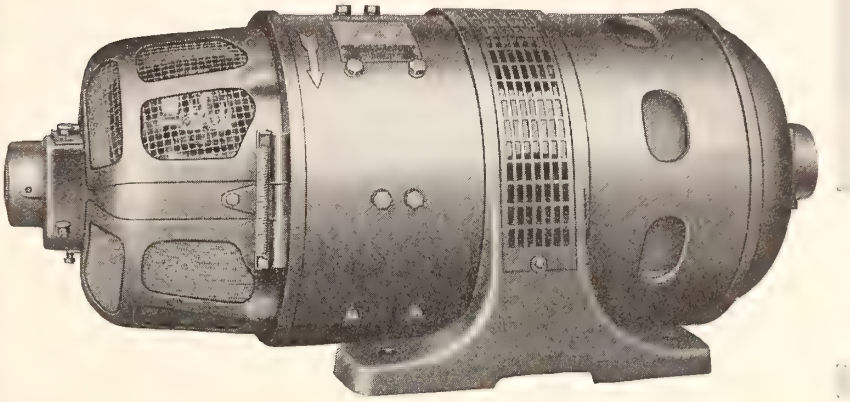
*Refer to TICKET BOOTH HEATERS*

### Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

# ROTH ACTODECTORS

*20/40 to 100/200 Ampere 2-Bearing Actodector*



THEY KEEP A-RUNNING

ROTH
ACTODECTOR
CONTROL
PANEL

## Meet Any Size Requirements FOR PROJECTION

There is a Roth Multiple Arc Actodector to meet any projection booth requirement. The sizes range from 20 to 600 amperes—any number of arcs can be carried within these ampere ratings . . . Screen illumination of continuous, uniform intensity and unvarying brilliance is assured—even during change-over—because a steady direct current voltage is supplied to the arcs under changes in load . . . Ideally suited for sound or silent pictures . . . Thoroughly dependable because they combine the results of 38 years of experience by Roth engineers in perfecting balanced construction throughout the entire unit—Actodectors, Resistors and Control Panels . . . Furnished in 2- and 4-bearing types, dynamically balanced.

**ROTH**
**Emergency Lighting Plants**
are giving thoroughly dependable protection in many of the largest circuit and independent theatres.

ROTH

**ROTH BROTHERS AND CO.**
*Division of Century Electric Company*
1400 W. Adams St. Chicago, Ill.
*Distributors and Offices in all Principal Cities*

■ DIRECT CURRENT MOTORS ■ GENERATORS ■ MOTOR GENERATOR SETS FOR SPECIAL PURPOSES ■

More specifically, the operation of the warming and ventilating is as follows:

The air is drawn in through a fresh air shaft into the fan room, passing through air washers and being thoroughly washed and properly humidified. From there by means of large blowers, it is forced through the generator chambers and properly and scientifically distributed to the portions of the building to be heated and ventilated.

The system may be so arranged that, while the blower unit is in combination with the heater, it can be run independently and unrestricted by the heater for summer cooling.

The generators are so constructed that any kind of fuel, including oil or gas, can be used. The fires are controlled automatically by means of temperature control equipment, responding to thermostats placed in the theatre in various locations. Utmost flexibility is obtainable on account of the installaiton of these units or separate heat generators.

Equipment of this type is being used in every class of theatre from the 300-seat village playhouse to the 5,000-seat palatial home of the cinema art. On account of the exceptional flexibility, convenience, economy of operation, and perfect results obtained from the use of any kind of fuel, an owner obtains an up-to-date heating system as well as a properly designed ventilating plant for both winter and summer use. It is said that the installation cost is low and the operation is economical in such a system.

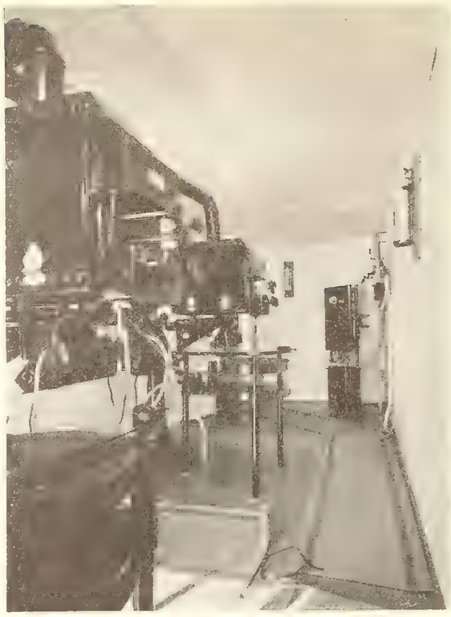
American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McGirl Foundry & Furnace Company, Bloomington, Ill.
L. J. Mueller Furnace Company, 197 Reed Street, Milwaukee, Wis.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

### Heating Systems, Oil

HEATING BY MEANS of oil is growing rapidly in popularity among theatres. Some of the country's largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic, the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point, the thermostat establishes connection which starts the burner again. When the temperature goes above the desired degree, the heat is automatically shut off.

Caloroil Burner Corporation, 225 W. 34th Street, New York City.
Hardinge Brothers, Inc., 4147 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 21st Street, Chicago, Ill.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.



*A view of the projection room in the California State Prison at San Quentin, equipment for which was contributed by the Independent Theatre Owners of Northern California. Inmates, some of whom have been studying projection, installed the apparatus, which includes two Simplex projectors, Preddey lamps, turntables, General Radio amplification, Westinghouse mercury arc rectifiers and Wright DeCoster speakers. There are at present* 5,500 *prisoners at San Quentin.*

### High Intensity Lamps

*Refer to LAMPS, HIGH INTENSITY*

### Holders, Ticket

*Refer to TICKET HOLDERS*

### Hoods, Color

*Refer to COLOR HOODS*

### Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.

### Incandescent Lamps

*Refer to LAMPS, INCANDESCENT PROJECTION*

### Insurance

NO BUSINESS MAN today would risk his investment by operating his business without ample insurance. Insurance is obtainable for theatre buildings and equipment to the same extent that it may be procured for other types of establishments, and safety codes and modern methods of construction, installation and manufacture have permitted such a reduction in insurance rates covering exhibitors' risks that ample protection is within reach of any theatre enterprise. Besides the usual forms of insurance covering fire, accidents to employes and patrons, etc., there is rain insurance, which offers exhibitors protection against poor patronage due to storms rising suddenly before show time.

This type of insurance is now used universally to protect the operators of outdoor amusements and sports events, and the financial success of more and more indoor enterprises of this nature are thus being protected, also. When the picture has been bought, perhaps at a high price, and considerable money has been spent in advertising it, a sudden storm can mean a great loss to the exhibitor. Rain insurance protects the exhibitor against this ever-present possibility.

George J. Diener, 175 W. Jackson Boulevard, Chicago, Ill.
Jules Juillard & Company, 175 W. Jackson Boulevard, Chicago, Ill.

### Inter-Communicating Telephones

SYSTEMATIZING OF business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

### Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
The Hirsch Corporation, 209 S. Third Street, Columbus, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Matney Studios, 307 W. 47th Street, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 508 W. 43rd Street, New York City.

### Iron and Bronze Work, Ornamental

*Refer to BRONZE AND IRON WORK, ORNAMENTAL*

### Labels, Film

*Refer to GUMMED LABELS*

### Labels, Gummed

*Refer to GUMMED LABELS*

### Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 121 W. Third Sreet, Cincinnati, O.
Durabilt Ladder Corporation, Coxsackie, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.

### Lamp Coloring

LAMP DIPS or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or in a transluscent shade.

There are three types of coloring. One type is for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

The next type is the color used for dipping lamps which it is desired to color for permanent inside use. This color should not be used for outside lighting as it will not withstand the elements.

The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquises and other outside lighting. It is a very quickly drying color, taking from three to four minutes to dry. Lamp dip coloring sells for $1.50 per pint and up.

Kliegl Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

### Lamps, Decorative

THE VARIOUS lamp manufacturers offer a number of decorative lamps. There are two types of flame shaped lamps used on fixtures with imitation candles and on standing candelabra. They are made in standard base and in candelabra or miniature base, and may be had in frost or sprayed colors—blue and red—flame tint —amber or canary.

Also considered as decorative lamps are the standard globular and pear shaped lamps, which are sprayed in colors as mentioned above.

Art Lamp Manufacturing Company, 1433 S. Wabash Avenue, Chicago, Ill.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Rialto Import Corporation, 135 W. 44th Street, New York City.

### Lamps, High Intensity

IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture propection.

With playhouses of every increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Ashcraft Automatic Arc Company, 4214 Santa Monica Boulevard, Los Angeles, Cal.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.

### Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

Edison Lamp Works, Division of G. E., Harrison, N. J.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

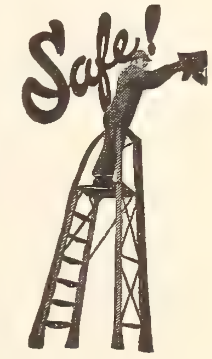
### Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquise, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durable colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

IS YOUR MONEY WORTH SAVING?

*Safety Saves!*



Get the whole story from Dept. BT-532

**Dayton Safety Ladders cut your costs. Speed up your spring work, get more done, get it done faster and better—use Daytons! They make each worker two-handed—two hands for the job!—workers on Daytons do not need to hold on. Daytons are *safe*. Wide leg-spread—stand firm on any surface—no sliding, no slipping. Daytons stay safe without holding—make ladder-jobs one man jobs. Big working platform, protected by waist-high guard rail. Strong, light, steel-braced. Straight back. Sizes 3 to 16 feet. Moderately priced.**

THE DAYTON SAFETY LADDER CO.
121-123 W. Third St. Cincinnati, O.

**DAYTON Safety Ladder**
(Patented)

*Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by Percy Hermant, Ltd., Toronto.*

### Lamps, Reflector Arc

A CARBON arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size, making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.

### Lantern Slides

*Refer to SLIDES*

### Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E.F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the length size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N Y.
Brinner Optical Mfg. Company, 1737 No. Campbell Avenue, Chicago, Ill.
G. P. Goerz American Optical Company, 317 E. 34th Street, New York City.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Jones & Hewitt Company, 2-4 Gordon Street, Boston, Mass.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Seebold Invisible Camera Corporation, 739 Clinton Avenue South, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Spencer Lens Company, 442 Niagara Street, Buffalo, N. Y.
Sussfield, Lorsch & Schimmel, 153 W. 53rd Street, New York City.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

### Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Bruckner-Mitchell, Inc., 532-540 W. 22nd Street, New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.

### Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighing system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

### Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
**Victor S. Pearlman** Company, 535 S. Wabash Avenue, Chicago, Ill.
Rialto Import Corporation, 135 W. 44th Street, New York City.
Shapiro & Arnson, 20 Warren Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

### Lighting, Flood

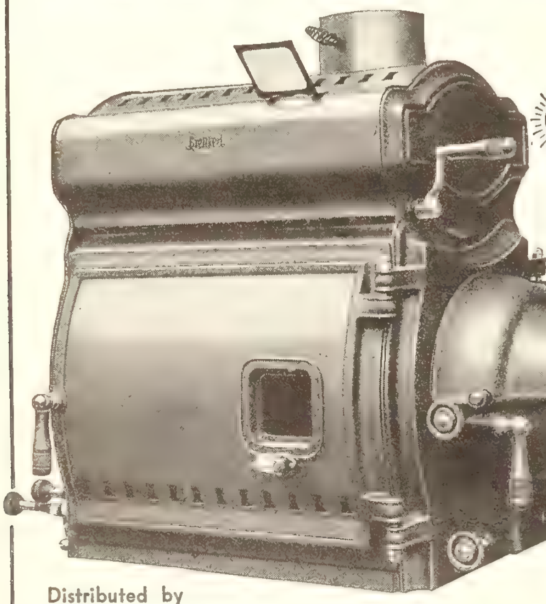
*Refer to FLOOD LIGHTS*

### Lighting, Stage, Equipment

*Refer to STAGE LIGHTING EQUIPMENT*

### Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently



FROM EVERY POINT OF VIEW

Brenkert

SUPER HIGH INTENSITY PROJECTION LAMPS

— fulfill the strictest demands of motion picture projection.

More light . . . whiter light . . . more accurate operation . . . lower maintenance expense . . . backed by 20 years' experience in the manufacture of projection equipment.

Distributed by
Progressive Independent
Supply Dealers

BRENKERT LIGHT PROJECTION CO.
— Engineers & Manufacturers —
St. Aubin at East Grand Blvd. - Detroit

results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries than supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage.

The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the man power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency circuits.

The Electric Storage Battery Company, Philadelphia, Pa.
Fairbanks, Morse & Company, 900 S. Wabash Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Roth Brothers, 1400 W. Adams Street, Chicago, Ill.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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### Lights, Aisle

*Refer to AISLE LIGHTS*

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### Lights, Exit

*Refer to EXIT LIGHT SIGNS*

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### Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.

A SENSATION

The new PORTABLE TYPE REFLECTOR ARC LAMP by STRONG

The sensation of the industry — this new lamp designed for projection of 35 or 16 mm. film.

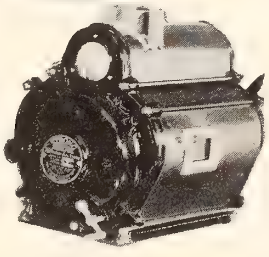
Gives a brilliant picture as large as 8 to 12 feet wide, even on porous screens, making it especially valuable with sound equipment.

Operates from any lamp socket with current from 8 to 16 amps. Weighs less than 25 lbs. Size 18" x 12" x 10". Extremely simple in operation.

A new rectifier unit as companion to this lamp is also available.

For Sale by Independent Supply Dealers

The Strong Electric Corporation
2501 Lagrange Street, Toledo, Ohio
Export Office: 44 Whitehall St., New York City, N. Y.



Projecting Sound Pictures

by AARON NADELL

Chapters on film and disc reproduction . . . amplifiers and rectifiers . . . vacuum tubes . . . motor-generator sets . . . a complete treatise on the operation, maintenance and repair of sound equipment.

*It Is a Practical Textbook on Sound Projection*

Price $2.60
(including postage)

MOTION PICTURE HERALD BOOKSHOP
1790 Broadway New York City

Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Reflector & Illuminating Company, 1417 W. Jackson Boulevard, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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### Liquid Soap

*Refer to SANITARY SPECIALTIES*

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### Lithographers

THIS IS the show business. The one-sheet, three-sheet and 24-sheet are business pullers. They lend a splash to outdoor and lobby board advertising. In having special lithographic work done on special attractions theatre men generally prefer the block letter type because of the greater speed in production. In outstanding instances exhibitors have billed a show with 48 sheets. The cost of special lithographic work depends upon volume.

Block posters adapted from suitable designs are very striking and used extensively. One-sheets, three-sheets and six-sheets, used liberally both in and outside the lobby, and 24-sheets on billboards, provide the box office with a constant drawing power.

R. R. Donnelley & Sons Company, 731 Plymouth Court, Chicago, Ill.
Morgan Lithographing Company, E. 17th and Payne Avenue, Cleveland, O.
Niagara Lithographing Company, 1526-30 Palmolive Building, Chicago, Ill.
The U. S. Printing & Lithograph Company, 407 First National Bank Building, Cincinnati, O.

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### Lobby Gazing Balls

*Refer to GAZING BALLS, LOBBY*

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### Lobby Decorations

*Refer to INTERIOR DECORATIONS*

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### Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

Davis Bulletin Company, Lock Street, Buffalo, N. Y.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

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### Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

Artistic lobby display frames are now available which contain mirrors in the center with space for lithographs on either side. Or, display frames in the form of corner cases may be advantageously used. Literature on corner cases is visible from both the lobby and street sides. Lobby display frames of brass with finishes such as statuary bronze, verde antique, brushed brass, oxidized brass, gun metal, dull copper, have the advantage of requiring no polishing.

Overcrowding of the lobby with display frames produces a detrimental effect and for this reason it is necessary that good judgment and care be exercised not only in the selection of the frames but in their placing as well. Working from blue prints or an accurate diagram enables manufacturers to suggest effective and harmonious arrangements for equipping the lobby with a display frame scheme.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.

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### Lobby Furniture

*Refer to FURNITURE, THEATRE*

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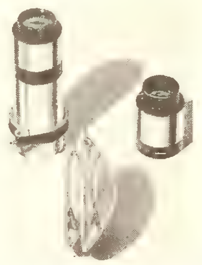
### Locks, Panic Bolts

*Refer to BOLTS, PANIC*

TAKE THE **EYE-WAY**



TO

**GREATER PROFITS**

**ACTION . . . Thrill . . . Pleasure . . . the real enjoyment of the show comes to your patrons through their eyes. Put it on with Super Cinephors . . . the lens that gives your audience sharp, clear, easy-to-watch pictures. Let them settle back in complete enjoyment when they come to *your* theatre.**

**Super Cinephors can be used with either regular or wide screens with equal effectiveness . . . they project with the same clear-cut definition to either size. Used with the new Patented B&L Condensing System they transmit to the screen 50 to 100% more light. You get high screen brilliance even with the perforated screen. Correction is complete for both spherical and chromatic aberration. Strong contrast, maximum detail and exceptional flatness of field is assured.**

**Beat your competition. Install Super Cinephors. Ask your National Theatre Supply man. And . . .**

SEND
THE
COUPON

BAUSCH & LOMB OPTICAL CO.
679 St. Paul Street, Rochester, N. Y.
Please send me right away all the information on the new Super Cinephors and the patented B&L Condenser System.
Name ..................................................
Address ..................................................
City .................................... State ..................

### Lobby Merchandising

*Refer to VENDING MACHINES and SCALES*

### Luminous Paints

LUMINOUS PAINTS are being used more and more in theatrical production work. The sets and costumes may be so covered with this material that their coloring is different under different tones of light, or certain sections may be invisible altogether until acted upon by certain classes as of light vibrations. A method which came into use during 1929 employs the ultra violet ray, acting upon certain fluorescent materials. These materials are substances, the atomic structure of which is such that instead of absorbing short wave lengths, they receive them and throw them back as longer waves, the colors of the waves (the colors beheld by the observer) depending on the wave lengths.

A. Strobl, 35 W. 52nd Street, New York City.

### Luminous Signs

*Refer to SIGNS, DIRECTIONAL*

### Machines, Pop Corn

*Refer to POP CORN MACHINES*

### Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
General Register Corporation, Paramount Building, New York City.
Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.
O. B. McClintock Company, 139 Lyndale Avenue, North, Minneapolis, Minn.
Simplex Ticket Register, Paramount Building, New York City.
Ticket Issuing Machine Company, 1988 E. 66th Street, Cleveland, Ohio.
U. S. Ticket Company, Fort Smith, Ark.

### Marble, Natural

MARBLE, both in exterior and interior construction, lends a stately appearance to the theatre. It is a substantial and everlasting material, and has been found appropriate for grand stairways, colonnades and such other features of the interior coming within the range of vision of the patron as he enters the theatre.

Appalachian Marble Company, Knoxville, Tenn.
Carthage Marble Company, Carthage, Mo.
Chicago Panelstone Company, 2456 W. George Street, Chicago, Ill.
The Georgia Marble Company, Tate, Ga.
Vermont Marble Company, 101 Park Avenue, New York City.

### Marquees

*Refer to CANOPIES, THEATRE*

### Mats, Runners

AS A PROTECTION to carpets and as a means of keeping the theatre clean during bad weather mats and runners are used in theatre lobbies and aisles. Leather mats are most common in lobbies, having a mesh for dirt and slush to drop through. The irregular features of the leather mat surface prevent slipping.

Runners for aisles and foyer are usually made of a hard material and are laid over carpets as a protection.

Boston Rubber Mat Company, 332 A Street, Boston, Mass.
The Hodes-Zink Manufacturing Company, Fremont, O.
Rub-Tex Products Corporation, Indianapolis, Ind.
Wear Proof Mat Company, 2156 Fulton Street, Chicago, Ill.

### Mazda Lamps

*Refer to LAMPS, MAZDA*

### Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.

### Motion Picture Cable

*Refer to CABLE, MOTION PICTURE*

### Motor Generators

*Refer to GENERATORS, MOTOR*

### Motors, Electric

IT IS NOT a question of "whether the wheels go around" in the theatre of today, but rather, how they go around. Electric motor development has kept pace with the rapid strides made in other fields of the technical side of exhibition. With sound equipment the motor plays an increasingly important part in theatre operation.

Baldor Electric Company, 4351-55 Duncan Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Continental Electric Company, 325 Ferry Street, Newark, N. J.
The Ideal Electric & Manufacturing Company, Mansfield, O.
Fidelity Electric Company, Lancaster, Pa.
Hobart Brothers Company, 113 W. Water Street, Troy, O.
Master Electric Company, Dayton, O.
Robbins & Meyers Company, Springfield, O.

### Motors, Phonograph

*Refer to PHONOGRAPH MOTORS*

### Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.

### Music Publishers

APPRECIATING the important part played by music in the theatre several companies have recently compiled special music for the guidance and assistance of theatre organists and orchestras. Twelve compositions have already been issued by a company headed by Henry Waterson and it is planned by this organization to issue subsequent numbers at regular intervals for theatre orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books or organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 32nd Street, New York City.
De Sylva, Brown & Henderson, Inc., 745 Seventh Avenue, New York, N. Y.
Oliver Ditson Company, 179 Tremont Street, Boston, Mass.
Donaldson, Douglas & Gumble, Inc., 1595 Broadway, New York City.
Leo Feist, Inc., 167 N. Clark Street, Chicago, Ill.
Carl Fisher, Inc., 52 Cooper Square, New York City.
Harms, Inc., 52 W. 45th Street, 165 Broadway, New York City.
Edward B. Marks Music Company, 225 W. 46th Street, New York City.
Remick Music Corporation, 1659 Broadway, New York City.
Robbins Music Corporation, 799 Seventh Avenue, New York City.
Santly Bros., Inc., 755 Seventh Avenue, New York City.
M. Witmark & Sons, 1659 Broadway, New York, N. Y.

### Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

There are several very practical, up-to-date and attractive designs in music stands including the open, closed, semi-closed and resonant types. A popular open type is one in which ornamental bell-shaped lamp shades are placed one on each side of the music rack just above the level of the top of the music; this type is very practical for musicians on account of the unobstructed view it provides immediately over the top of the music sheet; its simple lines and attractive appearance are unusual and unique.

Of the closed type perhaps a popular kind is made in an elaborate design with lamps concealed above in the music sheet compartment.

Among the newest is the semi-closed type which has a solid rack of the open end design, with a 10-watt lamp concealed above the rack under a triangular shaped shade, or hood; this stand has also a flat table for the convenience of musicians. The new resonant type is of the closed design, having two 10-watt lamps concealed in the enclosure in which the music rack is placed; the resonator is below the music rack; this stand increases the volume and resonance of the orchestra and eliminates all pit light from about 90 per cent of the house. It gives the musicians better light with less wattage. Prices range from $15 to $75.

Manufacturers of music stands are also prepared to supply conductor stands to harmonize with the type of music stand used.

J. H. Channon Corporation, 223 W. Erie Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, O.

### Needles, Phonograph

NEEDLES are short slender pieces of hardened steel, pointed on one end, which ride in the grooves of a record. Because of the sound irregularities in this groove the needle is set in vibration and it in turn operates a diaphragm.

W. H. Bagshaw Co., Lowell, Mass.
General Phonograph Company, 25 W. 45th Street, New York City.
Wall-Kane Needle Company, Inc., 3922 14th Avenue, Brooklyn, N. Y.

### Novelties, Advertising

*Refer to ADVERTISING NOVELTIES*

### Oil Burners

*Refer to HEATING SYSTEMS, OIL*

### Orchestra Lifts

*Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE*

### Organs

IT IS HARDLY necessary here to call attention to the ever growing importance of organ music in theatres. Next to the film and projection machines, the organ today is a recognized necessity and a proven box office attraction. Virtually every phase of the organ's place and use in theatres has been discussed in numerous articles in BETTER THEATRES.

Space here will not permit, nor is it desirable, that a lengthy discussion of organ and organ music be given. It is in order to call attention, however, to several facts in connection with organs that are of more or less recent development. One of these is the location of the organ grilles. While these have been conspicuous in the past, usually on either side of the stage opening a number of theatres are now placing the organ grille in the ceiling, directly in front of the center of the proscenium. At the Roxy theatre in New York the organ chambers are located beneath the stage.

Mounting the organ console on an elevator so that the organist may be brought into full view of the audience during a solo is another comparatively recent feature that is winning great vogue. Double consoles are now used in a number of theatres.

In the purchase of an organ the theatre owner should make sure that the instrument is built for theatre work.

In the main, aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Maxcy-Barton Organ Company, 314 Mallers Building, Chicago, Ill.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Marr & Colton Company, Warsaw, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

### Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

### Organ Chimes

THE THEATRE ORGAN, in the range of musical instruments which it reproduces, is orchestral in performance. Perhaps no musical instrument is as responsive to the human touch. Chimes, marimbas, harps, vibra-harps, celestes, xylophones, bells, glockenspiels—the range of instruments is limited only by the price of the instrument installed. And each instrument must be as finely constructed as the instruments used by the orchestra.

J. C. Deagon, Inc., 1770 Berteau Avenue, Chicago, Ill.
The Kohler-Liebich Company, Inc., 3549-53 Lincoln Avenue, Chicago, Ill.

### Organ Heaters

REACTION upon organ music and the instrument itself of cold weather and dampness has led to the development of organ chamber heaters which keep the temperature in the chamber at a uniform degree, preventing loss of pitch, and deterioration of the organ. Electric heaters with thermostat control are used for this purpose. Organ chambers are usually tuned at a temperature of from 65 to 75 degrees. If the temperature is allowed to drop 10 degrees below the tuning temperature the metal pipes become flat by a quarter or half tone. A 10 degree rise above the tuning temperature will cause the same pipes to become sharp and further rise puts many of them out of pitch. The effect of dampness is to cause a swelling and consequent deterioration of wooden chests, pipes and other parts in the chambers.

Since organ chambers are not standard in size the amount of heating equipment must be determined for each chamber. The larger the chamber or the greater the area exposed outside walls, the larger must be the wattage of the heater installed. Heaters should be mounted near the bottom of exposed or outside wall so that rising warm air from heater will counteract the descending columns of chilled air. Thermostats should be located at the point the best circulation takes place and out of reach of direct heat from heaters.

**Motion Picture Patents My Specialty**

**PATENTS**

**William N. Moore**

***Patent Attorney***

**Loan and Trust Building**
**Washington, D. C.**

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $10, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

**Copyright your play $5.00**
**Trade-Mark your goods or titles $30.00**

Organ loft heaters may be so constructed as to deflect the heat back to the floor of the organ chamber, allowing the hot air to mushroom out before rising through the organ mechanism. This is accomplished by a hooded top.

In large theatres operating afternoon and evening, heaters are usually left in operation 24 hours. In smaller houses they may be disconnected when the show is over and started again by simply throwing a switch when needed.

Automatic Electric Heater Company, 1706 Race Street, Philadelpjhia Pa.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
Minneapolis Honeywell Regulator Co., Minneapolis, Minn.
The Prometheus Electric Corporation, 356 W. 13th Street, New York City.

### Organ Lifts

*Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE*

### Organ Slides

*Refer to SLIDES*

### Ornamental Fountains

ORNAMENTAL fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, O.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

### Ornamental Bronze and Iron Work

*Refer to BRONZE AND IRON WORK*

### Paint, Plastic

*Refer to PLASTIC PAINT*

### Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

### Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau Street, Detroit, Mich.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## Paper Drinking Cups

*Refer to DRINKING CUPS, PAPER*

## Paper Towels

*Refer to TOWELS, PAPER*

## Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Arthur S. Hoyt Company, 90 Broadway, New York City.

## Peanut Roasters and Popcorn Machines

*Refer to POP CORN MACHINES*

## Perfumed Disinfectants

*Refer to DISINFECTANTS, PERFUMED*

## Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Prices vary from 50 cents for the vase-disseminators, to $2.50 for the ventilating system disseminators. A variety of odors are obtainable at from several dollars to $7.50 per pound.

The Huntington Laboratories, Inc., Huntington, Ind.
West Coast Perfume Corporation, 7425 Sunset Boulevard, Hollywood, Calif.

## Phonograph Motors

PHONOGRAPH MOTORS are small motors that drive the turntable of a phonograph or non-synchronous device. These replace the spring motor that requires winding. Some motors are universal and work in 110 volts, 60 cycles, or most any lighting circuit. Others work on A. C. current only and are designed for frequency ranges which the purchaser must specify.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
J. A. Fischer Company, Inc., 393 Seventh Avenue, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Imperial Electric Company, Akron, O.

## Phonograph Turntables

PHONOGRAPH turntables are metal rotating discs on which the records are placed for reproduction. These discs are rotated by phonograph motors, either spring or electric, and have a device to regulate the running speed. The tops of these discs are covered with a velvety fabric to eliminate danger of scratching the record. Alongside the turntable is a supporting arm that carries the needle.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Ferrand Manufacturing Company, Inc., Metropolitan Building, Long Island City, N. Y.

## Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is well known to exhibitors who are showing talking pictures. These important cells have now been brought up to a high state of perfection, having high sensitivity and long life. Photoelectric cells are available in various sizes and the usual price range is from $15 up.

Arcturus Radio Company, 255 Sherman Avennue, Newark, N. J.
Cable Radio Tube Corporation, 84-90 North Ninth Street, Brooklyn, N.Y.
Herman A. DeVry, 55 E. Wacker Drive, Chicago, Ill.
Duovac Radio Tube Corporation, 360 Furman Street, Brooklyn, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Q. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Ill.
Sylvania Products Company, Emporium, Pa.
Telephoto & Television Corporation, 133-135 West 19th Street, New York City.
Western Electric Company, 250 West 57th Street, New York, N. Y.

## Photoframes

THESE ARE CARRIED as standard stock in sizes 11 x 14 and 22 x 28 to accommodate photographs furnished with film features. Prices range from 75c to $1.50. Carried by all supply dealers.

## Pianos

PIANOS VARY IN SIZE and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-producing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 W. Fourth Street, Cincinnati, O.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Company, Inc., Binghamton, N. Y.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

## Piano Trucks

THE THEATRE TODAY must operate on an efficient basis. Its costly equipment must be guarded against inadvertent damage. Equipment, also, must be moved from one section of the theatre to another. To accomplish these tasks, a theatre should be amply equipped with time-saving, safety-saving and utility-saving devices. The piano truck is a guard against damage to the piano or organ which must be moved about the theatre stage or other parts.

The J. H. Channon Corporation, 222 W. Erie Street, Chicago, Ill.

## Picture Sets

PICTURE SETS IN non-presentation houses are usually changed seasonably or prepared for holiday programs and special events. Theatres offering presentation acts make it a point to change weekly the effects surrounding the picture screen.

Draperies and other equipment necessary to the production of an artistic stage setting are readily obtainable.

Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

## Pipe Organs

*Refer to ORGANS*

## Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also

**Replacement parts for**
**Powers - Simplex Projectors**

15 years experience in building precision machinery and motion picture parts enables us to guarantee your complete satisfaction on gears, sprockets, film rollers, studs, shafts, screws, springs, etc. Any part sent for inspection at our expense. Write for our new catalogue listing over 1,500 different parts. Ask about our special discount to reputable firms. Quality—price—service. You can't beat it when it's from

**Motion Picture Machine Co.**
**C. F. HUSSEY, Pres.**
**3110 Lisbon Ave. Milwaukee, Wis.**

be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

In the decoration of theatres today, the use of plastic paint opens up a new field of expression to the architect and decorator. It is not only applicable in many striking and unusual texture effects to walls and ceilings, and in remarkably beautiful blended color combinations—but it is also adaptable to many unique, original and conventional treatments. It can be used in panels and frescoes, in sgraffito and relief work. Sprayed with bronze or aluminum powder over a richly colored background, it produces gorgeous gold and silver effects.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

### Plumbing Fixtures

EVERY PART of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.

### Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five or its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

Burch Sales Company, 142 Wyandotte Street, Kansas City, Mo.
C. Cretors & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Holcomb & Hoke Manufacturing Company, Indianapolis, Ind.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.
Talbot Manufacturing Company, 121 Chestnut Street, St. Louis, Mo.

### Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-Portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additonal cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available.

NO MORE CELL WORRIES

TELEPHOTO
PHOTO ELECTRIC CELL

TELEPHOTO
PHOTOELECTRIC CELLS

A Telephoto cell is not merely another variety of cell—designed to sell in a competitive market. It is constructed of tested materials by master craftsmen and is the final result of serious computation in this field by our laboratory technicians. Its high speed affords action which literally is "quick as a flash."

Made in all types and shapes
Pamphlet on request.

Telephoto & Television Corp.
133-135 West 19th St.
NEW YORK

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Q. R. S.-Neon, Inc., 4827 So. Kedzie Avenue, Chicago, Ill.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.

### Poster Frames

*Refer to FRAMES, POSTER*

### Poster Paste

*Refer to PASTE, POSTER AND LABELING*

### Pottery, Decorative

THE THEATRE, properly proportioned architecturally, requires almost meticulous care in decoration. Because of the volume of floor space and wall space, decorative pieces are imperative. Produced for this purpose is a pottery ware which fulfills all artistic requirements, whether the decorative scheme be period or modern.

Cambridge-Wheatley Tile Company, 1601 Woodburn Avenue, Covington, Ky.
The Rookwood Pottery Company, Mt. Adams, Cincinnati, O.

### Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

### Poster Projectors

THESE MACHINES are projectors operated similarly to steropticons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
Clearoscope Company, Racine, Wis.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.

## Power Plants

*Refer to LIGHTING AND POWER PLANTS*

## Programs

UNUSUAL PROGRESS has been made in the publication of theatre programs in the past few years. Today the program is one of the outstanding advertising mediums of the motion picture house. It goes into the home, where it is perused by the family.

In obtaining programs the exhibitors need only specify the names of the attractions and the dates. Within eight hours programs containing effective copy, suitably illustrated, are completed. This is possible through the efficiency of highly organized and ably manned printing plants devoted exclusively to this work. Copy provided in theatre programs carries a well balanced selling "punch" creating a desire to see the attractions. The programs are amply illustrated and complete facts concerning stars, players, author and other matters of interest are included.

In the dissemination of theatre programs many theatres have regular lists of patrons to whom programs are mailed each week while others distribute the programs to patrons as they leave the theatre.

Prominent concerns specializing in this work are:

Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 730 S. Wabash Avenue, Chicago, Ill.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
Savoy Reeland Printing Corporation, 630 Ninth Avenue, New York City.
Showman's Press, 6309 Yale Avenue, Chicago, Illinois.
Star Program Company, 1799 Jerome Avenue, New York City.

## Program Covers

CONSTRUCTION OF bigger and better theatres has developed a demand for a higher class of advertising. Offset color program covers are representative of the efforts of theatre owners toward increasing artistry and dignity in their advertising. These colored program covers are highly artistic and colorful. The fact that they are extensively used has enabled production of program covers of this type at a very reasonable cost, considering their beauty and effectiveness. In fact, the use of program covers has enabled exhibitors to attain a highly desirable individuality in this phase of their advertising. These program covers combine all the elements of a program announcement with the necessary distinctive features of a high class house organ. Prices range from $3 per thousand to $7 per thousand, depending on size of cover.

The Hennegan Company, 311 Genesee Street, Cincinnati, O.

## Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc.

The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection room, relegated to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 564 W. Randolph Street, Chicago, Ill.
The Film Scale Company, 203 East 26th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
O. K. Harry Steel Company, 2333 Papin Street, St. Louis, Mo.
E. E. Southern Iron Company, Kienland and Hamburg, St. Louis, Mo.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

## Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticeable in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to greater thickness and density of film requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more acurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen. Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
The Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 564 W. Randolph Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
The Pathe Company, Bound Brook, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

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### Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Fogelburg Engineering Company, 129 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 160 N. Wells Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
The Precision Devices Company, Florida Theatre Bldg., Jacksonville, Fla.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis

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### Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from curent or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available.

Excelsior Illustrating Company, 228 W. 56th Street, New York City.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.

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### Projectors, Portable

*Refer to PORTABLE PROJECTORS*

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### Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the words, and as electrical energy corresponding to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Amplion Products Corporation, 38 West 21st Street, New York City.
Associated Engineering Laboratories, Buffalo, N. Y.
H. J. Baier & Son Public Address Systems, Inc., 2134 Lee Road, Cleveland, O.
Gates Radio & Supply Company, Quincy, Ill.
Operadio Mfg. Company, St. Charles, Ill.
The Orchestratone Company, 42 W. 18th Street, New York, N. Y.
Samson Electric Company, Canton, Mass.
Silver-Marshall, Inc., 6401 West 65th Street, Chicago, Ill.
Western Electric Company, 250 W. 57th Street, New York City.

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### Publicity Clocks

THIS IS A DEVICE designed to produce revenue for the theatre by means of securing advertising from neighborhood merchants and shops. The publicity clock is placed in the projection room and projects the advertisement of a local merchant upon a circular face to either side of the proscenium arch. Upon this face are shown in silhouette the hours and hands of a clock. The clock shows the time and a new advertisement is projected upon its face every two minutes. Some manufacturers of the clock operate upon a basis of paying the theatre a certain amount of money for the privilege of installing the clock for one year in his theatre. They can obtain the advertising from the neighborhood stores. As the value of the advertising increases, the sum which the theatre obtains from the manufacturer increases.

FOREST RECTIFIERS

PROJECTION RECTIFIERS

**Built in Several Sizes to Supply from 15 to 90 Amperes**

EXCITER RECTIFIERS

**can be supplied to completely replace batteries for any sound equipment.**

***Write for Bulletins***

**FOREST ELECTRIC CORPN.**

**272 New Street**
**Newark, New Jersey**

The National Kei-Lac Company, 557 W. Jackson Boulevard, Chicago, Ill.
Seth Thomas Clock Company, 19 W. 44th Street, New York City.
Timely Advertising Service, 3129 Nicollet Avenue, Minneapolis, Minn.
Western Clock Manufacturing Company, 107 Lafayette Street, New York City.

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### Pulleys, Variable Speed

THIS EQUIPMENT is used in theatres for such purposes as driving ventilation fans. Because the proper audition of sound pictures requires the reduction of extraneous noises to a minimum, such drives are designed to operate quietly. Another desirable characteristic is an ability to operate without creation of heat. They are constructed for variable speeds so that the actual speed of the drive itself can be varied while the motive power remains constant.

Horton Manufacturing Company, 3016 University Avenue, S. E., Minneapolis, Minn.

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### Radium Paint

RADIUM PAINT is a substance which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.

Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
Louis E. Samms Studios, 177 N. State Street, Chicago, Ill.

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### Railings, Bronze and Iron

*Refer to BRONZE AND IRON WORK, ORNAMENTAL*

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### Rails, Rope

*Refer to AISLE ROPE*

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### Rain Insurance

*Refer to INSURANCE*

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### Records for Sound Equipment

TO THE EXHIBITOR who has installed a music and sound reproducing device, or is contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

American Record Corporation, 1776 Broadway, New York City.
Brunswick Radio Corporation, 1307 S. Wabash Avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Hollywood Productions, 6331 Hollywood Boulevard, Hollywood, Cal.
Pathe Phonograph & Radio Corporation, 20 Grand Avenue, Brooklyn, N. Y.
RCA-Victor Company, Camden, N. J.

### Record Cabinets

RECORD CABINETS house records when not in use and also are employed for arranging the records conveniently for playing. Some cabinets hold the records in cueing sequence so that no time is lost in finding the record specified on the cue sheet.

Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.

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### Recording

MOTION PICTURE sound recording is divided into two general types—recording on discs, and recording on film.

In modern electrical recording the sound is picked up by a sensational electrical microphone. The microphone sets up a weak current which pulsates with the vibrations of the sound being recorded. This current is amplified, filtered and again amplified to the strength necessary to operate the mechanism necessary to make the impressions on the wax records. By this system any number of different sounds can be picked up and the volume of each regulated to the desired volume.

In sound-on-film recording, the sound waves translated into electrical energy by the microphone, are further translated into light waves, which affect the emulsion of the film in the usual photographic manner, creating light and dark areas along one side of the film. These areas (depending in their form upon whether the light-valve or oscillograph method of light translation has been used) represent the original sound waves in their light correlatives.

Columbia Phonograph Company, 1819 Broadway, New York City.
Marsh Laboratories, Inc., 64 E. Jackson Boulevard, Chicago, Ill.
National Motion-Ad Company, 2448-59 Prairie Avenue, Chicago, Ill.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
RCA-Victor Company, Camden, N. J.
Vitaglo Studios, 4925 Sheridan Road, Chicago, Ill.

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### Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
The B-L Electric Mfg. Company, 19th and Washington Avenue, St. Louis, Mo.
Forest Electric Corporation, 272 New Street, Newark, N. J.
Fidelity Electric Company, Lancaster, Pa.
Garver Electric Company, Union City, Ind.
General Electric Company, Schenectady, N. Y.
Interstate Electric Company, 4339 Duncan Avenue, St. Louis, Mo.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, 48 West 21st Street, New York City.

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### Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Lincoln Electric & Manufacturing Company, Boonville, Ind.
Neumade Products Corporation, 249 W. 47th Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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### Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

Cinema Specialty Company, Inc., Gary, Ind.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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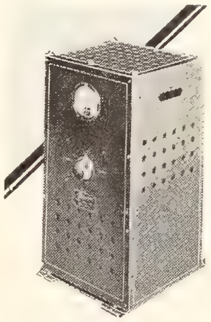
### Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.



Are You The Man

who hears the complaints when your projection is interrupted or otherwise faulty?

Your troubles will cease with the installation of the

GARVER KURRENT CHANGER

The most nearly perfect rectifier for constant, brilliant low intensity mirror arc projection. Change over troubles are eliminated.

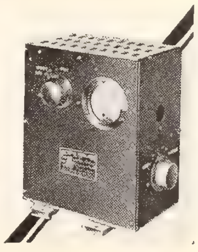
Changing alternating to direct current, it unfailingly delivers 15 to 30 amperes of constant pure, white light at 20—30% saving. Most quiet, sturdy, simple unit made. No interference with sound. Recommended by leading lamp manufacturers. $150 complete.

THE UTMOST IN BRILLIANT MAZDA PROJECTION

*is yours with the small, sturdy, simple*

NATIONAL REGULATOR

most dependable and quiet. Ideal for highly concentrated spot or flood lighting. 110 or 220 volts. $80 complete.



GARVER ELECTRIC CO.
UNION CITY, INDIANA

*Representatives in All Principal Cities*

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### Reflector Arc Lamps

*Refer to LAMPS, REFLECTOR ARC*

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### Reproducing Devices for Sound and Music

*Refer to SOUND EQUIPMENT, COMPLETE*

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### Rewinders

*Refer to FILM REWINDERS*

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### Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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### Rigging, Stage

*Refer to HARDWARE, STAGE*

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### Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Kewanee Safe Company, Kewanee, Ill.
York Safe & Lock Company, York, Pa.

### Sanitary Specialties

THE THEATRE in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
Lavo Company of America, 48 Seventh Street, Milwaukee, Wis.
U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

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### Scales, Public Weighing

*Refer to VENDING MACHINES AND SCALES*

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### Scenery, Stage

*Refer to STAGE SCENERY AND DRAPERIES*

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### Scenic Artists Service

OFTENTIMES AN exhibtor is in need of someone to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Vollard Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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### Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
RCA Institutes, Inc., 75 Varick Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.
The Vermond Knauss School of Theatre Organ Playing, 210 N. Seventh Street, Allentown, Pa.
White Institute of Organ, 1680 Broadway, New York City.

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### Screens

THERE ARE THREE types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics, while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule, are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

Beaded Screen Corporation, 438 W. 37th Street, New York City.
Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
DuPont Film Mfg. Corp., 35 W. 45th Street, New York City.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Walker Screen Company, 238 Sixth Street, Brooklyn, N. Y.; 800 Beaumont Street, St. Louis, Mo.
Whiting & Davis, Plantville, Mass.

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Improve Your Projection
WITH A
PERFECTION
REMOTE CONTROL
3-Wire RHEOSTAT with
Perfection Booster Switches
SUITABLE FOR D.C. and GENERATOR EQUIPMENTS OF ANY VOLTAGE

The ONLY UNION MADE Rheostat Equipped with solderless and adjustable lugs to take wire sizes from No. 4 to 4/0 without any additional cost.
Saves Condensers—Carbons—Current
Sold by your dealer and through National Theatre Supply Co.; Sam Kaplan.
HOFFMANN-SOONS
ELECT. & ENG'RG. CORP'N.
*Mfg. Division*
387 First Avenue New York City
*Theatre Electrical Specialists*

### Screen Brushes

IN ORDER THAT the screen may be kept clean, and therefore give the best possible result in projection, a screen brush has been contrived for keeping the silver sheet clean and responsive to the image flashed from the projection room.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.

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### Screen Frames

AFTER ALL, THE picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionists, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York, N. Y.

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### Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Cal.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Vallen Electric Company, Inc., 225 Bluff Street, Akron, Ohio.

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### Screen Paint

*Refer to PAINT, SCREEN*

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### Seat Covers

*Refer to CHAIR COVERS*

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### Seat Indicators, Vacant

*Refer to USHER SIGNAL SYSTEMS*

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### Seats, Theatre

*Refer to CHAIRS, THEATRE*

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### Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

### Sign Flashers

*Refer to FLASHERS, SIGN*

### Signal Systems, Usher

*Refer to USHER SIGNAL SYSTEMS*

### Signal, Reel End

*Refer to REEL END ALARMS and FILM INDICATORS*

### Signs, Directional

TAKE THE CASE of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Flexlume Corporation, Buffalo, N. Y.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

### Signs—Electric

MOTION PICTURE theatres are dealers in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

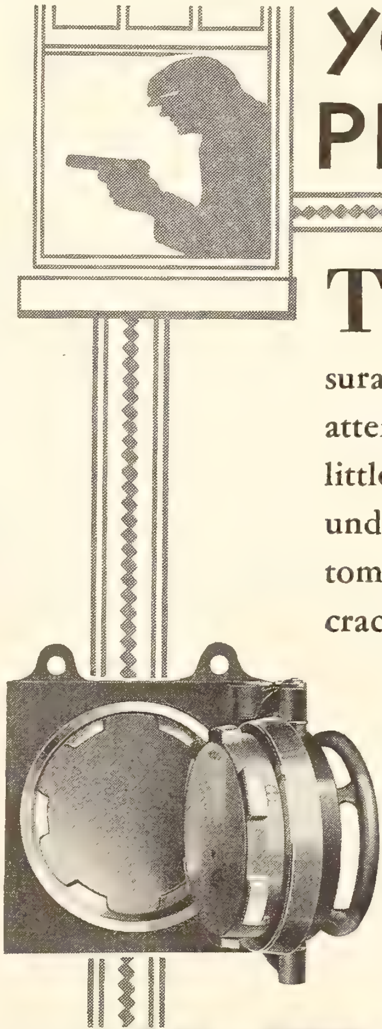
American Signs Corporation, Kalamazoo, Mich.
The Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Sign Company, 4543 W. Lake Street, Chicago, Ill.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Flexlume Corporation, 1100 Military Road, Buffalo, N. Y.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Company, 614 Cherry Street, Milwaukee, Wis.
Ralston & Company, 211 Jefferson Street, Wausau, Wis.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

### Signs, Exit

*Refer to EXIT LIGHT SIGNS.*

### Signs, Marquee and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres, today, are utilizing this type of promotional presentation to bring the people to their box offices. The theatre owner today must



YOUR BEST PROTECTION

THE YORK Round Door Chest does more than reduce your insurance costs. It actually discourages attempts at burglary. For this sturdy little safe has a reputation in the underworld as an extra tough customer. Even the most experienced cracksmen have never been able to open one. A YORK Chest is the best protection you can get for your cash.

*Write for illustrated folder describing the YORK Round Door Chest.*

Anchored in a block of solid concrete, the YORK Chest provides complete protection against fire and theft. It cannot be removed from the building or attacked at any point except the heavy, thief-proof door. Supplied with special "hold-up partition" if desired.

YORK SAFES

YORK SAFE & LOCK COMPANY
YORK, PENNSYLVANIA.

MANUFACTURERS OF THE WORLD'S GREATEST VAULTS

Now Playing
JOE E. BROWN
Fireman Save My Child

SIX FOOT CUT-OUT
PHOTOGRAPHIC . . . .
. . . . . ENLARGEMENT
For "COMING" & "PLAYING" Attractions
Reinforced, Weather-proofed & Hinged Easel
COLORED $12.50 BLACK & WHITE $8.00

LAUREL & HARDY CUT-OUT
Colored $10.00 Black & White $8.00

NATIONAL STUDIOS, INC.
Photographic Exploitation For The Theatre
226 W. 56th St. New York

Install one Now!
DA-LITE
SUPER SCREENS
DA-LITE SCREEN CO. INC.
2721 N. CRAWFORD AVE. CHICAGO

Quality
Slide Co.
Free
catalog with
new ideas in
EFFECT
SLIDES
Send to
6 East Lake St. Chicago

tell his public about his organ, his refrigeration and heating and the general comfort of his audience. In the marquee or in the attraction board this message can be presented to these people.

American Signs Corporation, Kalamazoo, Mich.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 50 E. 42nd Street, New York City.
Commonwealth Electric Signs Company, 4543 W. Lake Street, Chicago, Ill.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Sign Company, 614 Cherry Street, Milwaukee, Wis.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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## Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years. There are two types of these: The comedy type and the sentimental type. They are sold or rented in complete sets to be run in conjunction with organ solos. Advertising slides: These are of the stock advertising type in which may be inserted the name of the advertiser. There is a large selection for every line of business artistically drawn up and cleverly worded. Announcement slides: A standard stock selection makes it possible for the theatre man to buy already made any announcement that he desires to make. They can be secured in very artistic designs. Special advertising slides: Are those made from copy furnished by the advertiser from photographs, drawings or any other material the advertiser may have. In every case, they are made up specially. Prices for stock slides range from 25 cents up. Original slides cost from about a dollar, up.

Kae Studios, 195 West 45th St., New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
Loucks & Norling, Inc., 246 W. 55th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
Workstel Studios, 151 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.

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## Soaps, Liquid

*Refer to SANITARY SPECIALTIES*

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## Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture. Non-synchronous instruments range in price from $275 up. The price range of synchronous equipment is quite wide, but may be said to be roughly from several hundred dollars to $10,000.

Non-synchronous equipment, however, has importance among motion picture theatre apparatus primarily as an augmentation of the synchronous sound equipment. The non-synchronous device is commonly installed along with the synchronous apparatus, in the same manner that public address systems are added to the regular sound layout. Incidental music not provided for in the regular screen program, and entertainment for the standees in the foyers, may be supplied by the non-synchronous equipment.

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproductoin. Experiment has eradicated many of the disadvantages of this method and increased its advantages, and as a result one producer, long committed exclusively to the use of the sound-on-disc method of recording, has taken measures for the adoption of the film method also. Installation of both sound-on-disc and sound-on-film reproducing equipment is thus recommended by authorities for theatres which in the early days of sound might have been advised to economize by installing disc equipment only.

Associated Engineering Laboratories, Buffalo, N. Y.
Bell Equipment Corporation, 729 Seventh Avenue, New York City.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
Buffalo Radio Engineering Laboratoriec, 241 S. Elmwood Avenue, Buffalo, N. Y.
R. S. Burt Scientific Laboratories, 900-04 E. California Street, Pasadena, Cal.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Enterprise Optical Mfg. Company, 564 W. Randolph Street, Chicago, Ill.
Foto-Voice Company, 817-819 Granby Street, Norfolk, Va.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
International Projector Corporation, 90 Gold Street, New York City.
The D. R. Kautz Company, 2115 Madison Avenue, Norwood, O.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
Mellaphone Corporation, Rochester Theatre Building, Rochester, N. Y.
O'Dell Engineering Company, 3903 Nottingham Road, Detroit, Mich.
Pacent Reproducer Corporation, 250 W. 39th Street, New York City.
Peerless Sound Equipment Company, 627 Iron Avenue, Dover, O.
Photo Vision, 330 W. 42nd Street, New York City.
The Phototone Equipment Corporation of America, 309 No. Illinois Street, Indianapolis, Ind.
Pictur-Fone Corporation, 404-10 N. Main Street, Lima, O.
Powers-Cinephone Equipment Corporation, 723 Seventh Avenue, New York City.
Royal Zenith Sound Projectors, Inc., New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
True Talkie Tone Company, Fostoria, O.
Ultraphone Company, General Motors Bldg., New York City.
Vitadisc Company, 92 Mortimer Street, Rochester, N. Y.

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 250 W. 57th Street, New York City.

### Sound-Proofing

WITH A GROWING tendency on the part of theatre owners to incorporate into the theatre building additional recreational features, such as bowling alleys and ballrooms, the matter of sound-proofing has become a subject of wide interest.

In a great many instances, it has been shown that modern methods of sound-proofing make it possible to place a ballroom or bowling alley room either directly above or directly under a theatre auditorium with positive assurance that noise will not reach the auditorium and interfere with the audience enjoying the program.

Proper sound-proofing in such instances is an individual problem, due to the difference in building constructions, methods of ventilating, etc. The accomplishment is a matter of using proper design and materials based on years of successful installations. The system is based on proper breaking of solid contacts combined with proper absorbing mediums.

Hearing conditions in an auditorium can be provided for to a large extent in advance of construction from a study of the plans. Acoustical defects in existing auditoriums can also be diagnosed and corrective measures applied with satisfactory results.

Acoustic defects may be corrected by applying an efficient sound-absorbing material on walls or ceiling, as prescribed by a competent acoustical engineer. A number of efficient sound-absorbing materials are available, which may be elaborately decorated without reducing its efficiency.

In case a theatre auditorium is to be located in a large office building, the system can be used to prevent sound of pipe organs from penetrating to office spaces.

Berliner Acoustic Corporation, 270 Broadway, New York City.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
General Insulating & Mfg. Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Macoustic Engineering Company, Ninth and Euclid Avenue, Cleveland, O.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
U. S. Gypsum Company, 300 W. Adams St., Chicago, Ill.
Universal Gypsum & Lime Company, W. Washington Street, Chicago, Ill.
Union Fibre Sales Company, Winona, Minn.
Warner Acoustical Company, 1723 West 74th Street, Chicago, Illinois.
Western Felt Works, 4029-4143 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

### Sound Reproducing Devices

*Refer to SOUND EQUIPMENT, COMPLETE*

### Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Amplion Products Corporation, 38 West 21st Street, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Macy Electrical Products Co., Inc., 1451 39th Street, Brooklyn, N. Y.
The Magnavox Company, 155 E. Ohio Street, Chicago, Ill.
Miles Reproducer Co., Inc., 26 E. 22nd Street, New York City.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 18 Washington Place, New York City.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
The Utah Radio Products Company, 1739 S. Michigan Avenue, Chicago, Ill.
Wright-DeCoster, Inc., St. Paul, Minn.

### Speed Indicators

SPEED INDICATOR — an electrical device with an indicator which can be located in the booth, on the orchestra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit, up. Generators extra.

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, Gary, Ind.
Essannay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Oliver Manufacturing Company, 2209 Payne Avenue, Cleveland, O.
Stewart-Warner Speedometer Corporation, 1826 Diversey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

### Splicing Blocks

A DEVICE USED in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

### Spotlights

*Refer to LIGHTS, SPOT*

### Sprinklers, Automatic

*Refer to AUTOMATIC SPRINKLERS*

### Stage Hardware

*Refer to HARDWARE, STAGE*

### Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch

*An Instant Success With Patrons*

**SYNCROFILM**

Because it produces the illusion of reality. The actors' voices sound as the public expects them to. SYNCROFILM has been engineered to produce this.

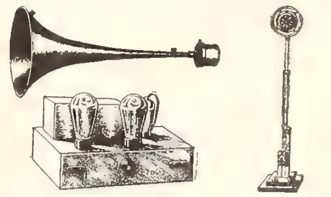
SYNCROFILM has been designed with the following ideas in mind. Perfect reproduction, simplicity, ease of operation and low cost. That we have approached these ideals is proven by the fact that SYNCROFILM is third in the American field, and first in many foreign countries.

SYNCROFILM Sound Heads are built with the precision of a fine watch, and as rugged as your projector.

SYNCROFILM is fully A. C. operated. Amplifier is equipt with frequency control which can be adjusted to overcome acoustical defects in your theatre.

We have also considered your Projectionist. It is easily and quickly threaded and gives him more time to put the show over.

**WEBER MACHINE CORP.**
59 RUTTER STREET, ROCHESTER, N. Y.
Export Office: 15 Laight St., New York City
Cable Address: Romos, New York



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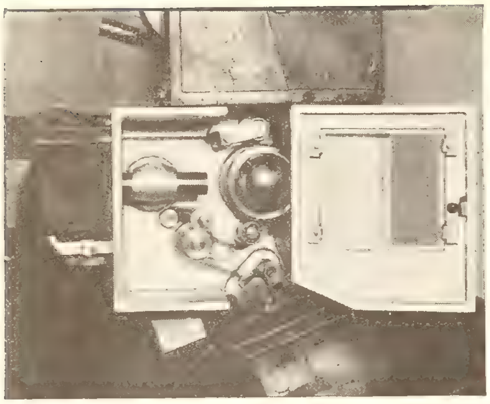

PUT your profits first when thinking of sound equipment. That's what we did —put your profits first. We knew that if we made money for you, we'd make money too. So we put everything we've learned in more than twenty years into LeRoy Sound Equipment. ¶ The compartment housing the photoelectric cell is light-and-oil-tight. It can't give trouble. ¶ There is lots of room for threading—no chance to damage film or knuckles—no delays. ¶ All wearing parts are chromium-plated —a harder surface than steel—so there's practically no wear-out to LeRoy Sound Equipment. Yet replacements can be easily and swiftly made should emergency ever occur. ¶ Simplex, Powers and Holmes Portable machines all may be fitted with LeRoy Sound Equipment, so no matter which you have, you may get the additional benefit of LeRoy's perfect sound reproduction. ¶ Think of your profits first —then order LeRoy Sound Equipment.

LeRoy Sound Equipment Corp.

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Sounds unbelievable, doesn't it? Nevertheless, here's our offer. For every TWO worn out tubes received from you, we will rejuvenate ONE and return it to you without cost. (All transportation charges to be paid by sender.) Any tube rejuvenated by us is guaranteed to give satisfactory results. This GRATIS service offer applies to all types of 211's and 845's, and 203A's, 204A's and 212D's. Rates for rejuvenating all other types supplied on request.

The FRANKLIN RADIO CORP.
335 Linden Avenue, Dayton, Ohio

with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Henry Mestrum, 817 Sixth Avenue, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago. Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 270 W. 44th Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

▲

## Stage Rigging

*Refer to HARDWARE, STAGE*

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## Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance. A drapery scheme usualy creates an inviting, soft and colorful atmosphere. If the drapery is in harmony with the main color in the surroundings and in proportion to the richness of the architecture there need be little worry about it being too rich or elaborate. Likewise, scenery, colorful and delicate, has become an important adjunct to the motion picture theatre. Scenery to properly clothe the stage show must be of a type which is eye-catching the moment the drop is raised. Many specialists have been developed in this particular field. Acoustical treatment is also quite closely allied with draping for color effect and harmony. Up-to-date scenic specialists have made a close study of draping for acoustical correction, and today, of course, acoustics are an all-important consideratoin in stage and house drapery installations.

Armstrong Studios, Inc., 1707 Cordova Street, Los Angeles. Cal.
Beck & Sons, Highland Avenue and Dorchester, Cincinnati. O.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Continental Studios, 100 E. Ohio Street. Chicago, Ill.
Amelia Crain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Dazians, Inc., 142 W. 44th Street, New York City.
DuPont Fabrics Service. Newburg. N. Y.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street. Kansas City, Mo.
S. M. Hexter & Company, Inc., 2400 E. Superior Street. Cleveland. O.
Interstate Decorating Company, 1458 S. Wabash Avenue. Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 1818 Amsterdam Avenue, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
E. L. Mansure Company, 1605 Indiana Avenue, Chicago, Ill.
Matney Studios, 307 W. 47th Street, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.
Sosman & Landis Company, 416 S. Kedzie Avenue, Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Universal Scenic Studios, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

▲

## Statuary

ARTISTRY OF decoration in a theatre is reflected never more vividly and accurately than by the statuary. A dignified and beautiful statue at the head of the stairs leading to the mezzanine, for example, can establish the tone of a theatre almost as rapidly and conclusively as the construction.

P. P. Caproni & Brother, Inc., 1914 Washington Street, Boston, Mass.
Silvestri Art Manufacturing Company, 1035 Orleans Street, Chicago, Ill.

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## Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.

▲

## Sweeping Compound

THERE are a number of these on the market, many of which are very efficient. They are made from a composition impregnated with oil so that in sweeping the theatre very little dust is raised. These compounds also have in them disinfecting material which disinfects the floor as it is swept.

They come in 75-lb. drums, 100 lb., 200-lb. and 300-lb. barrels.

The Huntington Laboratories, Inc., Huntington, Ind.

▲

## Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

A new device for automatic and pre-set control of stage and house lighting has recently been developed. The principle is very similar to that employed in the playing of pipe organ music and may be operated manually or automatically from the player roll. Novel and spectacular effects are thus produced with the possibility of synchronization with the program.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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### Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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### Telephones, Inter-Communicating

*Refer to INTER-COMMUNICATING TELEPHONES*

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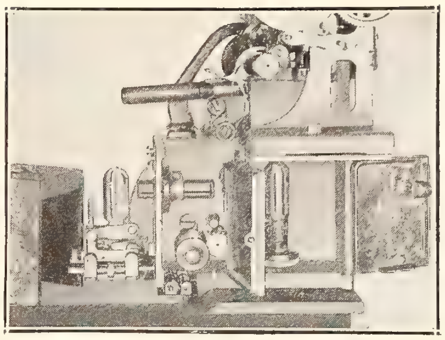
### Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

Superior Sound ✧ Production Price



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OVER 2,000 Installations acclaim the acceptance of Mellaphone. The peak in perfection has been attained for the medium sized house. The smoother running, quiet and trouble-free Mellaphone will fulfill your most exacting requirements in better sound. Today, simplified sales system, lower material and production cost enables us to sell the Senior Model Mellaphone at a new low price. Complete A.C. Equipment as an installation, or replacement units available for immediate delivery.

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**All Electric Sound-on-Film Amplifier—Low as $75**

MELLAPHONE CORPORATION ROCHESTER, NEW YORK

*End Your Back Stage Worries by Installing the Nationwide Endorsed Stage Equipment*

AUTOMATIC SCREEN ADJUSTER
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COUNTER WEIGHT SYSTEMS
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HAND AND ELECTRIC CURTAIN HOIST
DRAW CURTAIN TRACKS
ELECTRIC DRAW CURTAIN CONTROL
ORCHESTRA PIT LIFTS
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MECHANICAL STAGE EFFECTS
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Information on any of these products will be gladly furnished on request

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Every Theatre Needs These as a part of its Equipment

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The new and better Traveltrol electric curtain operator with 35 foot traveller, $150.00 F. O. B. Akron. Get the facts.

*Traveltrol*
ECONOQUIPMENT MFG. CO.
AKRON OHIO U.S.A.

### Terra Cotta, Architectural

THEATRE architecture and decoration today reflects both the freedom of individual expression and the character of the showplace itself. Not least in the material forms of that expression is terra cotta, with the variety of structure decoration it affords.

Midland Terra Cotta Company, 105 W. Monroe Street, Chicago, Ill.
Northwestern Terra Cotta Company, 2525 Clybourne Avenue, Chicago, Ill.

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### Theatre Accounting Systems

*Refer to ACCOUNTING SYSTEMS*

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### Theatre Costumes

*Refer to COSTUMES AND COSTUME FABRICS*

▲

### Theatre Curtain Advertising

THEATRE curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Twin-City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

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### Theatre Brokers

*Refer to BROKERS, THEATRE*

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### Theatre Dimmers

*Refer to DIMMERS*

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### Theatre Seats

*Refer to CHAIRS*

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### Theatre Promotion

TWO PRIMARY factors in promotional work of a theatre, as far as paper is concerned, are quality production and speed of service. Just as those two elements figure in the contact between theatre owner and patron, so too they loom in the relations between the exhibitor and the company that serves him with his promotional material.

Adswin Corporation, 727 Seventh Avenue, New York.
Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.
Bower Show Print, Fowler, Ind.
Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
The Hammiell Corporation, 1714 Third Avenue, No., Birmingham, Ala.
The Hennegan Company, 311 Genesee Street, Cincinnati, O.
The Leader Press, Oklahoma City, Okla.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, 130 W. 46th Street, New York City.
Frank Roberts, 111 N. Franklin Street, Syracuse, N. Y.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Showman's Press, 6309 Yale Avenue, Chicago, Ill.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

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### Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Showman's Press, 6309 Yale Avenue, Chicago, Ill.
Weldon, Williams & Lick, Fort Smith, Ark.
World Ticket & Supply Company, Inc., 1600 Broadway, New York.

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### Ticket Booths

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the architectural scheme of the theatre.

Attractive booths are made of plastic composition or wood. Others are made of cast brass or bronze with marble bases.

While larger theatres require several box offices one of these is always placed as near the sidewalk as possible. This procedure is usually followed where only one box office is used also, thus placing the ticket window within easy access.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 723 Seventh Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stanley Frame Company, 727 Seventh Avenue, New York City.

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### Ticket Booth Heaters

THE TICKET BOOTH heater is a compact device which is a necessity, especially in cases where the booth is set away from the walls of the theatre. The seller in the booth must be protected against climatic conditions to function efficiently in change making. A cold booth is not productive to correctness.

Minneapolis Honeywell Regulator Co., Minneapolis, Minn.
The Prometheus Electric Corporation, 360 W. 13th Street, New York City.

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### Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent acurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot.

Prices range from $75 to $250.

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corp., Paramount Building, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Simplex Ticket Register, Paramount Building, New York City.

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### Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

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Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
General Register Corp., Paramount Building, New York City.
Simplex Ticket Register, Paramount Building, New York City.

### Ticket Machines

*Refer to MACHINES, TICKET*

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### Tile (for Floors and Decoration)

IMPORTANCE OF first impressions has been repeated often enough, yet many a patron has drawn a negative reaction toward a beautiful theatre because insufficient attention has been paid to the appearance of the lobby. The usages of decorative tile in the theatre are many and valuable. Besides its use for fountains and purely decorative features, it is proved beautifying as well as durable as floor material in theatre lobbies, lounges, etc.

American Encaustic Tiling Company, Ltd., 16 E. 41st Street, New York.
Associated Tile Manufacturers, 420 Lexington Avenue, New York City.
Flint Faience & Tile Company, Flint, Mich.
Mosaic Tile Company, Zanesville, O.

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### Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 564 W. Randolph Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.

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### Towels, Paper

PROGRESSIVE OPERATION of a theatre does not stop at the screen or stage of the theatre. It extends even to the small details of equipment of the entire theatre. Paper towels are a factor of efficient equipment, but in this, as in all other phases of running a theatre, there are varying standards and values. The most successful theatre owner has the highest standards.

Bay West Paper Company, Green Bay, Wis.
Ft. Howard Paper Company, Green Bay, Wis.
Hobert Paper & Fibre Company, Green Bay, Wis.

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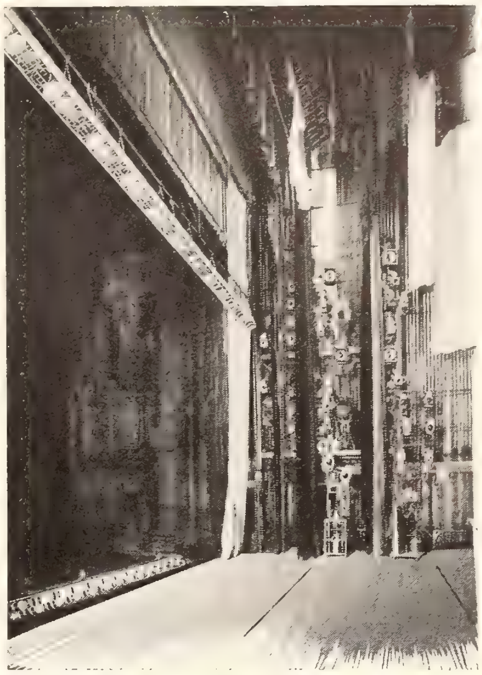
### Trailers

THE EXHIBITOR has his screen for entertainment purposes, but it also is an invaluable asset in promotional work. Trailers are widely used and vary just as widely in style, depending, of



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*Equipment* -:- *Apparatus* -:- *Supplies*
WRITE *for* FULL INFORMATION *or* CATALOG *on any or all* ITEMS LISTED

Footlights
Borderlights
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Cove Lights
Illuminated Signs
Act Announcers
Cab Calls
Panel Boards
Switchboards
Floor Pockets
Wall Pockets
Exit Signs
Aisle Lights
Step Lights
Music Stands
Piano Lights
Organ Lights
Leader Stands
Electric Fountains
Crystal Reflectors
Fire Logs
Coal Grates

Spotlights
Floodlights
Stage Lamps
Color Wheels
Color Frames
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Advertising in BETTER THEATRES is the most economical as well as the most direct route from you to your customer. With one advertisement you reach the whole of your market. Detailed and audited figures to prove these statements will be sent upon requst. Address:

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2—SENIOR SOUND HEADS—Ball bearing and Morse Silent Chain driven—includes exciter lamps, photo-electric cells—FINEST OPTICAL LENS SYSTEMS MANUFACTURED perfectly adjusted and locked — complete for installation.
COMPLETE ALL A.C. THEATRE AMPLIFIER—Mounts between pojectors — CONTROL PANEL contains, meter, filament and voltage regulators, switches, pilot lamp, etc. POWER.
WRIGHT-DE COSTER Power Dynamic Stage Speaker and baffle.
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ENTIRE SYSTEM PERFECTLY MATCHED FOR FINEST REPRODUCTION
ABSOLUTELY NO BATTERIES USED
EASY TO INSTALL
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Associated Engineering Laboratories
Buffalo, N. Y.

course, upon the type of entertainment to be promoted. Trailers on feature pictures may be obtained on a weekly, monthly and yearly contract basis. Other trailers may be designed and produced for some special feature of the program. A great many theatres also have their own title trailer for the news reels, especially when several news reels are combined.

Ad-Vance Trailer Service Corporation, 130 West 46th Street, New York City.
Artfilm Studios, Inc., 6601-05 Euclid Avenue, Cleveland, O.
Artwin Products Corporation, 729 Seventh Avenue, New York City.
De Luxe Trailers, Inc., 630 Ninth Avenue, New York City.
Escar Motion Picture Service, Inc., 10008 Carnegie Avenue at 100th Street, Cleveland, Ohio.
Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, Inc., 126 W. 46th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
Supreme Screen Service, Film Center Building, New York, N. Y.

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## Transformers

*Refer to GENERATORS, MOTOR*

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## Transparencies, Window Displays

THE TRANSPARENCY offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eastman Brothers Studios, 36 W. 46th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.

▲

## Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms for Summer wear should be of a lightweight material to provide comfort and in addition, to create an atmosphere of coolness. Uniforms for the Winter months should be of a heavier material of a dark color.

Many theatres at present are making it a practice of equipping ushers, etc., in a style that harmonizes with the architecture of the house. For example, a theatre done in a Spanish style very frequently adopts a Spanish type of uniform for house employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
Brooks, 1435 Broadway New York City.
Browning King & Company 264 Fourth Avenue New York City.
Chicago Uniform & Cap Company 208 East Monroe Street Chicago Ill.
DeMoulin Brothers & Company, 1030 S. Fourth Avenue, Greenville, Ill.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
Pettibone Brothers Manufacturing Company, 632 Main Street, Cincinnati, O.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1660 Broadway, New York City.
Western Uniform Company, 105 S. Wells Street, Chicago, Ill.

▲

## Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

L. C. Chase & Company, 89 Franklin Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Michigan.
The Orinoka Mills, 183 Madison Avenue, New York City.

▲

## Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting. This operation goes on continuously, and rapidly takes care of waiting crowds. The various stations can be furnished in any finish.

Seat indicators have proved to effect economy and safety in moving picture theatres by reducing the possibility of accidents in aisles and rows to its minimum, reducing the numbers of ushers used in handling patrons, together with speeding up the locating of vacant seats which are otherwise lost due to the inaccuracy of the human element manifested in the very best of ushering systems. The reduction of accidents means reduction in insurance premiums, and the reduction in the number of ushers means a reduction in uniforms, salaries and up-keep.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.

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## Vacuum Cleaning Equipment

THOUGH THE constant and careful cleaning of the interior of a theatre would seem to present a problem, the vacuum cleaner has simplified matters considerably, since it can be used in cleaning carpets, drapes, chairs, organ lofts, stage floors, etc. The vacuum cleaner also promotes sanitation, which old methods did not do. Vacuum cleaners are procurable for theatres of all sizes and are priced nominally when consideration is taken of their efficiency and labor saving.

Cleaners may be purchased for as low as $67.50.

Apex Electrical Manufacturing Company, 1067 E. 152nd Street, Cleveland, O.
Eureka Vacuum Cleaner Company, Hamilton and Dewey Avenues, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hoover Company, Canton, O.
The Morrow Company, Inc., 400 W. Madison Street, Chicago, Ill.
National Super Service Company, 812 LaFayette Street, Toledo, O.
Spencer Turbine Company, Hartford, Conn.

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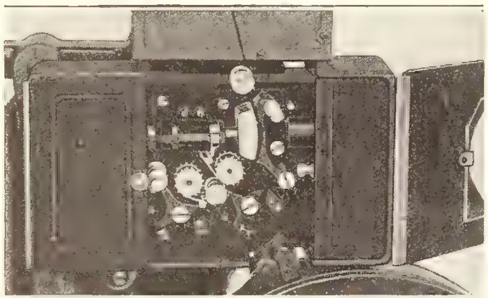
## Vending Machines and Scales

IN RECENT months BETTER THEATRES has inaugurated a department called "Added Income" designed to keep theatre owners informed of possi-



LINCROPHONE
Manufacturers of higher class sound equipment since the beginning of the talkies
SOUND-ON-FILM
Made for those who want a finer job at a price only a little more than the lowest!

Nearly 200 leading exhibitors and institutions in New York State alone have chosen this great sound equipment without any other advertisement than the word of other LINCROPHONE owners and film exchanges. Proof indeed that QUALITY is more important than price. LINCROPHONE costs a little more but what a whale of a difference a few dollars make!
May we send you a description?

While LINCROPHONE sound heads can be purchased separately, we advise the use of our own all A.C. operated amplifiers and large air column horns to obtain what is perhaps the finest sound in the field.
Our special A.C. PRE-AMPLIFIER with fader, tone compensator, silent change-over, photo-cell and exciter lamp supply, meter and rheostats, all combined in one complete unit, will materially improve your present job.

LINCROPHONE CO., Inc.
W. H. Linton, Pres.
OFFICE: 127 Pleasant St., UTICA, N. Y.
FACTORY: 1006 Lansing St., UTICA, N. Y.

bilities for extra revenue through the use of vending machines and other merchandising ideas.

One large circuit which has recently installed candy vending machines and weighing scales in some 600 theatres has made a careful analysis of possible revenue from such sources and reveal an expected income of between $400,000 and $500,000 annually. Their survey shows that an average of one out of every thirteen persons attending a theatre will patronize a vending machine. According to figures from various theatres, candy vending machines have produced from $50 per month upward, each. Many theatres have found room for three or more machines.

While candy machines are considered the largest revenue producers, it has been found that weighing scales located in rest rooms and other convenient spots run a close second. Weighing machines that take up a minimum amount of room, are attractively made in various colors and which can easily be moved on rollers are now offered especially for theatre use.

Vending machines of all types may be purchased outright or may be placed in theatres and operated on a percentage of the profits for the theatre. Other types of vending machines such as soap, towel, perfume, and the like, are beginning to make their appearance in some theatres. Pop corn machines, which are discussed elsewhere in this Index, offer another source of revenue under certain conditions.

Following are listed some manufacturers of vending machines and scales:

Advance Machine Company, 4641 Ravenswood Avenue, Chicago, Ill.
The American Vending Company, 39 S. LaSalle Street, Chicago, Ill.
Automatic Canteen Company, 155 W. Austin Avenue, Chicago, Ill.
Automatic Selling Associates, Inc., 341 Madison Avenue, New York City.
Columbus Vending Company, 2005-13 E. Main Street, Columbus, O.
Consolidated Automatic Merchandising Corporation, 245 Fifth Avenue, New York, N. Y.
O. D. Jennings & Company, 4309 W. Lake Street, Chicago, Ill.
Mills Novelty Company, 4110 Fullerton Avenue, Chicago, Ill.
National Automatic Machines Co., 2196-2206 University Avenue, St. Paul, Minnesota.
Rock-Ola Mfg. Company, 629 W. Jackson Boulevard, Chicago, Ill.
Vendola Corp., 636 Eleventh Avenue, New York City.
Watling Scale Manufacturing Company, 4654 W. Fulton Street, Chicago, Ill.

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### Ventilating Systems

*Refer to AIR CONDITIONING AND COOLING EQUIPMENT—COOLING, VENTILATING SYSTEMS—ELECTRIC FANS—FANS, VENTILATING*

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### Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium. It is claimed that diffusers of this type enable an evenly distributed amount of air to reach all portions of the building. The prices range from 50c. to $1.50 each, depending on the diameter. A six-inch diameter is generally used.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 517-21 E. 136th Street, New York City.

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### Volume Controls, Auditorium

CONTROL OF SOUND and talking volume from a point in the auditorium so that the volume of sound will harmonize with the action of the picture is a recent development that is finding a favorable reception among theatre owners. The purpose of the auditorium volume control is to enable instantaneous change in sound volume, to enhance the mood of the particular scene at the moment it is shown. Heretofore, with the volume of sound controlled from the projection room, a flexibility has been absent, which has had a tendency to produce a monotony in the sound from the amplifiers, regardless of the action on the screen.

With the auditorium volume control, it is possible to tone and shade the sound directly at the point it is received by the audience, viz., in the auditorium.

Essannay Electric Mfg. Company, 2809 W. Van Buren Street, Chicago, Ill.

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### Wall Coverings

SINCERE CONSIDERATION must be given to the subject of wall coverings for in the final analysis they are one of the most important factors in theatre construction.

Beaver Products Company, Inc., 1440 Military Road, Buffalo, N. Y.
Cornell Wood Products Company, 190 N. State Street, Chicago, Ill.
Universal Gypsum & Lime Company, 111 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Vitrolite Company, 133 W. Washington Street, Chicago, Ill.
H. B. Wiggin's Sons Company, Broomfield, N. J.

▲

### Waste Cans

THESE GENERALLY have self closing covers, some of them being operated by foot levels. Some are finished in high-grade enamel to harmonize with the rest of the booth equipment, while others are made of galvanized iron. Some types are also water tight, so they will hold water to extinguish carbon butts or the immersion of film fragments in water for safety.

E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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### Water Purifiers and Coolers

WATER PURIFIERS and coolers have made theatre attendance more welcome to the prospective patron. These devices assure them of refreshing water which is cool and pure at all times.

National Carbonic Machinery Company, Wisconsin Rapids, Wis.
U. S. Ozone Company, 500 N. Dearborn Street, Chicago, Ill.

▲

### Wheels, Color

*Refer to COLOR WHEELS*

**EXPLOIT—NEXT WEEK!**

**Microphone and Turntable Complete *(as shown)* $40.00**

A complete Microphone and an Electric Phonograph Turntable ready to connect to your present sound system regardless of the make. The Microphone is indispensable for making announcements of coming attractions, song numbers, and a dozen other uses.

**MELLAPHONE CORP.** ROCHESTER, NEW YORK

Projecting Sound Pictures

By AARON NADELL

CHAPTERS ON—

Film Reproduction
Sound-on-disc
Sound-on-film
Amplifiers & Rectifiers
Vacuum Tubes
Acoustics
The Loud Speaker
Motors & Generators
Tracing Trouble
Recording

PRICE: (including postage)

$2.60

Motion Picture Herald Bookshop

1790 Broadway, NEW YORK, N. Y.

**Sound Equipment Bargains**

Why buy "something in a sack"? Special Goodall sound system for Powers projectors includes two fully equipped heads, AC Control Unit, booth speaker, Racon Horn, Fox Unit; everything for installation at low prices. Terms allowed. Pay for out of profits. Satisfaction guaranteed by money refund agreement.

GOODALL ELECTRIC MFG. CO.
Ogallala, Nebraska

**Better Your B. O. Profits**

GRETA GARBO

CLAUDETTE COLBERT

**SELECT THE WEEK'S HEADLINER AND FEATURE THE STAR**

JANET GAYNOR

***With Showman's New Programs***

What draws business? Stars! Then put a star to work for you drawing business. Take your choice—we can supply any one you pick. Placed in the correct spot on your programs. Choose the star of your week's big attraction, or one who is a good draw in your neighborhood. Change weekly, or keep a payer at work as long as you like.

With the star's name and face to get attention, the rest is easy. Our programs give your whole week's attractions, with the coming weeks highlighted on the front. They go home with patrons who read them to see what you'll show later. Used as handbills, or mailed, they bring people who miss your newspaper ads.

High quality only. Printed on beautiful glossy paper in two colors—colored paper too, if you like. Colors changed weekly, or standardized to denote your house. Sharp, clean printing—no smudgy pictures or worn out type. Beautiful spectacular art borders and ornaments.

Unbelievably low in cost—so many for a cent you can't afford to do without them. Eight hour service ordinarily. Special and wire orders filled sooner. Send the coupon for specimens and prices.

THE SHOWMAN'S PRESS
6311 Yale Avenue
CHICAGO

PROGRAMS PLUGGERS HERALDS TICKETS

I could use ........... thousand programs a week. Tell me how little they will cost. Send samples. I do not obligate myself in any way by this inquiry.

Theatre ..............................................

Mark Atten. Mr.......................... Capacity ..............

Address ..............................................

City.......................................... State ..............

Logical..Simple..Low Priced
...As Good as the Best...
It's HERE TO STAY!

**ICEDAIRE**
SYSTEM OF REFRIGERATING
AND
AIR CONDITIONING
Use Ice From Your Dealer

**TYPHOON**
AIR CONDITIONING CO., Inc.
233 W. 42nd STREET, NEW YORK, N. Y.

**SCREENS RESURFACED**

By the best chemical process. Saves 20 to 30 amperes.

We do the work right in your theatre. A few of the houses we have resurfaced lately: Warner Bros. Theatre, New York, Mastbaum, Phila., Strand Theatres, N. Y., and Brooklyn and the Consolidated and Yoost Circuits.

ALL WORK GUARANTEED
*Write for Prices.*

SCHOONMAKER EQUIPMENT CO.
276 - 9TH AVE. NEW YORK

# EQUIPMENT AFFAIRS

## General Equipment News and Comment

### POSTER MAKING DEVICE

● A new lantern for the projection of images from opaque surfaces has been developed by The Postoscope Company of Beatrice, Neb. Such projectors are used to throw the likeness of a printed picture on compo-board, or other drawing surface, at any desired size so that a poster artist need but trace the projected outlines, filling in according to the original sketch.

The Postoscope consists in a pressed steel lamp housing measuring 17½ inches high, 9 inches wide, and 9¾ inches from back to back. It is finished inside and out in non-reflecting black baked enamel. Outside finish is black crystal. Ventilation is provided by louvres at both top and bottom.

### CHAIR ANCHOR

● A new improved theatre chair anchor consisting of an especially long tapered fin-head bolt, conical cup, 1-inch long lead sleeve, washer and hexagon nut, has been placed on the market by the Chicago Expansion Bolt Company. The bolt is set head downward into the hold. A setting tool, which is a hollow piece of rod, is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time, expands the lead sleeve into every crevice in the concrete.

The bolts come packed 100 to the box—and are completely assembled, with the exception of the nuts, which are placed in a separate envelope inside the box. Assembling the bolts in this fashion without the nuts, it is calculated—saves time in installation. After the bolt is securely set in the concrete, the hole in the chair leg is placed over the bolt, and the nuts are screwed down firmly.

### PROGRAM SERVICE

● An editorial and printing service for supplying theatres with programs, pluggers and house organs has been established by the Showman's Press of Chicago. Experienced advertising and publicity writers, together with artists and layout specialists, prepare the programs or house organs combining programs, for regular delivery. The theatre has considerable latitude as to type of copy desired.

# WHO'S WHO

## A DIRECTORY OF THEATRE EQUIPMENT MANUFACTURERS AND DEALERS AND THEIR EXECUTIVES ARRANGED ALPHABETICALLY BY NAMES OF FIRMS

### A-C Masterpack Company

Duncan, Oklahoma

*Manufacturers of amplifiers.*

Jack Guest

▲

### Frank Adam Electric Company

3650 Windsor Place, St. Louis, Mo.

*Manufacturers of F-A Major system lighting control stage switchboards, live and dead face safety type light and power switchboards, panelboards and cabinets, plugging panels, fan hanger outlets, adjustable floor boxes, switches, knife, safety type brush switch and flush range switches.*

President and General Manager..................................Fred B. Adam
Vice President in Charge of Sales..................................H. J. Reinhardt
Factory Superintendent.....N. J. Schmelig

BRANCHES

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago,
Cincinnati, O.
Cleveland, O.
Dallas, Tex.
Denver, Colo.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York City
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Cal.
Tulsa, Okla.
Calgary, Alta.
Montreal, Que.
Toronto, Ont.
Vancouver, B. C.
Winnipeg, Man.

▲

### Addressograph Company

E. 40th Street and Kelley Avenue, Cleveland, O.

*Manufacturers and distributors of name and data writing products; addressograph, speedaumat and graphotype.*

President and General Manager.....................................J. E. Rogers
Compt. and Treasurer........C. R. Battin
General Sales Manager........J. B. Ward

BRANCHES AND AGENCIES

Albany, N. Y.
Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.
Chicago, Ill.
Cincinnati, O.
Cleveland, O.
Columbus, O.
Dallas, Tex.
Dayton, O.
Denver, Colo.
Des Moines, Ia.
Detroit, Mich.
Duluth, Minn.
El Paso, Tex.
Grand Rapids, Mich.
Greensboro, N. C.
Halifax, N. S.
Hamilton, Ont.
Hartford, Conn.
Houston, Tex.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Cal.
Louisville, Ky.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
Montreal, Quebec
Newark, N. J.
New Orleans, La.
New York, N. Y.
Oakland, Cal.
Oklahoma City, Okla.
Omaha, Neb.
Peoria, Ill.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Me.
Portland, Ore.
Providence, R. I.
Reading, Pa.
Richmond, Va.
Rochester, N. Y.
South Bend, Ind.
St. Louis, Mo.
St. Paul, Minn.
Salt Lake City, Utah
San Antonio, Tex.
San Francisco, Cal.
Scranton, Pa.
Seattle, Wash.
Spokane, Wash.
Springfield, Mass.
Syracuse, N. Y.
Tampa, Fla.
Toledo, O.
Toronto, Ont., Canada
Vancouver, B. C., Can.
Wahpeton, N. D.
Washington, D. C.
Youngstown, O.
Winnipeg, Man.

### American Carbonic Machinery Company

Wisconsin Rapids, Wis.

*Manufacturer of air cooling and conditioning equipment.*

President....................G. W. Kibby
Vice President and General Manager..................................O. A. Labus
Secretary...................O. E. Uehling

BRANCHES

Chicago, Builders Building.
Detroit, Mich., Michigan Theatre Building.
New York City, 30 Church Street.
Cleveland, O., 2036 East 22nd Street.

▲

### Alexander Film Company

Alexander Industries Building
Colorado Springs, Colo.

*Producer of motion picture publicity films.*

President...............J. Don Alexander
First Vice President......D. M. Alexander
Second Vice President.....Mark Fitzgerald
Secretary-Treasurer.........R. A. Duncan
Vice President in Charge of Sales..............................M. J. McInaney

BRANCHES

New York City
Portland, Ore.
Dallas, Tex.
Los Angeles, Cal.

▲

### American Blower Corporation

6000 Russell Street, Detroit, Mich.

*Manufacturers of Sirocco fans, "ABC" air washers, Ventura fans, Sirocco utility blowers.*

President.....................Jas. Inglis
Vice President and General Manager.............................J. F. G. Miller
Vice President................C. T. Morse
Vice President in Charge of Export.....................................F. R. Still
Secretary........................R. Vaile
Assistant Treasurer..............H. Ebel
Sales Manager...............H. E. Barth

FACTORIES

Detroit, Mich.
Cincinnati. O.
Windsor, Ontario, Canada

▲

### American Seating Company

Ninth & Broadway, Grand Rapids, Mich.

*Manufacturers of theatre furniture.*

President...............H. M. Taliaferro
Secretary....................V. L. Willis
Treasurer ..................E. M. Mootz

BRANCHES

Atlanta, Ga.
Boston, Mass.
Charlotte, N. C.
Cincinnati, O.
Cleveland, O.
Detroit, Mich.
Grand Rapids, Mich.
Indianapolis, Ind.
Jacksonville, Fla.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York, N. Y.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Cal.
Seattle, Wash.
St. Louis, Mo.
London, England

▲

### American Transformer Company

178 Emmet Street, Newark, N. J.

*Manufacturers of sound systems, portable amplifiers and amplifier parts.*

### The A. H. Andrews Co.

107 So. Wabash Avenue, Chicago, Ill.

*Manufacturer of theatre chairs.*

President and Treasurer..W. F. Merle, Jr.
Secretary and General Manager...............................Henry J. Merle
Sales Manager.............B. M. Altmeir
Sales Engineer..............C. E. Gibson

BRANCHES

New York City, 105 West 40th Street.
Portland, 475 Hoyt Street.
Seattle, 617 Western Avenue.

FACTORIES

Chicago, 22nd and Fisk Streets.

▲

### The Arcus Ticket Company

348 N. Ashland Avenue, Chicago

*Manufacturer of roll and folded tickets, coupon books, strip tickets, diagram racks, advance sale racks, vending machines, ticket boxes, reserved seat coupon tickets.*

President-Treasurer........James S. Arcus
Vice-President-Secretary.....H. J. Hessell

BRANCH

New York City, 461 Eighth Avenue.

▲

### Arctic Nu-Air Corporation

Northwest Terminal—Minneapolis, Minn.

*Manufacturer of cooling and ventilating systems for theatres of any size.*

President..................A. S. Feinberg
Vice-Presidents ................................J. C. Buckbee, Geo. F. Dembow
Secretary-Treasurer.........A. A. Feinberg
Chairman of Board of Directors................................J. Geo. Feinberg

SALES OFFICES

Algona, Iowa, N. C. Rice.
Atlanta, Ga., P. O. Box 838, 11 Elliot St., N. W.
Belmont, Mass., 34 Oak Avenue.
Chicago, Ill., 1223 South Wabash Avenue.
Cincinnati, Ohio, 101 Southern Ohio Bank Bldg.
Cleveland, Ohio, 418 Schofield Building.
Dallas, Texas, Hi Pemberton, c/o St. George Hotel.
Detroit, Mich., 9316 Woodward Avenue.
Kansas City, Mo., 1717 Wyandotte Street.
Los Angeles, Calif., 1640 W. Washington Blvd.
Memphis, Tenn., 214 Fidelity Bank Bldg.
Minneapolis, Minn., Northwestern Terminal.
New Orleans, La., 1401 Tulane Avenue.
New York City, N. Y., 1904 Paramount Bldg.
Oklahoma City, Okla., 623 W. Grand.
Philadelphia, Pa., 1237 Vine Street.
St. Louis, Mo., 3232 Olive Street.
San Francisco, Calif., 243 Golden Gate Avenue.
Seattle, Washington, 2318 Second Avenue.
Syracuse, N. Y., 602½ E. Genesee Street.

▲

### Armstrong Studios, Inc.

1717 Cordova Street, Los Angeles, Cal.

*Stage equipment and furnishings.*

President and General Manager...............................W. B. Armstrong

OFFICES and STUDIOS

San Francisco, 283 Golden Gate Avenue.
Chicago, 14 West Lake Street.
Los Angeles, 1717 Cordova Street.

▲

### Associated Engineering Laboratories

735 Main Street, Buffalo, N. Y.

*Talking Picture sound equipment and public address systems.*

General Manager....William L. Schulman

### Automatic Devices Company

737 Hamilton Street, Allentown, Pa.

*Manufacturer of STABILARC motor generator, Allentown Automatic Curtain control equipment, Silent Steel curtain track.*

President and Treasurer...Irving Samuels
Secretary..................F. A. Ambler

FACTORIES

Allentown, Pa., 1139 Maple Street.
Bloomfield, New Jersey, Grove & Bloomfield Avenues.

▲

### Automatic Selling Associates, Inc.

341 Madison Ave., New York City

*Manufacturers of cigarette vending machines.*

R. W. Knox

▲

### Autovent Fan & Blower Company

1805 N. Kostner Avenue, Chicago

*Manufacturer of a complete line of ventilating equipment.*

President....................J. E. Truitt
Sales Manager...............J. S. Eagen

BRANCHES

Bridgeport, Seeley & Jones, 128 Stella Street.
Boston, Autovent Fan & Blower Company, 180 Milk Street.
Cincinnati, Autovent Fan & Blower Company, 2413 Union Cent. Building.
Cleveland, Autovent Fan & Blower Company, 938 Guardian Building.
Detroit, Autovent Fan & Blower Company, 2832 E. Grand Boulevard.
Hartford, A. J. Purcell, 631 New Britain Avenue.
Jacksonville, G. E. Osgood, 928 Osceola Street.
Kansas City, A. A. Electric Machinery Company, 1117 Cherry Street.
Miami, F. A. Aufford Agency, 14 S. E. Seventh Street.
Milwaukee, Autovent Fan & Blower Company, 1134 No. 4th Street.
New York City, Autovent Fan & Blower Company, 1689 Woolworth Building.
Omaha, G. H. Alwine Company, 731 Brandeis Theatre Building.
Pittsburgh, Ralph E. Garrity Co., 414 Bessemer Bldg.
Richmond, Richmond Air Equipment Company, 908 East Cary Street.
St. Louis, Autovent Fan & Blower Company, 4526 Olive Street.
Salt Lake City, Raymond Ackerman, 318 Dooly Block.
San Antonio, Fred C. R. Spence, P. O. Box 119.
Seattle, Fred W. Carlson, 959 Harrison Street.
Spokane, Heating Assurance Company, 121 No. Browne Street.
Tampa, Henry G. Carter, 504 Lafayette Street.

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### W. H. Bagshaw Company

Lowell, Mass.

*Manufacturers of needle pointed and tapered pins.*

▲

### Barbour Stockwell Company

205 Broadway, Cambridge, Mass.

*Manufacturer of Blanchard Film Speed Indicator.*

BRANCHES

This indicator is exclusively distributed by the National Theatre Supply Company and all its branches.

▲

### Bass Camera Company

179 W. Madison Street, Chicago, Ill.

*Dealers in cameras and accessories.*

President....................Charles Bass

▲

### Basson & Stern

749 East 32nd Street, Brooklyn, New York

*Manufacturers of B & S change overs, B & S Foot Switch, B & S Rear Shutter attachment and B & Lens Turret.*

### Bausch & Lomb Company

Rochester, N. Y.

*Manufacturer of optical instruments of all types, projection lenses, Cinephors, etc., reflectors and condensers.*

President.................Edward Bausch
General Manager........M. H. Eisenhart
Advertising Manager....M. C. Williamson
Works Manager...........T. B. Drescher

BRANCHES

New York, N. Y., Pershing Square Building.
Boston, Mass., 333 Washington Street.
Chicago, Ill., 5 N. Wabash Avenue.
San Francisco, Calif., 28 Geary Street.
London E. C. 1, England, 67-68 Hatton Garden.
Frankfurt A. M., Germany, 20 Schillerstrasse.

▲

### Bell & Howell Company

1801-15 Larchmont Avenue, Chicago

*Manufacturer of Pioneer professional studio and Eyemo automatic motion picture cameras, Filmo 16 m.m. motion picture cameras, projectors and accessories, film perforators, film printers, film cement and film splicers.*

President.................J. H. McNabb
Vice President...............A. S. Howell
Secretary..................C. A. Ziebarth

BRANCHES

New York City, 11 West 42nd Street.
Hollywood, Cal., 716 North La Brea Avenue.
London, England, 320 Regent Street.

▲

### Belle Art Mfg. Company

30 West 32nd Street, New York City

*Manufacturers of "give-away" premiums, Washington Bi-Centennial banners and pillow tops, pennants, tapestry wall hangings.*

▲

### Belson Manufacturing Company

800 South Sibley Street, Chicago

*Manufacturers and distributors of borderlites, Footlites, cyclorama striplites, boxlites olivettes, spotlites, borderlight cable, connectors, plugs, act announcers, cleaning stands, dimmers, gelatines, panel boards, plugging boxes, stoge pockets, towers, switchboards, aislelites, cloud effect machines, covelite equipment, exit and directional signs, floodlites, louvrelites, reflectors of all types, scienic effect machines, signal systems, and all accessories.*

President..................David Belson
Vice-President..............M. J. Belson
Sales Manager............M. H. VanAllen

BRANCHES

Atlanta, Ga., H. C. Biglin, 138 Marietta Street.
Baltimore, Md., J. E. Perkins, 11 East Centre Street.
Boston, Mass., Murray C. Nelson, 261 Franklin Street.
Buffalo, N. Y., John E. Hoffman, 280 Carolina Street.
Cincinnati, O., R. M. Heim, 2413 Union Central Building.
Cleveland, O., Calvin B. Moore, 1572 Rydalmount Road.
Denver, Colo, Arthur E. Bacon, 912 Twentieth Street.
Detroit, Mich., Thomas H. Banks, 439 Penobscot Bldg.
Fort Worth, Tex., R. C. Werner, 804 Neil P. Anderson Bldg.
Indianapolis, Ind., Henry J. Damm, 704 Union Title Building.
Kansas City, Mo., Fitzhugh L. Funsten, 2004 Grand Avenue.
Los Angeles, Cal., Creighton F. Davis, 1609 West 20th Street.
Miami, Fla., Frank E. Filer, 24 Northwest First Avenue.
Minneapolis, Minn., Harold R. Harris, 708 Sixth Avenue South.
New Orleans, La., Lyman C. Reed, 708-710 Girod Street.
New York, N. Y., I. M. Fixman, 110 East Forty-Second Street.
Omaha, Neb., Garritt S. Felt, 404 Merchants National Bank Building.
Philadelphia, Pa., Herbert Bryan, Machinery Exhibition Hall, The Bourse.
Pittsburgh, Pa., S. H. Stover, Century Building.
Raleigh, No. Carolina, W. R. Phillips, 507 Cleveland Street.
Rochester, New York, H. C. Johnson, 82 St. Paul Street.
St. Louis, Mo., Frank C. Unger, 4444 Clayton Avenue.
San Antonio, Tex., Fred C. R. Spence, P. O. Box 119—201 Normandy Street.
San Francisco, Cal., H. B. Squires Company, 1277 Howard Street.
Seattle, Wash., John C. Ross, 2719 First Avenue, So.
Tampa, Fla., Charles A. Schuldt, Builders' Exchange Building.
Tulsa, Oklahoma, C. B. Wyatt, 1543 So. Indianapolis Street.

CANADA

Montreal, Que., W. D. Bishop, 1440 St. Catherine Street, West.
Vancouver, B. C., R. H. Rook, 560 Beatty Street.
Winnipeg, Man., G. R. Kelly, 128 James Street.

▲

### Best Devices Company

200 Film Bldg., Cleveland, O.

*Manufacturers of Besteropticons, spotlights, Port shutters, Mazda Adapters, rewind pulleys, carbon savers and magazine lights.*

Proprietor......................R. Wilson

▲

### Best Manufacturing Company

1200 Grove Street, Irvington, N. J.

*Manufacturers of loud speakers—dynamic and magnetic.*

Officers ................G. G. Cromartie
..................E. W. Neilsen
Sales Manager................H. H. Burtt
Credit Manager..............J. F. Ditler
Chief Engineer............R. E. Hantzsch

BRANCHES

Chicago, Ill., Chambers & Halligan, 549 W. Washington Boulevard.
Portland, Ore., Arthur S. Detsch, Security Building.
Philadelphia, Pa., I. H. Feigenbaum, 6240 Walton Avenue.

▲

### Bestone, Inc.

Davenport at 16th Street, Omaha, Neb.

*Manufacturers of BesTone Sound Systems, both disc and sound-on-film.*

Export Dept.: 41 Water Street, New York, N. Y.
Southwest Office: 2009 Jackson Street, Dallas, Tex.

FACTORIES

Omaha, Nebr.

▲

### Bigelow-Sanford Carpet Co., Inc.

385 Madison Avenue, New York City

President................John A. Sweetser
Vice President............H. V. Campbell
Vice-President............R. J. Knowland
Treasurer.................F. H. Deknatel
Secretary...................J. J. Delaney

OFFICES

New York, 385 Madison Avenue.
Boston, 99 Bedford Street.
Philadelphia, 556 Public Ledger Building.
Pittsburgh, 715 Clark Building.
Atlanta, 78 Marietta Street.
Dallas, 1404 Dallas Bank and Trust Bldg.
Chicago, 14 East Jackson Boulevard.
Minneapolis, 514 Plymouth Building.
St. Louis, 604 Arcade Building.
Detroit, 1222 Book Building.
Denver, 1130 Sixteenth Street.
Los Angeles, 120 East 8th Street, Room 301.
San Francisco, 770 Mission Street.
Seattle, 1932 First Avenue, Room 707.

MILLS AT

Thompsonville, Conn. Amsterdam, N. Y.
Clinton, Mass.

## Blizzard Sales Company

1524 Davenport Street, Omaha, Neb.

*Manufacturers of Blizzard Fans and Air Washer Units.*

Export Dept., 41 Water Street, New York, N. Y.

Southwest office, 2009 Jackson Street, Dallas, Texas.

BRANCHES

All E. E. Fulton Company offices.

FACTORIES

Omaha, Neb.

## Brandt Automatic Cashier Company

515 First Street, Watertown, Wis.

*Manufacturer of coin changing machines, Brandt Automatic Cashiers; also coin sorting and counting machines.*

Chairman of the Board and Treasurer........E. J. Brandt
President....................E. W. Quirk
Secretary..................E. O. Hoffman

## Brazel Novelty Manufacturing Company

4005 Apple Street, Cincinnati, Ohio

*Manufacturers of advertising novelties.*

Fred W. Brazel

## Brenkert Light Projection Company

7348 St. Aubin Avenue, Detroit, Mich.

*Manufacturers of theatre spotlamps, effect machines, high and low intensity lamps for motion picture projection, and stereopticons.*

## Bruckner-Mitchell, Inc.

132-134 W. 24th Street, New York, N. Y.

*Manufacturers of Magnascope Frames, Horn Towers, Orchestra Lifts, Stage Rigging and Curtain Tracks.*

President............Richard R. Bruckner

## Cable Radio Tube Corp.

84-90 N. Ninth St., Brooklyn, N. Y.

*Manufacturers of Photoelectric Cells.*

G. M. Jost

## Carbon Products, Inc.

324 West 42nd Street, New York City

*Distributor and importer of carbons.*

## Carrier Engineering Corporation

850 Frelinghuysen Avenue, Newark, N. J.

*Manufacturer of Carrier Systems for Air Conditioning—Central Station Systems and Unit Air Conditioners; Carrier Weathermaster; Carrier Centrifugal Refrigeration Machines.*

President and Sales Manager........E. T. Murphy
1st Vice President..............J. I. Lyle
Treasurer.....................C. R. Lyle
Secretary.....................L. L. Lewis
Production Manager..........M. S. Smith
Advertising Manager..........B. S. Beach

THEATRE DIVISION

2013 Paramount Bldg., New York City.
4221 Diversey Avenue, Chicago.
748 E. Washington St., Los Angeles.

BRANCHES

New York
Philadelphia
Boston
Chicago
St. Louis
Cleveland
Detroit
Kansas City
Washington
Newark
Dallas
Los Angeles
San Francisco

AFFILIATED COMPANIES ABROAD

Carrier Engineering Co., Ltd., London, England; Bombay, India.
Carrier Continentale, Paris, France.
Carrier Lufttechnische Gesellschaft, Stuttgart, Berlin, Germany.
Oriental Carrier Engineering Company, Ltd., Tokio, Asaka, Japan.
Carrier Australasia Limited, Sydney, Melbourne, Australia.

## The Celotex Company

919 N. Michigan Avenue, Chicago

*Manufacturer of Celotex standard building board, roof insulation, industrial board, refrigerator insulation, Acousti-Celotex and carpet lining.*

President.................B. G. Dahlberg
Vice-President in charge of Mill........C. G. Muench
Vice-President in charge of Distribution........C. E. Stedman
Vice-President in charge of Research........T. B. Munroe
Advertising Director........I. S. Rosenfels
Manager of Acoustical Department........Wallace Waterfall

BRANCHES

Boston
Chicago
Dallas
Los Angeles
Denver
New York
Minneapolis
St. Louis

FACTORY

Marrero, La.

## Central Import Company

1656 S. Central Park Avenue, Chicago

*Manufacturer of SUPER-TRANSFLEX GELATINE SHEETS, DIAMONDGLO TINSEL and METALLIC FLITTER.*

FACTORY

Germany

## Century Electric Company

1806 Pine Street, St. Louis, Missouri

*Manufacturers of Electric Motors and Fans.*

President..................E. S. Pillsbury
Vice-Pres. & Secy............R. J. Russell

Offices in the principal cities with 40 United States and Canadian Stock Points and more than 75 outside thereof.

## J. H. Channon Corporation

223-233 West Erie Street, Chicago

*Manufacturer of steel and asbestos curtains, draw curtain tracks and operators, stage hardware and counterweight rigging, grand piano trunks, cyclorama arms, and electric nigger head winch.*

President..................LeRoy J. Zorn

FACTORY

223-233 West Erie Street, Chicago

## L. C. Chase & Company

89 Franklin Street, Boston, Mass.

*Manufacturers of Upholstery Fabrics, Chase Velmo (Velvet Mohair), Leatherwove (Artificial Leather)*

Detroit Office.................J. L. Gibson
Chicago Office..............C. R. Warren
New York Office.............R. H. Bogert
D. P. Underhill
H. T. Wight
Boston Office..............E. R. Campbell

BRANCHES

L. C. CHASE & COMPANY

413 New Center Building, Detroit, Mich.
230 North Michigan Avenue, Chicago, Ill.
24 W. 40th Street, New York City.
613 Call Building, San Francisco, Cal.

## Chicago Cinema Equipment Company

1736-54 N. Springfield Avenue, Chicago

*Manufacturers of De Luxe effect projectors, De Luxe Double Dissolvers, De Luxe automatic motor-driven rewinds, hand rewinds, De Luxe rewind tables, arc spotlights, high intensity floodlamps, effect discs (motor-driven and clockwork) trailer cabinets, record cabinets, carbon racks, carbon, waste cans color frame racks, special switches and boxes, lenses, condensers, magazines, parts for picture machines, sound accessories, Mazda spotlights, floodlights, stage towers, air-electric effect machines, color wheels, color frames, speed indicators, cleaner stands, footlights, borderlights, orchestra lights, music stands, "Gallagher" music stands, stabilizers, rear shutters, Holdback sprockets, CCE parts for Simplex & Sure-fit Projectors.*

President..............Walter W. Pitann
Vice President..............A. M. Berg
Secretary..................Arthur Pitann
Treasurer and Sales Manager........Edward H. Wolk

## Chicago Expansion Bolt Company

126 So. Clinton Street, Chicago, Illinois

*Manufacturers of Expansion Anchors for fastening theatre chairs and other theatre equipment to concrete, brick and other hard material.*

President & General Manager, R. S. Peirce

DISTRIBUTORS

*National Theatre Supply Company and all its branches.*

## Chicago Show Printing Company

1334-45 West Lake Street, Chicago, Ill.

*Display printing, canopy hangers, cloth muslin, canvas—fibre banners, posters, window cards.*

PERSONNEL

R. J. Leander
Jules R. Moss

## Cinema Patents Company, Inc.

1776 Broadway, New York City

*Manufacturers and licensors of developing machines and general laboratory equipment.*

## J. R. Clancy, Inc.

1010 W. Belden Avenue, Syracuse, N. Y.

*Manufacturer of a very complete line of theatrical stage hardware.*

President and Treasurer......J. R. Clancy
Vice President..............E. K. Clancy
Secretary...................M. E. Myers

## Peter Clark, Inc.

544 W. 30th Street, New York

*Manufacturers of stage rigging, hardware, counterweight systems, asbestos, steel and soundproof curtains, hand and electric curtain hoists, draw curtain tracks, electric curtain control, orchestra pit lifts, organ console lifts, stage lifts, movable stage band cars, Movietone horn towers, mechanical stage effects, automatic screen adjustors, steel frames for picture sheets, contour curtains, metal ticket racks and cases, stage floor traps and portable ball room floors.*

President...................Peter Clark
Vice President and General Manager........William Otterbein
Secretary...................John F. Burke
Advertising Manager.....Arthur E. Clark

WESTERN REPRESENTATIVE

Frank R. Eastman, 1773 N. El Molino Avenue, Pasadena, Cal.

## The Cleveland Switchboard Co.

2925 E. 79th Street, Cleveland, Ohio

*Manufacturer of power and lighting panelboards and switchboards.*

President..............C. F. Hofemeister
Secretary..............F. F. Hofemeister
Vice President..............H. F. Fickel

BRANCHES

Buffalo
Detroit
Pittsburgh
Indianapolis
Chicago
Milwaukee
Philadelphia
Washington, D. C.

### Clinton Carpet Company

Merchandise Mart, Chicago

*Manufacturers of Ozite Rug and Carpet Cushions.*

President..............L. H. Regensburg
Advertising Manager........R. A. Phelps

BRANCHES

New York City, Clinton Carpet Company, 295 Fifth Avenue.
Los Angeles, Cal., Clinton Carpet Company, 120 East Eighth Street.

FACTORIES

Milwaukee, Wis. Newark, N. J.
Los Angeles, Cal. St. Johns, Que., Canada.

◆

### King Cole's Entertainment Service, Inc.

203 East 26th Street, New York City

*Film Scales, Motion Picture Screens, Special Turn Table Adapters for* 33 1/3 *Records. Also maintain a complete projection service, both silent and sound, 16 mm. and 35 mm., and supply all necessary equipment and operators for non-theatrical gatherings.*

President and manager....George H. Cole

◆

### Cornell Wood Products Company

307 N. Michigan Avenue, Chicago

*Manufacturer of Cornell wood board, Indian board, industrial board Number* 1, *industrial board Number* 3, 4 *ply blackboard,* 6 *ply blackboard.*

President..................W. I. Osborne
Vice President and General Manager.......................W. I. Osborne, Jr.
Secretary and Sales Manager..W. W. Race
Treasurer..................R. B. Havens

Branches in Principal Cities

FACTORY

Cornell, Wis.

◆

### Covington Metal Products Corp.

Successors to Architectural Metal Products, Inc.

17 W. Eighth Street, Covington, Ky.

*Manufacturer of marquees, metal covered doors, and ornamental bronze.*

President................A. L. Castellini
Secretary and Treasurer....Geo. D. Miller

◆

### Craftex Company

37 Antwerp Street, Brighton, Mass.

*Manufacturer of Craftex, Craftexsize, Craftcoat, Sunflex, Shadowwall and Crafcolor.*

President.................David Murray
Treasurer.................H. B. Gardner
Vice President..............Robert Bowser

BRANCHES

New York City, 60 E. 42nd Street.
Chicago, 160 E. Illinois Street.

◆

### Amelia Crain Theatrical Scenery

819 Spring Garden St., Philadelphia, Pa.

*Theatrical scenic studio. Scenery for sale and rental.*

F. Leibe

◆

### Cremonim-Wood Corporation

Fisk Building, New York City

*Manufacturers & exporters of sound equipment.*

J. V. Cremonim

◆

### C. Cretors & Company

620 W. 22nd Street, Chicago, Ill.

*Manufacturers of corn popping machinery.*

General Manager............H. D. Cretors
Director of Sales.....S. W. Hollingsworth

### Crystalite Products Corporation

1708 Standard Avenue, Glendale, Calif.

*Manufacturers of changeable theatre letters.*

President..................Paul D. Howse
Vice President...........Morris B. Miller
Secretary and Treasurer....Harry Stewart

◆

### Crystal Movie Screen Corporation

Wyckoff Building, Celina, Ohio

*Manufacturer of motion picture screens.*

President..................Leo E. Dwyer
Secretary...................M. L. Dwyer

◆

### E. T. Cunningham, Inc.

415 So. 5th St., Harrison, N. J.

*Manufacturers of sound equipment tubes.*

M. F. Burns

◆

### Cutler-Hammer, Inc.

N. 12th Street and W. St. Paul Avenue, Milwaukee, Wis.

*Manufacturer of theatre dimmers, motor control, safety switches, wiring devices.*

President....................F. R. Bacon
Vice President...............J. C. Wilson
Vice President................F. L. Pierce
Treasurer and Ass't Sec'y......H. F. Vogt
Secretary..................W. C. Stevens
Sales Manager...............G. S. Crane

BRANCHES

New York City, 8 West 40th Street.
Philadelphia, Pa., 401 No. Broad Street.
Buffalo, N. Y., 295 Main Street.
Boston, Mass., 52 Chauncy Street.
Pittsburgh, Pa., 132 Seventh Street.
Cincinnati, O., 49 East Fourth Street.
Cleveland, O., 815 Superior Avenue.
Chicago, 400 West Madison Street.
St. Louis, Mo., 1914 Washington Avenue.
Detroit, Mich., 2755 East Grand Boulevard.
Atlanta, Ga., 133 Cone Street, N. W.
Milwaukee, Wis., 536 W. Wisconsin Avenue.
San Francisco, Cal., 970 Folsom Street.
Seattle, Wash., 2207 First Avenue, South.
Los Angeles, Cal., 560 South San Pedro Street.

FACTORIES

Milwaukee, Wis. Bantam, Conn.
New York City

◆

### Da-Lite Screen Company, Inc.

2723 N. Crawford Avenue, Chicago

*Manufacturers of screens.*

A. L. DeBerri Heck J. C. Heck

◆

### The Davis Bulletin Company, Inc.

Lock Street, Buffalo, N. Y.

*Manufacturer of Davis lobby automatic poster display bulletins, Davis automatic act annunciators and oil paint printed posters.*

President....................H. M. Davis
Secretary-Treasurer.......D. A. Borchard

FACTORY

Lock Street, Buffalo, N. Y.

◆

### The Dayton Safety Ladder Company

121-123 West Third Street, Cincinnati, O.

*Manufacturer of Dayton safety ladders.*

President and Sales Manager.J. A. Scallan
Manager of Works........W. E. Scallan

BRANCHES

Chicago, Ill., H. Channon Co., No. Wacker Drive and Randolph Street.
New York, N. Y., 116 West 39th Street.

◆

### Dazians, Inc.

142 W. 44th Street, New York City

*Manufacturer and importer of fabrics for stage curtains, fabrics for costumes, trimmings for stage curtains, trimmings for costumes and window display fabric.*

President..................Henry Dazian
Vice President...........Emil Friedlander
2nd Vice President.......George Feinberg
Treasurer............Rudolph Werthmann
Secretary................Frank C. Green

BRANCHES

Chicago, 203 North Wabash Avenue.
Los Angeles, Cal., 728 South Hill Street.
Boston, 80 Boylston Street.
Philadelphia, 1109 Walnut Street.

◆

### Del Castillo Theatre Organ School

State Theatre Building, Boston, Mass.

Director...............L. D. del Castillo
Assistant Instructor.........Earl Weidner

◆

### DeLuxe Trailers, Inc.

Film Center Building, 630 Ninth Avenue, New York, N. Y.

*Producers of Talking Trailers, Sound Trailers and Silent Trailers. Also special animated, pictorial trailers (silent or sound), advertising films, advertising trailers, animated presentation leaders, film titles, film trailers, Industrial films, leaders (film music trailers), organ novelties, film overture descriptions, film song reel trailers, synchronized trailers, talking trailers, titles (film), type trailers.*

President....................Louis Meyer
Treasurer.....................Jack Reiger
Sales Manager......Walter Freudenberger

◆

### Herman A. DeVry

55 East Wacker Drive, Chicago, Ill.

*Manufacturer of photo electric cells.*

◆

### Dowser Manufacturing Company

157 Rogers Avenue, Brooklyn, N. Y.

*Manufacturer of change over and light control, and foot switch.*

President...................J. M. Feldhun
Vice President.............Sydney Krause
Treasurer..................Chas. S. Thide

FACTORY

157 Rogers Avenue, Brooklyn, N. Y.

◆

### H. Dryfhout

736 South Wabash Avenue, Chicago, Ill.

*Manufacturers of paper and muslin banners, cards.*

Manager......................H. Dryfhout

◆

### Dunbar & Company

2652 W. Lake Street, Chicago

*Manufacturer of corn poppers and peanut roasters.*

Owner......................C. F. Dunbar
Manager.......................H. Eifert

◆

### Duovac Radio Tube Corporation

360 Furman Street, Brooklyn, N. Y.

◆

### Durabilt Ladder Corp.

Coxsackie, N. Y.

*Manufacturers of Safety Ladders.*

W. E. Bewley

◆

### Eagle Sign Company

575 Albany St., Boston, Mass.

*Manufacturer of Electrical Signs.*

Joseph Cifre

◆

### Eastern Electric Systems, Inc.

735 Main Street, Buffalo, N. Y.

*Talking picture sound equipment and public address systems.*

General Manager....William L. Schulman

## Eastman Kodak Company

Rochester, N. Y.

*Manufacturers and distributors of photographic apparatus and supplies.*

OFFICERS

President..............William G. Stuber
Vice President and General Manager......................Frank W. Lovejoy
Vice President in charge of sales.........................Lewis B. Jones
Vice President and Secretary.............................Thomas J. Hargrave
Assistant Vice President....Adolph Stuber
Assistant Secretary....Alice K. Hutchison
Treasurer.................Rudolph Speth
Assistant Treasurers........J. L. Gorham
M. B. Folsom
Sales Manager, Motion Picture Film Dept. ..................Edw. P. Curtis

EXECUTIVE OFFICES

343 State Street, Rochester, New York.

BRANCHES

Chicago, Ill., 1727 Indiana Avenue.
New York City, 350 Hudson Street.
San Francisco, Calif., 241 Battery Street.
MOTION PICTURE SERVICE BUILDING
Hollywood, Cal., 6706 Santa Monica Boulevard.

## Easy Method Ledger System

Seymour, Ind.

*Theatre ledgers, invoice books of film products, dating books and box office reports.*

E. M. Eagleston

## The Econoquipment Manufacturing Co.

Akron, Ohio

*Manufacturers of Traveltrol Curtain Operators and Travelers.*

## Edison Lamp Works of General Electric Company

Nela Park, Cleveland, Ohio

*Manufacturer of incandescent electric lamps.*

General Sales Manager......E. E. Potter

BRANCHES

Philadelphia
Chicago
Cleveland
Los Angeles
Boston
New York
Portland
Denver
San Francisco
Atlanta
Dallas

## The Edwards Manufacturing Company

409-459 E. Fifth Street, Cincinnati, O.

*Manufacturers of booths, ventilators, skylights, roofings, sheet metal building material.*

Chairman of Board.......E. W. Edwards
President................H. W. Edwards
Vice President.............G. R. Edwards
Vice President and Secretary..G. D. Myers
Vice President and Assistant Secretary............................O. S. Larkby

BRANCHES

Dallas, Tex., Market and Collins Sts.
New York Office, 81-83 Fulton Street.

## Electrical Research Products, Inc.

(Subsidiary of Western Electric Company)

250 West 57th Street, New York City

President......................J. E. Otterson
Vice President..................W. Drake
Vice President................H. G. Knox
Vice-President.............H. M. Wilcox
General Sales Manager........C. W. Bunn
Treasurer.................R. E. Anderson
Secretary....................H. B. Gilmore

## The Electric Storage Battery Company

Allegheny Avenue and 19th Street,
Philadelphia, Pa.

*Manufacturer of Exide Emergency Lighting Battery Systems for emergency lighting and emergency projection power; also storage batteries for sound equipment operation.*

President................John R. Williams
Vice President...........Kenneth B. Schley
Vice President............R. C. Norberg
Vice President.................H. B. Gay
Secretary and Treasurer.................................Walter G. Henderson

PLANTS

Allegheny Avenue and 19th Street and Crescentville, Philadelphia.

BRANCHES

Boston, Mass., 100 Ashford St.
New York, N. Y., 23-31 W. 43rd St.
Rochester, N. Y., 642 Plymouth Ave., S.
Philadelphia, Pa., 1955 West Hunting Park Ave.
Pittsbugh, Pa., Union Trust Bldg.
Washington, D. C., 1823-33 L St., N/W.
Atlanta, Ga., 210 Walker St., S/W.
Cincinnati, O., 1142 Sycamore St.
Cleveland, O., 6400 Hermann Ave., N. W.
Detroit, Mich., 8051 W. Chicago Blvd.
Minneapolis, Minn., 3 N. 15th St.
Chicago, Ill., 613 Marquette Bldg.
Kansas City, Mo., 129 Belmont Blvd.
St. Louis, Mo., 1058 S. Vandeventer Ave.
Denver, Col., 1420-24 Wazee St.
San Francisco, Cal., 6150 Third St.
Seattle, Wash., 1041 Railroad Ave., S.

## The Enterprise Optical Manufacturing Company

564 W. Randolph Street, Chicago

*Manufacturer of The Motiograph De Luxe Sound Projector Equipment*

President and General Manager..................................O. F. Spahr

## Erker Brothers Optical Company

610 Olive Street, St. Louis, Mo.

*Manufacturer of ticket holders, ticket boxes, ticket office window shutters, bookkeeping system or theatre ledger, ticket window speaking tubes, film rewinders, film waxers, film cement. advertising slides, film trailers, lighting fixtures, motor attachments.*

*Distributor of screens, frames, operator's tools, National carbons, stereopticons, booth equipment, spot lamps, lenses, stage lighting apparatus and electrical supplies.*

## Essannay Electric Manufacturing Company

2809 W. Van Buren St., Chicago

*Manufacturer of changeover, speed indicator, and remote volume controls for sound equipment.*

General Manager............L. D. Strong

BRANCHES

Associated with all branches of National Theatre Supply Company.

## Exhibitors Printing Service

711 S. Dearborn Street, Chicago, Ill.

*Printers of theatre programs, heralds and date strips.*

Proprietor................E. H. Newquist

## Filmack Trailer Company

838 S. Wabash Avenue, Chicago

*Manufacturer of special announcement trailers and titles of all kinds, with music.*

Sales Manager...............Irving Mack

## Film Fire Cut-Out Co.

830 Amsterdam Ave., New York City

*Manufacturers of Safety Devices.*

## Film Inspection Machine Company, Inc.

630 Ninth Avenue, New York City

*Manufacturer of a film inspection, cleaning and rewinding machine for theatre use; also a Duo Model film inspection and cleaning machine for film exchanges.*

## Film Processing Machinery Corp.

Operating Under Dworsky Patents
354 West 44th St., New York, N. Y.

*Manufacturers of film and projection room accessories, film buffers, renovators, rewinders and film cleaning fluids.*

Secretary..................J. Manheimer

Factory
Long Island City, N. Y.

## The Film Speaker Company, Inc.

2219 Exchange Ave., Oklahoma City, Okla.

*Manufacturers of talking picture systems and distributors of Universal Sound on Films, manufactured by Universal Sound System, Inc., Philadelphia, Pa., and Operadio Theatre Amplifiers, mfd. by Operadio Mfg. Co., St. Charles, Ill.*

OFFICERS

Harry G. Waldron
Robert G. Sieber
Avece T. Waldron

## Fish-Schurman Corp.

230 E. 45th St., New York City

*Distributors of Condensers and Gelatine.*

Alex J. Weinstein

## Flexlume Corporation

1100 Military Road, Buffalo, N. Y.

*Manufacturers of neon, raised glass letter, exposed lamp and combination displays; also interior directional signs.*

CONTROLLED AND LICENSEE FACTORIES

Flexlume Southern Inc., Atlanta, Ga.
Flexlume Midwest Corp., Kansas City, Mo.
Nebraska Neon Corp., Lincoln, Nebr.
Flexlume Southwest Neon Sign Corp., Phoenix, Ariz.
Brilliant Neon Corp., Portland, Ore.
General Illuminating Co., Seattle, Wash.
Flexlume Sign Co., Ltd., Toronto, Ont.

SALES AND SERVICE AGENCIES

Flexlume Electric Displays, Baltimore, Md.
Flexlume Sales & Service Co., Boston, Mass.
Flexlume Sales Co., Inc., Buffalo, N. Y.
Flexlume Sign Co., Cedar Rapids, Ia.
Fox Brothers, Charleston, W. Va.
Flexlume-Illinois Sign Co., Inc., Chicago, Ill.
Flexlume Neon, Inc., Detroit, Mich.
Corey Sign Service, Easton, Pa.
Pancost Sign Co., Elkhart, Ind.
Flexlume Neon Sales & Service, Harrisburg, Pa.
C. V. Harris Co., Indianapolis, Ind.
Flexlume Neon Sign Service, Louisville, Ky.
Lauer-Presser Co., Milwaukee, Wisc.
Prather Advertising Co., Minneapolis, Minn.
Flexlume Sign Sales Co., Newark, N. J.
United Advertising Corp., New Haven, Conn.
Henry C. Kuchler, Larchmont, N. Y.
Viking Products Corp., New York City.
Flexlume Sales & Service Agency, Philadelphia, Pa.
Flexlume Sales Co., Pittsburgh, Pa.
National Advertisers Co., Providence, R. I.
Hen Johnston, Inc., Reading, Pa.
A. J. Aronson, Rochester, N. Y.
Flexlume-Keller Displays, Inc., St. Louis, Mo.
W. C. Henry, Springfield, Ill.
Burger-Shean Co., Inc., Springfield, Mass.

Flexlume-Strough Corp., Syracuse, N. Y.
Ford B. Strough, Toledo, Ohio.
Norton & Schrag, Warren, Ohio.
Flexlume Sales Co. of D. C., Washington, D. C.
Flexlume Connecticut, Waterbury, Conn.
Gates Sales Agency, Wheeling, W. Va.
F. W. Haskell, Worcester, Mass.

EXPORT AGENCY

Melchior, Armstrong, Dessau Co., New York City.

## Flint Faience & Tile Company

Flint, Michigan

*Manufacturers of Faience and other kinds of tile, decorative and plain.*

Sales Manager............E. L. Morrissey

SALES OFFICES

*The National Tile Company, 551 Fifth Avenue, New York, New York.
**R. D. Patterson, 22 Prince Place, Stamford, Connecticut.
**J. H. Hudson, 523 Owen Road, Ardmore, Pennsylvania.
**H. C. Kirk, 3231 Benson Avenue, Mt. Oliver Branch, Pittsburgh, Pennsylvania.
**H. R. Robinett, 44 Standish Street, N. W., Atlanta, Georgia.
**C. D. Green, Apartment No. 7, 208 East Maple Road, Indianapolis, Indiana.
*The National Tile Company, 1908 Railway Exchange Building, St. Louis, Missouri.
*The National Tile Company, 228 North LaSalle Street, Chicago, Illinois.
*Emile Francois, 208 Hemmeter Building, 230 East Grand River Avenue, Detroit, Michigan.
*The National Tile Company, 2465 Porter Street, Los Angeles, California.
*The National Tile Company, 340 Tenth Street, San Francisco, California.

*District office with complete display.
**Resident Salesman.

## J. B. Ford Company

Biddle Avenue, Wyandotte, Michigan

*Manufacturers of Wyandotte Detergent.*

BRANCHES

Atlanta
Baltimore
Boston
Cleveland
Dallas
Denver
Detroit
Grand Rapids
Indianapolis
Jacksonville
Kansas City
Los Angeles
Louisville
Milwaukee
Minneapolis
Buffalo
Chicago
Cincinnati
New Orleans
New York
Newark
Omaha
Philadelphia
Pittsburgh
Portland
San Francisco
Seattle
St. Louis
Spokane
Syracuse

## Forest Electric Corporation

272 New Street, Newark, New Jersey

*Manufacturers of projection rectifiers and exciter rectifiers.*

President..................J. K. Elderkin
Engineer.................G. H. Doremus

## The Foto-Voice Company, Inc.

817-19 Granby Street, Norfolk, Va.

*Manufacturers of the Foto-Voice.*

President...................R. F. Haller
Vice President and General Manager.... ............................H. S. Byrd
Secretary-Treasurer........W. M. Haller

## The Foxboro Company

Neponset Avenue, Foxboro, Mass.

*Manufacturer of humidity controllers temperature controllers, temperature recorders, humidity recorders, steam flow meters, recording thermometers, pressure gauges.*

President....................E. H. Bristol
Treasurer...................B. B. Bristol

Factory Manager.........I. W. Reynolds
Sales Manager............C. E. Sullivan

BRANCHES

New York
Boston
Chicago
Detroit
Pittsburgh
Cleveland
Tulsa
Minneapolis
Rochester
Philadelphia
Baltimore
Atlanta
San Francisco
Los Angeles
Dallas
Portland, Ore.

## Friedley-Voshardt

763 Mather Street, Chicago, Ill.

*Manufacturer of cast aluminum letters for marquees, stamped ornamentation for marquees.*

## E. E. Fulton Company

1018 S. Wabash Avenue, Chicago

*Manufacturer and distributor of adaptors, carbon aisle lights, admission signs, arc feeds, booths, projection belting, leather boxes, ticket bowl cleaner, brass fixtures, cases and cans, reel carrying cement, film cabinets, film carbon savers, chewing gum removers, cleaners, film color hoods, color wheels, disinfectants and sprays, drain cleaner, exit lights, fabric cleaner, film cleaning fluid, film racks, fire extinguisher fluid, fireproofing materials, flashers, electric sign, furniture polish, inspection tables, janitor supplies, lights, spot, lamp dip (coloring), liquid soap and soap containers, lubricants (oil), lugs and terminals, wire, marble cleaner, metal polish, projectors, standard projection machine parts, projection room equipment, reels, film rewinders, rheostats, sprocket and pin removers, safety devices, projector screen paint, sharpeners, carbon shutters, Isis stripping flanges, film shutter, metal sign flashes, sound reproducing equipment, speed indicators, spot lights, ticket boxes and choppers, tool kits, tables, film inspection, ticket holders, waste cans.*

President....................C. H. Fulton
Vice President..................Pat Casey
Treasurer..................A. G. Jarmin
Secretary...................Frank Meyer
Director.................C. C. Moskowitz

BRANCHES

Chicago, Ill., 1018 South Wabash Avenue.
New York City, N. Y., 115 West 45th Street.
San Francisco, Cal., 255 Golden Gate Avenue.
Atlanta, Ga., 146 Walton Street.
St. Louis, Mo., 3232 Olive Street.
Indianapolis, Ind., 340 North Illinois Street.
Milwaukee, Wis., 151 Seventh Street.
Boston, Mass., 65 Broadway.
Los Angeles, Cal., room 5, Film Building.
Philadelphia, Pa., 1337 Vine Street.

Branches will soon be located in New Orleans, La.; Dallas, Tex.; Cleveland, O.; Detroit, Mich.; Kansas City, Mo., and Minneapolis.

## G-M Laboratories, Inc.

1731 Belmont Avenue, Chicago, Ill.

*Manufacturers of Visitron photo-electric cells.*

President.................A. J. McMaster
Vice-Pres....................C. E. Parson

EXPORT OFFICE

15 Laight Street, New York City

## Garver Electric Company

Union City, Ind.

*Manufacturer of Motion Picture Rectifiers and Mazda Regulators.*

President..................R. H. Garver
General Manager..........Floyd Garver
Electrical Engineer..........Ray Garver
Manager Production.........V. Huntwork
Principal City Distribution

## Gates Radio and Supply Company

115 N. Fourth Street, Quincy, Ill.

*Manufacturers of "Motiotone" Junior and Senior sound film systems, Motiotone Junior disc for small theatres, Broadcast station equipment, public address equipment and Centralized radio installations for hotels. .*

Manager....................H. C. Gates
Chief Engineer................P. S. Gates
Assistant Chief Engineer....P. S. Tourney
Comptroller..................J. L. Odear
Field Engineer..................H. Laws

## Gemsco

692 Broadway, New York City

*Manufacturers & Distributors of advertising novelties, banners, costumes and uniforms.*

Louis Roth

## General Electric Company

1 River Road, Schenectady, N. Y.

*Manufacturer of motor control devices and other electrical equipment, electric fans, lighting equipment, motor generators, panelboards, rectifiers, switches, theatre switchboards, electric circuit testing instruments, transformers and wiring devices.*

President..................Gerald Swope
Vice President—Sales.........J. G. Barry
Vice President—Engineering..E. W. Allen
Vice President—Manufacture............ ........................W. R. Burrows
Manager Industrial Department........ ........................W. W. Miller

WORKS

West Lynn, Mass.
Pittsfield, Mass.
Erie, Pa.
Fort Wayne, Ind.
Oakland, Calif.
Bloomfield, N. J.
Bridgeport, Conn.
Philadelphia, Pa.
Schenectady, N. Y.

## General Insulating Products Co.

8821-15th Avenue, Brooklyn, N. Y.

*Acoustical Engineers.*

Edward F. Davis

## General Insulating & Mfg. Company

Alexandria, Ind.

*Manufacturer of Gimco Rock Wool, loose and granulated, Gimco Rock Wool Flexfelt, Gimco Rock Wool Insulating Brick and Block, Gimco Rock Wool Cork, Gimco Pipe Covering, Gimco Insulating Cements, Gimco Acoustifelt, and Gimco Acoustic Plaster.*

General Manager........O. F. Mottweiler

BRANCH OFFICES

New York, N. Y., General Insulating & Mfg Co., Eastern and Export Office. Mr. Wm. C. Hyatt, Mgr.
Chicago, Ill., Walter L. Schaeffer.
Cleveland, Ohio, J. M. Lendway.
Kenmore, N. Y., Wm. H. Farmer.
Pittsburgh, Pa., E. J. Dackman Co., E. J. Deckman, Mgr
Columbus, Ohio, Creston E. Stewart.
Cincinnati, Ohio
Indianapolis, Indiana } Mr. Frank B. Ficker
St. Louis, Mo., Holman & Henges.
Detroit, Mich., N. Merion.
Denver, Colo., Denver Fire Clay Co.
Los Angeles, Salif., R. P. Carmien.
San Francisco, Calif., Geo. P. O'Connor.

## General Register Corporation

1705 Paramount Bldg., New York City

*Manufacturers of Automatic Gold Seal Ticket Registers and Simplex Ticket Registers.*

General Sales Manager......J. C. Enslen
Ass't General Sales Manager.W. L. Tenney

OFFICES

Chicago
London, England
Los Angeles, Calif.

SALES AND SERVICE OFFICES

Automatic Simplex Register Corporation, 1018 South Wabash Avenue, Chicago, Ill.
General Register Corporation, 420 South San Pedro Street, Los Angeles, California.

## General Seating Company

2234-36 Fullerton Avenue, Chicago, Ill.

*Manufacturer of theatre chairs. Remodeling and repairing of every description. Firmastone cement for permanently fastening theatre chairs to concrete floors.*

President.................Morris Fensin
Vice President and Gen. Mgr.........
.....................Morton L. Fensin
Treasurer....................M. B. Fensin
Secretary....................E. R. Fensin

## General Talking Pictures Corporation

218 West 42nd Street, New York City

*Manufacturers of De Forest Phonofilm, Phonodisc talking apparatus.*

President..............M. A. Schlesinger
Vice President..............Joseph Stark
Treasurer................William Baxter
Secretary..............Robert E. Saunders

Sales offices in many cities.

## Globe Ticket Company

112 N. 12th Street, Philadelphia, Pa.

*Manufacturer of coupon reserve seat tickets (dated, undated, die cut, double end, etc.), subscription strips, destructible pass out checks, exchange tickets, wardrobe tickets, door checks, roll and machine tickets, drawing tickets.*

President..................W. E. Hering
Vice President................P. C. Snow
General Sales Manager.......W. P. Snow

BRANCHES

Cleveland, O., 815 Superior Avenue.
Baltimore, Md., 1109 Munsey Building.
Cincinnati, O., 1030 Chamber of Commerce Building.
Pittsburgh, Pa., 410 Diamond Bank Building.
St. Louis, Mo., 605 Clara Avenue.
Des Moines, Iowa, 3815 University Avenue.

FACTORIES

Philadelphia, Pa., 112 North 12th Street.
Boston, Mass., 113 Albany Street.
New York City, 160 West 14th Street.
Los Angeles, Cal., 420 San Pedro Street.
Atlanta, Ga., 506-8 Stewart Avenue, 8. W.

## Golde Manufacturing Company

2013 LeMoyne Street, Chicago, Ill.

*Manufacturer of film rewinders, framing light shields, GoldE Humidaire and GoldE Unilens Mount.*

*Manufacturers of GoldE National Rewinds, Framing Light Shields, Unilens Mounts, 30% 9 mm. Carbon Savers, GoldE Three Alarm, GoldE Manumatic Changeover.*

## Goodall Electric Manufacturing Company

212 North Spruce Street, Ogallala, Neb.

*Manufacturers of Goodall sound systems, sound-on-film for theatres, broadcasting and public address.*

President..............Robert A. Goodall.

## F. B. Griffin

Oshkosh, Wis.

*Manufacturer of film cement.*

F. B. Griffin

## Guercio and Barthel

1018 S. Wabash Avenue, Chicago, Ill.

*Manufacturer of double bearing intermittent gorup, Ger-Bar light shields, changeovers, illuminated directional signs, etc.*

## The Edwin F. Guth Company

Washington Boulevard at Jefferson,
St. Louis, Mo.

*Manufacturer of lighting fixtures for theatres.*

President.................Edwin F. Guth
Vice President..............Geo. S. Watts
Treasurer.....................O. D. Guth
Sales Manager................R. O. Fritz

BRANCHES

New York City
Philadelphia
Fort Worth, Texas
Columbus, O.
Detroit, Mich.
Atlanta, Ga.
Los Angeles, Cal.
St. Paul, Minn.
Cleveland, O.
San Francisco, Cal.

BRANCHES

National Theatre Supply Company distributes this product.

## Hall & Connolly, Inc.

24 Van Dam Street, New York City

*Manufacturer of HC High Intensity projection lamps, High Intensity spot lights, studio High Intensity lamps.*

President.................Theodore Hall
Treasurer..................J. J. Connolly

## J. H. Hallberg

303 Fourth Avenue, New York City

*Distributors of motor generators, dynamos and dynamotors, electric transformers for arc and Mazda lamps, gasoline electric plants, projector carbons, low intensity reflector arcs, Holmes projectors, Hall & Connolly high tensity arc lamps, Minusa screens, and photo electric cells.*

## Hancock Bros.

25 Jessie Street, San Francisco, Cal.

*Manufacturer of roll and folded tickets, reserved seat coupons, and railway tickets.*

President and Manager......J. F. Hancock

## Hearing Devices Corporation

Times Square Building, New York City

*Manufacturer of Earphones for Sound Equipment.*

## The Hennegan Company

311 Genesee Street, Cincinnati, O.

*Manufacturer of program covers, one sheets, window cards, date strips.*

President.............Joseph F. Hennegan
Vice President and Sales Manager......
......................John E. Hennegan
Secretary-Treasurer..Stanley J. Hennegan

FACTORY

Cincinnati, O.

## The Hertner Electric Company

12690 Elmwood Avenue, Cleveland, O.

*Manufacturer of the Transverter, a line of motor generators for the theatre and rheostats in various sizes.*

President-Treasurer.........J. H. Hertner
Secretary.....................C. C. Dash
Superintendent..............L. J. Benbow

BRANCHES

Represented by the National Theatre Supply Company.

## The S. M. Hexter Co.

2400 E. Superior Avenue, Cleveland, O.

*Manufacturer of drapery and upholstering fabrics.*

T. L. Felber
Lee Hexter

BRANCHES

New York City, Lee Hexter, 381 Fourth Avenue.
Chicago, Ill., H. A. Cohen, 1404 Heyworth Building.
St. Paul, Minn., R. S. Kennedy Company, 516 Endicott Building.
Cincinnati, Ohio, L. F. Wenstrup, 933 Chamber of Commerce Building.
Los Angeles, Cal., F. H. Miller, 708 Fine Arts Building.
San Francisco, Cal., F. H. Riccard, 251 Post Street.
Kansas City, Mo., E. E. De Voire, 1211 Chambers Building.
Boston, Mass., Warren Liston, 420 Boylston St.
Philadelphia, Pa., Fred Richter, 1623 Integrity Building.

## Heywood-Wakefield

174 Portland Street, Boston, Mass.

*Manufacturer of theatre chairs.*

President..........Richard N. Greenwood
Treasurer.....................H. C. Perry
Manager of Production.....Seth Heywood
Sales Manager...........Paul B. Posser

BRANCHES

Baltimore, Md.
Boston, Mass.
Buffalo, N. Y.
Chicago, Ill.
Los Angeles, Cal.
New York City
Oklahoma City, Okla.
Philadelphia, Pa.
Portland, Ore.
Pittsburgh, Pa.
San Francisco, Cal.
Seattle, Wash.

FACTORIES

Gardner, Mass.
Orillia, Ont.
Menominee, Mich.

## Hoefer Change-Maker Company

3700 E. 12th Street, Kansas City, Mo.

*Manufacturer of change-making machines (coin changers).*

President and General Manager........
...........................B. C. Hoefer

## Hoffmann-Soons

Electrical & Engineering Corporation
387 First Avenue, New York City

*Manufacturer of rheostats and electrical specialties for motion picture projection; Electrical engineers and contractors; wiring, installation or repairs of any electrical apparatus; expert motor and projection generator repairs.*

## Holmes Projector Company

1815 Orchard Street, Chicago

*Manufacturer of Holmes silent and sound projectors.*

President....................O. J. Holmes
Vice President................A. B. Gould
Secretary-Treasurer...........C. M. Swan

## Horton Manufacturing Company

3016 University Avenue, S. E., Minneapolis, Minn.

*Manufacturers of variable speed multi-belt hydraulic and mechanical controlled ventilaing fan drives for sound equipped theatres.*

President.........................E. Dulac
Secretary..................E. M. Ferguson
Assistant Secretary............F. J. Wirtz

## Housing Company—Acoustical Division

40 Central Street, Boston, Mass.

*Manufacturer of Acoustex—sound absorbing material for correction of acoustics in theatres.*

## Hub Electric Company

2219-29 West Grand Avenue, Chicago

*Manufacturer of Stage Switchboards, Power Boards, Panel Boards, Theatre and Auditorium Lighting Equipment, Footlights, Borderlights, Spotlights, Stage Pockets, Cove Lighting, Stadiums Indoor and Outdoor, Fight and Hockey Clocks—Exterior and Interior Flood-*

*lights, School Lighting, Emergency Lighting, Cast Bronze Electric Signs, Rolled Bronze Electric Signs—Window Lighting and Lamps, Public Address Systems, Central Radio Control Sound Distributions.*

President....................F. L. Decker
Secretary..................A. M. Knauber
Treasurer..................K. G. Rennie

BRANCHES

Minneapolis, Minn., 622 Corn Exchange.
New York City, 1457 Broadway.
Milwaukee, Wis., 123 Second St.
Toledo, O., 1214 Madison Ave.

### The Ideal Electric & Manufactring Company

E. First and Oak, Mansfield, O.

*Manufacturer of electric motors for heating, ventilating and cooling purposes, and motor-generator sets for lighting, battery charging, motion picture arcs, etc.*

Persident and General Manager.........
........................S. Glen Vinson
Secretary-Treasurer.......O. H. McDaniel

BRANCHES

New York
San Francisco
Cincinnati
Jacksonville
Philadelphia
Kansas City
Los Angeles
Milwaukee
New Orleans
Pittsburgh
St. Louis
Cleveland
Atlanta
Boston
Chicago
Greensboro
Rochester
Birmingham
Canton
Charleston
Columbus
Detroit
Grand Rapids
Norfolk
Oklahoma City
Omaha
Portland
Seattle
Spokane
Washington

### Ideal Seating Company

Garnd Rapids, Michigan

President and Treasurer....W. A. Gedris
Production Manager............A. Gedris

BRANCHES

New York, N. Y.
Philadelphia, Pa.
Pittsburgh, Pa.
Kansas City, Mo.
Los Angeles, Cal.
San Francisco, Cal.

### Ilex Optical Company

Rochester, N. Y.

*Manufacturer of projection lenses.*

### Ilg Electric Ventilating Company

2850 No. Crawford Avenue, Chicago, Illinois

*Manufacturers of self-cooled motor propeller fans, blowers, air conditioning apparatus, unit heaters and unit coolers.*

### Illinois Theatre Equipment Company

1150 S. Michigan Avenue, Chicago, Ill.

*Manufacturer of theatre chairs, interchangeable seats and chair panels.*

### Incandescent Lamp Department of General Electric Company

Nela Park, Cleveland, O.

General Sales Managers....N. H. Boynton
E. E. Potter

BRANCHES

Cleveland
Boston
Kansas City
St. Louis
Buffalo
San Francisco
Dallas
Denver
Los Angeles
Portland
Pittsburgh
Detroit
New York
Minneapolis
Chicago
Philadelphia
Atlanta

### The Insulite Company

1200 Builders Exchange, Minneapolis, Minn.

*Manufacturers of acoustical products.*

President....................E. W. Backus
Vice President..........R. H. M. Robinson
Vice President...............S. W. Backus
Sec'y and Treas................C. S. Pope
Sales Manager...........Tom V. Sawyer

### International Projector Corporation

90 Gold Street, New York City

*Manufacturer of motion picture projectors.*

President & Sec'y........Samuel R. Burns
Vice-Pres. & Treasurer.....W. C. Michel
Ass't. Treas. & Ass't. Sec'y.............
............................P. J. Haller
Sales Manager............Herbert Griffen
Advertising Manager......P. A. McGuire

### International Register Company

15 S. Throop Street, Chicago, Ill.

*Manufacturers of scroll cutting machines (International Cutawl).*

President...............A. H. Woodward
Vice President............A. H. Boettcher
Vice President..........W. E. Richmond
Secretary...................A. M. Kinney
Treasurer..................W. J. Volkins

### The Irwin Seating Company
### (Formerly Steel Furniture Company)

1480 Buchanan Avenue SW
Grand Rapids, Michigan

*Manufacturers of all types of theatre chairs.*

President and General Manager.......
............................E. S. Irwin
Sales Manager...............R. F. Winegar

### Jefferson Electric Company

Bellwood, Illinois

*Manufacturer of Union renewable fuses, Gem switch boxes, Union outlet boxes, Gem plug fuses, Jefferson bell and signal transformers, Jefferson sign transformers.*

President....................I. A. Bennan
Vice Pres. & Treas...........J. C. Daley
Vice President..............A. E. Tregentza

BRANCHES

New York
Philadelphia
Cleveland
St. Louis
Detroit
Oakland, Cal.

FACTORY AND GENERAL OFFICE

Bellwood, Illinois
(Suburb of Chicago)

### Johns-Manville Corporation

292 Madison Avenue at 41st Street
New York City

*Acoustical materials. Manufacturer of hot and cold pipe insulation, Rock Cork insulation for air conditioning, fire proofing compounds, motion picture booths, Transite, roofings, asphalt tile flooring, asbestos theatre curtains.*

President................Lewis H. Brown
Vice President in Charge of Sales.......
..............................L. R. Hoff
Vice President and Industrial Sales
Manager..................J. S. Carroll
Staff Manager of Acoustical Section
........................R. V. Parsons

BRANCHES

Sales offices in all major cities

FACTORIES

Manville, N. J.
Cincinnati, O.
Nashua, N. H.
New Orleans, La.
Waukegan, Ill.
Pittsburgh, Calif.

### Kausalite Manufacturing Company

8129 Rhodes Avenue, Chicago

*Manufacturer aisle lights and organ heaters.*

### The Kautz Perfectone Corporation

2115 Madison Ave., Norwood, Ohio

*Manufacturers of Perfectone Sound on Film equipment, public address and school radio systems, also the Kautz Split-Lite recording system.*

President..............Caroline C. Kautz
Sales Manager............A. J. Kloening
Chief Engineer...............D. R. Kautz
Assistant Engineer...........A. T. Davis
Recording Engineer........E. J. Mitchell

BRANCHES

Perfectone Corporation, 209 Film Bldg., Cleveland, O.
Perfectone Corporation, New York, N. Y. Sylvan Ginsberg.
Perfectone Corporation, Wheeling, W. Va., H. E. Newhart.
Columbus, Ohio, L. J. Gardiner Co.
Atlanta, Ga., Atlanta Perfectone Corp., c/o The Kautz Perfectone Corporation, Norwood, O.
Omaha, Neb., Perfectone Sales and Service, c/o The Kautz Perfectone Corporation, Norwood, O.
Ottawa Sales and Service, c/o Kautz Perfectone Corporation, Norwood, O.
Movie Camera Co., Bombay, India.

### Keasbey & Mattison Company

Butler Avenue, Ambler, Pa.

*Manufacturer of Visibestone sound screens, fireproof asbestos theatre curtains.*

Sales Manager................G. F. Stone
Manager of Textile Sales...H. W. Tuman

BRANCHES

Boston
Baltimore
Chicago
Cleveland
Minneapolis
New York
Philadelphia
Pittsburgh
St. Louis

### George Kilgen & Son, Inc.

4016 Union Boulevard, St. Louis

*Manufacturer of theatre organs and manufacturer of the Kilgen Wonder Organ for theatres.*

President...............Charles C. Kilgen
Vice President...........Alfred G. Kilgen
Vice President...........George J. Kilgen
Secretary.....................E. R. Kilgen
Treasurer..........Charles C. Kilgen, Jr.

BRANCHES

Distributed by the National Theatre Supply Company whose branch offices are listed in this issue. The export department is located at George Kilgen & Son, 4016 Union Boulevard, St. Louis.

FACTORY

4016 Union Boulevard, St. Louis

### Kinetic Engineering Company

Lansdowne, Pa.

*Manufacturer of electric organ blower for pipe organs.*

Secretary-Treasurer..........H. J. Knoll
New York City, 41 Park Row.

### The Kingery Mfg. Co.

420-26 E. Pearl, Cincinnati, O.

*Manufacturer of popcorn machines, peanut roasters.*

President..................G. F. Stewart
Vice President...............E. K. Boutet
Secretary and Treasurer..S. S. Kingery, Jr.

BRANCHES

Chicago, Ill., 29 South Clinton Street.

### Klemm Manufacturing Corporation

1455 West Austin Avenue, Chicago, Illinois.

*Manufacturers of asbestos fire curtains, stage rigging and stage hardware.*

Vice President..........N. C. Nussbaumer

### Kliegl Bros. Universal Electric Stage Lighting Company, Inc.

321 W. 50th Street, New York City

*Manufacturers of Klieglights for movie studios and stage and auditorium lighting specialties.*

President..................John H. Kliegl
Vice President and Treasurer..........
.....................Herbert A. Kliegl
Secretary and Sales Manager..........
.........................Frank H. Bliss

### Knowles Mushroom Ventilator Company

41 N. Monroe Street, New York City

*Manufacturers of cast iron and steel mushroom air diffusers and deflectors for auditoriums, Nu-notch mushroom air diffuser, Aerovalve mushroom air diffuser, Dis-loc gallery riser ventilator, Oblong gallery riser ventilator, Tu-way air deflector, Aisle hood air deflector and Dampagrille.*

Manager..............Arthur F. Knowles
Secretary..................Elliot Knowles
Advertising. S. E. Wardell Advertising Co.
Factory Superintendent.......Wm. Klafle

FACTORIES

Newark, N. J.
Guilderland, N. Y.

### Kohler Company

Kohler, Wis.

*Manufacturers of enameled iron and vitreous china plumbing fixtures, plumbing brass, and electric plans for domestic, industrial and auxiliary uses.*

President...............Walter J. Kohler
Executive Vice President. Herbert V. Kohler
Secretary-Treasurer..........O. A. Kroos

BRANCHES

Atlanta, Ga., 662-664 Peachtree Street, N. E.
Boston, Mass., 7 Newberry.
Chicago, Ill., room 2215 Tribune Tower.
Detroit, Mich., 35 Parsons Street.
Houston, Tex., 1319 Texas Avenue.
Indianapolis, Ind., 337 North Penn Street.
Kansas City, Mo., 1113 Wyandotte Street.
Los Angeles, Cal., 1100 Santa Fe Avenue.
Milwaukee, Wis., 751 No. Jefferson Street.
Minneapolis, Minn., 1100 Nicollet Avenue.
New York City, 711 Fifth Avenue.
Omaha, Neb., 1907 Farnam Street.
Philadelphia, Pa., 17th & Sansom Streets.
Pittsburgh, Pa., 401 Penn Avenue.
Richmond, Va., 120 West Grace Street.
St. Louis, Mo., 524-26 Arcade Building.
San Francisco, Cal., 501 Post Street.
Seattle, Wash., 1000 Mercer Street.

### The Kohler-Liebich Company

3549-53 Lincoln Avenue, Chicago, Ill.

*Manufacturers of organ chimes, harps, marimbas, celestes, xylophones, orchestra bells and glockenspiels. Also Liberty profesional intruments, and dinner chimes.*

President...............Dr. T. G. Wallin
Vice President...........Oswald D. Luby
Secretary and Treasurer..Otto H. Liebich

FACTORY

3549 Lincoln Ave., Chicago

### Kolux Corporation

1064 South Union Street, Kokomo, Ind.

*Manufacturers of raised glass letters, raised glass letter electric signs, raised glass letter interchangeable signs, exposed lamp letter signs for street or roof, interior and outdoor Neon tube signs, complete marquise displays, interior directional signs.*

President and General Manager........
..........................W. S. Hough
Vice President and Treasurer...........
..........................M. C. Hough
Secretary......................G. R. Pool

### Kooler-Aire Engineering Corporation

1904 Paramount Building, New York, N. Y.

*Manufacturer of cooling and ventilating systems for theatres up to 4,000 seats.*

President....................B. M. Bros
Vice President................E. F. Bauer
Secretary-Treasurer.......A. A. Feinberg
Chairman Board of Directors...........
......................J. Geo. Feinberg

SALES OFFICES

Algona, Iowa, N. C. Rice.
Atlanta, Ga., P. O. Box 838, 11 Elliot St. N. W.
Belmont, Mass., 34 Oak Avenue.
Chicago, Ill., 1223 South Wabash Ave.
Cincinnati, Ohio, 101 Southern Ohio Bank Bldg.
Cleveland, Ohio, 418 Schofield Bldg.
Dallas, Texas, Hi Pemberton, c/o St. George Hotel.
Detroit, Mich., 9316 Woodword Avenue.
Kansas City, Mo., 1717 Wyandotte Avenue.
Los Angeles, Calif., 1640 W. Washington Blvd.
Memphis, Tenn., 214 Fidelity Bank Bldg.
Minneapolis, Minn., Northwestern Terminal.
New Orleans, La., 1401 Tulane Ave.
New York City, N. Y., 1904 Paramount Bldg.
Oklahoma City, Okla., 623 W. Grand.
Philadelphia, Pa., 1237 Vine Street
St. Louis, Mo., 3232 Olive Street.
San Francisco, Calif., 243 Golden Gate Avenue.
Seattle, Washington, 2318 Second Avenue.
Syracuse, N. Y., 602½ E. Genesee Street.

### Lakeside Company

Hermansville, Mich.

*Manufacturers of ventilating blowers, also Furblo for warm air furnace heating and air conditioning.*

President.....................S. E. Earle
Vice President...............G. H. Earle
Secretary and Treasurer.....I. W. Rowell

### Lavezzi Machine Works

160 N. Wells Street, Chicago, Ill.

*Projection Machine parts manufacturer. Hardened "heat treated" stars, cams and sprockets of every description. Double and single bearing intermittent movements for Simplex and Kaplan machines; also double bearing attachment which changes old style single bearing to double.*

### LeRoy Sound Equipment Corporation

421 Lyell Avenue, Rochester, N. Y.

*Manufacturers of sound equipment.*

General Manager...........A. W. LeRoy

### The Bincrophone Company, Inc.

127 Pleasant St., Utica, N. Y.

*Manufacturers of Sound on Film and Disc Equipment.*

President...................W. H. Linton
Sec'y. & Treas..........Evans W. Linton

FACTORY

1006 Lansing Street, Utica, N. Y.

REPRESENTATIVES

H. S. Boardman, Burlington, Vt.
Carlton L. Beals, Pittsfield, Me.

### The Link Company, Inc.

Binghamton, N. Y.

*Manufacturer of theatre pipe organs, pianos and Autovox, an amplifying phonographic instrument playing any standard record, with two turn tables, so picture can be cued.*

President.....................E. A. Link
Secretary-Treasurer...........G. T. Link

### Littleford Brothers

443-57 East Pearl Street and 456-70 East Second Street, Cincinnati, O.

*Cable: Littlebros, Cincinnati*

*Manufacturer of horn tower for mounting horns for sound installation.*

General Manager......Roger S. Littleford
Sales Manager............Wm. H. Reuter
Advertising Manager......Allan E. Beach

### Lustrolite, Inc.

209-11 No. Howell Street, Davenport, Ia.

*Manufacturer of electrical advertiing displays, theatre marquee and spectacular displays.*

BRANCHES

Chicago
Cleveland
Detroit
Des Moines
Sioux City
Kansas City
Cedar Rapids
Davenport
Rock Island
Moline
Peoria

### The J. E. McAuley Manufacturing Company

552-54 West Adams Street, Chicago, Ill.

*Manufacturer of Peerless high intensity reflector arcs, low amperage reflector arc lamps, film speed indicators, arc lamp rheostats and pedestal brace for simplex projectors.*

### Macy Electrical Products Co., Inc.

1449-51 39th Street, Brooklyn, New York

*Manufacturer of horns and accessories for group address and music reproduction systems.*

President and General Manager........
....................John H. Worthington
Secretary and Treasurer....J. J. Auerhaan

BRANCHES

New York
San Francisco
Portland

EXPORT OFFICES

15 Laight Street, New York City

### Maier-Lavaty Company

2141 Lincoln Avenue, Chicago, Ill.

*Manufacturer of UNIFORMS for Theatre Attaches.*

### Major Equipment Company, Inc.

4603 Fullerton Avenue, Chicago, Ill.

*Manufacturers of footlights, borderlights, spot lights, floodlights, olivettes, exit lights, direction signs, stage switchboards and panelboards.*

President......................R. E. Major
Vice President and General Sales Manager.....................P. J Rabon

DISTRICT OFFICES

Atlanta, Ga., L. A. Crow, 64 Cone Street, Northwest.
Baltimore, Md., Wolfe-Mann Mfg. Co., 312 South Hanover Street.
Boston, Mass., J. J. Cassidy, 231 Congress Street.
Buffalo, N. Y., Ralph E. Jones, 137 Saranac Avenue.
Cincinnati, O., E. F. Schurig, 105 East Pearl Street.
Dallas, Tex., R. S. Wakefield, 1814 Allen Building.
Cleveland, Ohio, Frank Reske, 684 Arcade Bldg.
Detroit, Mich., H. H. Norton, 2663 Wabash Avenue.
Kansas City, Mo., B. L. McCreary, 19 East 14th Street.
Los Angeles, Cal., E. Zinsmeyer, 1127 South Wall Street.
Memphis, Tenn., C. B. Rutledge, 63 South 3rd St,. Builders Exchange.
Minneapolis, Minn., Leo H. Cooper, 442 Builders' Exchange Building.
New Orleans, La., W. J. Keller, 203 Natchez Building, Magazine and Natchez Streets.
New York, Fred Kraut, 419 West 54th Street.
Omaha, Nebr., B. J. Fleming, 213 South 12th Street.
Philadelphia, Pa., W. A. MacAvoy, 244 North 10th Street.
Pittsburgh, Pa., R. E. Thomas, P. O. Box 1349.
Salt Lake City, Utah, Raymond Ackerman, 318 Dooly Block.
San Francisco, Cal., C. J. Holzmueller, 1108 Howard Street.
St. Louis, Mo., O. H. Rottmann, 3649 Bell Avenue.
Tulsa, Okla., P. E. Ebersole, 214 South Cictor Street.

Toronto, Canada, Amalgamated Elec. Co., Ltd., General Sales Office, 372 Pape Avenue, 11 Charlotte Street.
Vancouver, Canada, Amalgamated Elec. Co., Ltd., Granville Island.
Winnipeg, Man., Canada, Amalgamated Elec. Co., Ltd., 677 Notre Dame Avenue.
Hamilton, Ont., Amalgamated Eilec. Co., Ltd., 18 Mary Street.
Montreal, Canada, Amalgamated Elec. Co., Ltd., 1006 Mountain Street.

EXPORT OFFICE

The Roy Chandler Co., Inc., 505 Fifth Avenue, New York City.

▲

## Mandel Brothers

State and Madison Sts., Chicago, Ill.

*Interior decorating, murals, scenic decorating. Special designs of furniture, decorative lamps, stone furniture.*
*Draperies, fabric stage sets, wall hangings, upholstery material.*
*Carpet, rugs, rubber floor mats.*
*Uniforms of all descriptions.*
*Plain and Decorative Painting.*

▲

## Marsh Laboratories, Inc.

64 East Jackson Boulevard, Chicago, Ill.

*Recording of phonograph records for personal, commercial, broadcasting and all other purposes.*

President and Treasurer . Orlando R. Marsh
Vice President . . . . . . . . . . . . G. H. Trout
Secretary . . . . . . . . . . . . . . . . M. Morley

▲

## Mellaphone Corporation

Rochester Theatre Building, Rochester, N. Y.

*Manufacturers of sound equipment.*

President . . . . . . . . . . . . . . . . C. Fenyvessy

BRANCHES

McLeansboro, Ill., F. A. Sloan, Capitol Theatre Building.
Scranton, Pa., C. A. Fitch, 418 North Irving Avenue.
Sioux Falls, S. D., American Theatre Supply Company, 320 S. Phillips Avenue.
Rolla, Mo., L. L. Lewis, Rollamo Theatre.
New Orleans, La., Frank De Graauw, 1315 Tulane Avenue.
Winnipeg, Man., J. M. Rice & Company, 202 Canada Building.
Johnstown, N. Y., C. H. Dopp, Electric Theatre.
Toronto, Ontario, Dominion Theatre Equipment Co., Ltd., 21 Dundas Square.
Vancouver, B. C., Dominion Theatre Equipment Co., Ltd., 1716 King Edward Avenue.
Memphis, Tenn., American Visual Service, 244 Madison Avenue.
Dallas, Texas, Public Address Service Company, 2024 Commerce Street.
Charles Town, W. Va. (Jefferson County), E. M. Scott, P. O. B. 14.

▲

## Metal Products, Inc.

1434 No. Fourth Street, Milwaukee, Wis.

*Manufacturers of Everbrite spectacular modern electric theatre displays, signs, canopies, Metpro-Lu-Mi-Nus cast aluminum changeable letters.*

President . . . . . . . . . . . . . . . . C. J. Wamser
Secretary . . . . . . . . . . . . . . . . A. J. Wamser
Vice President (Theatre Division), R. Von Zakobiel

Distributed through the branches of The National Theatre Supply Company.

▲

## Miles Reproducer Company

26 East 22nd St., New York City

*Manufacturers of sound equipment and public address systems.*

J. J. Kuhlick

## Millen Manufacturing Co.

7 Water St., Boston, Mass.

*Manufacturers of Projection Tools.*

E. Millen

▲

## Mills Novelty Company

4110 Fullerton Avenue, Chicago, Ill.

*Manufacturer of advertising novelties and automatic musical devices.*

President . . . . . . . . . . . . . . . . Fred L. Mills
Vice President . . . . . . . . . . . . Ralph J. Mills
Treasurer . . . . . . . . . . . . . . . . Herbert S. Mills
Sales Manager . . . . . . . . . . . Harry E. Steiner
Advertising Manager . . Jarmes T. Manyan

▲

## Milne Electric Sign Company

614-18 Cherry Street, Milwaukee, Wis.

*Manufacturer of electric signs, changeable letters for marquise or canopies.*

▲

## Minneapolis Honeywell Regulator Company

Minneapolis, Minnesota

*Manufacturer of organ heaters and electric sign flashers.*

▲

## Minusa Cine' Screen Company

2665 Morgan Street, St. Louis, Mo.

*Manufacturer of sound screens.*

▲

## The Missouri Fire Door & Cornice Company

3144 Easton Avenue, St. Louis, Mo.

*Manufacturer and distributors of standard fire doors, shutters for booths and fusible links.*

President . . . . . . . . . . . . . . . . A. P. Faessler

▲

## The Mohawk Carpet Mills

295 Fifth Avenue, New York City

*Manufacturer of rugs and carpets.*

President . . . . . . . . . Arthur W. Shuttleworth
Vice-President and Treasurer . . . . . . . . . . . . . . . . . . . . . . . . . . Howard L. Shuttleworth
Secretary and Controller . . . . . S. M. Brown
Director of Sales . . . . . . . . . J. D. I. Husband
General Sales Manager . . . . Lester E. Green

BRANCHES

Atlanta, Ga., 26 Cain Street.
Boston, Mass., 52 Chauncey St.
Chicago, Ill., 14 East Jackson Blvd.
Philadelphia, Pa., Public Ledger Building.
Dallas, Texas, Santa Fe Building.
Denver, Colo., 1745 Wazee Street.
Des Moines, Ia., 10th & Walnut Sts.
Detroit, Mich., Book Tower Building.
Los Angeles, Calif., 714 South Hill St.
St. Louis, Mo., Ninth and Olive Sts.
San Francisco, Cal., 180 Montgomery St.

▲

## Monarch Theatre Supply Company

154 East Calhoun Avenue, Memphis, Tenn.

*Distributors of general theatre equipment.*

Proprietor . . . . . . . . . . . . . . . . I. M. Cohen

▲

## Morelite Company, Inc.

600 West 57th Street, New York City

*Manufacturer of Morelite deluxe reflector arc lamps, super-morelite reflector arc lamps, improved super-morelite reflector arc lamps, morelite junior reflector arc lamps, baby morelite reflector arc lamps, morelite rectifiers, accessories for morelite reflector arc lamps and rectifiers, mirror reflectors.*
*Distributors for motion picture projectors and parts.*

President and Treasurer . . . Arnold Tyroler
Vice President and Secretary . . . . . . . . . . . . . . . . . . . . . . . . . . Sidney Nickelsburg

## The Morrow Co., Inc.

400 West Madison Street, Chicago, Ill.

*Manufacturer of vacuum cleaner of electric portable type hand cleaners and blowers.*

President . . . . . . . . . . . . R. H. Morrow, Jr.
Vice President . . . . . . . . . . H. M. Kyndberg
Secy. & Treas. . . . . . . . . . . . . M. B. Morrow

FACTORY

626 Grand Avenue, Waukegan, Ill.

▲

## Motion Picture Machine Company

3110 West Lisbon Avenue, Milwaukee, Wis.

*Manufacturer of all replacement parts for standard picture and sound heads.*

Manager . . . . . . . . . . . . . . . . . . C. F. Hussey

▲

## Movie Supply Company

844 South Wabash Avenue, Chicago, Ill.

*Manufacturers of special products. Dealers in motion picture projectors, generators, sound equipment, screens, opera chairs, and complete theatre equipment, accessories and supplies.*

▲

## Moving Picture Theatre Managers Institute, Inc.

315 Washington Street, Elmira, New York

*Home study courses in theatre management and theatre advertising.*

Director . . . . . . . . . . . . . . . . D. M. Baltimore
Secretary . . . . . . . . . . . . . . . . . . M. Moseson
Registrar . . . . . . . . . . . . . . . . . E. Rosencrantz

▲

## National Carbon Company, Inc.

(Carbon Sales Division)
P. O. Box 400, Cleveland, O.

*Manufacturer of carbons for motion picture projectors, spotlights and effect lights; brushes, carbon, graphite, and metal-graphite for electric motors, generators and converters.*

Manager . . . . . . . . . . . . . . . . E. A. Williford
Ass't Manager . . . . . . . . . . . . . . J. L. Green
Arc Department Manager . . . . . . E. R. Geib
Brush Department Manager . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . N. F. Bowman
Advertising Manager . . . . . . . . . A. Broggini

BRANCHES

New York, N. Y., 300 Fourth Avenue.
Chicago, Ill., 230 North Michigan Avenue.
Pittsburgh, Pa., 411 Clark Building.
San Francisco, Cal., 599 Eighth Street.

FACTORIES

Cleveland, O. Fostoria, O.

▲

## National Carbonic Machinery Co.

815 N. Larrabee Street, Chicago, Ill.

*Manufacturers of air cooling and conditioning equipment.*

President . . . . . . . . . . . . . . . . W. J. Binkley
Executive Vice President . . Wm. H. Valiant
Vice President . . . . . . . . . . . . . . F. W. Herlan
Secretary and Treasurer . . . . . L. T. Spellen

BRANCHES

Chicago, 815 No. Larrabee Street.
Detroit, Mich., Robert H. Gordon, 640 Michigan Theatre Bldg.
New York City, American Carbonic Engineering Company, 30 Church St.
Pittsburgh, The Bushnell Machinery Co., 1501 Grant Bldg.
Atlanta, W. R. Saunders, 201 Norris Bldg., 223 Peachtree St.
Seattle, Geo. A. Stevens, Terminal Sales Bldg.
Los Angeles, O. A. Labus, 329 Insurance Exchange Bldg.
Boston, Jarvis Engineering Co.
Kansas City, Mo., Thomas L. Dawson, 2035 Washington St.

▲

## National Rug Mills, Inc.

2494 South Fifth Street, Milwaukee, Wis.

*Manufacturers of AUDITEC Acoustical Felt.*

## National Motion-Ad Company

2448-50 Prairie Avenue, Chicago, Ill.

*Manufacturer of sound equipment.*

President...............Ralph G. Phillips

## National Program & Printing Company

729 S. Wabash Avenue, Chicago, Ill.
320 W. 46th Street, New York City

*Producers of theatre promotional literature, programs and general theatre printing.*

## National Screen Service Corp.

126-130 W. 46th Street, New York City

*Producers of Talking Trailers, Sound Trailers and Silent Trailers. Also special animated, pictorial trailers (silent or sound), advertising films, advertising trailers, animated presentation leaders, film titles, film trailers, industrial films, leaders (film music trailers), organ novelties, film overture descriptions, film song reel trailers, synchronized trailers, talking trailers, titles (film), type trailers.*

President..................Herman Robbins
Vice President...............Toby Gruen
General Sales Manager....M. Van Praag
Manager...................W. P. Garyn

BRANCHES AND STUDIOS

*Trailer distribution points and special service departments*

New York—126-130 West 46th Street.
Chicago—1307 South Wabash Avenue.
Dallas—300½ South Harwood Street.
Los Angeles, Cal., 1922 South Vermont Avenue.
London, England, 25 Denmark St., W.C. 2.

SALES OFFICES

Oklahoma City, Okla.—Lester Gibbs, 623 West Grand Avenue.
Kansas City, Mo.—J. E. Dodson, 115 W. 18th Street.
Philadelphia, Pa.—Louis Blaustein, 1242 Vine Street.
Cleveland, Ohio—Arthur Ehrlich, 713 Film Building.
Detroit, Mich.—C. H. Powell, 66 Sibley Street.
San Francisco, Cal.—L. L. Wells, 298 Turk Street.
Minneapolis, Minn.—Ed Burke, 3500 Pleasant Avenue.
St. Louis, Mo.—Charles Gregory, New Plaza Hotel, 33rd & Olive Street.
Pittsburgh, Pa., Jack Judd, 2337 Sherbrook Street.
Des Moines, Iowa, The Brown Hotel, Sam Westcott.
Washington, D. C.—Arthur Jacobson, 908 2nd Street, N.W.
Indianapolis, Ind.—Gus Carrick, 3045 N. Pennsylvania Street.
Boston, Mass.—S. E. Hacking and Cecil N. Rudnick, 60 Church Street.
Atlanta, Ga.—J. J. McCabe and George E. Hoffman, 125 Walton Street.
Albany, N. Y.—William Benjamin, Capitol Hotel.
Buffalo, N. Y.—William Benjamin, Tourraine Hotel.
New Orleans, La.—Sebe Goodlett, 1401 Tulane Avenue.
Denver, Colo.—L. C. Friedman, Cosmopolitan Hotel.
Salt Lake City, Utah—L. C. Friedman, New House Hotel.
Milwaukee, Wis.—Bert Reisman, Hotel Belmont.
Seattle, Wash.—C. W. Ross, 2422 2nd Avenue.
Omaha, Nebr.—Murray Starr, Hill Hotel.

## National Studios, Inc.

226 W. 56th St., New York City

*Producers of Colored and Black and White Photographic Enlargements for lobbies and frames; Colortone Effects (Slides); Super-Orgologues Theatrical Portraits; Photographic reproductions; Song Slides; all types of photographic exploitation for the theatre.*

President .............Murray Rosenbluh
Vice-President.....Herman A. Rosenberg
Secretary.....................Jule Bauch
Special Service Manager...H. W. Warren

## National Theatre Supply Company

92-96 Gold Street, New York City

BRANCH OFFICES

Chicago, Ill., 825 S. Wabash Ave., B. Perlman.
Cincinnati, O., 1637-39 Central Pkwy., J. Stallings.
Cleveland, O., 2112 Payne Ave., F. J. Masek.
Denver, Colo., 2106 Broadway, J. J. Morgan.
Des Moines, Ia., 1123 High Street, B. F. Silsbee.
Detroit, Mich., 214 W. Montcalm St., E. H. Forbes.
Indianapolis, Ind., 436 N. Illinois St., D. K. Smith.
Kansas City, Mo., 223 West 18th St., W. C. Denney.
Milwaukee, Wis., 725 W. Wells St., H. R. Vogel.
Minneapolis, Minn., 56 Glenwood Ave., A. T. Crawmer.
Omaha, Neb., 1510 Davenport St., W. E. Dyck.
St. Louis, Mo., 3210 Olive St., H. H. Hunt.
Baltimore, Md., 309 N. Gay St., N. C Haefele.
Boston, Mass., 211 Columbus Ave., J. S. Cifre.
Buffalo, N. Y., 372 Pearl St., A. Becker.
New Haven, Conn., 133 Meadow St., L. Phillips.
New York, N. Y., 1560 Broadway, J. I. Roberts.
Philadelphia, Pa., 1315 Vine Street, H. Blumberg.
Pittsburgh, Pa., 1721 Blvd. of the Allies, E. B. Morton.
Washington, D. C., 916 G. Street, N. W. (All correspondence to Baltimore Branch, Rooms 513-15-17 Mather Bldg.)
Atlanta, Ga., 187 Walton St., N. W., R. A. Davis.
Charlotte, N. C., 222 West Fourth St., W. P. White.
Dallas, Texas, 306 S. Harwood St., J. C. Brown.
Memphis, Tenn., 400 S. Second St., A. DeStefano.
New Orleans, La., 220 S. Liberty St., W. A. Hodges.
Oklahoma City, Okla., 516 W. Grand Ave., C. P. Anderson.
Los Angeles, Cal., 1961 S. Vermont Ave., F. T. Lay.
Portland, Ore., 460 Glisan St., F. B., Carter.
Salt Lake City, Utah, 248 E. First South St., O. J. Hazen.
San Francisco, Cal., 121 Golden Gate Ave., J. C. Riley.
Seattle, Wash., 2400 First Ave., H. S. McLeod.

## National Ticket Company

Pearl & Webster Streets, Shamokin, Pa.

*Manufacturer of tickets of every description—roll, folded, flat, strip, book, reserved seat, etc.*

Treasurer....................N. R. Ludes
Secretary....................W. A. Conway
Vice President..............J. J. Conway
President.....................A. E. Conway

## Claude Neon Lights, Inc.

41 E. 42d Street, New York City

*Manufacturer of commercial display signs, interior and exterior decorative lighting, building and marquee lighting and aviation beacons.*

President........W. T. P. Hollingsworth
Vice President..........R. L. Kester, Jr.
Treasurer..............William Franksen
Publicity Manager...........J. H. O'Neil

BRANCHES

Alpha-Claude Neon Corporation, Pittsburgh.
Bellows Claude Neon Company, Cleveland.
C. I. Brink, South Boston, Mass.
Claude Neon Displays, Inc., Buffalo, N. Y.
Claude Neon Federal Company, Chicago, Ill.
Claude Neon Federal Company, Wichita, Kansas.
Claude Neon Federal Company, Oklahoma City and Tulsa.
Claude Neon Federal Company, Shreveport, La.
Claude Neon of Connecticut, Inc., Bridgeport, Conn.
Claude Neon Lights, Inc., New York City.
Claude Neon Lights of Maryland, Inc., Baltimore, Washington, D. C.
Claude Neon-Lyman, Inc., Jamestown, N. Y.
Claude Neon Southern Corporation, Miami, Fla.
Claude Neon Southern Corporation. Atlanta, Ga.
Claude Neon Southern Corporation, Birmingham, Ala.
Claude Neon Southern Corporation, Charlotte, N. C.
Claude Neon Virginia Corporation, Richmond, Va.
Electrical Products Corporation, Los Angeles and Oakland, Cal.
Electrical Products Corporation, Denver.
Electrical Products Corporation, Great Falls, Mont.
Electrical Products Corporation, Portland, Ore.
Electrical Products Corporation, Salt Lake City.
Electrical Products Corporation, Seattle.
Federal Brilliant Company, St. Louis and Kansas City, Mo.
Kelly Claude Neon Corporation, Erie, Pa.
Kolite Electric Sign Manufacturing Company, Schenectady, N. Y.
New Jersey Claude Neon Corporation, Newark, N. J.
Philadelphia Sign Company, Philadelphia, Pa.
Quehl Sign Company, Cincinnati, Ohio.
Southwest Claude Neon Corporation, El Paso, Texas.
Strauss & Company, New York City.
Walker & Company, Detroit.
Erie Claude Neon, Ltd., Montreal, Que.
Claude Neon-Macey, Ltd., Toronto, Ont.
Neon Products of Western Canada, Ltd., Vancouver, B. C., and Victoria, B. C.
Western Claude Neon Lights, Ltd., Winnipeg, Man.
Anuncios K P Luz Neon, S. A., Havana, Cuba.
Claude Neon Lights, Victoria, Ltd., Melbourne, Australia.
Claude Neon Lights of New Zealand, Ltd., Auckland N. Z.
Claude Neon Lights, Federal, Inc., U. S. A., Shanghai, China.
Claude Neon Denki Kabushiki Kaisha, Tokio, Japan.

## The Newman Mfg. Co.

Norwood Station, Cincinnati, O.

*Manufacturers of brass and bronze poster frames and photo cabinets, brass railings, ticket choppers, ticket booths, marquises.*

BRANCH

New York, N. Y., 103 Park Avenue.

## The Northwestern Terra Cotta Company

2525 Clybourn Avenue, Chicago, Ill.

*Manufacturer of architectural terra cotta for trimming or facing of buildings.*

BRANCHES

Chicago St. Louis Denver

## Novelty Scenic Studios

340 West 41st Street, New York City

*Draperies, Stage Rigging, Interior Decorating and Lay-outs.*

## Operadio Manufacturing Company

St. Charles, Ill.

*Manufacturers of power amplifiers, Faders, Control Panels and Electro Dynamic Speakers for use in theatres and public address systems.*

President............J. McWilliams Stone
Secretary and Treasurer.Laurence A. King
Chief Engineer........Harold H. Shotwell
Sales Manager.........Laurence A. King

## Oliver Manufacturing Company

2209 Payne Avenue, Cleveland, Ohio

*Manufacturers of synchronous and non-synchronous reproducers, public address systems for schools and hotels.*

President....................E. E. Oliver

## The Oro-Tone Company

1010 George Street, Chicago, Ill.

*Manufacturers of pickups, pickup arms and sound equipment.*

President-Treasurer........Thos. A. Galt
Secretary.................Carl Bramming

## The Page Organ Company

Lima, O.

*Manufacturers of pipe organs.*

President.................E. A. Williams

## The Paine Company

2949-51 Carroll Avenue, Chicago

*Manufacturer of expansion shells, toggle bolts, countersunk washers and finn head bolts.*

President-Treasurer..........E. C. Hall
Vice-President.............J. R. Nicholson
Secretary...................H. F. Kellogg
Assistant Treasurer..........P. M. Bolger

BRANCHES

New York, N. Y., 79 Barclay Street.
Dallas, Tex., 3011 Main St.
Los Angeles, Calif., 923 E. Third Street.
Seattle, Wash., 1016 First Avenue, South.
San Francisco, Cal., 715 Minna St.

FACTORY

2949-51 Carroll Avenue, Chicago

## Patent Scaffolding Company

1550 Dayton Street, Chicago, Ill.

*Manufacturer of safety ladders and scaffolding.*

BRANCHES

Chicago, 1550 Dayton Street.
Boston, 49 Ellery Street.
Atlanta, 44 Haynes Street, N. W.
Philadelphia, 2835 Bridge Street.
St. Louis, 6168 Bartmer Avenue.
San Francisco, 270 13th Street.
Pittsburgh, 1254 Voskamp Street, N. S.
Long Island City, N. Y., 3821 Sherman Street.

## Peerless Sound Equipment Co.

627 Iron Avenue, Dover, O.

*Manufacturer of Peerless Senior and Peerless Junior synchronized sound device for talking moving pictures.*

Manager.....................P. W. Robb
Sales Manager................A. V. Abel
Chief Engineer.............Walter Robb

BRANCHES

New Philadelphia, Ohio, 441 North Broadway

## The Phototone Equipment Corporation of America

309 N. Illinois Street, Indianapolis, Ind.

*Manufacturers of Phototone Talkafilm Sound on Film and Sound on Disc.*

Offices in all key cities.

## Photo Vision

330 W. 42nd St., New York City

*Manufacturers of Sound Equipment.*

General Sales Mgr..........Sydney Abels

## The Pioneer Rubber Company

Willard, O.

*Manufacturer of toy ballons, plain and advertising.*

President and General Manager.......
...........................J. C. Gibson
Secretary.................K. L. Milligan

FACTORIES

Plant No. 1—General Offices, Willard, O.
Plant No. 2—Attica, O.

Western distributor—The Pacific Balloon Company, Los Angeles, Cal.

## Edward I. Plottle Company

Scranton, Pennsylvania

*Manufacturers of advertising novelties and "give-aways"*

Edward I. Plottle M. M. Capwell

## Polymet Mfg. Corporation

599 Broadway, New York City

*Manufacturers of Volume Controls, Condensers and Sound Parts.*

Nat C. Greene

## Powers Cinephone Equipment Corporation

723 Seventh Avenue, New York, N. Y.

President..................P. A. Powers
Sales Manager................K. F. Rice
Chief Engineer..............G. L. Crapp

BRANCHES

Boston, Mass., 179 Summer St., Charles F. DeVoe Co.
Cleveland, O., 2000 W. 14th St., Henger-Fairfield Co.
Detroit, Mich., 1022 Fox Building, J. A. McCaffry, Inc.
Chicago, Ill., 1507 S. Michigan Ave., Dungan-Sternfield Radio Sales Co.
Indianapolis, Ind., 31 E. George St., A. I. Clifford Co.
St. Louis, Mo., 118 Horn Ave., Radio Amplifiers, Inc.
Warsaw, N. Y., 18 E. Court St., F. A. Rice.
Montreal, Canada, 2027 Bleury St., National Theatre Supply Co.

## Walter G. Preddey

187 Golden Gate, San Francisco, Cal.

*Manufacturer of mirror arc, Preddey mirror dissolve, rewind cabinet, heavy duty spotlamp, projectophone, baby spotlamp and reel end alarm.*

Proprietor............Walter G. Preddey
Manager...................Robert Bemis
Secretary.................Chas. Anderson
Superintendent of Shop..........M. Lewis

## Projection Optics Co., Inc.

330 Lyell Avenue, Rochester, N. Y.

*Manufacturer of motion picture projection lenses.*

President...............William Fouquet
Vice President.........Frank Kirchgessner
Secretary...............William H. Repp
Treasurer..................Bernard Rose

## The Prometheus Electric Corporation

360 W. 13th Street, New York City

*Manufacturers of organ heaters, ticket booth heaters.*

President.....................A. M. Hess
Vice President.............B. F. Herman
Secretary..................A. Haussmann
Treasurer...................W. G. Bunzl

## Pyrene Manufacturing Co.

560 Belmont Avenue, Newark, N. J.

*Manufacturer of special automatic projector fire extinguisher and electric cut off. All types of hand fire extinguishers.*

President and Treasurer.Edward A. Clapp
Vice President and General Manager..
.....................Edward J. Waring
Vice President and Secretary..........
......................Edward G. Weed

BRANCHES

Atlanta, Ga., 242 Spring Street, N. W.
Chicago, 444 West Grand Avenue.
Kansas City, Mo., 2010 Grand Avenue.
San Francisco, Cal., 977 Mission Street.
Pyrene Manufacturing Company of Canada, Ltd., 1197-1207 King Street West, Toronto, Ont., Canada.

FACTORIES

560 Belmont Avenue, Newark, N. J.
Meeker Avenue, Newark, N. J.

## Pyroloid Sales Company

Athol, Massachusetts

## Q R S-De Vry Corporation

4829 South Kedzie Avenue, Chicago, Ill.

*Manufacturer of motion picture cameras and projectors, talking-movie equipment, Neon tubes.*

Vice President and General Manager....
.......................Jos. B. Kleckner
Secretary-Treasurer....W. W. Kieselhorst

## Quality Slide Company

6 E. Lake Street, Chicago, Ill.

*Manufacturer of organ slides, effect slides, advertising slides.*

President and General Manager........
........................Harry S. Block
Secretary-Treasurer.........H. C. Lahann

## R. C. A. Institutes, Inc.

75 Varick Street, New York City

*Instruction in radio and associated electronic arts.*

President..................D. O. Whelan
Vice President..............F. R. Bristow
Vice President............J. C. Van Horn
Director or Sound Picture Department..
...........Lloyd E. Harding (S.M.P.E.)
Purchasing Agent........E. A. Michelman

BRANCHES

Chicago, Illinois, 1154 Merchandise Mart, F. J. O'Grady, District Superintendent.
Philadelphia, 1211 Chestnut Street, J. C. Van Horn, General Superintendent.
Boston, 899 Boylston Street, T. J. Moore, District Superintendent.

## RCA Victor Company

*Photophone Division*

Camden, New Jersey

*Manufacturer of sound recording equipment for motion picture producers; combined sound and picture projection equipment for theatres.*

President..................David Sarnoff
Executive Vice President.....A. E. Reoch
Vice President and General Sales Manager
.............................E. O. Heyl
Treasurer.................John H. Tingle

## Racon Electric Company, Inc.

18 Washington Place, New York, N. Y.

*Manufacturer of horns, dynamic horn units.*

President.................A. I. Abrahams

PLANTS

New York, N. Y., 18 Washington Place.
England. Canada.

## The Radiart Corporation

13229 Shaw Avenue, Cleveland, Ohio

*Manufacturer of amplifiers and transformers.*

President................L. K. Wildberg
Vice President and Sales Manager........
..........................W. H. Lamar

## Radio-Mat Slide Company, Inc.

1674 Broadway, New York City

## Ransley Studios

308 West Randolph Street, Chicago

*Manufacturer of slides, transparencies and special trailers.*

J. F. Ransley

### The Rapid Film Company

1706 Central Parkway, Cincinnati, Ohio
*Manufacturer of "Wonderphone" sound equipment.*
President...............G. W. Kaufmann

▲

### Raven Screen Corporation

143-145 E. 24th Street, New York City
*Manufacturer of motion picture screens, Transtone for sound pictures, Halftone for silent pictures.*
President....................A. L. Raven
Vice President...............F. A. Raven
Secretary Treasurer............E. D. Reif

#### FACTORIES

College Point, L. I.
143-145 E. 24th Street, New York City.

▲

### Reliance Specialties Mfg. Co., Inc.

570 Lexington Ave., New York City
*Manufacturers of "Travelgraph," lobby display signs, changeable letters and marquee portable signs.*
Henry Blankfort, Jr.

### B. F. Reynolds & Company

609 No. LaSalle Street, Chicago, Illinois
*Heating, Ventilating, Humidifying, Cooling and Air Conditioning Equipment.*
A. P. Brown E. B. Brown Jr.

#### BRANCHES

Detroit, 487 W. Alexandrine Avenue.

▲

### Reynolds Electric Company

2651 W. Congress Street, Chicago
*Manufacturers of color lighting and electric control equipment; Reco Color Hoods for coves, footlights, strip lights, signal lights, exit lights, electric signs, canopies, marquees; Reco Color Plates for spots, flood-lights, olivets, etc.; Reco Flashers for electric signs, for mobile color cove lighting, etc.,; Reco Dimmer Flashers; Reco Controls for operating call signals, starting, stopping and reversing motors, such as curtain control, sirens, etc.; Reco Fractional H. P. Motors, standard and synchronous speeds.*
President..................O. D. Ziegler
Vice President and Treasurer..W. L. Laib
Secretary.................E. J. Whitman

#### BRANCH

New York City, 256 W. 31st St.

▲

### Richards-Wilcox Manufacturing Company

174 Third Street, Aurora, Ill.
*Manufacture of theatre curtain operators.*
President and General Manager.............................W. H. Fitch
Secretary-Treasurer......Milton D. Jones
Superintendent............P. L. Hoffman

#### BRANCHES

New York City, 79 Walker Street.
Chicago, 166-168 West Lake Street.
Detroit, Mich., 505 Donovan Building.
Philadelphia, Pa., 507 Arch Street.
Cleveland, O., 1517 Builder's Exchange Building.
St. Louis, Mo., 2665 Washington Ave.
Boston, Mass., 124-126 Pearl Street.
Los Angeles, Cal., California Reserve Building.
Des Moines, Ia., 422 Hubbel Bldg.
San Francisco, Cal., 557 Market Street.
Minneapolis, Minn., 321 Plymouth Building.
Cincinnati, O., 512 Provident Bank Building.
New Orleans, La., 1405 Canal Bank Building.
Kansas City, Mo., 206 Reliance Building.
Indianapolis, Ind., 1939 North Meridian Street.
Seattle, Wash., 1214 Hoge Building.
Omaha, Neb., City National Bank.
Milwaukee, Wis., 445 Milwaukee Street.
Atlanta, Ga., 406 Southeastern Trust Building.

▲

### Rockbestos Products Corporation

Nicoll and Canner Sts., New Haven, Conn.
*Manufacturer of Asbestos-Insulated motion picture cable for projectors, arc, spots, etc.; Asbestos-Insulated switchboard wire; Asbestos-Insulated fixture wire; Asbestos-Insulated rheostat wire and Asbestos-Insulated heater cord.*
President..................A. G. Newton
Treasurer..........W. C. Armstrong, Jr.
General Manager...........B H. Reeves

#### BRANCHES

New York City, 5942 Grand Central Terminal Bldg.
Chicago, 718 Madison Terminal Bldg.
Pittsburgh, Pa., 903 Clark Building.
St. Louis, 2019 Railway Exchange Building.
Buffalo, J. Leo Scanlon Company, 487 Ellicott Square Building. On the Pacific Coast, Los Angeles, 430 Colyton Street; San Francisco, 360 Ninth Street, Seattle, 914 1st Avenue, So.

▲

### Roth Brothers & Company

1400 West Adams Street, Chicago, Ill.
(*Division of Century Electric Co.*)
*Manufacturer of Actodectors, emergency lighting plans, motors, generators and motor generators.*
President......................C. H. Roth
Vice-President and Treasurer..G. A. Roth
Sales Manager............M. L. Robinson

#### BRANCHES

Atlanta, Ga., Room 1312, 31 Broad St., N. E.
Baltimore, Md., 400 Light St. (address correspondence and orders to Philadelphia office).
Birmingham, Ala., 1700 Second Ave. S. (address correspondence and orders to Atlanta office).
Boston, Mass., Room 520, 10 High St.
Buffalo, N. Y., Van Renssalaer, Carrol and Exchange Sts. (address correspondence and orders to Rochester office).
Charlotte, N. C., 1000 W. Morehead St. (address correspondence and orders to Atlanta office).
Chicago, Ill., Room 2338, 400 W. Madison St.
Cincinnati, O., Room 703-4 American Bldg., Parkway and Walnut Sts.
Cleveland, O., Room 958, Hanna Bldg., E. 14th St. and Euclid Ave.
Columbus, O., 277-291 Nielston St., (address correspondence and orders to Cleveland office).
Dallas, Texas, Room 1009, 810 Main St.
Davenport, Ia., Room 403, 326 W. 3rd St.
Denver, Colo., 1700 Sixteenth St.
Des Moines, Ia., 3rd and Elm Sts. (address correspondence and orders to Davenport office).
Detroit, Mich., Room 1338, 719 Griswold St.
El Paso, Texas., Mills and Campbell Sts. (address correspondence and orders to Dallas office).
Houston, Texas, Room 931, Merchants and Manufacturers Bldg.
Indianapolis, Ind., Room 718, 17 N. Meridian St.
Kansas City, Mo., Room 503, 417 E. 13th St.
Log Angeles, Cal., Room 822, 605 W. 10th St.
Memphis, Tenn., 150 W. Georgia Avenue (address correspondence and orders to St. Louis office).
Milwaukee, Wis., Room 947, 710 No. Plankinston Avenue.
Minneapolis, Minn., Room 942, 419 Second Ave. S.
New Orleans, La., Room 411, 226 Carondelet St.
New York, N. Y., Room 1480, 50 Church St.
Oklahoma City, Okla., 15-21 E. California Avenue (address correspondence and orders to Kansas City office).
Omaha, Nebr., Room 701, 1902-6 Farnam St.
Philadelphia, Pa., Room 914, 112 S. 16th St.
Pittsburgh, Pa., Room 709, 106 Sixth St.
Portland, Ore., 403 Hoyt St. (address correspondence and orders to Seattle office).
Richmond, Va., 118 Virginia St. (address correspondence and orders to Philadelphia office).
Rochester, N. Y., Room 1127, 130 E. Main St.
St. Louis, Mo., 1806 Pine St.
Salt Lake City, Utah, 32 South West Temple St.
San Antonio, Tex., Merchants and Transfer Sts. (address correspondence and orders to Dallas office).
San Francisco, Cal., Room 621, Rialto Bldg., Mission and New Montgomery Sts.
Seattle, Wash., Room 401, 616 Second Ave.
Spokane, Wash., Room 328, S9 Washington St.
Toledo, O., 15-23 Ontario St, (address correspondence and orders to Cleveland office).
CANADA—U. S. District Sales Office will, on application, quote delivered prices from:
Montreal, Que., Rudel, Ryder Machy. Co., Ltd., Shaughnessy Bldg., 407 McGill St.
Toronto, Ont., Jones & Moore Elec. Co., Ltd., 294 Adelaide St., W.
Vancouver, B. C., Crossman Electrical Machinery Co., Ltd., 61 Alexander St.
Winnipeg, Man., Great West Electric and Radio Co., 87 King St.

▲

### Roxbury Carpet Company

Central Street, Saxonville, Mass.
*Manufacturers and distributors of carpets and rugs*
President.....................J. F. Brown
Vice President..............W. S. Febiger
Treasurer and General Manager...............................H. B. Sprague

#### BRANCHES

New York City, 295 Fifth Avenue.
Boston, Mass., 99 Chauncy Street.
San Francisco, Cal., 833 Market Street.
Chicago, 1310 Lytton Building.
Kansas City, Mo., 913 Main Street.
Minneapolis, Minn., 900 Plymouth Building.

▲

### Royal Zenith Sound Projectors, Inc.

33 West 60th Street, New York, N. Y.
*Manufacturers of sound equipment and projectors.*
President...............Morris Legendre
Secretary-Treas.............I. Pulverman

▲

### Marcus Ruben, Inc.

625 South State Street, Chicago
*Manufacturer of wool uniforms as well as wash ones.*
President............Harold J. D'Ancona

#### FACTORY AND SALES ROOM

Chicago, 625 South State Street.

▲

### S. O. S. Corporation

1600 Broadway, New York City

#### SUPPLEMENTARY COMPANIES:

Sales on Sound Corp. and Service on Sound Corp. with same address & personnel.
President.............J. A. Tannenbaum
Vice President...............D. Carneol
Secretary-Treasurer.......M. E. Edelston
Assistant Secretary..........N. Rosendahl
Office Manager...............Sol Tanney
Chief Engineer.............Geo. T. Algeo

#### FACTORIES

Brooklyn, N. Y.
Rochester, N. Y.
Winsted, Conn.
Easton, Pa.
Export Dept. Suite 809, 120 Liberty St., New York, Arthur Arce, Manager.

#### WAREHOUSES

926 Broadway, Brooklyn, N. Y.
1509 President St., Brooklyn, N. Y.
730 Seventh Ave., New York City.
101 Beekman St., New York City.

#### DISTRICT REPRESENTATIVES

Donald Malkames, Hazelton, Pa.
C. H. Dopp, Johnston, N. Y.
D. W. Scott, Leonia, N. J.
A. W. Sims, LaGrange, Tenn.
A. S. Gardner, Chicago, Ill.
Jack Guest, Duncan, Okla.
E. W. Petersen, Springfield, Mass.
F. V. L. Smith, Jamaica, L. I.
A. H. Estes, Columbia, S. C.
Clarence Brown, Panguitch, Utah.
B. Tindall, Ann Arbor, Mich.
Raymond Smith, Baltimore, Md.
M. S. England, Pittsburgh, Pa.
A. J. Grobarick, Trenton, N. J.

Chas. A. Kuehle, Cincinnati, O.
Lester F. Martin, Nebada, Ia.
F. W. Byrd, Norfolk, Va.
J. W. Stratton, Bismarck, N. D.
Robert R. French, Detroit, Mich.

Foreign Representatives

United Theatres, Inc., San Juan, P. R.
Jimenez & Barcena, Havana, Cuba.
G. H. Thad, Lucknow, India.
Bombay Radio Co., Bombay, India.
S. M. Berger & Co., Manila, P. I.
B. H. Yoe, P. E. Island, Canada.
Leopoldo Cappelini, Florence, Italy.
Karachi Picture House, Karachi.
Canadian Sound Systems, Montreal, Canada.
Burnrae & Co., Durban, Natal, Africa.
Jan Skorpil, Czechoslovakia.
Emilio A. Miranda, Bogota, Colombia.
Oriental Films, Madras, India.
Mr. Wm. J. Boone, Honolulu, T. H.
T. Fukuhara Shoten, Osaka, Japan.
Empresa Del Teatro Bolivar, Caracas, Venezuela.
Mr. C. T. Chan, Hongkong, China.
RKO-Radio Pictures of China, Shanghai, China.
Mr. Juan B. Veron, Argentine Republic.
Tiang Lee & Co., Penang, Straits, Settlements.
Rothermel Corp., Brussels, Belgium.
Rothermel Corp., London, England.
Edmund Herter, Hiel, Switzerland.
Ing. Ghersinich Ettore, Genova, Italy.
J. McCormack, Victoria, Australia.
Arturo Escala, Guayaquil, Ecuador.
Santiago Devoto E., Tocopilla, Chile.
A. Gantz, Warsaw, Poland.

## Samson Electric Company

Canton, Mass.
*Manufacturers of amplifiers and faders.*
Branches in all principal cities.

## Savoy Reeland Printing Corporation

630 Ninth Avenue, New York, N. Y.
*Theatre programs.*

## Semon Bache & Company

636 Greenwich Street, New York City.
*Manufacturer of lenses, EVALAST permanently brilliant mirrors, colored glass and all glass items.*
President ......................J. Dreyfuss
Vice President....................I. Sobel

## Sentry Safety Control Corp.

N. W. Cor. 13th & Cherry Streets,
Philadelphia, Pa.
*Manufacturer of Sentry Safety control devices.*
President................Joseph E. Cohen
Vice President..........Edwin Schweriner
Secretary-Treasurer.....Meyer A. Abrams

## Showman's Press

6309 Yale Avenue, Chicago, Illinois
*Printers of theatre programs, heralds, date strips and tickets.*
General Manager.............R. L. Head

## Silver-Marshall, Inc.

6401 W. 65th Street, Clearing, Ill.
*Manufacturer of auditorium amplifiers and speakers.*
President................McMurdo Silver
General Sales Manager......H. W. Sams
Advertising Manager......Burton Browne
Manager Parts Division......R. M. Gray
Chief Engineer..................K. Clough

## Skour-Nu, Inc.

158 W. 22nd Street, New York, N. Y.
*Manufacturers of cleaning compounds.*
President......................L. D. Leon
General Manager............Aaron Levy
In Charge of Theatres......H. Hollander
In Charge of Hotels, Restaurants and Institutions .................L .Holland
In Charge of Retail Distribution...................................D. Lippman

## Wm. Slater, Jr., Inc.

300 W. Austin Avenue, Chicago, Illinois
*Manufacturer of carpets, linoleum, rugs, rubber and linoleum tile, draperies.*
Wm. Slater, Jr.
C. E. Kammeyer

BRANCHES

1616 Cherman Avenue, Evanston, Ill.
238 W. Wisconsin Avenue, Milwaukee, Wis.

## W. & J. Sloane

577 Fifth Avenue, New York, N. Y.
Sole selling agents for Sloane-Blabon Linoleum Company, Alexander Smith, Barrymore, and Masland Rugs and Carpets.

## Standard Manufacturing Company

Cambridge City, Indiana
*Manufacturers of theatre chairs.*

## Star Manufacturing Company, Inc.

4569 Swan Avenue, St. Louis, Missouri
*Manufacturers of Star Popcorn Machines, Popcorn Candy Machines, Electric Grills, Frankfurter Steamers, Display Peanut Warmers and Sandwich Toasters.*
Factory and General Offices, 4569 Swan Avenue, St. Louis, Mo.

BRANCHES

Star Manufacturing Company, 105 No. Wacker Drive, Chicago, Ill.
Star Manufacturing Company, 107 East 23rd Street, New York City.
Star Manufacturing Company, 924 Beaux Arts Building, Los Angeles, Calif.
Star Manufacturing Company, 1432 Gratiot Avenue, Detroit, Michigan.
Star Popcorn Machine Co., 17 Portland Street, Boston, Massachusetts.

## The Strong Electric Corporation

2501 Lagrange Street, Toledo, O.
*Manufacturers of Automatic Reflector Arc Lamps (both Low and High Intensity); Rectifiers-single 15 amp. and single 30 amp.; Ballast Rheostats.*
Vice President and Manager.................................Harry H. Strong
Purchasing Agent....Edward H. Hitchcock

## S. S. Sugar

11 West 42nd Street, New York City
*Acoustical Consultant Architect.*

## Supreme Heater & Ventilating Company

1915-19 Pine Street, St. Louis, Mo.
*Manufacturers of cooling systems, ventilating systems, heating systems (forced warm air).*

## Telephoto & Television Corp.

133-135 West 19th St., New York
*Manufacturers of Caesium Argon Photoelectric cells and vacuum products for Television work.*
President & Treasurer....Nicholas Fabian
Secretary & Sales Manager...............................Robert H. Hirschman
Vice President..............David Albert

## Textile Electric Sign Co., Inc.

500 Fifth Ave., New York City
*Manufacturers of Electrical Signs.*
H. H. Weineburgh

## Theatre Service Corporation

420 Levington Avenue, New York City
*Producers and Distributors of Motion Picture Advertising Films and "Screen Broadcasts."*
President.....................W. Johnson

## Tiffin Scenic Studios

Tiffin, O.
*Manufacturer of stage scenery, stage draperies, stage rigging, curtain controls, and auditorium draperies.*
Business Manager...........P. T. Sennett
Production Manager.......E. E. O'Connell

## J. A. Torstenson & Company

860 Fletcher Street, Chicago, Illinois
*Theatre Designers and Decorators.*
President................J. A. Torstenson
Treasurer...............H. A. Torstenson
Manager..................C. H. Anderson

BRANCH

645 N. 7th Street, Milwaukee, Wisconsin.

## The Toycraft Rubber Company

E. 7th Street, Ashland, O.
*Manufacturer of Toyco promotion balloons for publicity work.*
President ................H. D. Winbigler
Vice President and Sales Manager...........................C. C. Spies
Sec'y and Treas.........R. T. Scantlebury

## Trico Fuse Manufacturing Company

Milwaukee, Wis.
*Manufacturers of Trico renewable fuses. "Kantark" non-renewable fuses, "Colortop" plug fuses, fuse pullers, "Kliplok" clamps and "Air-Cooled" transformers.*
General Manager............O. H. Jung

## The Typhoon Air Conditioning Company

affiliated with the
ICE AIR CONDITIONING COMPANY
and "ICEDAIR"
233 West 42nd Street, New York City
*Complete cooling, ventilating, heating and air conditioning service.*
President.........................J. F. Dailey
Treasurer..................E. L. Garfield

## Ultraphone Company

General Motors Bldg., New York City
*Manufacturers of sound equipment.*
Frank Rogers

## Union City Body Co.

Union City, Ind.
*Manufacturer of auto bodies and theatre chairs.*
President...............C. C. Adelsperger
Vice President...............S. A. Hawes
Secretary and Treasurer.....C. C. Koontz
General Manager........H. D. Fitzgerald
Wooten Gedge Company sales distributors.

## Union Fibre Company, Inc.

Winona, Minn.
*Manufacturer of acoustical felt and insulating materials. General and exclusive distribution by the Union Fibre Sales Company, Winona, Minn.*
President..................C. D. Tearse
Vice President and Gen. Mgr..W. L. Miller
Treasurer..................Frank Horton
Secretary..................H. S. Youmans

## United States Gypsum Company

300 W. Adams Street, Chicago
*Manufacturer of sheetrock, Sheetrock Tile Board, rocklath, gyplap, red top plaster, moulding plaster, gauging plaster, pottery plaster, dental plaster, orthopedic plaster, hydrated lime, oriental stucco, oriental interior finish, textone, textolite pyrobar, thermofill, pyrocell, structolite, sabinite, Standard X Plastering System, Red Top Keene's cement, Hydrocal, terra alba, paper filler, plate glass stucco, portland cement retarder, Red Top metal lath and accessories, metal arches, ex-*

*panded metal, mason's lime, mortar colors, Red Top insulating board, Red Top insulating lath, cementico stucco paint, Chromite, Acoustone tile, U. S. G. System of Sound Insulating, etc.*

President......................S. L. Avery
Vice President in charge of production.. ..........................O. M. Knode
Vice President in charge of sales........ ..........................C. F. Henning
Secretary-Treasurer............R. G. Bear

BRANCHES

Boston
New York City
Buffalo
Pittsburgh
Baltimore
Washington
Atlanta
Memphis
Cincinnati
Cleveland
Detroit
Milwaukee
Minneapolis
Denver
Kansas City
St. Louis
Dallas
Los Angeles
San Francisco
Indianapolis

FACTORIES

Boston
New York City
Philadelphia
Oakfield, N. Y.
Gypsum, O.
Plasterco, Va.
Alabaster, Va.
Detroit
Chicago
Milwaukee
Fort Dodge, Ia.
Piedmont, S. D.
Loveland, Colo.
Denver
Southard, Okla.
Eldorado, Okla.
Sweetwater, Tex.
Laramie, Wyo.
Heath, Mon.
Arden, Nev.
Midland, Cal.
Grand Rapids, Mich.

▲

## Universal Electric Welding Company

9-16 Thirty-seventh Avenue
Long Island City, N. Y.

*Manufacturers of wire film reels.*

Vice President............. L. S. Lachman
Secretary and Treasurer....Edward Fulda

▲

## Universal Stamping & Manufacturing Company

2839-2851 N. Western Avenue, Chicago

*Manufacturer of Coinmeter change machine.*

President and Treasurer....A. A. Monson
Secretary......................A. Shapiro
Sales Manager...........Julius Keller, Jr.

▲

## Utah Radio Products Company

812-820 Orleans Street, Chicago, Ill.

*Manufacturer of loud speakers.*

President and Treasurer............... ......................Wheeler Sammons
Vice President...........Henry C. Forster
Secretary..................Miss B. Engel

BRANCHES

New York, N. Y., 12 East 41st Street.
Toronto, Ontario, Canada, 559 College Street.

▲

## Vallen Electrical Co., Inc.

Akron, O.

*Manufacturer of Noiseless All-Steel Safety Track, Noiseless Curved Track, Aero-Speed Control, High Speed Curtain Control, Junior Curtain Control, Automatic Screen Modifier, Adjustable Volume Ventilating Fan, Electrical Awning Operators, Darkening Shade Operators. Window Shade Operators.*

President and Owner..........E. J. Vallen

▲

## Vendola Corporation

636 Eleventh Ave., New York City

*Manufacturers of candy vending machines.*

▲

## Visual Service Company, Inc.

245 West 55th Street, New York City

*Producers of every kind of motion picture on slide film for all business or educational uses. Distributors for all types of projection equipment and screen accessories.*

Manager...................B. F. Haugh

## The Vitaprint Company

729 S. Wabash Avenue, Chicago, Ill.
320W. 46th Street, New York City

*Manufacturers of photographic reproductions for theatre promotion.*

▲

## Voigt Company

1743 N. 12th Street, Philadelphia, Pa.

*Manufacturers and designers of lighting fixtures, drinking fountains, illuminated mirrors, exit and direction signs.*

President.....................Max Voigt
Secretary and Treasurer....A. Volker, Jr.
Sales Manager...............C. J. Frank
General Manager...........C. W. Flood
Illuminating Engineer.......A. W. Kakilty

▲

## Volland Scenic Studios

3737 Cass Avenue, St. Louis, Mo.

*Manufacturer of stage scenery, draperies and decorations, stage rigging and curtain tracks.*

▲

## Walker-American Corporation

41 East 42nd Street, New York City
800 Beaumont Street, St. Louis, Mo.

*Manufacturers of sound screens.*

▲

## Wall-Kane Needle Company, Inc.

3922 14th Avenue, Brooklyn, N. Y.

*Originators of Cinema Talking Needles.*

▲

## Ward Leonard Electric Company

Mount Vernon, N. Y.

*Manufacturers of Vitrohm dimmers, arc and projection lamps, rheostats, faders, etc.*

President.........................L. Kebler
Vice President................D. J. Burns
Treasurer.....................W. H. Mott
Sales Manager..............A. A. Berard

Agents in principal cities of the world.

▲

## Weber Machine Corporation

59 Rutter Street, Rochester, N. Y.

*Manufacturers of Syncrofilm Sound Equipment.*

EXPORT OFFICE

Weber Machine Corporation, 15 Laight Street, New York, N. Y.

▲

## The Webster Company

850 Blackhawk Street, Chicago, Ill.

*Manufacurer of amplifiers and accessories.*

President and General Manager....... ...........................R. F. Blasch
Chief Engineer.............John Erwood

▲

## Webster Electric Company

Racine, Wis.

*Manufacturers of electric phonograph pick-up and power amplifiers.*

President......................S. A. Loeb
Vice President...........A. C. Kleckner
Secretary.....................P. G. Crewe

▲

## West Coast Perfume Corporation

7425 Sunset Boulevard, Hollywood, Calif.

*Manufacturers of per-fu (solid perfume).*

▲

## Western Electric Company

195 Broadway, New York City

President................Edgar S. Bloom
Vice President.................C. G. Stoll
Vice President.............W. F. Hosford
Vice President.............W. T. Teague
Vice President.............J. W. Bancker
Vice President...............W. P. Sidley
Vice President...................J. H. Ray
Vice President............H. A. Halligan
Vice President and Works Manager— Hawthorne Works ..........C. L. Rice
Vice President and Works Manager— Kearny Works.............S. S. Holmes
Vice President and Works Manager— Point Breeze..............W. H. Meese
Comptroller ..............R. H. Gregory
Treasurer...................F. L. Gilman
Secretary.................H. B. Gilmore
Director Public Relations...P. L. Thomson
Personnel Director..........D. F. G. Eliot

PLANTS

Hawthorne, Chicago.
Kearny, N. J.
Baltimore.
Queensboro, Long Island.

▲

## Western Felt Works

4029-4133 Ogden Avenue, Chicago, Ill.

*Manufacturers of Acoustical Westfelt.*

President..................Henry Faurot
Vice President.......Geo. M. Silverthorne
Treasurer..............Henry Faurot, Jr.
Secretary and General Sales Manager, J. A. Hessler

BRANCHES

Chicago, Ill., 4029 Ogden Avenue.
New York, N. Y., 42-44 E. 20th Street.
Detroit, Mich., 614 Stephenson Bldg.
Cleveland, O., 750 Prospect Avenue, Room 611.
St. Louis, Mo., 471 Paul Brown Building.
San Francisco, Calif., 1239 Howard St.
Boston, Mass., Chamber of Commerce Building, 80 Federal Street.
Los Angeles, Calif., 1001 E. First St.
Seattle, Wash., 1110 Post St.

▲

## Westinghouse Elec. & Mfg. Co.

East Pittsburgh, Pa.

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International Theatre Accessories Corporation
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Vancouver

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Winnipeg

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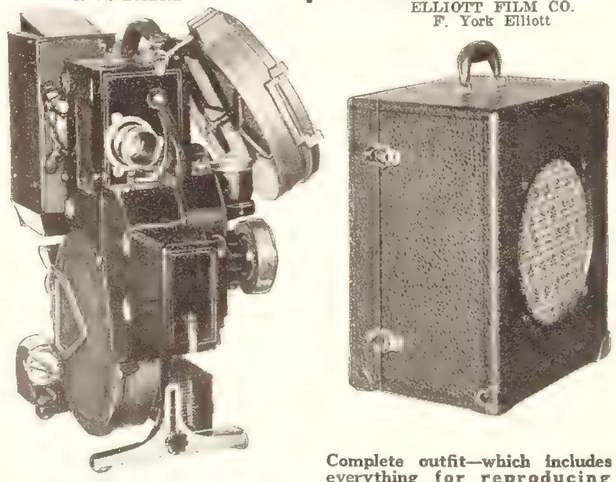

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## The Question:

I AM PLANNING on building a new theatre. I have a lot 60 feet wide and 160 feet deep. There is an alley to the right of the lot and an alley at the rear. I want a 700-seat house, all on one floor. Do I have to take off space for an exit court to the left of the lot, or do you think that I could get by with exits to the right opening into the alley. How many entrance doors do I have to provide?

I would like to have a store room on each side of the center lobby. Could I have those stores at least 20 feet wide? Do you think I could have the stores 40 feet deep?

I do not care for a stage. I would like to know if an 18-foot apron would do? I also want to have two small apartments on the second floor.

Do you think terrazzo floors are nice for lobby and toilet rooms? I want to keep the cost down as much as possible. I would like to get away from painting the auditorium floor. What would be the cheapest and best method, something that would last in place of paint? Is acoustical plaster very expensive and would it improve the sound? Could you give me some idea how much attraction boards would cost for the marquee? I want them about 8 feet high, with the name on top and three lines of changeable letters. The marquee should project about 14 feet from the building, as that is the width of the sidewalk.

Would it be advisable to place the ticket booth outside of the front doors or inside the lobby, and if I place it outside, how far should I have to place the entrance doors back from the front of the building? I am eagerly looking forward to the next issue of the BETTER THEATRES and hope you will have these questions answered in that issue. Thank you very much for your information.—S. H. C.

## The Answer:

YOUR LOT is large enough for a 700-seat theatre. An alley to the right and the rear of the theatre will be sufficient, and an exit court to the left will not be necessary. The theatre code of your state requires not less than three exits for a capacity up to 700, so if you place one exit in each side wall near the stage, and one at the rear in the sidewall to the right, you will have complied with the code. However, the aggregate width of said exit doors should be 21 feet. If you make each exit opening 6 feet wide you will have to use one door of your entrance doors as an exit, giving you 24 feet of aggregate exits. In this case you should have at least three sets of entrance doors, making the width of the lobby 20 feet. Adding to this the thickness of walls and width of stairway to apartments, you will have 32 feet for stores, which will make each store 16 feet wide. You can have a depth of 40 feet for each store. However, you will have to provide a secondary means of exit in the rear of the stores, so I think you had better place the stores side by side, and the lobby to the left of the building. A width of 18 feet for the apron will be sufficient.

**NOTE:**

**IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.**

Terrazzo floors are cheaper than tile floors. A nice design can be obtained by inserting brass expansion joints, making an all-over pattern, preferably with color. By providing colored floor hardening in the finish coat of your concrete floor you can get away from painting. That process also makes the floor dust-proof. The cost of acoustical plaster is not very great. The material costs more than ordinary plaster, but labor cost for application is about the same. It is absolutely necessary, however, to provide for *some* kind of sound-absorbing material, and acoustical plaster, properly applied, might be adequate in your case.

The price of attraction boards varies a great deal, depending upon material used. You should be able to get some nice attraction boards, with about 300 changeable letters, for from $2,500 to $3,000. By all means place your box office outside of the front entrance, as the average person will buy more readily at the sidewalk than when necessary to enter a lobby to obtain a ticket. (You know, one may change his mind if one has to go inside.) In this case the entrance doors should be set back at least 12 feet from the face of the building.

▲

## The Question:

THE THEATRE in which I work is for sale, at a price of $18,000. I maintain that a theatre can be built which would be very much superior to this one, as this one is a remodeled building, more or less "thrown together." Personally, I would not give $5,000 for it.

I told my boss this, and he claims that a theatre can not be built for $18,000. I would like to have you settle the argument by giving a brief idea as to how good a theatre can be built for this amount.—K. K. D.

## The Answer:

TO ANSWER your inquiry I should have been given a more complete description, such as the amount of seats, size of theatre, whether there is a balcony or not, and if there are any stores, so that I could make a fair comparison.

Of course $18,000 is a rather small sum with which to build a theatre. However, it has been done. At the present time a theatre can be built for a minimum amount of about 17c per cubic foot, provided it is very plain. Of course, no equipment is included. Built for $18,000, a theatre would have about 105,000 cubic feet contents, and as no auditorium ceiling should be less than 20 feet in height, it would have a limit of 5,000 square feet for floor space, making the floor plan about 40x125 feet.

If we allow 12 feet for apron, 20 feet from screen to first row of seats, 8 feet for foyer, and 20 feet for lobby and rest rooms, you will have approximately 75 feet for seats, which will allow for 30 rows of chairs 2 feet 6 inches back to back. The auditorium being 40 feet wide, assuming a center bank of eleven 20-inch seats with one 4-foot aisle on each side, and side banks of three seats each, the capacity would be about 500 seats, so it is possible under present conditions, with economy as the principal watchword, for a 500-seat theatre to be built for $18,000.

This price, of course, does not include architect's commission, decorating, marquee, attraction board, poster cabinets, ticket booth, seats, carpets, electric light fixtures, projection booth and other equipment, but if the design is carefully studied and economy used, a very nice little theatre would be the result.

# Keeping the Theatre Fit to Prosper—Proper Inspection

(*Continued from page* 17)

touching will do away with one or two small spots where the paint has started to peel. If such is the case, you should fix it up as quick as you discover it. No lobby is going to look right with paint peeling off the walls or ceiling. You'd be surprised how a little care will keep a place looking spic and span.

The auditorium is where your patrons spend the greatest portion of their time after buying a ticket. And it is here that your eagle eye should be focussed to see that everything for their comfort and convenience has not been overlooked or permitted to fall into disrepair and neglect. When were those wall brackets and hanging pictures last cleaned? If your house uses the crystal style of fixtures, then you must know how often they require an ammonia-water cleaning. Any other style requires plenty of attention, too—especially those fixtures hung close to the ceiling and of the inverted type, on which dust and dirt seem to accumulate like magic. But like everything else without constant care and attention, they will soon spoil the entire general effect of your auditorium through becoming dirty and dead-looking.

Seats should be inspected by the house manager not less than once a month for loose standards, broken parts and upholstery. But the janitor and cleaners should keep watch on them every day and immediately report to the manager every broken or loose seat so that it may be fixed at once. To permit a loose seat to go without repair may mean that the entire row will soon become loose, causing not only accidents but costly repairs by expensive mechanics.

The recovering of torn upholstery through wear or vandalism is another detail that must not be neglected. Smart managers keep a goodly supply of covering always on hand. One of the house help should be trained in recovering seats, and reserved seats kept in readiness for changing as fast as a torn seat is reported.

Resulphuring of standards may sound like a complicated job, but if you are so located that it is an expensive proposition for expert seat repair men to get to your theatre, then you may find it well worth while to have your handy man become acquainted with this type of work. Ditto for tightening of the different chair parts. But while on this subject, it may be well to caution you against letting your seats get into too bad a condition without getting regular seat men on the job about once a year for a complete house check-up of all seats. In this way you cut down the cost, and they leave the house in such a condition that your handy man can easily keep them in shape until the next annual inspection by the seat men.

CARPETS, once they start showing wear, can cause more grief than all the seats put together. Carpets generally start at the seams at the head of the aisles. Here is where you have probably patched and patched until you dread to hear another report about more patching being required.

Where carpets have been fastened down in the aisles by means of drilled holes with wooden plugs, they can be lifted, the worn part cut away and the entire aisle strip shifted to the top, where your local carpet man can sew it to the main carpets and stretch it while being relaid. But never permit a worn or torn bit of carpet to go along with the prayer that something may never happen. Besides the deadly effect on appearances, you can find yourself deep in trouble by reason of such neglect and involve your theatre into many lawsuits through accidents.

Let's duck out of the auditorium for a while and slip into the lounges. Here is where you are supposed to give your patrons an opportunity to freshen up and relax, and where they can quickly form a personal opinion of you and your theatre. Failure to provide the usual items for convenience of those patrons is a sure sign that you are not operating a first-rate house. Yet the difference between furnishing and providing proper equipment in these rooms, and forgetting about them, amounts to very little in dollars and cents.

Try to have these rooms well ventilated and neat at all times. In the women's lounge some freshly cut flowers not only lend the proper note to the general surroundings but show a thoughtfulness which is far more appreciated by your feminine patrons than you could ever hear about. There is no question that to keep a theatre in good operating condition you must spend money. But if that money is well spent, it keeps your equipment and house in good shape and permits you to offer your community a theatre which it will be proud of and be glad to patronize. You are spending money wisely. Totaled up at the end of a year, the full amount spent will probably come to less than an elaborate campaign on some individual attraction, yet to cater to your public you must have something more than an attraction. After they buy a ticket they expect to find your theatre comfortable, clean and stimulating.

So the rule of *spending for economy* can be carried into every corner of your house. The projection room, where a projectionist with a mistaken idea of duty may permit his equipment to get into bad condition and cause expensive and troublesome breakdowns. The ventilating and heating plants, which can develop plenty of trouble and expense for you if not properly watched and taken care of. The roofs, where a little neglect can cause a complete (and tremendously expensive) redecorating job through a leak that might have been fixed long before it started to find its way into the ceiling auditorium.

There is no single portion of any theatre, or what goes to make up the theatre, that can stand neglect. Every item must at some time or other be inspected, and if found faulty, repaired or replaced. Dividing up the theatre into any number of parts and placing some responsible employe in charge of watching his particular part will result in getting small things to your attention for repairs long before they become big and expensive. Then, by making periodical personal inspections over the various parts, you keep yourself in close and intimate touch with everything.

# Keeping the Theatre Fit to Prosper—Your Sound Equipment

(*Continued from page* 16)

impregnate the cotton covering of wires.

Impaired insulation resulting from prolonged or excessive heat may show up in noisy sound or may lead to a short circuit and complete breakdown. The effects of heat will be found in the vicinity of vacuum tubes—especially where these are enclosed and inadequately ventilated. The vicinity of rheostats, resistances, transformers or inductive windings which may carry heavy currents is also subject to the effects of heat, especially when enclosed or not adequately ventilated. Apparatus located immediately above any of these possible sources of excessive heating may be seriously affected although only indirectly involved.

Heat-baked insulation should be replaced, even if this necessitates replacing much wiring, or many condensers and coils. Timely replacement is less expensive than breakdown. Recurrence of the same trouble should be guarded against by careful meter-check to insure that the heating experienced is not due to unnecessarily heavy current and by the addition of ventilating holes where these seem in order; in extreme cases a small electric fan may be played on the equipment during hours of prolonged operation.

The effects of vibration, dirt and heat upon individual portions of equipment should need no additional mention under those headings; the effect of physical wear and friction is almost entirely confined to the driving mechanism and the appropriate precautions are obvious. In connection with the separate parts of the system, therefore, it would seem desirable to attempt to describe some possibilities of definite improvement, rather than to particularize upon those routine practices of investigation and rehabilitation which have already been suggested in outline.

### II

### Parts of the Sound System

#### The Drives

SEVERAL IMPROVEMENTS in driving mechanism are now both possible and consistent with the most rigid economy. Competition in gears, chains, etc., has been reasonably lively, and in consequence the cost of replacement items of that kind, for most systems, has been so drastically reduced that waiting for the last possible moment to make needed repairs, with the attendant risk of breakdown, will in not a few cases take on something of the likeness of extravagance.

In connection with some systems, improved construction of the driving mechanism has also been achieved. In some of the forms of some drives, an entire unit formerly had to be replaced whenever a single cogged wheel needed changing. That sort of thing has to a considerable extent been eliminated, not infrequently through the efforts and inventiveness of independent machine shops and gear works. Very often today a drive unit can be so rebuilt as to permit of individual replacement of worn parts in the future; such rebuilding is palpably desirable and in the best interests of intelligent economy.

Among the improvements that have been made possible in connection with drive problems, new types of belts and chains are available, lasting longer and affording greater security against interruption. Some forms of the latter, in addition, reduce vibration and so pay for themselves merely by prolonging the life of other parts. Another defence against some of the effects of vibration, and a thoroughly desirable accessory, is a take-up sprocket for those sound systems that did not originally include one. Special forms of take-up, generally conceded to be less troublesome and more trustworthy than the standard devices, are likewise available and in most cases are desirable.

#### Reproduction Systems

A number of improvements are often possible in connection with sound-on-film and one new one, not yet officially announced, may possibly have been made public before these lines appear in print. Quality can often be refined, especially in the matter of high-frequency response, by readjustment or re-building of the exciter optical system. In the case of some of the earlier forms of sound installation replacement of the lens assembly by one of more recent design may work something in the nature of a near-miracle with the quality of reproduction.

Noise and other disturbances heard in sound-on-film can often be reduced or cured entirely by use of the most modern types of photo-cells. These cells have very little "rush," or hiss, in their action. Their output is so much stronger than that of earlier types that less amplification is needed, with proportionately reduced opportunities for noise to creep in. For both these reasons, the modern cells give markedly better sound, but their use is also justified on grounds of economy. They are of extremely long life. In fact, it is not yet certain just how long they may be expected to last. The few years they have been in use have not yielded sufficient data for a final answer upon that point.

Non-microphonic vacuum tubes should be installed in photoelectric cell amplifiers not so equipped. The difference in cost is very small. The difference in sound is audible even to the hard-of-hearing.

There are few recent improvements in sound-on-disc reproduction that are now available for theatre use. Improved forms of microphones can be had, including the highly sensitive and accurate condenser microphone (now somewhat superseded by even more delicate and accurate transmitters) but the average theatre will have little commercial need for such refined devices. A greater number of ordinary microphones, however, may be desirable in not a few cases, especially in connection with vaudeville or singing organists.

#### Switches, Faders, Etc.

Newer and still more reliable forms of rheostats, switches and other controls are brought out almost daily. Theatres experiencing trouble with those portions of their equipment may find surprisingly improved articles at depression prices in the catalogues of appropriate manufacturers. Improved "self-cleaning" and "non-grooving" forms of fader and other contact fingers are available for some types of equipment, and are decidedly worth having.

#### Amplifiers

There are few improvements that can be added to present-day amplifiers. The latest tubes are generally more sturdily built than earlier models, and are somewhat more inclined toward filaments of the type that is susceptible to rejuvenation: early types of filter condensers should, in some systems, be replaced by later, safer types, the expense being small, and much more than justified by the reduction in risk to other parts of the amplifier. Existing amplifiers, however, are generally at a high level of satisfactory performance, and so do not often offer room for striking improvements.

This is not the case, however, where additional amplification is needed. The new, direct-coupled circuit, although it may be neither particularly preferable or the reverse, from the point of view of performance, is extremely inexpensive when compared with all older forms. A large portion of the apparatus necessary to the operation of the conventional amplifier is not included or needed, and the new product is consequently smaller and lighter, as well as more reasonably priced. Any theatre needing more amplification, or better quality in amplification, and not limited in its purchases by contractual obligations, should give the direct-coupled amplifier every attention.

#### Power Supply

The later, all-a.c. type sound systems, present no important power problems, but the earlier, battery-powered equipments continue to require either (a) periodic replacement of storage batteries, (b) installation of reasonably "permanent" storage batteries, or (c) conversion to socket-power operation by means of rectifiers or motor-generators. This last possibility has been further complicated very recently by the introduction for projector supply of three-phase rectifiers. The output of these instruments is capable, without further filtering, of supplying many or most of the direct current requirements of any sound system.

## Keeping the Theatre Fit to Prosper—Maintenance Values

(*Continued from page* 18)

combines their consideration with a consideration of other forms of renovation. However, that weatherstripping, the lack of which caused your consternation during the March winds, may easily be forgotten until your patrons remind you by their absence in the fall that your *selective judgment* has been lacking.

Without doubt illumination is of primary importance, not in its quantity, but in its degree, its ratio and its quality. Within the theatre, illumination is effected by means of lighting fixtures or by concealed bulbs and reflecting surfaces. Concealed illumination may be varied in quantity, but usually can not be readily altered without performing a more or less major operation. This is not true of fixtures, and these may be changed at will. This is one form of renovation that is easily arranged, is usually not too costly, and is markedly effective. If done in part, changes should be complete within a given space or room, except that orchestra and side wall brackets may be changed at will if the change is not too marked in its relation to the remaining fixtures. This form of renovation is especially desirable because great advances have been made of recent years in the design of lighting fixtures.

No discussion of renovation would be complete without reference to the setting of the picture, presupposing that your picture has been properly enlarged in conformity with the trend of the times, and that you have correspondingly increased the illumination in your lamphouses and provided the necessary auxiliaries of wire and equipment to make this possible. Fixed sets, wooden tormentors and drapes and painted canvas are out of line with present tendencies, and in the average theatre patronage will welcome a change. Selection of proper fabrics for their ability to hold their shape, their finish and color is desirable in that it permits the elimination of lining. Selection of plain folded design with level bottoms and possibly applique for ornament is economical and modern, and is usually as effective as festooned and tasseled draperies, and has the added value that it does not distract the attention from the picture it frames. The proper disposition and degree of illumination of the picture set also permit the choice of cheaper and plainer fabrics.

In general, the foregoing also holds true so far as house drapes are concerned, but here changes are less often necessary and often recourse may be had to cleaning and dyeing to create a change.

TO SOME EXTENT the opera chair may be considered an item of display, but its main object is utilitarian and its effect on the comfort of the patron often measures the difference between the sale of the product of the theatre or its rejection. No compromise whatever should be permitted in the maintenance of that chair. In any expenditure you make in the rehabilitation of your theatre think of the audience, which sits with varying degrees of patience for two hours or more on one restricted spot. You are unfortunate if the spacing of your rows are too close and the seat too narrow, and you must wait until income permits or sales become so low as to *compel* you to alter that arrangement. However, lessened expenditures may improve a harsh situation if new seats (bottoms) are secured, and in many instances this compromise has been too long delayed. In the selection of fabrics some thought should be given to their sound-absorption qualities, as it is now generally recognized that empty seats have a marked effect upon reproduction. In this year of grace your opera chair expenditure may be limited, so let us hope you have built up your display to secure your patron and properly selected your shows to hold him.

Reproduction, the primary instrument of the theatre, may be broadly divided into two divisions, namely the picture and the sound. The picture should be as large as possible considering the limits of the theatre, and its illumination should be built up to correspond. If necessity has not already compelled, now is the time to do it, since the day of the postage stamp picture is over. Naturally only the best in screens should be selected if a new one is purchased, and it should then be properly protected by a similar backing with gaps for horns only. If the present screen is satisfactory as to size it should be perfect in cleanliness and condition.

Audiences may and will tolerate or even enjoy a picture of minimum dimension. They will not and should not tolerate faulty pictures and sound, and the necessity of giving them what they are entitled to is not dictated by competition but rather by the education of the patronage in what they may reasonably expect.

Each operator therefore is individually charged with an obligation which he should in no wise seek to shirk, else his negligence may catch him before returning prosperity has had its opportunity to embrace him. No selection at variance with final results can hope to ameliorate his situation, as respects illumination and sound.

Sound applies not only to the reproduction of the actual voices, music and noises that help to convey the illusion of reality in the product, but also to that quality within the theatre that assists or hinders the illusion by proper absorption or uncontrollable reverberation. This latter aspect of sound has received considerable study in the last several years, and today many engineers are well fitted to analyze conditions and recommend solutions with a fair measure of success. Final solution of this problem rests with the engineer, but the operator may often experiment with the disposition of draperies or simple wall coverings and hangings with a fair degree of success. In this way only can selection as it applies to sound be condoned.

Problems of selection are therefore dictated not only by money available, but by competitive activity; not only by the sophistication of the patronage, but by its temperament as well.

What boots it, if we satisfy ourselves but fail to satisfy our judges? It costs them nothing in cash and little thought or feeling to turn thumbs down and seek their pleasures elsewhere. Their disrespect for a given theatre can easily exceed their desire to advantage themselves by what it offers. It is well to admit that they must be urged to attend and their continuance nurtured by giving them those things they have a right to expect.

# Decisions in Theatre Cases

(*Continued from page* 36)

owner to recover damages and proved that the latter had customarily permitted patrons, at various times, to descend by means of the ladder, instead of utilizing the stairs in the theatre building. Although it was not proved that the boy, who caused the ladder to descend and strike the patron, actually had been a patron of the theatre, yet the higher court held the theatre owner liable in the amount of $1,000 damages to the patron, and said:

"It would seem that the erection of any kind of contrivance or apparatus over the heads of pedestrians in any way except in an absolutely stationary manner is bound to be classified as dangerous and a constant menace. . . . It was proved that defendant's (theatre owner's) fire escape was constructed in accordance with plans and specifications approved by the state fire marshal and strict compliance with the law. . . . It must be borne in mind that the law, neither directly nor indirectly, provides that in the construction of fire escapes they shall be built so as to descend upon sidewalks and streets, or that the last section shall consist of a drop ladder suspended horizontally in mid-air in such cases. . . . Streets and sidewalks are primarily and essentially maintained for travel thereon, and ordinarily a municipality cannot grant such a use of a street as makes it dangerous and unsafe, and any object in the street or sidewalk, under it or over it, which without notice or warning to the public is likely to cause injury to a person using the street or sidewalk, is certainly negligently maintained."

### Legal Status in Sub-Hire

A THEATRE owner, or other employer, is liable in damages for an injury sustained by an employe, as a result of negligence on the part of the employer or his authorized employe. However, considerable discussion has existed from time to time whether or not an employer is liable for an injury sustained by his employe while the latter performs service or work for another. Generally speaking, the employer is liable if his employe remains under his control and direction during the sub-employment. However, if the person who hires the employe assumes full control over such employe, the hirer is personally liable and the original employer is relieved.

For illustration, in the late case of McComas v. Al G. Barnes Shows Company, (4 P. [2d] 997), it was disclosed that the Barnes Company was the owner of an elephant which, with its trainer at an agreed daily compensation, were rented to William Fox Studios for use in shooting a motion picture film. While the film was being made an actress named Lila McComas was seriously injured. She filed suit against the Barnes Company for damages. The lower court refused to instruct the jury as follows:

"Where a general employe is so loaned or hired to another and is subject wholly to the direction and control of the other, the latter, and *not* the general employer, is the master, so far as the particular or special service is concerned, and is liable for injuries caused by the negligent and wrongful acts of the servant, while engaged in the duties pertaining to such services."

Therefore, the jury of the lower court held the Barnes Company liable. The latter company appealed to the higher Court on the contention that the William Fox Studios should be liable, and introduced evidence tending to prove that the injury was sustained as a result of negligence on the part of the elephant trainer, and also that the trainer was *at the time when the accident occurred* subject wholly to the direction and control of the Fox corporation. In upholding this contention and in reversing the lower court's verdict, the higher court said:

"In principle, the authorities indicate that the instruction offered by defendant (Barnes Company) and refused by the lower court is a correct statement of the law . . . and that, in the instant case, it should have been given to the jury."

### INTERPRETATION OF CONTRACT

IT IS WELL established law that an ambiguous clause in a contract generally is construed in favor of the party who has expended money or otherwise endeavored in good faith to fulfill the terms of the agreement. This point of the law is applicable to all kinds of agreements, such as film rental contracts, employment contracts, lease contracts, etc.

For instance, in Motion Picture Advertising Company v. Capelle, (137 So. 877), it was disclosed that a retail merchant named Capelle entered into a written contract to pay a theatre owner the sum of $450 for exhibition of an advertising film a specified period in a motion picture theatre. The contract was made in duplicate and the copy which was retained by Capelle had an ink line written through the word "cancellation" in the clause "This order is not subject to cancellation" which altered the clause to read "This order is not subject to" which, of course, is not intelligible.

Later Capelle refused to pay the balance due on the contract and suit was filed to collect the same. Capelle contended that he should not be held liable because it was verbally agreed that he should be permitted to cancel the contract at any time he desired to do so and that the ink line drawn through the word "cancellation" verified this statement. However, the higher court refused to render a judgment in favor of Capelle, and said:

"The copy of the contract upon which this suit is brought contains no modification of the printed words giving defendant (Capelle) the right to cancel it before the end of the term contract for, and defendant's copy simply deletes the word 'cancellation,' thus destroying the sense of the provision without giving right to cancel."

### PAYMENT BY CHECK

AN IMPORTANT rule is that a valid purchase of merchandise, from one who has legal title, entitles the purchaser to legal title, although the seller desires to rescind the contract of sale. This rule of the law is applicable in all instances where fraud, deceit or misrepresentation is *not* involved in the contract of sale, irrespective whether the seller refuses to accept payment.

For example, in the late case of Parma v. Cameron, (37 S. W. [2d] 274), it was shown that a person purchased certain merchandise and gave the seller his check in payment for the full value of the goods. However, the seller failed to deposit the check and, in subsequent litigation, the seller contended that the sale was invalid because he failed to cash the check. However, it is interesting to observe that the higher court held the sale valid and enforceable, and said:

"The general rule is that in cash sales of personal property, where a check is given for the purchase price, the sale is only conditional, and title does not pass to the purchaser unless and until the check is paid. If payment of such check is refused, the seller may reclaim his property, provided he acts promptly. But, in the instant case, payment of the check was never refused. Failure to present it for payment, or to ascertain that it had not been presented, for a period of 26 days, was clearly due to the negligence of appellant himself."

### RIGHT TO SETTLE CONTROVERSY

THERE ARE two legal forms of settlement of debts between debtors and creditors. The first is called an "accord and satisfaction." Legally, an "accord" is an agreement whereby a debtor agrees to give and the creditor agrees to accept in satisfaction of a claim something different from what he considers himself entitled to. A "satisfaction" is the execution or signing of such an agreement.

Another form of settlement is "compromise and settlement." It is an agreement between two or more persons who, endeavoring to avoid a lawsuit, amicably settle their controversy on such terms as they can agree.

The distinction usually made between a compromise and settlement, and an accord and satisfaction, is that an "accord," which has not been executed, does *not* prevent a lawsuit, but a valid compromise agreement eliminates further litigation.

It is very difficult in many cases to determine whether a controversy is settled by a compromise and settlement or by an accord and satisfaction. Therefore, the courts sometimes use these phrases indiscriminately. However, a careful analysis of the different cases show that although the two terms may be used loosely, the best-reasoned decisions are based on a real difference between the two forms of settlement as above defined. The latest higher court case involving these important points of the law is Cano v. Arizona, (300 Pac. 953).

The facts of this case are that a pro-

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prietor brought suit against a man named Cano for an injunction prohibiting the latter from using its trade-mark, and asked for $5,000 damages. After one or more interviews between the counsel and the litigants a tentative arrangement for a settlement was reached and the proprietor wrote a letter to Cano which reads in part as follows:

"In consideration of this agreement we will release you from all claims of damages under the suit which is now pending in the Federal Court, but we are to proceed with the judgment and obtain a decree under the conditions set forth in the complaint, save a claim for damages. . . ."

Although the proprietor was willing to sign the compromise agreement Cano refused to enter into it and the proprietor proceeded with his suit for an injunction and $5,000 damages. The court rendered a verdict in favor of the proprietor and Cano appealed to the higher court on the contention that the original offer of the proprietor to compromise the case relieved him from paying the judgment. However, it is important to know that the higher court held Cano bound to pay the judgment rendered by the jury in the lower court, and said:

"We are of the opinion that on these facts defendant (Cano) had failed to complete the compromise agreement according to the terms offered. . . . We are of the opinion that under these circumstances plaintiff was entitled to repudiate the compromise and sue on the original cause of action."

### Enforcement by Officials

OBVIOUSLY a zoning ordinance is not necessarily void simply because a certain degree of power is delegated to public officials. In fact, application and enforcement of any law must be delegated to officials and so long as such officials are not given arbitrary power, but are merely authorized to *enforce* the regulations, such ordinance is valid.

For example, in Taylor v. Jacksonville, (133 So. 114), it was shown that a municipality passed an ordinance and authorized the building inspector to enforce the ordinance under the rules and regulations adopted by the city commission.

It was contended by a property owner that this ordinance was void because it delegated arbitrary power to the officials. However, it is interesting to observe that the court held the ordinance valid, and said:

"The Supreme Court of the United States early held that no fundamental or whole power could be delegated, but that the power to supply the details and apply the policy as expressed by the Legislature to changing factual conditions could be. . . . Here we have a case in which zoning regulations are required to be administered by the inspector of buildings under rules and regulations prescribed by the city commission which is also authorized to review the finding of the inspector of buildings. In other words, the city commission through the inspector of buildings is authorized to administer or apply the policy as expressed by the Legislature This court has repeatedly approved such procedure."

This court decided another important point of the law and explained that an ordinance always is void if it deprives a property owner of *all* beneficial uses of his land. The court had this to say in that connection:

"It has been frequently held that, if the application of a zoning ordinance has the effect of completely depriving an owner of the beneficial use of his property, it would become the duty of the zoning board to relax its restrictions so as to prevent confiscation of a complainant's lands without compensation, otherwise the ordinance would be held bad."

## Lighting Your Lobby to Make it Sell

(*Continued from page* 28)

lighting without bright spots when a fabric or photograph of approximately 50% transmission is used. The dimensions *S* should not be greater than 1.5 times *D*. For the usual size of panel about 4 by 6 feet, with dimension *D* at least 8 inches, 25- or 40-watt lamps will give sufficient brightness.

Another element of great value in advertising is motion. It has its place in the lobby for attracting as well as on the exterior of the theatre. Of course, the bright exposed lamps, so necessary on the outside, would be glaring and distracting in the lobby. However, the element of motion can be provided by dim-flashing, or even by simple flashing, of luminous frames or niches created around the posters, by indirect lighting from concealed lamps, or pattern effects produced by the wall treatment of the recess. *Fig.* 7 suggests arrangements for producing colorful patterns. The alternate dimming and brightening of the colors is novel and effective.

Motion, combined with a message, can be had by using a traveling word display, possibly placed under, or built into, the poster display frame. (*Fig.* 7). These devices generally consist of a tape which travels in front of a bank of lamps, through which light from a concentrated filament lamp is projected on to a translucent screen. The message can be changed as desired.

In all cases, light (which will increase the attention given to the displays by patrons, enliven the lobby and reflect itself ultimately in receipts at the box-office) should be intelligently applied in the lobby as well as elsewhere. So often displays are not doing their full duty because they can not be properly seen, or because they do not invite the public to look at them. The devices described here are not difficult to arrange for, and among them is a solution to almost any lobby display problem.

## The Reversed Floor Slope in Practice

(*Continued from page* 32)

faces, in many cases built up on metal lath.

An extremely flexible indirect lighting system makes it possible to change completely the mood of the interior. The entire auditorium can be bathed in a soft glow of varied colors. Long lines of light come from coves in both the ceiling and the side walls. On the upper part of the auditorium side walls the indirect light is thrown downward on to a vertical surface. There are no visible lighting fixtures. An effect of indefinite depth and spatiality is achieved by these directional lines of lighting. The lighting is designed for partial use during the actual screen performance.

An interesting idea in screen masking has been employed. The velour masking which is normally laced directly in front of the screen surface, is here set back about 18 inches. The projected light on to the screen has about a 2-inch spill-off on to the receded mask. Besides being designed to eliminate fuzzy edges of the image and inaccurate framing effects, this receded masking also receives a columnar effect of colored light on each side of the screen.

The entire theatre is heated, ventilated and cooled by a central system which feeds the larger theatre above as well. The fresh air supply is distributed over the auditorium from long thin slit openings placed near the ceiling, circulation proceeding from these concealed vents to the lower part of the screen platform, where the impure air is withdrawn. Air conditioning is by Carrier.

The projection room, with an adjoining rewind room, is located immediately between the loge section of the auditorium and the lounge. Projectors are Simplex, and the sound system is Western Electric. The angle of projection is less than 1°.

# NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on April 5. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

## Theatres Planned

*California*

LOS ANGELES—Owner, care S. C. Lee, architect, 2404 West Seventh street, has prepared plans and specifications for fifty concrete theatres, with seating capacity of 300 seats each. Houses will be located in various cities to be announced later. Estimated cost, $50,000 each.

*Florida*

HIALEAH—James Hodges, of Miami, Fla., plans the erection of a proposed new reinforced concrete theatre, with seating capacity of 650.

MIAMI BEACH—Paist & Stewart, architects, 821 Ingraham Building, have received bids for the $25,000 Collins Theatre to be located on Collins avenue at Espanols Way. It will be a one and two-story reinforced concrete theatre, equipped with acoustical ceiling, upholstered seats, sound apparatus, etc.

*Illinois*

CHICAGO—Owner, care Teich & Sullivan, architects, 64 West Randolph street, have prepared plans for a proposed new theatre to be located at North and Milwaukee avenues. Estimated cost, $200,000.

*Indiana*

EVANSVILLE—Dixie Realty Company, A. O. Hasensell, president, Claremore Hotel Building, 127 Locust street, has plans by A. S. Craven, Inc., 100 North La Salle street, Chicago, Ill., for a proposed new theatre to be located at Second and Sycamore streets. Estimated cost, $200,000.

*Massachusetts*

GARDNER—H. Johnson, care R. B. Erskins, 280 Water street, plans the rebuilding of a two-story theatre and store building destroyed by fire some months ago. Architect not selected. Estimated cost, $150,000.

*New York*

NEW YORK—The F. H. D. Holding Corporation, 309 West Twenty-third street, has plans by Thomas B. Lamb, 507 Seventh avenue, for a proposed new theatre and store building to be located at 261 Eighth avenue. Cost, $1,000,000.

*North Carolina*

CHARLOTTE—Benton & Benton, of Wilson, N. C., have called for bids for the erection of a two-story brick theatre. Estimated cost, $50,000.

WINSTON-SALEM—Pilot Real Estate Company plans the erection of a new theatre for colored patrons in the neighborhood of Fourth and Chestnut streets.

*South Carolina*

ANDERSON—G. H. Bailes is reported planning the erection of a two-story brick theatre to be operated by P. C. Osteen, manager of the Egyptian Theatre.

*Vermont*

BELLOWS FALLS—J. W. Suter, trustee of Suter Estate, plans the rebuilding of a three-story theatre, store and office building destroyed by fire some months ago. Architect not selected. Estimated cost, $150,000.

*Virginia*

NORFOLK—W. S. Wilder, care Newport Theatre, has plans by Bernard Spilgel, New Monroe Building, for a proposed new theatre to be located at Calley and Shirley avenues.

## Remodeling

*Arkansas*

PINE BLUFF—Malco Amusement Company is reported planning to install a $10,000 cooling system in the Saenger Theatre, Arthur R. Swanke, manager.

*Florida*

MIAMI—John C. Knight, Venetian Arcade Building, has awarded the contract to G. Henry Hunt, Inc., 1636 S. W. Ninth street, for repairs, additions and other improvements to the Paramount Theatre on S. E. First avenue. Lee L. Wade, architect, 1006 Exchange Building.

*Georgia*

ATLANTA—Loew Theatre interests reported planning to expend $250,000 in remodeling Loew's Grand Theatre.

*New Jersey*

NEWARK—F. Grad, architect, 1023 Broad street, has awarded the contract to the Pellecchia Construction Company, 50 Bramford place, for alterations and construction of a brick theatre addition for the Fleissner Realty Company, C. Fleissner, president, 129 Pulaski street. Improvements estimated to cost $150,000.

*North Carolina*

DURHAM—Erwin West Construction Company, Statesville, N. C., has contract to convert a building on Church street into a modern picture theatre for the Criterion Amusement Company. Benton & Benton, architects. Improvements to cost approximately $30,000.

*Texas*

SAN ANTONIO—Suburban Theatres, Inc., care John T. Wilson, Jr., 719 Fredericksburg road, has awarded the contract to A. Y. Hayes, 125 Grant street, for alterations and construction of additions to the Harlandale Theatre at 5626 Flores street, and the Highland Theatre at 1833 South Hackberry street.

## Contracts Awarded

*California*

BERKELEY—The United Artists Theatres of California, Inc., 333 South Broadway, Los Angeles, Calif., has awarded the contract to Cahill Brothers, 206 Sansome street, San Francisco, Calif., for the erection of a new reinforced concrete theatre. Estimated cost, $188,785.

LONG BEACH.—The United Artists Theatres of California, Inc., 333 South Broadway, Los Angeles, Calif., has awarded the contract to J. W. Forderer, 742 Hill street, Los Angeles, Calif., for the completion of a 100 by 145 feet reinforced concrete theatre. Former contracts rescinded. Estimated cost, $150,000.

*Georgia*

ATLANTA—J. A. Rebb, 516 Boulevard, S. E., has awarded the contract to J. F. Higdon, 1135 University avenue, S. E., for the erection of a brick, stone and concrete theatre at 635 Fair street.

*Indiana*

ANGOLA—Westerly Corporation, 229 North La Salle street, Chicago, Ill., has awarded the contract to C. W. Holland for the erection of a new two-story brick and stone-trim theatre, 60 by 200 feet. Estimated cost, $150,000.

*Maine*

BAR HARBOR—G. McKay, 245 Main street, has awarded the contract to P. P. Carey Company, 28 Common street, Waterville, Me., for the erection of a one-story concrete theatre, 75 by 155 feet. Estimated cost, $150,000.

*Maryland*

CUMBERLAND—Contract has been awarded to F. Hazelwood, Howard street, for the erection of a three-story reinforced concrete theatre for the Capitol Theatre Company. Estimated cost, $150,000.

*Massachusetts*

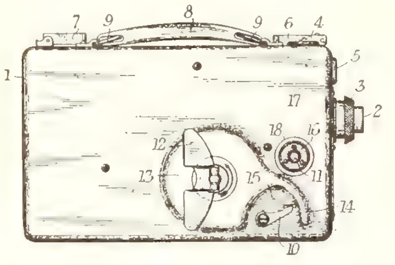
GLOUCESTER—J. D. Bloomberg, 83 Main street, has awarded the contract to the G. P. H. Macomber Company, 38 Chauncy street, Boston, Mass., for the erection of a one-story brick, stone and reinforced concrete theatre to be located at 238 Main street. Cost, $150,000.

*Oklahoma*

OKLAHOMA CITY—P. B. Bingham, 704 East Third street, has been awarded the contract to erect a one-story brick theatre, 30 by 115 feet. Cost, $10,000.

# New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

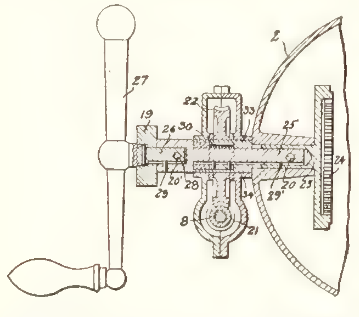
**1,809,256. MOTOR OPERATED MOTION PICTURE CAMERA.** Paul A. Stephenson, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Jan. 8, 1929. Serial No. 331,111. 10 Claims. (Cl. 88—18.4).



1. In motion picture apparatus, the combination with a pulldown mechanism of a power drive for the mechanism, a trigger for releasing the power drive, mechanism associated with the power drive adapted to be moved to an operative position for altering the normal speed of the pulldown mechanism, a push button control member for actuating said mechanism, and a casing for enclosing said parts, an embossing on the casing adjacent the trigger and forming a guard therefor.

◆

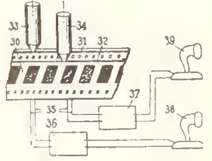
**1,809,327. MOTION PICTURE PROJECTOR.** Gerald J. Badgley, Brooklyn, N. Y., assignor to Duplex Motion Picture Industries, Inc., a Corporation of Delaware. Filed July 23, 1924. Serial No. 727,678. 5 Claims. (Cl. 74—7).



1. In a picture projecting apparatus, the combination with driving gear therefor, and motor-operated driving means for said driving gear, of means for permitting manual operation of said driving year to adjust the position of the film and to bring any desired portion thereof into position for projection, said manual operating means embodying a removable crank having a shaft provided with a runway adapted for coaction with a stop carried by a bushing surrounding said shaft to lock said shaft and bushing together to permit rotary movement in unison.

◆

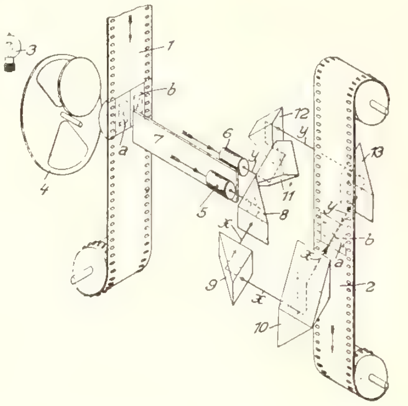
**1,799.378. METHOD OF AND SYSTEM FOR REPRODUCING SOUNDS.** Heinrich Kuchenmeister, Berlin, Germany. Filed Sept. 15, 1926. Serial No. 135,650, and in Germany Sept. 22, 1925. 3 Claims. (Cl. 179—100.3.)



1. The method of improving the tone quality in talking films, which consists in producing in the film through optical means a plurality of phase-displaced sound record impressions, with a time interval of from ⅛ to 1/30 of a second and converting said impressions into sound.

◆

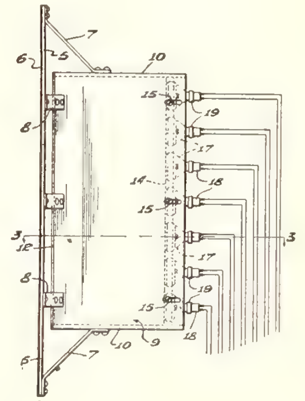
**1,802,530. METHOD AND A DEVICE FOR PRODUCING COLOR FILMS.** Otto Pilny and Alex Pilny, Zurich, Switzerland. Filed Nov. 3, 1927. Serial No. 230,818, and in Switzerland Sept. 1, 1927. 8 Claims. (Cl. 88—24).



2. Method of producing colored films for projecting purposes, which comprises sending light from a single source through a closely adjacent pair of correlated pictures on a first film in parallel rays maintained separate, and separately focusing these rays simultaneously to separate optical reflecting systems onto opposite sentized surfaces of a second film in registering positions of the same height as the pictures on the first film and then stepping both films the same distance.

◆

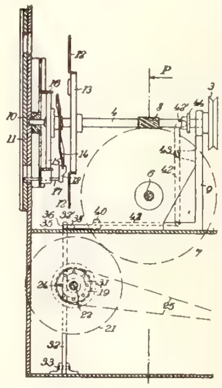
**1,802,480. SOUND-AMPLIFYING APPARATUS.** Harrison W. Rogers, New York, N. Y. Filed Jan. 9, 1928. Serial No. 245,618. 4 Claims. (Cl. 88—16.2).



3. The combination with a motion picture screen through which sound waves are permeable of a sound directing medium attached to and supported from the rear face thereof, and a plurality of loud speaker units associated with said medium and disposed one above the other in a series and adapted to be operated simultaneously to produce a wide smooth fan of sound waves to and through the screen.

◆

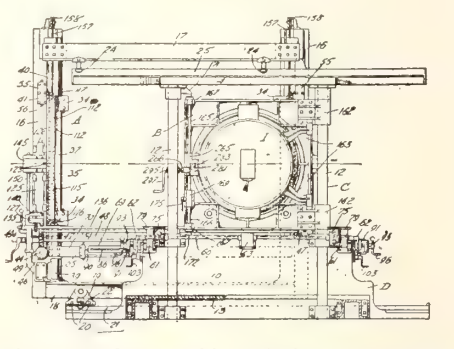
**1,803,271. FILM-STOPPING DEVICE.** Kurt Morsbach, Berlin-Lichterfelde, Germany, assignor, by mesne assignments, to Projector G. m. b. H., Berlin, Germany, a Corporation of Germany. Filed Mar. 9, 1929. Serial No. 345,848, and in Germany Jan. 4, 1927. 6 Claims. (Cl. 88—18.4).



1. In a film stopping device for stopping the intermittent movement of the film through a film projecting apparatus a push rod, an angle-lever one end of which engages a lateral projection of the push rod, a pivotally mounted lever one end of which is connected with the other end of the angle-lever by means of a tension rod, the other end of the pivotally mounted lever being pressed against a flange of the continuously rotating main shaft and axially shifting the same when the push rod is operated, gripping pins which are operated by the main shaft by means of a cam disc arranged thereon and which are retracted together with the driving shaft as to prevent them from engaging the film, and a spiral screw on the main shaft engaging a continuously rotating worm wheel which drives the feeding and the winding and unwinding mechanism by means of a coupling disconnected when the main shaft is axially shifted, the axial thrust of the spiral screw returning automatically the main shaft to its operative position when the push rod ceases to operate.

◆

**1,809,274. PHOTOGRAPHIC PRINTING APPARATUS.** William C. Huebner, Buffalo, N. Y., assignor to Huebner-Bleistein Patents Company, Buffalo, N. Y. Filed Nov. 23, 1927. Serial No. 235,379. 34 Claims. (Cl. 95—76).



1. In a photographic printing apparatus, the combination with a holder adapted to carry a sensitized plate; of a support adapted to carry a printing plate, said support being movable to an operative position with respect to said holder; a member on which the printing plate is adapted to be detachably secured and held on said support, said member being movable relative to said support toward and from said holder to thereby place the printing plate into and out of contact with the sensitized plate; means for permitting such movement including resilent means for yieldingly moving said member towards said support for placing the printing and sensitized plates out of contact, and the adjustable means for forcing said member towards said holder against the action of said resilent means for placing the plates into contact.

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**SOUND EQUIPMENT,**
*Associated Engineering Laboratories*
*Bestone, Incorporated*
*Enterprise Optical Mfg. Co.*
*The Foto-Voice Company, Inc.*
*General Talking Pictures Corporation*
*Gates Radio & Supply Company*
*Good-All Electric Mfg. Company*
*Holmes Projector Company*
*International Projector Corporation*
*LeRoy Sound Equipment Corporation*
*Lincrophone Co., Inc.*
*Mellaphone Corporation*
*The Phototone Equipment Corporation of America*
*R C A Photophone, Inc.*
*S. O. S. Corporation*
*Sound Service Company*
*Powers Cinephone Equipment Co.*
*Universal Sound System, Inc.*
*Vitadisc Company*
*Weber Machine Corporation*
*Western Electric Company*

**SOUND EQUIPMENT ACCESSORIES**
*A-C Masterpack Company*
*Basson & Stern*
*Essannay Electric Manufacturing Company*
*Franklin Radio Corporation*
*G-M Laboratories, Inc.*
*Operadio Manufacturing Company*
*Radiart Corporation*
*S. O. S. Corporation*
*Telephoto and Television Corporation*

**STAGE AND ORCHESTRA LIFTS**
*Brenkert Light Projection Company*
*Bruckner-Mitchell, Inc.*
*Peter Clark, Inc.*

**STAGE LIGHTING EQUIPMENT**
*Frank Adam Electric Company*
*Belson Mfg. Company*
*Chicago Cinema Equipment Company*
*Hub Electric Company*
*Kliegl Brothers*
*Major Equipment Company*
*Reynolds Electric Company*

**STAGE RIGGING HARDWARE**
*Bruckner Mitchell, Inc.*
*J. H. Channon Corporation*
*Peter Clark, Inc.*
*Klemm Manufacturing Corporation*
*Novelty Scenic Studios*

**STAGE SCENERY**
*Armstrong Studios, Inc.*
*Novelty Scenic Studios*
*Tiffin Scenic Studios*

**THEATRE PRINTING, PROGRAMS**
*Exhibitors Printing Service*
*National Program & Printing Company*
*The Showman's Press*
*The Vitaprint Company*

**THEATRE SEAT REPLACEMENTS**
*General Seating Company*

**TICKETS**
*Arcus Ticket Company*

**TICKET MACHINES**
*General Register Corporation*

**UNIFORMS**
*Chicago Uniform and Cap Company*
*Gemsco*
*Maier-Lavaty Company*

**UPHOLSTERY PRODUCTS**
*L. C. Chase & Company*

**VARIABLE SPEED PULLEYS**
*Horton Manufacturing Company*

**VENDING MACHINES AND SCALES**
*Watling Scale Manufacturing Co.*

**VENTILATING EQUIPMENT**
*Arctic Nu-Air Corporation*
*Blizzard Sales Company*
*Kooler-Aire Engineering Corporation*
*Lakeside Company*
*Supreme Heater & Ventilator Company*
*Tiltz Air Conditioning Corporation, Ltd.*
*Wittenmeier Machinery Company*

# BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

### A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

### B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

### C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

### D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

### E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

### F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

### G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

### H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

### I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

### J

123 Janitors' supplies.

### L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquod soap containers.
142 Lithographers.
143 Lobby display.frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

### M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquise.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music stands.

### N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

### O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

### P

179 Paint, screen.
180 Paper dranking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

### R

209 Radiator covers.
210 Rails, brass
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

### S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquise.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanters.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards
271 Switches, automatic.

### T

272 Tapestries.
273 Telephones, inter-communicating
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

### U

293 Uniforms.
294 Upholstery material.

### V

295 Vacuum cleaning equipment
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

### W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

---

"BETTER THEATRES" DIVISION, Motion Picture Herald, [4-9-32]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

*(Refer to Items by Number)*

............ ............ ............ ............ ............ ............ ............

............ ............ ............ ............ ............ ............ ............

Remarks:..........................................................................................

..........................................................................................

Name..............................Theatre..............................City..............................

State..............................Seating Capacity..............................

# Modern Seating and Chair Maintenance

(*Continued from page* 33)

under "Chairs Already Installed," is invalidated. Because of those factors mentioned above, it may become necessary to purchase repair parts or upholstering materials.

*Wherever feasible, have the chairs installed by the installation men of the factory making the chair.* Proper installation is very important to successful operation of the chairs and minimum maintenance.

*Investigate carefully the adequacy of each part of the chair to fulfill the functions required of it.* Below details are given to be watched for in this connection:

*Loose Floor Fastenings.*—These are detected by shaking standard. Watch end standards particularly. If taken care of in time, the standard can usually be made fast by tightening the nut above the foot. If the anchor has come loose, remove it and insert a new anchor. Purchase new anchors through chair manufacturer if possible. If hole in floor has become larger, use a larger-sized anchor or drill a deeper hole. The size of drill required can be obtained from manufacturer. If the hole has broken away at the surface of the concrete, drill a deeper hole. If the concrete has crumpled away or is bad, use a quick setting cement. These cements are liquids at high temperature and expand on cooling. Full instructions for their use can be obtained from the manufacturer.

Make sure chair manufacturer has given sufficient study to anchoring to insure his having adopted the best possible anchor. Best results will be insured if standards are anchored by installation men from the factory or distributor. If the factory has not adopted a specific anchor for its chairs, and allows installation men to use whatever anchors they choose, it is evidence that sufficient study and thought have not been given to this important matter.

*Loose Seats.*—These are detected by raising and lowering seat. Tighten screws or bolts, or insert next larger size screw, or remove the seat, fill up screw holes with hardwood plugs and reattach the seat with regular screws after drilling a lead hole 9/64 of an inch in diameter. If bottom is held in place by screws, there should be at least six screws, three to each bracket.

Hinges must be of such design that they will operate correctly under any and all conditions which are met in installation. Hinges must have adequate cushion to prevent jar at up-stop and down-stop. Hinge should be so designed that there will be no movement between the seat and the hinge which would tend to work the screws.

*Noisy Backs.*—These are detected by shaking the back. Correct the same as seats if backs are screwed or bolted. If clip backs are used [See *Figure* 4, Page 18, March 12th issue] tighten bolt.

The back fastening between standard and back must have sufficient flexibility to prevent undue strain on back bolts or screws, and any tendency to work them loose. Hinge must have sufficient cushion to prevent jarring the back fastening.

*Noisy Hinges.*—These are detected by raising and lowering seat. They may be caused by the looseness of bolt. Tighten the bolt. Sometimes recurrence can be prevented by riveting bolt. They also may be caused by squeaking. Lubricate with heavy grease. Insert with grease gun if possible. And they may be caused by worn or inadequate cushion. Secure special instructions from the manufacturer, or replace, in this case.

Hinge must be properly designed so that it will work freely under all installation conditions, so that any tendency to produce loosening is adequately guarded against. Hinges should be permanently lubricated at the factory. Cushion should be provided in such a way that it will always function adequately.

*Tight Hinges.*—They are detected by moving seat up and down. Lubricate. Loosen bolt. Work hinge up and down by hand a number of times.

*Seat Bottom Rough; Burred Screws.*—This condition is detected by complaints from patrons of frayed or torn stockings or clothes. Make edge of bottom smooth. Smooth bottom by sand papering and refinishing. File off burrs on screws.

Seat bottoms should be of metal and adequately protected from rusting. No screws should be used under front edge of seat.

*Uncomfortable Seats.*—These are detected by lumpy appearance or by sitting on them. Sometimes these seats can be moved into less used parts of the house. Sometimes the cover can be removed and a layer of stuffing material or cotton added.

Spring construction should be such that it will not break down in use, and does not have excessive shimmy. Proper provision in an upholstered seat should be made to keep the stuffing material from working down in the holes between the springs. Stuffing material should have permanent resilience. The top front edge of the seat should be adequately protected so that the stuffing material will not be pushed off or backward, leaving a hard front edge.

*Worn Upholstering Material.*—This is detected by appearance. If the house is inspected at regular intervals it will be possible to greatly lengthen the satisfactory life of the upholstering material. The seats and backs on those chairs which receive the hardest use can be exchanged from time to time with those which receive the least amount of use.

Select only upholstering material whose wear life has been adequately established by tests or actual service use. All parts should be so designed that they will offer the greatest possible protection to the upholstering material. There should be no sharp corners and no places subjected to wear which do not have padding underneath the upholstering material.

# The 1,800-Seat Paramount in Boston

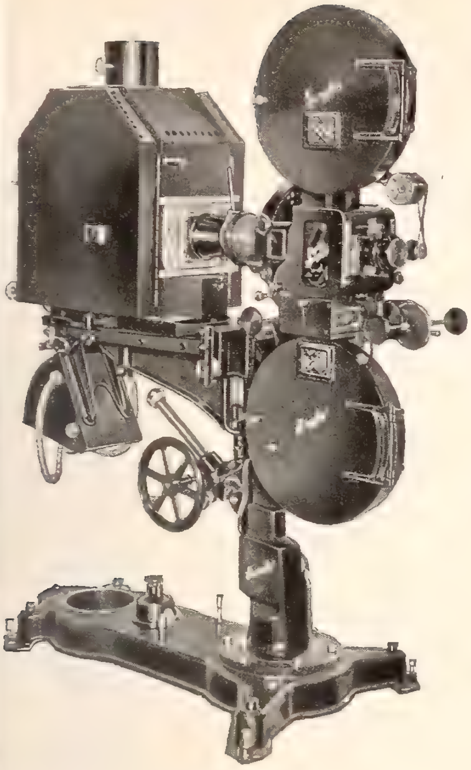
(*Continued from page* 35)

dicate that the worst of the present situation is over and that conditions are on the mend.

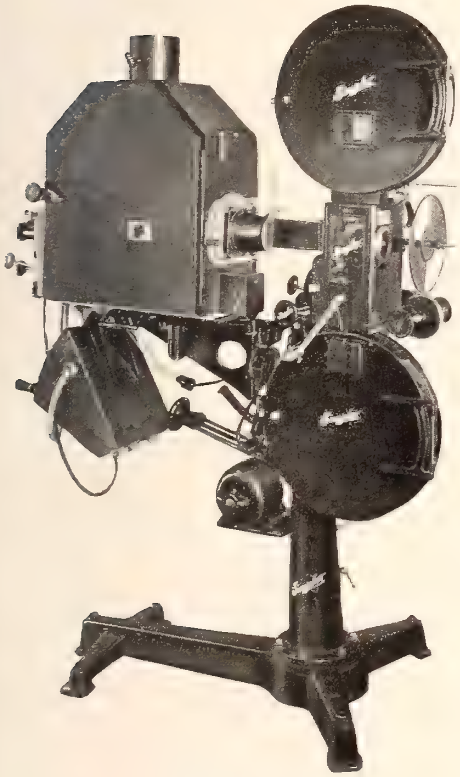
"I have said that New England is leading the nation back to prosperity, and I mean it. New England is six months ahead of the rest of the country in business improvement because of the fact that in New England we manufacture perishable products, the quick-wearing goods. When a depression hits the country, curtailment comes first in goods that wear out quickly, the shoes and textile products. As depression continues they hit the long-wearing goods, such as the heavy steel industry. For some months past New England has been showing a rapid improvement in the manufacturing of the quick-wearing lines and within the past few weeks the steel industry has shown a marked improvement.

"One of the present phases of the past depression is that those who have been for a long time out of employment have spent their savings and it is for them, that nationally, relief funds have been raised to help them throughout the winter. It is a matter of provable fact that employment is better than a year ago and that every week the unemployment figures are dropping from the previous week's totals.

"However, it takes time for adjustment. What we must one and all do, at this moment, is to rid ourselves of the 'fear' of the future. To spend normally and to buy within our incomes, to keep money in circulation. If we will do that, purchase our needs, we create employment for others. They in turn will be able to spend and they in turn create further emloyment. I have pointed out many times that such a round-robin increases through the force of its own momentum."



Simplex
MODEL R
PROJECTOR



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"NEGLECT IS FALSE ECONOMY"

REAL ECONOMY—

IT PAYS TO USE

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PROJECTORS

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YOUR PROJECTORS
IN GOOD REPAIR
AT ALL TIMES

WITH

GENUINE
Simplex
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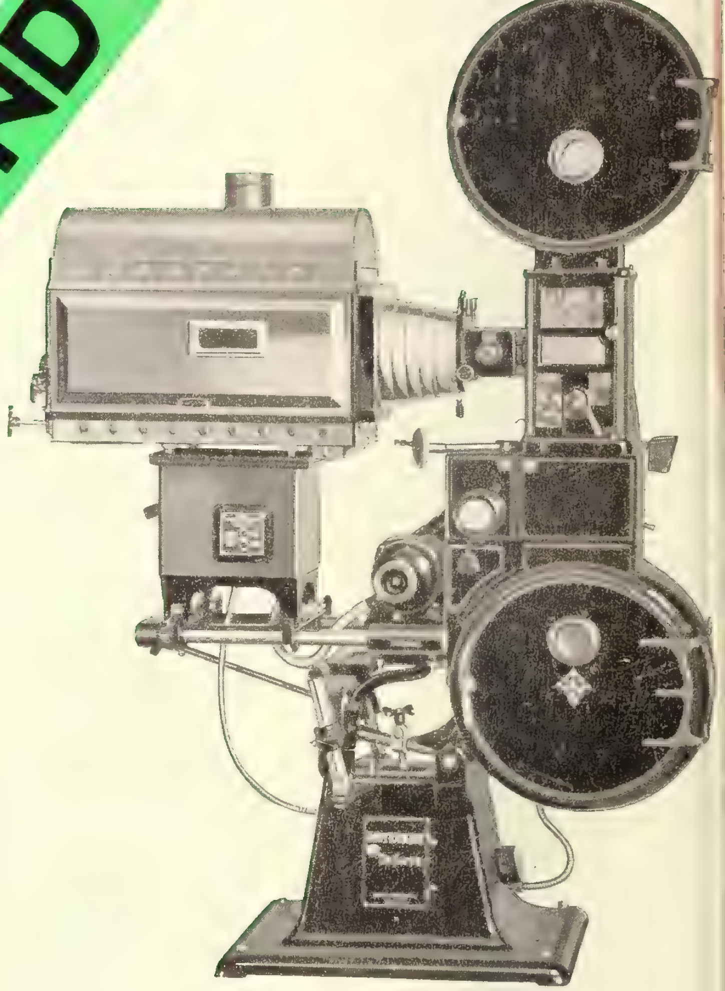

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*Directed by Alfred E. Green*

# regarding

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work at the Warner Bros. studios, and the first result, “The Rich Are Always With Us,” we honestly believe presents her in the greatest role that she has ever portrayed on the screen.

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# The TRIAL of VIVIENNE WARE

*Released May 8th*

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MOTION PICTURE HERALD

Vol. 107, No. 3 April 16, 1932

## AND TOMORROW?

THE economists, and near-economists, are having a merry time disagreeing about the causes of the current business condition, but mostly they all agree, even such divergent industrialists as Mr. Henry Ford and Mr. Myron C. Taylor, chairman of the finance board of the United States Steel Corporation, that the working week, in the progress of time, will be shorter and that with increased leisure there will be increased consumption.

That is hardly to be doubted or disputed. In the twenty-seven years of the motion picture theatre we have seen the process at work. In 1905 eight o'clock was a common hour for the opening of offices. Quitting time was six, or thereabouts. The working week had six days in it. A dollar was a considerable piece of money and a man who earned ten thousand a year was expected to wear a high silk hat on Sunday.

A very different life has evolved in the intervening quarter of a century. For most workers the week has many free hours and there is, or has been, a new scale of spending, spending in hectic haste to burn up the leisure. Commercialized sports and entertainments have increased many fold. The motion picture has vastly more competition now than in the year of the birth of the nickelodeon. In point of consumer hours per capita, on which there can be no reliable figures, it is a certainty that the motion picture has lost ground since 1914. There are more things to do, places to go.

The next decade is sure to see the consumer public with more playtime. If the motion picture is to proportionately hold its share, or if it is to hope to increase its appeal to the idle spender's dollar, it is not too soon for someone to be thinking about it. Most of the ardent thinking in the world of the motion picture for a whole generation has been about what might happen in the next thirty days. We now know it is a business of years, with its larger cycles of change apparently having a periodicity of some eight or nine years. Who in the world of the motion picture has a notion for 1940—or even 1933?

△ △ △

## THE LAGGARD LAW

THE decision in the Federal courts of Chicago anent the once exciting Balaban & Katz case, pertaining to some trade practises thereabouts, comes just as most all Federal decisions in the whole of the history of motion picture litigation have, "after the parade has passed." Thus, far down the years the motion picture industry has evolved faster than litigations affecting its practises could be brought to bear. So far one cannot recall any instance in which a judicial decision has importantly affected the destiny of any corporation or the methods and practises of any ramification of the established institution of the screen. Broadly it may be observed that the motion picture would be just about where it is if no one had ever gone to court about anything. The motion picture's issues are always settled in the field.

△ △ △

## SILKEN ACOUSTICS

IT becomes our obligation to record that the solemn and dignified Paul R. Heyl of the Bureau of Standards has been concerning himself recently a great deal with women's clothing—all, of course, in the interest of science and the sound picture. He finds that acoustics for this day of sheer fabrics and less of them are very different from those of the auditoria of the bebustled and heavily petticoated Victorian '90's. A little talk and sound goes a deal farther now, he finds. Yes, Dr. Heyl, and that is only the half of it.

△ △ △

## SAVING CANADA

IT is unlikely that any considerable proportion of the sane and industrious motion picture exhibitors of Canada will be found to share the alarm felt by Attorney General W. H. Price of Toronto, who says he feels that the American pictures "threaten the very foundation of all ideals held dear by the Canadian people." American pictures have been the chief amusement fare of the Dominion for more than two decades and the foundations are still there. Canada, like the United States, has a deal of its political life made gay and exciting by professional viewers with alarm—or, better, alarum.

△ △ △

## HEALTHY ARGUMENT

INTERESTINGLY all of New York's critical judgment on M-G-M's "Grand Hotel" agrees on the important success of the picture as entertainment, and most amusingly proceeds at once to disagree with vast divergence on the factors of merit and the relative achievements of the several stellar figures of the imposing cast. Meanwhile the exhibitor and his patrons will be able to content themselves with the product while the critics work on the box score.

△ △ △

The Yes-Man is not extinct. The long silence about him merely indicates that things are in such a way that no one has had anything to ask him recently.

△ △ △

The dignified Rita C. McGoldrick, who reports on special audience values of pictures in MOTION PICTURE HERALD and on the radio, positively rippled this week with the discovery that all of the uplifting picture selection committees from the D.A.R. to the Daughters of I Will Arise have for the first time in the world's history agreed unanimously on the meritoriousness of a picture—and, my dear, the title is "The Wet Parade."

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# 'THE MOST CONTROLLED INDUSTRY'

*—BALTIMORE MORNING SUN*

## DEPRESSING

*It must be "depressing" to the censors that motion pictures, the "most supervised and controlled form of industry and entertainment in America," still present the question of propriety and influence, says the MORNING SUN of BALTIMORE, to reports in Maryland that recommendation has been made for laws to regulate children's attendance thus:*

> . . . The difficulties and contradictions implicit in censorship, even when exercised liberally and rather wisely, are apparent in the report. It notices that "in many of the films sex is over-emphasized," . . . yet it adds that "frank discussion of sex is the order of the day." It approves of the assembly resolution condemning pictures "having a plot, tone of character which is degrading, indecent or salacious" (the old, much fought over, highly general terms), yet it admits that "there is an evidence of a quite deplorable appreciation of this type of picture among regular theatre patrons" and also that "constantly changing standards of moral conduct are making difficult, if not well-nigh impossible, the control of films."
>
> . . . Is the public's "appreciation" the cause or effect of "unsatisfactory pictures"? Are the changing standards consequent to, or do they explain, the "frank discussion"? Are censors to accept or resist the "new" standards? Are the pictures, in short, reflections of an actual public taste or are they relatively isolated phenomena acting upon and forming that taste, etc.? . . .
>
> The most marked irony of the situation is, of course, that the movies are the most supervised and controlled form of industry and entertainment in America. And yet, after all the laws, reforms, arguments, boards, Hays' czardom and moral pronouncements, the question of the propriety and influence of the movies is still before us. It must be nearly as depressing to the censors as to everybody else.

▽

## OF COURSE

*And the EVENING SUN of BALTIMORE wonders whether the censors know better than fathers and mothers "what their Susies and Willies should be permitted to witness," saying:*

> . . . And now, it would seem, mama and papa must let somebody else decide what movies the family may repair to for diversion on Friday and Saturday nights. The assumption is, of course, that parents have neither the good sense nor the moral responsibility to make their own discriminations. The Board of Motion Picture Censors knows better than mothers and fathers what their Susies and Willies should be permitted to witness. . . .

## CANDY, TOO

*Discretion on the parents' part might have something to do with the matter of the child and the motion picture, suggests a writer, Marion Clyde McCarroll, in the EVENING POST of NEW YORK, discussing a survey by Dr. Frank K. Shuttleworth of Yale, who found that "the exploits of filmdom's most intriguing bad men do not by any means fire the youngsters with a burning desire to emulate these deeds of daring." Says Miss McCarroll:*

> Picking on the movies as a menace to children altogether seems just about as sensible as wholesale condemnation of books or candy or games. Anyone will contend that there are not movies which are entirely suitable for small boys and girls. There are cheap and unhealthy pictures just as there is cheap and unhealthy candy or undesirable reading matter. . . . In all of these things, it is for the parents to exercise judgment and discretion. And if a child is harmed by movie-going, he is far more likely to be the victim of his parents stupidity than of the producers' mistakes.

## *This Week*

Comparison of "X" and "Y" film types proves simple dramatic picture pays *Page 9*

Two hundred British houses of British International Pictures to used by P. A. Powers as opening wedge in the United States *Page 12*

Merlin Hall Aylesworth elected president of RKO; B. B. Kahane vice-president of RKO and president of Radio Pictures, and Harold B. Franklin president of Keith-Albee-Orpheum and Orpheum; Brown continues as member of board and in advisory capacity *Page 13*

Mexican theatres, already heavily taxed, fear new impost will close many houses *Page 14*

Paramount costs are cut $11,000,000; stockholders to vote on new share plan *Page 15*

Better pictures are drawing new potential audience, says Will Hays in report, reviewing decade of administraton *Page 21*

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## AIM! FIRE!

*Objection to having "evil ideas shot at me" in pictures is voiced by "W.W." in an editorial in the SUN at ATTLEBORO in MASSACHUSETTS, stating his case as follows:*

> . . . I have no kick against the movie that is decent, whether I find it interesting or not. The word "interesting" is a very indefinite term; it classifies nothing. I may think a thing interesting and you may not. Perhaps we are both intelligent persons. The matter of taste makes a thing interesting to you or to me. There are certain masterpieces of literature, drama, and music, the worth of which I readily admit, because they are pronounced classics by persons whose judgment is twenty-two carat; yet, to me, those productions are entirely uninteresting; they simply do not click with my taste.
>
> But what rouses my ire, is to be faced with a movie that throws out salacious and vicious suggestions. I do not know how you are constituted; but I have enough trouble keeping evil ideas out of my head without spending my time and money going some places to have such ideas shot at me.

▽

## MENACING!

*Now that North Manchuria is installing sound, the writer of an editorial article in the TIMES-PICAYUNE at NEW ORLEANS wonders whether that war-ridden country is facing something worse than bayonets in the way opened to the crooner. He puts it this way:*

> Read this and guess where it all took place! "The outstanding feature during 1931 was the introduction on a large scale of sound and talking pictures, which, contrary to expectations, met with instant and complete success. One theatre, operated by an American picture corporation, took the first step and the example soon was followed by others. At present five theatres, having a total of 4,798 seats, are equipped with excellent American machines and their halls adapted for sound pictures. Two other theatres with 2,700 seats, recently opened, are at present showing silents, but negotiations are now in progress to install American sound machinery." That which we have quoted is a communication from our American vice-consul, T. L. Lilliestrom and is in reference to—would you ever have guessed it?—North Manchuria! Just when we all had worked up a keen sympathy for the entire population in that region we are thus brought back to earth and to a recognition that maybe after all the real sorrow menacing the Manchurians is the possible introduction there of a crooning craze.

# COMPARISON OF 'X' AND 'Y' PROVES SIMPLE DRAMATIC PICTURE PAYS

## Two of Season's Outstanding Pictures of Sophisticated and Simple Romantic Themes Are Studied for B. O. Reactions

## Reports and Comments Show Exhibitors in Lesser Communities Prefer Unsophisticated Film to Drawing-Room Type

*The article presented herewith endeavors to isolate in the test tube of research the clear cut reactions of the exhibitor and his audience toward two sharply divergent types of product, exemplified by two of the season's most competent pictures. No inference of adverse criticism of either is to be implied. The purpose is to present, sharp cut and clearly, reaction to the type of product, rather than the individual picture. For that reason the actual titles are not used in the article. Instead 'X' represents the sophisticated picture, 'Y' the unsophisticated as labels for categories of production, not as pictures. The question is not concerning skill, taste, ability or any quality whatsoever except marketability and audience acceptance.*

*THE EDITOR.*

By CHARLES S. AARONSON

The sophisticated type of motion picture, however smart it may be, however much of clever, even brilliant dialogue it may contain, is not a financially successful venture from the standpoint of the exhibitor in the smaller centers of population over the country, though it has been successful in the largest metropolitan centers. This statement is the virtually unanimous opinion of showmen in representative smaller communities, a study by MOTION PICTURE HERALD shows.

This drawing-room type of screen drama or comedy drama, though successful in a real measure in the larger metropolitan centers, as reflected in the box office receipts compiled from numerous first-run situations of the key cities of the country, cannot draw audiences to the box office window at the theatres of the larger body of subsequent-run theatres. These exhibitors, whose potential audience does not have the same variety of taste found in the large city, cannot realize a reasonable profit, if any at all, from the presentation of the sophisticated film, it is clearly indicated by the emphatic reports and comments received.

### Simple Picture Draws Best

On the other hand, the truly unsophisticated, homely type of simple, and perhaps romantic film story, is not only greatly desired by the smaller community exhibitors, but is the sort of film from which they derive their greatest profit, which will draw their particular audience to the box office, and which sends that audience from the theatre with a definite feeling of satisfaction, the study points out.

Two recent productions, which will be designated hereafter as "X" and "Y," were selected for the study. In the first place, they are clearly representative of the sophisticated and unsophisticated film, respectively; secondly, each has been generally considered an excellent production from the standpoint of merit, and, thirdly, each in its particular class features players of outstanding merit. In all cases "X" will identify the sophisticated picture taken as representative of its type, and "Y" will indicate the unsophisticated example selected.

### *WHAT THE SMALL EXHIBITOR SAYS*

*"Here is our little town (3500 population) the sophisticated type of film starves to death. . . ."*

*". . . the sophisticated type of picture does not mean a dime at the box office. . . ."*

*". . . our patrons are very tired of sophisticated pictures."*

*"The risque sophisticated type is a scourge in my community (be it ever so clever). . . . There is no argument against the simple, romantic production. . . ."*

*"I am sure that the average picture goer does not want any sophisticated type shows."*

*"The sophisticated type of picture has never been a commercial success in this town. . . ."*

### "The Inarticulate Majority"

B. P. Schulberg, in charge of production at the Paramount Coast Studios, made certain remarks peculiarly pertinent to this inquiry at a Wampas dinner in Hollywood last fall. Speaking informally, Mr. Schulberg answered a series of questions which queried, in effect: What type of picture should the industry make? Why does the industry not make more pictures of the smart, sophisticated drawing-room drama type?

Mr. Schulberg said: "The industry has made a mistake, and that is that it has listened all too often to the articulate minority and all too often has overlooked the inarticulate majority. The result has been many pictures brilliantly done and praised by the articulate few but without mass appeal. Such pictures as our own 'Royal Family of Broadway' and 'Laughter' are examples of this type of picture. The industry now knows that it must furnish entertainment with mass appeal and that it cannot be deceived by the voices of the articulate few.

"The public wants simple, homely, heart-interest pictures that it can believe and understand. The tremendous success of pictures of this type proves my point. I could cite many examples. The public wants movement and action in its motion pictures. . . . The industry must think only of mass appeal; otherwise it cannot survive."

These socalled "small" exhibitors, in most cases owning the theatres in which they have operated for years, reach audiences recognized as typical of the great mass of population, to which Mr. Schulberg doubtless referred when he said: "The industry must think only of mass appeal, otherwise it cannot survive."

As an indication of the representative scope of these opinions, geographically, replies have been received from exhibitors operating, in every case in a small town, in Indiana, Louisiana, Iowa, Texas, Illinois, Idaho, Oklahoma, Nebraska, Kansas, Mississippi, Kentucky, Virginia, Pennsylvania, Montana.

### Pointed Comments

A few of the most pointed comments, without immediate reference to individual or location, follow:

"Here in our little town (3500 population) the sophisticated type of film starves to death. . . ."

"'Y' did above average business for us. . . . A good high-class comedy goes over their (the audience) heads and they rate it a total loss. . . ."

" . . . the sophisticated type of picture does not mean a dime at the box office. . . ."

" . . . our patrons are very tired of sophisticated pictures."

"I am sure that the average picture goer does not want any sophisticated type shows. . . . My patrons resented the show,'X'. . ."

"'Y' brought us more than three times as much as 'X'. If we should run in succession three such pictures as 'X' we would be out of business. . . ."

"'Y' did about twice the business done by 'X' . . . the simple romance type always 'clicks'. . ."

"Such pictures as 'X' (in my mind) should be shown only in theatres that cater to the classes, not the masses. It is a 'flop' in this kind of a town. . . . 'Y' is a picture that the whole family comes to see. . . ."

"The *risque* sophisticated type is a scourge in my community (be it ever so clever) . . . There is no argument against the simple, romantic production. . . ."

### Records of "X"

Compilation of the box office receipts of first run theatres in key metropolitan cities, as published regularly in MOTION PICTURE HERALD, indicated that "X" in its pre-release run at a theatre in New York grossed a total of $143,390 in nine weeks under a two-a-day policy. The best week of the nine showed a gross of $19,981. The record high total of the house is $24,216.

Following is a record of the results at the box offices of the theatres where "X" was shown in major cities of the country. Appended to the record for each theatre are

# RECEIPTS OF FILMS ARE CONTRASTED

*(Continued from preceding page)*

noted the "high" and "low" record week totals for the particular theatre in each case.

## X (Sophisticated)

(Released, December, 1931)

| Week | Theatre and City | Gross | High and Low Grosses for the Theatre as of March 5, 1932 |
|---|---|---|---|
| Sept. 19 | ......<br>New York | $13,426 | $24,216<br>18.759 |
| Sept. 26 | ......<br>New York | 19,802 | |
| Oct. 3 | ......<br>New York | 18,430 | |
| Oct. 10 | ......<br>New York | 19,981 | |
| Oct. 17 | ......<br>New York | 17,201 | |
| Oct. 24 | ......<br>New York | 16,621 | |
| Oct. 31 | ......<br>New York | 15,740 | |
| Nov. 7 | ......<br>New York | 13.189 | |
| Nov. 14 | ......<br>New York | 9,000 | |
| | (Total | 143,390) | |
| Nov. 21 | Loew's State<br>Boston | 20,000 | 25,000<br>19,000 |
| Nov. 21 | Loew's State<br>Houston | 7,000 | 19,800<br>5,000 |
| Nov. 21 | Midland<br>Kansas City | 16,200 | 30,400<br>7,500 |
| Nov. 21 | Keiths<br>Philadelphia | 18,500 | 27,000<br>7,500 |
| Nov. 21 | Loew's<br>Toronto | 12,000 | 22,000<br>9,500 |
| Nov. 28 | Loew's Stanley<br>Baltimore | 18,600 | 33,500<br>10,400 |
| Nov. 28 | Loew's State<br>Providence | 15,000 | 25,500<br>9,500 |
| Dec. 5 | Loew's Orpheum<br>Boston | 22,000 | 31,500<br>18.000 |
| Dec. 5 | State<br>Cleveland | 21,000 | 30,000<br>14,000 |
| Dec. 5 | Capitol<br>New York | 74,374 | 110,466<br>48,728 |
| Dec. 12 | Loew's Parkway<br>Baltimore | 4,000 | 5,600<br>3,100 |
| Dec. 12 | Loew's Valencia<br>Baltimore | 2,800 | 4,500<br>2,400 |
| Dec. 19 | United Artists<br>Chicago | 20,000 | 46,562<br>13,000 |
| Dec. 19 | Palace<br>Indianapolis | 8,500 | 22,000<br>6.750 |
| Dec. 19 | Arcadia<br>Philadelphia | 6,500 | 6,500<br>2,000 |
| Dec. 26 | Great Lakes<br>Buffalo | 17,500 | 35,100<br>9,100 |
| Dec. 26 | United Artists<br>Chicago | 15,000 | 46,562<br>13,000 |
| Dec. 26 | Paramount<br>Denver | 11,500 | 22,000<br>7,500 |
| Dec. 26 | United Artists<br>Detroit | 18,000 | .... |
| Jan. 2 | United Artists<br>Detroit | 12,000 | .... |
| Jan. 2 | Capitol<br>Montreal<br>(double feature with "Tip-Off") | 8,000 | 18,000<br>8,000 |
| Jan. 2 | Criterion<br>Oklahoma City | 6,500 | 15,500<br>4,400 |
| Jan. 9 | Wisconsin<br>Milwaukee | 16,200 | .... |
| | Total | $514,564 | |

Outside of the New York run of the picture the record indicates that "X" played to a total gross of $371,174 in 23 weeks, a total of $514,564 including the Broadway run. In 22 different first run theatres, not including New York (the picture played two weeks at the United Artists in Detroit) computation indicates an average gross per showing of $16,094. Again, it is noteworthy that in practically all cases "X" drew a figure far under the record "high" for the house involved. In one instance, at the Arcadia in Philadelphia, the film established a record "high" of $6,500.

For comparative purposes there follows a similar box office record on "Y" in major cities, also with the record "highs" and "lows" for the theatres noted.

In the case of "Y," numerous holdover showings are recorded, and a few instances of return engagements. In many cases, too, "Y" came very much closer to equaling the record "high" for the house than did "X." At the Imperial theatre in Toronto, during the week of September 26, 1931, "Y" did establish a new house "high" record of $22,000. It is also recorded, on the other side, that the film established one new "low" record; at the Chinese theatre in Hollywood, during the week of October 3, with a gross of $9,000.

"Y" reached an aggregate gross for 46 showings of $730,101, which equals an average gross per showing of $15,872. Though "X," then seems to have drawn a greater total average figure in its key situation showings than did "Y," the latter film came very much closer to the top grosses of the theatres where it played, on the one hand, and on the other played many holdover and return engagements, while "X" was held over in only one theatre.

### What the Exhibitors Said

Certain of the exhibitors responding to the inquiry were outspoken in their utterances, and unmistakable in their implication.

R. D. Carter, owning and operating the Fairfax theatre, in Kilmarnock, Va., holds the sophisticated type of film partly responsible for the depressed condition of film business. He says:

"First of all, let us say that our patrons are above the average of motion picture going audiences in refinement and intelligence; good, clean, honest American people.

"We have just played 'X' and the result at the box office makes your question a very easy one to answer, for 'Y' brought us more than three times as much as 'X.' Not one in a hundred liked 'X,' while every one liked and praised 'Y.' Some said this picture was not quite as good as 'Daddy Long Legs.'

"If we should run in succession three such pictures as 'X,' we should be out of business. The 'sophisticated,' 'gang' and dirty underworld type of pictures are more responsible for the very low business than anything else. . . . The motion picture going public as a whole don't give a hoot for 'art,' 'sophistication' and all that the 'critics' rave about; what the picture-public want is entertainment, and they have been getting very little of real good entertainment of late. And if the producers don't wake up and make a change in their product very soon, we all will be much worse off than we are now. . . . Let us have more hokum, more sweetness, more comedy, simple themes of clean, honest every-day American life. . . ."

### Favors Romantic Type

From Bedford, Pa., writes H. R. Cromwell of the Bedford Theatre:

"The sophisticated type of picture has never been a commercial success in this town. . . . .

"My experience has been from comparative figures that the sophisticated type does a business *below* average and the picture of a simple romantic type, similar to 'Y,' which we played, does a business about four times the average. . . ."

## Y (Unsophisticated)

(Released, September, 1931)

| Week | Theatre and City | Gross | High and Low Grosses for the Theatre as of March 5, 1932 |
|---|---|---|---|
| Aug. 22 | McVickers<br>Chicago | $36,840 | 38,170<br>21,000 |
| Aug. 29 | McVickers<br>Chicago | 32,675 | 38,170<br>21,000 |
| Sept. 5 | New<br>Baltimore | 16,000 | 18,000<br>6,000 |
| Sept. 5 | McVickers<br>Chicago | 25,400 | 38,170<br>21,000 |
| Sept. 12 | New<br>Baltimore | 8,000 | 18,000<br>6,000 |
| Sept. 12 | Apollo<br>Indianapolis | 7,500 | 10,000<br>3,300 |
| Sept. 12 | Newman<br>Kansas City | 14,500 | 25,000<br>8,000 |
| Sept. 12 | Fox Broadway<br>Portland | 7,800 | 21,000<br>3,000 |
| Sept. 19 | Harmanus Bleeker<br>Albany | 9,150 | 18,500<br>4,820 |
| Sept. 19 | Carolina<br>Charlotte | 5,500 | .... |
| Sept. 19 | RKO Palace<br>Cincinnati | 19,117 | 29,500<br>11,500 |
| Sept. 19 | Huffman's Aladdin<br>Denver | 10,000 | 12,000<br>3,500 |
| Sept. 19 | Apollo<br>Indianapolis | 5,000 | 10,000<br>3,300 |
| Sept. 19 | Minnesota<br>Minneapolis | 26,000 | 32,000<br>18,000 |
| Sept. 19 | Fox Broadway<br>Portland | 6,800 | 21,000<br>3,000 |
| Sept. 19 | Paramount<br>St. Paul | 10,000 | 12,000<br>7,000 |
| Sept. 19 | Fox Theatre<br>San Francisco | 43,000 | 70,000<br>29,000 |
| Sept. 19 | Fifth Avenue<br>Seattle | 13,000 | 17,000<br>7,000 |
| Sept. 26 | Metropolitan<br>Boston | 34,500 | 44,500<br>30,000 |
| Sept. 26 | Buffalo<br>Buffalo | 25,800 | 39,500<br>19,000 |
| Sept. 26 | Carolina<br>Charlotte | 4,000 | .... |
| Sept. 26 | RKO Palace<br>Cincinnati | 18,256 | 29,500<br>11,500 |
| Sept. 26 | Des Moines<br>Des Moines | 8,000 | 13,000<br>6,000 |
| Sept. 26 | Metropolitan<br>Houston | 11,000 | 14,000<br>6,500 |
| Sept. 26 | Roxy<br>New York | 80,250 | 133,000<br>49,100 |
| Sept. 26 | Paramount<br>Omaha | 9,000 | 13,500<br>6,000 |
| Sept. 26 | Capitol<br>Ottawa | 10,500 | .... |
| Sept. 26 | Fox<br>Philadelphia | 33,000 | 40,000<br>19,000 |
| Sept. 26 | Majestic<br>Providence | 11,000 | 11,200<br>5,100 |
| Sept. 26 | Imperial<br>Toronto | 22,000 | 22,000<br>13,000 |
| Oct. 3 | RKO Strand<br>Cincinnati | 4,613 | 5,970<br>2,500 |
| Oct. 3 | Chinese<br>Hollywood | 9,000 | 36,000<br>9,000 |
| Oct. 3 | Fox Criterion<br>Los Angeles | 15.000 | 27,100<br>7,000 |
| Oct. 3 | Fox<br>Philadelphia | 28,000 | 40,000<br>19,000 |
| Oct. 10 | Scollay Square<br>Boston | 15,000 | 25,000<br>9,000 |
| Oct. 10 | Allen<br>Cleveland | 17,000 | 26,000<br>12,000 |
| Oct. 10 | Chinese<br>Hollywood | 7,500 | 36,000<br>9.000 |
| Oct. 10 | Palace<br>Milwaukee | 12,500 | .... |
| Oct. 10 | Mid-West<br>Oklahoma City | 6,400 | 11,000<br>4,000 |
| Oct. 17 | Chinese<br>Hollywood | 3,500 | 36,000<br>9,000 |
| Oct. 17 | Fox Criterion<br>Los Angeles | 4,200 | 27,100<br>7,000 |
| Oct. 17 | Palace<br>Milwaukee | 8.500 | .... |
| Oct. 17 | Karlton<br>Philadelphia | 6,000 | 8,000<br>3,000 |
| Oct. 31 | Palace<br>Montreal | 15,000 | 19.000<br>10,500 |
| Oct. 31 | Avalon<br>Ottawa | 1,500 | 3,700<br>1,900 |
| Nov. 21 | El Capitan<br>San Francisco | 12.800 | 16,750<br>12.000 |
| | Total | $730,101 | |

Larry A. Woodin, operating the Arcadia theatre of Wellsboro, also in Pennsylvania, believes investigation of the public's reaction

# EXHIBITOR COMMENT ON FILM TYPES

(*Continued from preceding page*)

to types of films is an important step on the road to better pictures. He writes:

"Let me first say that an investigation of the public's reaction to the type of movies offered is a short cut to better box office. It will eliminate the costly trail and error method that has always been used and will place this industry just one step nearer the peak of sane business. Any other business investigates to an unlimited degree before beginning production on any scale. Ever since the days of the first flicker drama it has been the practice to produce in this industry and then attempt to make the public buy. Common sense shows the logical way to bigger box office: Find out what the public wants and then make it. Your box office and audience reaction survey of the 'sophisticated' and simple romance types of production should be just a start. Properly handled, it should produce figures and facts that will hand many a producer a few surprises and result in an extensive box office and audience reaction survey concerning all types of pictures.

### Simple Romance Preferred

"Regarding the comparison of box office figures of 'Y' and 'X' at this theatre, 'Y' did about twice the business done by 'X.' Audience reactions on this film 'X' are too varied to warrant a decent house should it again show here. The simple romance type always clicks because the average movie goer likes this type of picture. We have few sophisticated people in this country. Most of us are after all just plain simple folks. Here lies the answer to the survey in this case. I feel sure that were you to go back over the category of movies from the start that you would find this same story written all over the box office statements of this country."

### A Masterpiece, But . . .

Jack Greene, part owner of the Geneseo theatre in the town of Geneseo, in Middlewestern Illinois, agrees that "X" is "a work of art," but points out that it was not generally liked by his patrons. He also offers a suggestion. Thus:

"While 'X' is a work of art in every sense of the word, yet it was not liked, only by a few that could see the value of good acting, direction and all around production work. In my mind it was a masterpiece.

"On the other hand, 'Y' was just as good a production, direction and acting fine.

"'X' was run on a Sunday, one of our best if not the best day in the week, but did not draw well, and the remarks of the patrons coming out after the show were not meant for compliments.

"'Y' was run during the week on a night that did not mean much and it drew very well, and every remark that was heard regarding it was very complimentary.

"Such pictures as 'X' (in my mind) should be shown only in theatres that cater to the classes, and not the masses. It is a flop in this kind of a town.

"'Y' is a family picture, a picture that the whole family comes to see, and also recommended by women's clubs, which means something. If you were to ask me if I would like to play pictures like 'X' I would say NO!

"Like 'Y'—YES!"

### Child Attendance Factor

Frank E. Sabin, operator and prorietor of the Majestic theatre in Eureka, Montana, becomes rather heated on the subject of risque sophisticated pictures, and presents the child attendance angle as well. Signing himself "not from Bluenose Sabin but from plain Frank Sabin," he says:

"The *risque* sophisticated type is a scourge in any community (be it ever so clever). Some producers seem to delight injecting risque bits here and there throughout their pictures. I can't get their angle. . . .

"The above situations (bedroom type scenes) aren't particularly harmful to adults or kids under 10 years of age, but they seriously affect the thoughts of those between the ages of 10 and 20. I have carefully observed the reactions of the 10 to 20 year group and every off-color situation draws a chorus of 'ohs' and 'ahs', also more pertinent expressions. . . .

"Parents view these scenes and, rightfully, grow indignant. They exert every effort to keep their children clean in mind. I draw them into my little show and, in one short hour, wreck all their efforts. . . . the record of the movie folk is replete with these same situations.

### —And the Censor Boards

"The censor boards are a thorn in the side of many of your contributors, (if I read the HERALD aright). As long as movie makers turn out dirty sophisticated pictures we will have these boards. Eliminate the smut and the censors are eliminated.

"There is no argument against the 'simple romantic productions,' nor is there any against the comedy drama, musical comedy, dramatic story, entertaining western or any other clean picture. These types win hands down (with me).

"Parents phone me daily—'Is your picture this week O. K. for my kids?' I've heard it countless times. There should be no necessity for this question. Anyway, I try to be honest with them and it occasionally costs me real 'dough.' But it pays in the long run. . . ."

### Sophisticated "Not Wanted"

In fewer words A. Mitchell of the Dixie theatre in Russellville, Kentucky, expresses his pointed thought:

"My patrons resented the show 'X'; in fact, most all of them walked out on it. . . . Evidently they don't want the 'sophisticated' shows.

"I did not run 'Y,' but a town close by did and my patrons drove to see it and told me it was a good show.

"I am sure that the average picture goer does not want any sophisticated type shows."

With no waste of words D. E. Fritton of the Lyric theatre in Harrison, Ark., says:

"'Y' type goes over much better with us. Small town, population, 3,500.

"One a year is sufficient like 'X.'"

P. G. Held of Griswold, Iowa, where he operates the New Strand theatre, says briefly but pointedly:

". . . From past experience in the 18 years I have been in this business I have always found that pictures on the type of 'Y' are much better box office attractions than pictures of the type of 'X' . . . I don't buy them (sophisticated pictures) if I can get out of it."

### A Contrast

Though Philip Rand of the Rex theatre at Salmon, Idaho, had not played 'X' at the time the HERALD's inquiry reached him, he adds a note pertinent to this study:

". . . Last night, Sunday, we opened with one of the finest of the sophisticated pictures . . . and took an awful licking. This was the first time I ever attempted a sophisticated play on my best night. It kept away the men and country folk. . . . We recently ran one of the simple romantic type to fine business on best days. Proving our people (i.e. the majority) want the simple romantic.

"No, sophisticated pictures don't make a dime and in fact we always lose. A few like them, the many do not."

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## Hays Opens Forum At Picture Club

Will H. Hays, president of the MPPDA, as guest speaker, on Tuesday inaugurated the "Motion Picture Club Forum," which will meet every Tuesday for luncheon at the clubrooms in New York. For the most part, Hays' address was a partial duplication of his tenth annual report which was submitted to directors of his organization on Monday, and published elswhere in this issue. Deviating from the report, Hays voiced optimism as to the future, concluding with the cryptic remark: "It's not the size of the dog in the fight, but the size of fight in the dog."

"I face the future of the motion picture business in the highest hope," Hays told the club gathering. "The industry has its skid chains on;—its feet are on the ground," he said. "The big problem is to make pictures, they'll get the crowds; when serious problems are regarded as such, they cease to be serious."

This new activity at New York's Motion Picture Club, located at 1560 Broadway, is open to all in the industry. It is intended to arrange for one or more important personages to address each gathering. The purpose of the "forum" is to "promote closer relationship" between those in the industry and between the industry and other branches of national endeavor.

John W. Alicoate, publisher of *Film Daily*, and vice president of the club, will be in charge of the sessions. He will be assisted by Col. Edward Schiller, of Metro, and Charles L. O'Reilly. At the first luncheon "forum" this week, a record turnout overcrowded the clubrooms.

# BIP's 200 BRITISH HOUSES TO BE USED AS AN OPENING WEDGE IN U. S.

## P. A. Powers Sailing Soon to Complete Deal for Sizable Share in British International and Wardour Companies

Proceeding on the theory that English companies can break into the motion picture market in America only by using their theatre properties in Britain as a trading wedge in effecting booking deals in both countries, P. A. Powers, of New York, and British International Pictures, Ltd., London, have reached the half-way mark in a series of negotiations, which, the principals believe, will result in probably the first important effort pointing toward widespread distribution of British talkers in the United States exclusively through an American concern. Heretofore, English companies, and those of other foreign countries, principally Germany, have tried repeatedly to market product here through their own agencies, on a wholesale scale. Only recently Ufa-Films, of Berlin, gave up its New York agency in favor of releasing through Leo Brecher, sponsor of an Eastern "little theatre" movement and importer of foreign films. In addition, countless attempts have been made over a period of years to interest American distributors in foreign product, but to date nothing tangible has been accomplished.

### Sailing to Get Share in B.I.P.

In a deal closed suddenly last week, P. A. Powers, motion picture pioneer and financier, established a new company, Powers Pictures, Inc., to exclusively handle BIP product on the American market through his own national exchange system which is now being established, and within one week Powers will sail for London to consummate final negotiations which he hopes will give him a sizeable share of the important BIP and co-related Wardour interests in England

BIP, after a rather brief career here, will no longer be known by that name in the United States. The American branch is now in process of liquidation by Powers, who purchased all of the corporation's local assets, including franchises with various independent exchanges throughout the country, negative rights on product now in America and sundry other contractual obligations.

BIP of England has made no investment in the Powers concern. This is not surprising in view of Powers' long-established reputation for operating alone. The London unit likewise has no voice in policies of the new American corporation, although John Maxwell, head of BIP, has been named a board member by Powers.

Powers already has established exchanges at New York, Chicago and Buffalo and ten others will be opened immediately in the more important key centers, he said. The New England franchise will continue in the hands of Max Schooling, Boston financier, and possibly a few other existing agreements will be left untouched. However, there are some deals with state right exchanges which will be terminated by Powers in favor of his own branches. Temporarily, the company plans to operate with less than 20 exchanges, the remainder of the country being covered by sub-exchanges or shipping centers.

Powers said this week that he will not produce and it is unlikely that he will distribute product of American independents, although he does intend to acquire features for export to London and BIP.

"The pending deal whereby I may purchase a part of the BIP-Wardour interests in England," Powers said, "is intended to bring both companies closer together and to give me an official voice in the company abroad whose product I will distribute here, so that I may instill in that product certain American ideas of production for American audiences." He has not yet discussed with the British executives the possibility of a deal whereby his Powers Cinephone recording equipment might be installed at the studios at Elstree, near London, in place of the present RCA Photophone equipment.

### Trading Wedge in Theatres

Powers' contract for distribution here will not allow him to attempt to effect distribution deals with national companies, but Powers and the Maxwell interests plan to use the 200 BIP houses in England and Scotland as a trading wedge to obtain playing dates in the United States from national circuits of companies which distribute in England. BIP has houses in more than 60 cities widely scattered throughout the British Isles.

The personnel of the new Powers Pictures, Inc., has not been completed. Powers is president and he will be assisted in executive operation and financing affairs by David A. O'Malley, long associated with Powers. A general sales manager has not been selected but the name of E. A. Eschmann has been recently mentioned. Powers said that he is dickering with Eschmann for the post. Lou Guimond is one of the few executives who has been taken over from the old BIP staff. He will continue in charge of advertising, exploitation, publicity and promotion.

George Dillon, former Pathe district manager, and later with Springer-Cocalis circuit and DuArt laboratory, in New York, was named New York branch manager this week. F. Ray Powers and Fred A. Rice are in charge at Albany and Buffalo, respectively. Ray Powers was for two years secretary-treasurer of Powers Cinephone Equipment Corporation, while Rice is a former New York state exhibitor and upstate distributor of Cinephone equipment.

The company will select a minimum of 20 BIP pictures out of 30 for its initial season, 1932-33, and it is possible that Powers will also handle several series of BIP short subjects. Powers said that he hopes to strengthen the market possibilities of the product by contracting for Hollywood stars, directors, writers and technicians for appearances in and work on BIP's productions at Elstree.

British International Pictures, Ltd., and associated companies abroad have 10,000 stockholders, according to Maxwell. Its theatres, operated through a subsidiary called A. B. C. Theatres, Ltd., have approximately 165,000 seats. To date the company has made 56 features at its Elstree studios and regularly employs 600 exclusive of professionals. Wardour Films, Ltd., is the distributing concern in Great Britain and has a personnel totaling 200. Ellstree has been in operation about four years.

## Circuit of 200 Theatres in England and Scotland Would Be Factor for Obtaining Play Dates in United States

### Career Began Before General Film

Headed by Maxwell as chairman, the concern is operated principally by C. Elders, as supervising chief of Elstree; J. A. Thorpe, general production manager, and Arthur Dent, who is managing director of distribution.

The career of P. A. Powers in the picture business dates back before the organization of General Film Company and the Motion Picture Patents Company, which organization Powers opposed in the famous patents fight. His early pictures were known as Powers Picture Plays, which company he merged with Universal, together with a number of independent producing companies. He continued with Universal for six years and sold out to Carl Laemmle when he was one of Universal's largest stockholders. He then became associated with Robertson-Cole Company, changing its name to Film Booking Offices of America. The company later merged with Keith-Albee and, after its sale to the Radio interests, became the nucleus of the present RKO organization.

In the meantime, sound came along and Powers launched on the market his Cinephone recording and reproducing equipment. In the past two years or more he has been inactive.

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# Atkinson To Join Fox Theatres Corp.

William Atkinson will join Fox Theatres Corporation next week in "an important executive capacity," according to a Fox official who would not confirm or deny reports that Atkinson will assume the presidency. The election of Atkinson, which will mark his return to the business after brief retirement, is expected to occur late this week and is slated to be announced following a special meeting of the directors of the theatre company at a meeting to be held this week.

Former general manager of Metro in the days prior to the absorption of Goldwyn Pictures by that company, Atkinson was for several years vice-president and general manager of Roxy Theatres Corporation. Since his contract was settled some time ago, Atkinson has been out of the business and has been living in retirement in Virginia.

# AYLESWORTH MADE RKO PRESIDENT; BROWN IN AN ADVISORY CAPCITY

## *Radio Comes To Screenland And Adventures Enroute*

*A picture of the complexities of the impingement of the great electrical interests summarized in the words "General Electric" upon the motion picture, evolved in terms of the group of picture producing, distributing and exhibiting organizations known as "R-K-O," is presented in the headlines of the news pages of* Motion Picture Herald *since November of 1931. Involved in the background are the rivalries of the two great electrical interests, the die-hard spirit of older picture institutions, the pressure of the crystallizing institution of radio and the ambitions of many men. The story in headlines follows:*

**WEEK BEGINNING NOVEMBER 1, 1931—**

Hiram S. Brown, president of RKO, and chairman of board of RKO-Radio and RKO-Pathe, announces amalgamation of distribution under Lee Marcus, as general manager; Ned Depinet, general sales manager for West; Charles Rosenzweig, general sales manager for East; Jerome Safron, Rosenzweig's assistant; A. H. Schnitzer, short subject sales manager; Harry C. Cohen, Western division manager; W. E. Callaway, Southern division; E. L. McAvoy, Midwest division; Harry Michaelson, Eastern division. One set of exchanges to be eliminated.

Production units consolidated under David O. Selznick, in charge of production; Joseph I. Schnitzer, charge of business affairs of production; Charles R. Rogers, charge of RKO-Pathe production; William Le Baron, supervision of group of pictures; Harry Joe Brown, assistant to Rogers.

Fifteen Radio branch managers and 12 RKO-Pathe; manaegrs deposed.

Home office appointments include Ambrose Dowling, in charge of RKO foreign business; T. F. Delehanty in same post for RKO-Pathe; Frank O'Heron, executive assistant; J. F. Skelly, manager of exchange operations.

**WEEK BEGINNING NOVEMBER 7—**

Letters to stockholders indicate $11,600,000 in new financing is neded in December.

**WEEK BEGINNING NOVEMBER 14—**

RKO at financial crisis and General Counsel B. B. Kahane calls in the press to "tell all" concerning stormy three-year career of the company which he says will jeopardize its future unless stockholders ratify new financing plan. Receivership mentioned. Parent RCA company advances $1,000,000. Minority stockholders threaten fight as move is launched by RKO to get proxies favoring refinancing plan.

William Le Baron reported resigning; denied.

Studio retrenchment begins, resulting in resignations of Harry Hoyt, director; Miles Connelly, producer; Tim Whelan, writer; Joseph Miles; Anthony Coldeway, writer; Paul Stein, director; Charles Whittaker, Graham John, writers.

Pandro Berman becomes Selznick's assistant.

**WEEK BEGINNING NOVEMBER 21—**

Minority stockholders' fight against refinancing program continues.

Reports of government investigation of Radio-Pathe merger.

Reginald Smith acquires PDC in England to distribute RKO and Pathe.

**WEEK BEGINNING NOVEMBER 28—**

Application made at Baltimore for receiver for RKO. Brown denies mismanagement charges contained in application.

RKO employes drafted for drive for proxies for refinancing plan, which Brown says will assure future of corporation if passed.

Brown, back from Hollywood, faces barrage of questions from reporters on company's financial status, during which Brown voiced a plea to the press to obtain public aid for refinancing plan. He promises product improvements next year.

RKO-Pathe home office staff reduced by 150; transfer from old Pathe headquarters to RKO's offices on Broadway is completed.

Tom Gorman, sales contact for RKO theatres, and Lou Schnitzer, in charge of Pathe accessories, resign.

**WEEK BEGINNING DECEMBER 5—**

Senator Dill says he will ask senatorial investigation of merger.

**WEEK BEGINNING DECEMBER 12—**

Stockholders ratify RCA's plan for refinancing RKO to extent of $11,600,000. Brown says he is gratified.

Minority holder files second receivership application at Baltimore.

**WEEK BEGINNING DECEMBER 19—**

Answering application for receivership, RKO claims it has ample funds to pay debts, following adoption of refinancing plan.

Myron Robinson, RKO theatre executive, denies he will succeed Joseph Plunkett as theatre head. Harold B. Franklin named as Plunkett's successor; denied at home office.

**WEEK BEGINNING DECEMBER 26—**

General upheaval working its way through RKO picture divisions reaches vaudeville department, resulting in Martin Beck becoming an executive in that branch.

Vaudeville added in ten RKO houses in sudden spurt to strengthen that branch of entertainment.

Charles R. Rogers resigns production post and vice-presidency.

Karl Hoblitzelle, Charles Pettijohn mentioned as possible RKO executives.

Keith-Albee Orpheum omits quarterly dividend on preferred.

**WEEK BEGINNING JANUARY 2, 1932—**

Joseph I. Schnitzer said to be set as president of Radio Pictures.

Lee Marcus switched from general manager of distribution to post of liason officer between studio and home office.

Frank Whitbeck mentioned for Hy Daab's post as advertising-publicity chief.

Harold B. Franklin mentioned as head of theatre division. E. V. Richards also mentioned in this connection.

Cleve Adams Pittsburgh manager, and Earl Krammer, sales manager of British subsidiary, are retired.

Charles Sullivan joins Coast studio and P. J. Scollard, former Pathe vice-president, resigns. C. D. White resigns as studio manager. Max Ree is replaced at studio by Carl Clarke.

RKO's London production affiliate gets new financing to enable it to continue.

Martin Beck inaugurates conservative vaudeville policies at Palace in New York.

**WEEK BEGINNING JANUARY 9—**

Further reorganization results in appointment of Joseph I. Schnitzer as Radio and Radio-Pathe president, in full charge; Ned Depinet, vice-president in charge of distribution; Charles Rosenzweig, vice-president and general sales manager; Cresson Smith, western sales manager; Jerome Safron, Eastern sales manager; Louis Kutinsky, general field representative; W. E. Calloway, Southern division manager; Harry C. Cohen, Pacific division; E. L. McAvoy, Far west division manager.

**WEEK BEGINNING JANUARY 16—**

Coast meetings for reorganization in Hollywood attended by Brown, Depinet, Rosenzweig, Schnitzer, Marcus, O'Heron, Selznick and Arthur Lehman, of the banking firm.

Radio Corporation secured 65 per cent cent control of RKO as result of refinancing plan voted in December.

**WEEK BEGINNING JANUARY 23—**

Deal with Harold B. Franklin cools; leaves for Hollywood.

Martin Beck relinquishes active supervision of Palace in New York.

Company to have eight exchanges in Canada.

**WEEK BEGINNING FEBRUARY 6—**

David Sarnoff negotiating with Sidney Kent to bring Kent into RKO in an "important" executive capacity.

Brown, returning from Hollywood, reported to have held series of meetings with Sarnoff and Owen D. Young; he is supposed to have defended his administration over the past three years.

Further personnel reductions retire T. S. Delehanty, E. H. Goldstein, E. W. Ballentyne and John Mac-

(*Continued on page* 16)

## Kahane President of Radio Pictures; Franklin Heads K-A-O & Orpheum Circuit, Plunkett and Reisman Vice-Presidents

Merlin H. Aylesworth, president of the National Broadcasting Company, was elected president of Radio-Keith-Orpheum Corporation, succeeding Hiram S. Brown, at a meeting of the board of directors of RKO, late Wednesday afternoon. Brown continues with RKO as a member of the board and will act in an advisory capacity to Aylesworth.

Other executive elections were: Benjamin B. Kahane, as vice-president of RKO and president of RKO Radio Pictures; Harold B. Franklin, president of Keith-Albee-Orpheum and Orpheum Circuit, and Joseph Plunkett and Phil Reisman as vice-presidents of Keith-Albee-Orpheum and Orpheum Circuit.

### Coordinate Activities

These, with additional executive elections which draw into RKO figures high in the parent electrical companies, complete the executive reorganization of RKO and subsidiaries, and coordinate the motion picture, radio and theatre activities of Radio Corporation of America under Aylesworth's direction, with the future executive activities centering at Radio City.

Aylesworth, who also remains president of NBC, assumed his new duties at RKO on the morning following the election. He also becomes chairman of the boards of RKO Radio Pictures, Keith-Albee-Orpheum Corporation, and Orpheum Circuit. David Sarnoff, president of RCA, was re-elected chairman of the board of RKO and chairman of its executive committee. Owen D. Young, chairman of the board of General Electric, and a member of the board of RKO, was elected a member of the executive committee of RKO. Gerard Swope, president of General Electric, and Andrew W. Robertson, chairman of the board of the Westinghouse Electric and Manufacturing Company, were elected members of the board and of the executive committee of RKO.

### Activities Inter-related

David Sarnoff, in a statement issued immediately following the meeting, said:

"The activities of the National Broadcasting Company in the field of entertainment are so inter-related with the general entertainment field that it was felt the requirements of efficiency and economy would be served by the coordination of both entertainment interests under one president.

"Mr. Aylesworth has been a member of the Radio-Keith-Orpheum Corporation board since its organization and is intimately familiar with the company's policies and activities. Many outstanding entertainment features as well known on the theatrical stage as on the air have been developed under his administration."

Sarnoff announced the completion of the

(*Continued on page* 16)

# MEXICO THEATRES, HEAVILY TAXED, FEAR NEW IMPOST WILL CLOSE DOORS

## Industry Unable to Adjust Itself to 1,000 Per Cent Increase in Import Duties Which Is to Go Into Effect April 17

By JAMES LOCKHART, Mexico City

That old one about the 100 per cent certainty of death and taxes goes for Mexico as well as other countries. But, in that land of sunshine, and other things, there obtains a variation of the second half of the venerable adage. Exhibitors in Mexico have plenty imposts, but the variation thing is afforded by the uncertainty as to new levies that will be handed out.

Every now and then the municipal and national governments pounce upon the motion picture industry as a fruitful means of garnering more shekels for their coffers, so much so that taxes now constitute one of the greatest outlays distributors and exhibitors in the land immediately south of the Rio Grande have to face.

### A Heavy Assessment

Federal and civic taxes and extra levies cost one of the larger first-run Mexico City houses the equivalent of $20,000 to $25,000 a year. That slice to the income is comparatively small for a big house in a first-class American city, but in Mexico, where business is necessarily rather limited, it is a formidable item. An idea of the ratio of customers to population in Mexico is afforded by the fact that the national capital, which has a few thousand more than 1,000,000 inhabitants, or one-sixteenth of the Republic's population, musters but about 80,000 men, women and children to whom exhibitors may reasonably look for support. The great bulk of this picture public attend the picture houses once a week. Admission charges in Mexico have to be comparatively low. The highest that first-run theatres can charge for ordinary pictures is a top of around 35 cents for the orchestra, with a 40 to 50 cent maximum for the same locality for super-features. The important neighborhood houses dare not charge more than 30 cents Sundays and 20 cents other days.

The federal government collects 10 per cent of gross receipts at the end of each day, seven days a week. It wants its money almost as soon as the coins trickle into the box offices. When the treasurers count the day's receipts, up bobs a collector from the national government treasury department.

The houses have to pay a substantial land tax, too. And now there is a new and rather funny assessment, which has been figured out by the Mexico City civic authorities. The municipal law demands that an inspector, to ascertain that everything is being conducted in full accordance with the regulations, is assigned to each motion picture theatre. The new levy consists of each exhibitor being obliged to pay the daily salary of this inspector, and 20 per cent of that amount besides to cover collection, bookkeeping and other costs. The pay of the inspectors varies from the equivalent of $2.10 to $2.60 a day, according to the calibre of the house in which he officiates.

### And Now the Last Straw

While these accumulated imposts cut heavily into the exhibitors' revenues, another and more serious is in the offing for all concerned with the industry in Mexico. This is a measure which was created last fall and provides for increasing the import levies on all films and discs in languages other than Spanish from around $2.50 the kilo to some $25 for that amount. The idea of this 1,000 per cent boost in these import duties is to protect the infant Mexican motion picture production industry and to give right-of-way to "talkies" and silents in the official language of the country. Effectment of this drastic measure was postponed until April 21 by President Pascual Ortiz Rubio after a group of representatives of importers, distributors and exhibitors had waited upon him. The postponement was granted to give the industry an opportunity to adjust itself to the proposition.

It seems that the industry has not been able to do that, and in the opinion of those in the industry in Mexico City there is but scant hope that the government will reconsider this measure; instead, they expect to be fully enforced on and after April 21. Industry members contend that such an elevation of import levies will prohibit the entrance of anything not in Spanish into Mexico and as screen entertainment in that tongue is much in the minority, effectment of the statute will force the closing of practically all Mexican film houses.

## Martha Hays, Sister of MPPDA President, Dies in Hollywood

Miss Martha Hays, sister of Will H. Hays, died on Tuesday at Hollywood where she had gone to live two years ago, from the Hays homestead at Sullivan, Indiana.

Miss Hays was 58 years old and was the only sister of the MPPDA president. She died at the Good Samaritan Hospital, of complications which followed a major operation. For 22 years Miss Hays was associated with her brothers, Will and Hinkle, in the law firm of Hays and Hays at Sullivan.

## Canada Adopts Standard Contract; Only Few Changes

A modified form of standard exhibition contract for Canada was finally adopted this week at a conference in Toronto which terminated a series of several meetings in recent weeks. The work of revision was undertaken shortly after the handing down of the judgment by Justice Garrow in the "combines" trial, in which judgment the principle of arbitration was upheld. There are no drastic changes in the new contract form.

## $15,200,000 Claim Filed by Fox Unit Against Gaumont

An echo to the important Gaumont-Fox deal of a few years ago was heard in London this week when Fox Film Corporation and the United American Investment Corporation issued a writ in England seeking recovery from the Gaumont British holding company of approximately £4,000,000 (about $15,200,000 at the present rate of exchange), which was contributed by Fox in financing and investing in shares of Gaumont British about three years ago. The claim is understood to be based on a misunderstanding over contractual terms between the Gaumont interests and Fox and the investment corporation.

Action of the Fox interests was disclosed from London on Wednesday and up to press time no one at the Fox home office in New York was aware of the claim having been filed.

The defendants are a private holding company and Isidore Ostrer, president of the Gaumont British Picture Corporation. Both are being sued as members of the Metropolis and Bradford Trust, which was established several years ago after an agreement with the Fox interests. The trust acquired 3,105,000 of the 5,000,000 shares in the Gaumont British Picture Corporation, but sole voting rights were vested in 10,000 A shares of the trust.

## Brown Is Gallup's Successor at Columbia; Gallup With Agency

George Brown, formerly with Fox and RKO in the theatre department, has been appointed advertising, publicity and exploitation director at Columbia, succeeding Bruce Gallup, resigned, who next week joins Donahue and Coe, Inc., advertising agency handling national advertising for MGM, Fox, the Loew and Fox theatres and the Roxy theatre.

The Donahue and Coe agency, headed by Edward Churchill, has made other additions to the personnel, including: E. M. Ahlstrand, formerly with Lawrence Fertig Agency; George R. Titus, formerly at Lord and Thomas & Logan; Fred Waters, formerly at the J. P. Miller advertising agency; Oliver A. Kingsbury of the Brearley advertising agency; William Williams, of First National and later at Lord and Thomas & Logan; Frank Droesch, former Pathe artist.

### Coast Cameramen Elect

American Society of Cinematographers, at the annual meeting this week at Hollywood, re-elected John Arnold president; Arthur Miller and Frank Good vice-presidents, and Elmer Dwyer, treasurer.

# PARAMOUNT COSTS CUT 11 MILLION; HOLDERS TO VOTE ON STOCK PLAN

### Six Blocks of Stock, Each 108,000 Shares, for Six Months Service, Set Aside for Purchase by Chief Executives

Operating costs of Paramount Publix Corporation and subsidiaries are now $11,000,000 per annum less than one year ago. Results of operating economies by the management and details of a new stock plan for employees, intended to maintain "organization morale," are made known by Adolph Zukor, president, in a letter to stockholders.

The company's annual meeting is scheduled to be held at headquarters in New York on Tuesday, April 19, at noon, when new directors will be elected. Stockholders will vote on the action of the board of directors in authorizing the proposed employees' stock plan and they will also act on a proposal to change the presently authorized 4,000,000 shares of no par common into 4,000,000 shares with a par value of $10. Stockholders of record of April 4 will be entitled to vote.

#### Zukor Points to Economies

In outlining the nature of the proposed stock plan for employees, and of other business to be voted upon at the forthcoming meting, Zukor said to stockholders:

"Recently there was mailed to you the consolidated balance sheet and profit and loss account of the corporation for the fiscal year ending December 26, 1931. The results show a net profit for the year of $6,345,488, equal to $2.02 per share. The motion picture industry, in common with practically all other business, suffered a drastic decline in gross revenues during the year. Anticipating this decline in gross, the executives of the corporation entered upon a policy of stringent retrenchment and expense reduction in the early part of 1931. Pursuant thereto, salaries of all employees of the corporation and its subsidiaries were substantially reduced on June 1, 1931, making in the aggregate a difference in salary expense of approximately $2,000,000 annually. On January 1, 1931 an additional salary cut was made amounting to approximately $300,000 annually. Many of the officers and employees whose salaries were thus reduced were important factors in the management of the corporation and were under contract for a period of years. These executives, together with the rank and file of the employees, accepted the reductions with a fine spirit of loyalty and have given, without stint, their best efforts to the organization. Other reductions in the operating expenses of the corporation and its subsidiaries have been made, so that at the present time the corporation is conducting its business on a basis upon which its total operating expenses are approximately at the rate of $11,000,000 per annum less than they were last year at this time.

#### A Profit-Sharing Plan

"In the opinion of the board of directors it would be of great benefit to the corporation in maintaining organization morale to provide that the employees (who have made and are making these sacrifices, in addition to having lost large sums of money in the purchase of the capital stock of the corporation at $52 per share upon the employees' stock purchase plan authorized by the stockholders several years ago) be compensated to some extent in proportion to the future success of the corporation. With this in view, the board of directors has appointed a committee of its members to work out a profit-sharing plan for employees of the corporation and its subsidiaries.

"Subject to approval by the stockholders, employment contracts are being entered into with some of the principal executives of the corporation, who will not participate in the profit-sharing plan, under which six blocks of stock, each block consisting of a total of 108,000 shares for all such executives, will be set aside, one block for each six months' service between January 1, 1932, and December 31, 1934, for issue to such executives on payment by them in cash of $15, $18, $21, $24, $28, and $32 per share for the respective blocks. The right of each executive to take up his respective share of each block extends to December 31, 1935, but is conditioned upon his having continued in the employ of the corporation during the six months' period for which each block is reserved. Thus, in proportion to the success of these officers in their management of the corporation, they will be able to take up stock of the corporation upon making cash payments which may be less than market prices then prevailing, but which are very greatly in excess of the present market prices, such cash payment in respect of the first block being more than twice the present market price.

#### Stock Change Proposal

"Some of the officers with whom these contracts have been made have heretofore had contracts by which they were entitled to receive, as part of their compensation, a percentage of the profits of the corporation. Upon approval of the new contracts, these officers will surrender all future rights under the prior profit-sharing contracts.

"It is further proposed to change the shares of the stock of the corporation from shares without par value to shares having a par value of $10, which will result in an aggregate outstanding capital stock of approximately $33,000,000. This amount is materially less than both the present capital of the corporation and what the directors believe to be the intrinsic value of the shares, and hence the proposed change will create a substantial corporate surplus. It will, in addition, reduce the amount of the stock transfer tax payable by stockholders on sales of stock of the corporation.

"A vote of two-thirds of the capital stock, represented either in person or by proxy, is required to make the change in capitalization from no par to par value stock and I, therefore, urge that if you cannot be present in person, you sign and immediately return the enclosed proxy for the annual meeting, at which meeting the matters mentioned in the proxy will be considered in addition to the usual formal business of the meeting."

## Wanger Sees New "Sophistication" Coming to Screen

A new type of sophistication is destined for the screen. "Sophistication," as the term is known in the film industry, is killing off box office values and will have no part in Columbia's production schedule. Rather, the "new sophistication" will give the public an insight into the currents and crosscurrents of American life.

Walter Wanger, vice-president of Columbia Pictures, delivered these observations while in Kansas City for an overnight stop last week on his way to New York, where he will remain for two weeks before returning to the Coast. He had been in Hollywood for five weeks discussing production with President Harry Cohen.

Wanger is extremely enthusiastic about his company's production plans. He is fearful of the word "sophisticated." "I think that word will drive thousands away from the box office," he said, "because it has been misused so grossly by theatrical interests. 'Sophisticated' has come to mean a certain atmosphere of too many fish forks and too well-fitted dress suits. It has come to mean a play in which two people who are worried over a hanging, spend their time talking about Greek verse. That is not 'sophisticated' but affected. The public is sick of it because it is phony."

Accordingly, said Wanger, Columbia's production schedule calls for pictures of this type.

### Universal Will Make Film in Greenland, Another in Straits

Universal plans to make two expeditionary pictures this year, one in Greenland and the other in the Malay Peninsula. Carl Laemmle is outfitting an Arctic ship at Copenhagen for the Arctic expedition, which will be directed by Dr. Arnold Franck, who is on his way to the Coast to confer with Laemmle. The film is tentatively titled "Iceberg." The Danish government will cooperate.

The Malay expedition will be under the direction and supervision of Wong Wellesley, whose novel, "Pagan River," will be adapted for the screen. The expedition is expected to leave Universal City about June 1.

### Johnson To Handle Foreign Sale of Principal Feature

E. Bruce Johnson, for some years foreign manager of First National Pictures, Inc., has been signed by Principal Distributing Corporation, to handle the foreign rights to Zane Grey's film, "South Sea Adventures."

# AYLESWORTH ELECTED

(*Continued from page 13*)

executive reorganization of RKO in the following statement:

"With the recent appointments of David O. Selznick as production head at the Hollywood studios of the company; Martin Beck in charge of vaudeville operations; Ned E. Depinet in charge of sales and distribution of pictures; Phil Reisman in charge of picture buying; Robert F. Sisk in charge of advertising and publicity, and Courtland Smith, president of Pathe News, the action taken by the board today completes the reorganization of the executive personnel undertaken after the financial reorganization of the company was approved by stockholders in December, 1931."

Following is a condensed record of the career of the new president of RKO:

Merlin Hall Aylesworth, President, National Broadcasting Company; b. Cedar Rapids, Iowa, July 19, 1886; s. Barton Orville and Georgia (Shores); LLB University of Denver 1908; attended Colorado Agriculture College, University of Colorado, University of Wisconsin, Denver University, Columbia University (N.Y.); m. Blanche Parrett, Oct. 19, 1909; children—s. Barton Jerome; d. Dorothy. Practiced law Fort Collins, Colo. from 1908 to 1914; Chairman Colorado Public Utilities Commission 1914 to 1918; Executive, Utah Power and Light Company, Salt Lake City, 1918 to 1919; Managing Director, National Electric Light Association, 1919 to 1926; President, National Broadcasting Company 1926 ——; Christian Church; Sigma Chi fraternity (Wisc.); clubs: Lotus Club (N. Y.); Metropolitan (N. Y.‘; Engineers (N. Y.); Railroad (N. Y.); Pelham Country Club (N. Y.); St. Andrews Golf Club (N.Y.); North Hempstead Golf Club (N. Y.); Director, Electric Power and Light Company; Cities Service Company National Broadcasting Company; Federal Light and Traction Company; Irving Trust Company; Radio-Keith-Orpheum Corporation. Home—812 Park Avenue, New York City; Office, National Broadcasting Company Building, 711 Fifth Avenue, New York City.

### See Goodman Promotion

Among the collection of biographies and photographs of executives who figure in the new RKO alignment were included those of Maurice Goodman, a veteran member of the RKO legal department. The inclusion strengthened the belief that Goodman will be named to succeed B. B. Kahane as general counsel for RKO, an appointive office, in the near future, although mention of the attorney was not made in the official announcement of the company.

Aylesworth, who was at his RKO desk at 10 a. m., on the morning following the meeting at which he was elected president, expressed confidence in the opportunities afforded by the coordination of radio, picture and theatre enterprises.

"The coordination of radio broadcasting, stage and screen entertainment is logical and highly desirable," he said. "They are naturally associated and each will benefit the other.

"While the National Broadcasting and Radio-Keith-Orpheum Corporations' organizations will be entirely separate, there is a great opportunity to coordinate these two forces in meeting the demands of the public."

"Radio City, at Rockefeller Center now under construction," he continued, "will contain the largest and most complete radio broadcasting headquarters in the world. Twenty-seven studios and offices will occupy 500,000 square feet in the main Radio Building, seventy stories in height."

Asher Levy has been appointed supervising director of the 30 theatres in the Chicago and Omaha divisions of RKO. Charles Koerner is now Southern division manager, at Dallas. RKO plans to experiment with a straight film policy.

RKO will present exclusive first-runs of at least 15 Soviet films at the RKO Cameo, New York, in a deal with Amkino.

Word also came from Hollywood late Wednesday that announcement had been made by David O. Selznick, production chief, indicating the abandonment of the supervisory system of making pictures and the further announcement that a complete reorganization of the production staff would be made. Selznick said, "The tendency now is for closer contact between producer and director and writer without the middle executive. This is no reflection upon the capabilities of men holding supervisory posts."

Effective within a week, Pandro Berman will assist Selznick, Edward J. Montagne will become scenario editor, Kenneth MacGowan story editor. Harry Joe Brown has resigned and will join Charles R. Rogers. Willis Goldbeck and James K. McGuiness are given writing assignments.

# Canadian Official Starts a Crusade Against U. S. Films

Calling upon the Orange Order to rise in defense of Canada against the propaganda of banditry and corruption as depicted in American pictures, Attorney General W. H. Price of Ontario opened in Toronto this week an official crusade against the insidious influence of American films. He declared the American film influence as threatening the very foundation of all ideals held dear by the Canadian people.

Price declared the situation extremely serious and said Canadians must be roused to a sense of peril from this film propaganda. He said, however, he was not reflecting on those who show American films because there were practically no others to show.

Price said: "We are seeing a new era in the medium of transmission of ideas and thoughts and the most insidious influence is the motion picture. The scenes do not portray our national life, our institutions, our public figures, but show life and actions of a foreign country."

Price referred to "chaotic conditions in the States," the graft and corruption there, and the breaking down of the administration of justice and compared that with the soundness and stability of Canadian life, now threatened. He caustically declared: "One would think from seeing American films that murder and corruption were the only things existing south of the line. I hope to God we won't have American ideals and thoughts. Sometimes I think the three great institutions, school, church and press have been chiselled away by talkies. Are we going to be an adjunct of the American people taking our cue from them. I never see a film but what it contains shooting, excessive use of liquor and immorality. Our parliamentary, religious and educational institutions must be safeguarded. We must not allow them to be corrupted."

Toronto newspapers gave prominent space to the declaration. Mayor Stewart of Toronto said: "I think the people of the Dominion owe an everlasting debt of gratitude to the attorney general."

# Radio Comes to Screenland, And Adventures Enroute

(*Continued from page 13*)

Aloon. Frank Kennedy assumes part of Ballentyne's sales duties.

Leon Bamberger joins home office staff for sales promotional work plans for President Schnitzer.

Lynn Shores replaces G. Rex Bailey as casting director in Hollywood, with Bailey occupying combined studio business-financial post.

**WEEK BEGINNING FEBRUARY 13—**

Charles Rosenzweig resigns as general sales manager and vice-president to become sales director of Columbia.

Resignation of Jack Hess as advertising-publicity of RKO's theatre division brings complete shakeup in that department, with Eli M. Orowitz in charge and W. H. Adler his assistant.

Radio-Keith-Orpheum consolidated balance sheet shows assets of $139,014,980.

**WEEK BEGINNING FEBRUARY 20—**

Uncertainties which existed for several months are clarified by a series of developments, as follows: 1. Hiram Brown emerged with a vote of confidence of board of directors, restored in complete authority as chief operating executive of RKO. 2. David Sarnoff announces discussions with Sidney Kent "have terminated." 3. Schnitzer resigns as president of RKO-Radio. 4. Annuoncement is made of appointment of Harold B. Franklin to executive advisory post. 5. Martin Beck becomes general manager of RKO vaudeville division. 6. Jules Levy transferred from film buyer for theatres to distribution department.

**WEEK BEGINNING FEBRUARY 27—**

Ned Depinet, vice-president in charge of distribution, assumes part of Schnitzer's duties.

Dan Dougher resigns as RKO's purchasing agent and Captain Harold Auten is retired as foreign representative.

George Godfrey appointed an executive in theatre division.

**WEEK BEGINNING MARCH 5—**

Jerome Safron resigns as Eastern sales manager to join Columbia.

RKO reports net loss of $5,660,770 for 1931; theatre division showed higher returns than in 1930.

G. Rex Bailey resigns as studio business manager.

**WEEK BEGINNING MARCH 12—**

Robert Sisk engaged to head advertising-publicity-exploitation of all RKO departments.

**WEEK BEGINNING MARCH 19—**

Receivership suit dismissed at Baltimore.

Phil Reisman joins RKO as general manager of film booking for RKO theatres.

Charles Richards joins studio as casting director.

Hy Daab resigns from advertising department.

RKO stockholders, at meeting at Baltimore, vote to reduce capital from $19.94 a share to $10 per share on common, and to reduce directorate from 23 to 19 managers. Joseph Bower, DeWitt Millhauser and Frederick Strauss elected to board.

**WEEK BEGINNING MARCH 26—**

Hiram Brown announces appointment of B. B. Kahane, vice-president and general counsel, to higher executive post which gives him guidance of drafting of next season's program. Kahane departs for Hollywood studios. Brown says move is intended to give him "more time to other matters."

RKO music department abandoned.

**WEEK BEGINNING APRIL 2—**

Reorganization of sales department again announced as having been completed.

Watterson Rothacker joins company as supervisor of business activities at Hollywood.

Arnold Van Lear and W. H. Adler resign from home office publicity department.

Jules Levy realigns entire sales staff, including managers and salesmen and division representatives.

**WEEK BEGINNING APRIL 9—**

Merlin H. Aylesworth, head of National Broadcasting Company, is elected president of Radio-Keith-Orpheum and chairman of Keith-Albee-Orpheum and Orpheum Circuit.

Brown continues as member of board and in advisory capacity.

B. B. Kahane becomes president of RKO Radio Picturse, as well as vice-president of RKO.

Harold B. Franklin is named president of K-A-O and Orpheum.

Joseph Plunkett and Phil Reisman vice-presidents of K-A-O and Orpheum.

# THE CAMERA REPORTS

ARTISTS TO PRODUCE. M. C. Levee, president of the newly formed Screen Guild, and two of its members, Carole Lombard and Frances Dee, prominent screen players. The Screen Guild, patterned after the New York Theatre Guild, will produce films of special appeal. [Acme photo]

MR. LLOYD ENTERTAINS. Harold Lloyd, guiding genius of the Harold Lloyd Corporation, producer of comedies starring Harold Lloyd, as the host recently to Jess Harper, head of athletics at Notre Dame University, on the set for "Movie Crazy," the comedian's new production.

FOX OFFICIAL. Leonard A. Woolams, who has been named vice-president of Fox, in charge of West Coast finance.

HOME PORT. (Left) Jack L. Warner, vice-president of Warner Brothers in charge of production, as he arrived the other day from England.

MRS. SARNOFF RETURNS. David Sarnoff, president of RCA, and chairman of RKO, greeting his wife on her return from Europe. [Int. News]

NEW SCREEN PERSONALITY. Zita Johann, player of prominence on the New York stage, who has been signed by David O. Selznick, executive vice-president of RKO. She will leave New York for Hollywood next month.

UPWARD. Goes Rockfeller Center, New York development in which RCA entertainment activities are closely interested. Shown above is the raising of the 300-ton proscenium truss for the Music Hall.

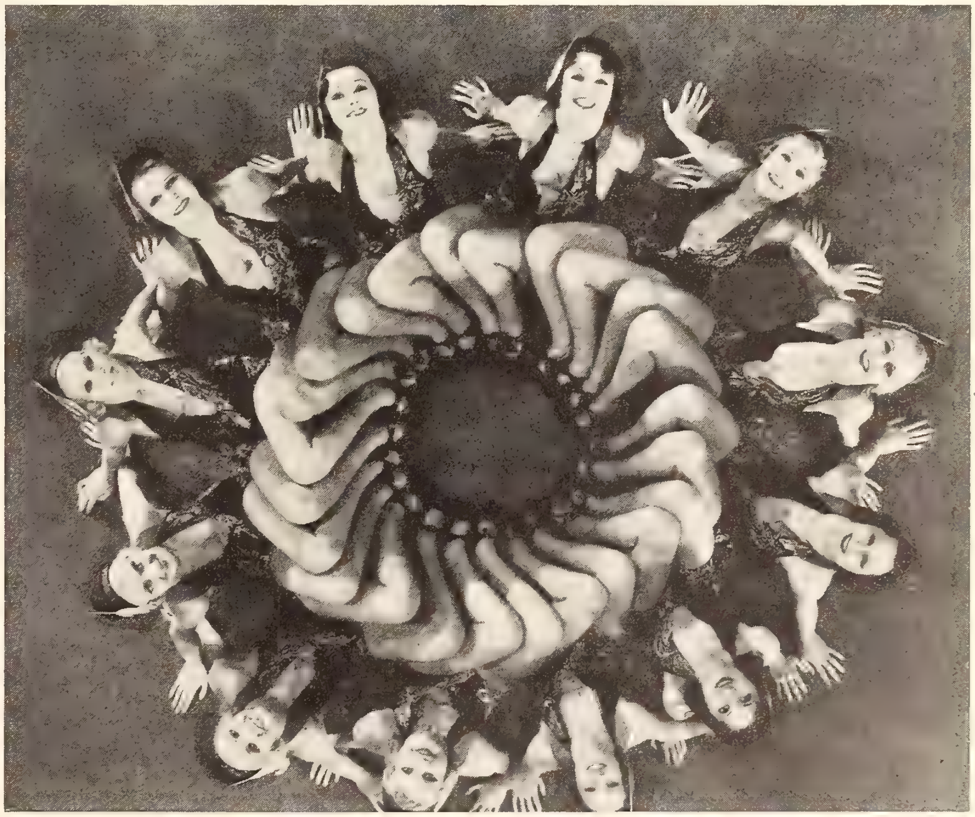
SIGHTLESS ACTORS. Pupils of the Braille School in Los Angeles, institution for the blind, as they appear with Irene Dunne as their teacher in RKO Radio's production of Fannie Hurst's novel, "Symphony of Six Million." The sightless youngsters, it is reported, performed well before the camera.

CLOSE-UP. A new and intimate study of fetching Doris McMahon, who was given a featured role in Warner Brothers' "The Tenderfoot."

ACTION. Some fast timing by both dog and camera as Pete, the funny-eyed pooch of the Roach-M-G-M "Our Gang" comedies, is sent through the hoop by his owner, Harry Lucenay.

SCREENWARD. Sheila Terry, a brand new Warner Brothers player, shown making her first stop—Hollywood—on her way to a film career, prepared for by stage experience in New York (following a Minnesota girlhood).

UNDER CONTRACT. Lysle Talbot, former actor on the New York stage, signed by Warner Brothers following his work in "Love Is a Racket."



COMPOSITE FLOWER. And quite an intricate posey, if you know your horticulture. And even if you don't! This novel display of symmetry, photographic and otherwise, was devised at Universal between scenes of "Night World," with the cooperation of 12 dancers therefrom.

# TYING-IN SHORTS WITH FEATURES IS LAWFUL, LEGAL OPINION HOLDS

### Upheld in Appeals Court Decision, Is Conclusion; Lightman Expresses Hope Distributors Won't Take Advantage of It

Responsible legal opinion holds that the tying-in of short subjects with feature sales is pronounced legal in the U. S. circuit court of appeals opinion returned last week, which ended the Federal Trade Commission's block booking litigation against Paramount. Differing interpretations of the federal court's opinion induced large distributors to seek the advice of competent counsel on this phase of the block booking opinion, and authoritative advice holds that application of the practice rests solely on the choice of individual company policy.

"Although the appeal court's opinion obviously is based on a state of facts which did not embrace the sale of short subjects," said one legal authority, "it requires only a short, logical extension of legal opinion to find that shorts and features could be sold together legally, and that distributors could tell exhibitors to 'take everything or nothing' and be within their legal rights in doing so. The advisability of taking advantage of this situation, however, is purely a matter of policy for individual companies to decide."

#### Lightman Urges Cooperation

M. A. Lightman, president of the MPTOA, who conferred with sales executives last week on relief from the practice of "tie-ins," voiced the hope that distributors would not take advantage of the new situation in formulating or carrying out new sales policies.

"The mere fact that the distributors apparently have the decision of the U. S. Court behind them," said Lightman, "should not lessen our chances for cooperation in regard to the sale of features and shorts separately and with some latitude of selectivity.

"The entire structure of the MPTOA," he continued, "is founded upon the principle that even though we may from time to time have the legal right to combat certain so-called distributor or circuit evils, we have never availed ourselves of that right, but rather have always contended that adjustments should be made by and within the industry itself. By the same token, if distributors appreciate that sort of cooperation, surely when the situation is reversed they can ill afford to take advantage of it and merely say that they are within their legal rights."

#### Reports Progress Made

Lightman reported that progress had been made in obtaining distributor cooperation to end the tying-in practice, which he described as one of the most bitterly assailed policies discussed at the recent MPTOA convention.

Abram F. Myers, general counsel of Allied States Association, issued a statement describing the circuit court block booking opinion as "academic" and, criticizing the Federal Trade Commission's handling of the case, said that it would be made the subject of an inquiry and report under Senate bill 170, authored by Senator Smith Wildman Brookhart.

Myers' description of the opinion as "academic" is based, he says, on the fact that the evidence introduced in the case related to conditions prior to 1925, since which time changes in the industry have been of sufficient significance to alter the entire situation. He declares "the decision removes the last obstacle to the enactment of Senate bill 3770, the Brookhart anti-block booking bill, since there is no further hope of relief from federal agencies under existing law and all who are interested in the subject must now direct their efforts towards the passage of the bill."

Myers' statement was taken to indicate that Allied does not believe the Federal Trade Commission will appeal the case to the supreme court. The commission has 60 days in which to apply for a writ of certiorari appealing the decision. Officials of the commission refused to comment on Allied's criticism of the handling of the case.

## Iowa Allied Unit Asks Arbitration

The Allied Theatre Owners, through a letter written by Clifford Niles president of the Iowa and Nebraska unit, are requesting arbitration again in Iowa. The letter asks that the exchange men shall form an arbitrating committee.

When the Film Board arbitration committee was in effect there served on the board three exhibitors and three exchange men. Bill Eddy, who was secretary and treasurer of the MPTO when it was Iowa's only theatre men's organization and for many years was on the Film Board from his theatre at Indianola, Iowa, said he not only felt that the exhibitors were favored by the Board rulings in 90 per cent of the cases, and in every case where the exchange men could possibly do so, but that also a score of Iowa theatres would have to close because they could not bring expensive suits into regular court in many cases which easily could be settled by arbitration.

### Screened Opera Production Begins at Florida Studios

The Beecroft-Florida Studios, at Tampa, has engaged the San Carlo Opera Company of New York, with 75 members, for the production of five grand opera productions. The company arrived at the Davis Island studio last week, with rehearsals starting at once.

The first production will probably be "The Barber of Seville." Four sound stages are in the course of construction at the plant.

### Conclude Management Deal

The Duel Amusement Company, Dallas, and the Griffith Amusement Company, Oklahoma City, have concluded a working arrangement whereby Griffith will operate two houses which Duel recently purchased at Enid, Okla.

## Program Is Set For Washington SMPE Convention

The Society of Motion Picture Engineers has formulated a tentative schedule for the semi-annual meeting to be held at Washington, D. C., May 9 to 12, at the Wardman Park Hotel. All technical sessions and film exhibitions are planned for the Little Theatre in the hotel. The banquet and dance is scheduled for the Gold Room on the evening of May 12. W. P. Connery, Massachusetts congressman, will be master of ceremonies at the banquet.

The convention will be opened on Monday, May 9, with an address of welcome and the address by the president, Alfred Goldsmith. On Wednesday, May 11, the convention will adjourn to the new auditorium of the Chamber of Commerce, where various government heads will address the meeting. Various papers of diversified interest are planned, under the supervision of O. M. Glunt, chairman of the papers committee. W. C. Kunzmann is chairman of the convention committee.

### Roxy to Address SMPE

S. L. (Roxy) Rothafel has accepted an invitation to address the spring meeting of the SMPE, to be held in Washington, May 9 to 12. Rothafel will talk on "The Ideal Theatre," perhaps touching on Rockefeller Center.

### Exchange Manager Dead

J. J. Patridge, San Francisco branch manager for Paramount-Publix, died at his home there on Saturday, of heart trouble. Patridge joined the company in 1916 and has been in charge of the San Francisco exchange since 1927.

### Publix Promotes Barr

Maurice F. Barr, district manager of the New Orleans Saenger theatres, has been appointed director of the southwest de luxe division of Paramount-Publix. Barr will be in charge of houses in the larger Texas cities.

### University Has Camera Branch

The University of Southern California has instituted a department of cinematography, including an experimental motion picture laboratory, with Boris V. Morkovin in charge.

### Producing Shorts in Color

The Motion Picture Service, Inc., St. Petersburg, Fla., is producing a series of one and two reel shorts in sound and color for a national distributing organization.

# NEW FILMS INCREASING POTENTIAL AUDIENCE, HAYS TELLS DIRECTORS

## New Elements of Attendance Drawn, Says MPPDA President Reviewing Progress in Decade of Administration

## Indicates Healthy Condition in Studios; Hints at Kindlier Appreciation of Industry by Public and Sincere Critics

While mass appeal must always remain the first consideration of producers, new pictures are constantly being made which tend to raise the standard of public entertainment and in so doing increase the "potential" motion picture audience, Will H. Hays says in his tenth annual report, submitted on Tuesday to the directors of the MPPDA. The new potential audiences are regarded by Hays as one of the industry's significant assets for the future.

The report reviews the progress of the industry and points out many of the lessons learned during the decade of Hays' administration. The industry was the only one to have to face two economic revolutions in the space of three years, Hays points out. Advent of sound, he recalls, required virtual rebuilding of the industry and, again in 1929, the depreciation of buying power affected all business.

### New Elements of Attendance

"The depression, unemployment and fear for the future undoubtedly have interfered with the regular attendance at entertainment," the Hays report says. "However, survey and investigation are proving that the potential motion picture audience is being vastly increased by new elements of attendance drawn to motion picture theatres by the constantly increasing number of pictures that are raising the standard of public entertainment. Whatever further readjustments in production and distribution costs may have to be accomplished to attain the fullest possible prosperity for the industry, the inherent stability of motion picture entertainment has been proven as never before."

In his references to production attempts which, he says, "are setting entirely new styles in mass entertainment and drawing on new audience strata," Hays cites specifically "The Man Who Played God," "The Broken Lullaby," "Arrowsmith" and "Emma."

### Cannot "Desert Mass for Class"

Although more and more pictures are being produced upon a higher standard of entertainment value, according to the report, this does not mean that the screen as a whole "can desert mass for class," Hays sets forth. "The screen cannot disregard practicalities and survive," he says. "The box-office delivers the final verdict on our product. Certain irreducible production and operating costs compel the screen to occupy the broader, not the narrower, areas of entertainment. It cannot become a forum, an academy or a soap-box and continue to command universal attendance. Evangelism and propaganda are not its appointed precincts."

"Ours is not an endowed institution," he continues. "No philanthropic nets are stretched beneath our financial structure to underwrite performances which are over the heads of the average audience."

The report, which maintains a note of high optimism throughout, hints at a better and more kindly appreciation of the industry by the public and sincere critics. It comments favorably on the rehabilitation of the industry where it has been affected by national depression and indicates a healthy condition in the studios just visited by Hays. The report also refers to the increasingly important part which nontheatrical pictures are coming to play in the industry. A saving of $1,000,000,000 in ten years to the American taxpayer may result from the increased efficiency and progress in public schools being effected by the use of motion pictures as an aid to teachers, Hays estimates in the report.

### Better Public Understanding

Speaking of the better public understanding of the industry, Hays told the directors that "no longer do those conversant with the facts and honest in their own motivation, question either our bona fides or the overwhelming evidence of progress achieved. Specific constructive criticism of specific pictures we shall always need, but general indictments of the motion picture industry today come only from the uninformed, the malicious or those who wring a livelihood from derogation."

"In the national rehabilitation which has been in progress since November, 1929," Hays says, "the motion picture industry has done more than bear its own share of grave industrial problems. Yet there is no occasion to whine. I have just come back from the center of production and I know that the industry has weathered the storm; that we are meeting the demands of economy without reducing the speed of progress."

Mr. Hays' report will be published in three installments, of which the following is the first. Mr. Hays said.

It is now ten years since we adopted the policy of self-regulation and began to develop our program.

The problems confronting us involved our responsibilities to our stockholders, to the 20,000 exhibitors in America, to our foreign customers and to a weekly world audience of 250,000,000 people, who were given in motion pictures the entertainment they desired and the relaxation they required.

Our aims are set forth in the Articles of Incorporation of this Association filed in Albany, New York, in March, 1922:

> *"The object for which the Association is created is to foster the common interests of those engaged in the motion picture industry in the United States by establishing and maintaining the highest possible and artistic standards in motion picture production;*
>
> *"by developing the educational as well as the entertainment value and general usefulness of the motion picture;*
>
> *"by diffusing accurate and reliable information with reference to the industry;*
>
> *"by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means."*

This, our basic purpose, remains unaltered.

We knew ten years ago, as we know in 1932, that there will always be a profitable market for a certain quota of sensational films.

But we realized in 1922, as we realize now, that the encouragement of that market is a failure to square responsibility with opportunity and is not justified by the principles which irrevocably rule constructive effort nor by final balance sheets.

The high speed schedules of production; the peculiar intensity of competition; the short life of the product; the large investment per picture; the volatile ebb and flow of public taste in styles of entertainment;—these and other factors all tend to tempt the producer of motion pictures into mistakes of judgment and errors of execution.

In addition to these inherently unique considerations affecting our business, ours has been the only industry which has had to meet within three years the double problem of a world depression and an internal revolution. Suddenly the processes of our production, the charted methods of distribution, the implementations of exhibition, were shot to pieces by the advent of sound to the screen. Much of what we had learned became only a wavering foundation for completely new knowledge we were compelled to acquire. Much of what we had achieved—in financial stability, in artistic surety, in effective management, in establishing machinery to maintain orderly cooperation with sympathetic public leadership—became outmoded, obsolete, almost useless, overnight.

Few episodes in industrial history are so arresting as the incredible resourcefulness with which the industry reformed its mechanical, artistic, financial and administrative ranks to control the unprecedented situations created by sound. The money requirement involved an additional half billion; the investment in energy, in courage, in creative execution, cannot be measured.

Pausing a moment to commemorate the first public exposition of a sound picture—it was August 4, 1926—we must remember that scarcely three years were permitted us to develop proper implementation, generalize its availability, re-design studios, re-equip thousands of theatres and reorganize to meet altogether different foreign requirements; three years in which to conform an entirely pantomimic art to sound technique; three years to assimilate a veritable flood of new writers, of acting talent from vaudeville and the legitimate theatre and bring this swiftly recruited personnel to appreciate the necessity for and to practice the industry's self-regulation.

Then, in 1929, the United States felt the delayed impact of a critical world economic situation. We need no blue-prints of that. All our presumptions of income—presumptions which we shared in common with economists and with leaders in every field of industry—were enfiladed by the rifle fire of falling commodity prices, depressed securities and the public's buying timidity.

In the national rehabilitation which has been in progress since November, 1929, the motion picture industry has done more than bear its own share of grave industrial problems. It has conducted major efforts in support of unemployment relief; it has stimulated and aided many other such efforts; it has fulfilled an important role in the sustention of national morale. This we had to do. We could no more have quit in the face of fire than could the Federal Reserve Bank. The maintenance of an uninterrupted entertainment supply has been an imperative duty.

Our specific difficulties, our generic problems, our double exposure to financial upheaval, I recite in no spirit of whining. There is no occasion to whine. I have just come back from the center of production and I know that the industry has weathered the storm; that we are meeting the demands of economy without reducing the speed of progress, putting a clamp upon enterprise or damming the free flow of creative effort, without which recovery would be impossible.

However, in view of the superabundant obstacles which you have had to overcome in the past few years, I wish on this tenth annual occasion to express to you my very sincere gratitude for the steadfastness with which you have held to the spirit and practice of the aims to which you subscribed in 1922.

I recall the more than two hundred financially successful books and plays which you have rejected for screen treatment because you deemed them unworthy of the self-imposed standards of motion picture entertainment.

I bear in mind the 787 scripts, books and synopses which during last year you have submitted to those charged with the interpretation of the industry's Production Code and I am aware that during this same year your representatives at the studio have participated in hundreds of conferences with officers of your Association, in every case discussing earnestly and conscientiously problems of story revision, frequently sacrificing present profits, because of a considered determination to build the future on an enlightened concept of responsibility to, and for, social progress.

### Proof of Motion Picture Progress

No longer do those conversant with the facts and honest in their own motivation question either our bona fides or the overwhelming evidence of progress achieved. Specific constructive criticism of specific pictures we shall always need and I hope and expect we shall always have it, but general indictments of the motion picture industry today come

# IMPROVING STANDARDS REFLECTED

*(Continued from preceding page)*

only from the uninformed, the malicious or those who earn a livelihood by derogation.

We do not have to argue the fact of the screen's improvement. The proof of everything in our business lies in the product. Behind that testimony no critic can go.

Instantly one thinks of:

> *Arrowsmith*, the dramatic typification of the finest ideals of science.
>
> *Broken Lullaby*, presenting with equal vigor the struggle of an individual soul and of the world at large for true peace.
>
> *Alexander Hamilton*, marking a new phase in biography.
>
> *The Champ, Emma, Skippy, Sooky, The Expert*, all nearly perfect in their depiction of the simple, homely and priceless qualities of everyday life.
>
> *Street Scene*, a view of current humanity, to which the historian of the future will be able to turn as to no written document.
>
> *Around the World in 80 Minutes, Tabu, Rango, Trader Horn, Tarzan*, new chapters in the drama of travel and wild life.
>
> *Cimarron*, reviving a period of our national history.
>
> *Shanghai Express*, unusual, tumultuous, an exprominent in the plastic art of the screen.
>
> *Outward Bound*, marvelous in its psychological presentation.
>
> *The Lost Squadron, Hell Divers, X Marks the Spot, Arsene Lupin*, more indices of the new possibilities for melodrama.
>
> *Ladies of the Jury*, scintillant humor.
>
> *Law and Order*, presenting the Great West in a new light.
>
> *This Is the Night*, joining music and comedy.
>
> *The Spirit of Notre Dame, Young America, Maker of Men, The Sin of Madelon Claudet, Bad Girl, The Star Witness, Heart of New York, Devotion*, portraying vividly the broad proportions and the inter-relations of human life and emotion.

And just ahead of us:

> *Grand Hotel, Brothers Karamazov, Symphony of Six Million, So Big, The Miracle Man, Wet Parade.*

Here is sturdy accomplishment for any art. Perhaps such lists of specific titles, impressive as they are, serve less definitely to illustrate progress than does consideration of certain new *types* of pictures. Important expansion and intensification of cooperative work with public spirited groups who are aiding to raise the standard of demand has resulted in our ability successfully to market an appreciable quantity of so-called "socially valuable entertainment" which even five years ago almost invariably forecast the use of red ink in a producing company's bookkeeping department. Interesting of these type of pictures are: *"The Man Who Played God," "Donovan's Kid," "Compromise," "The Champ," "Broken Lullaby," "Emma"* and *"Arrowsmith."*

In the field of improving the quality of the *supply* of pictures, we have progressed far indeed from the time when we labored to work out the first eliminations of certain types of scenes and such primary principles as that punishment must follow crime.

Today those standards, maintained and regarded as a matter of course, do not alone satisfy us.

With increasing frequency the screen presents an affirmative and spiritual philosophy of life.

In the field of improving the quality of *demand* we have also progressed far since the day, not so long ago, when Warner Brothers filmed *Disraeli* in the resigned expectation that financial loss would result—and their fears proved eminently correct.

Today, motion pictures appealing to the most cultivated tastes are being produced with a high brand of artistry and are receiving active support from those in the community who have wisely turned their energies from futile carping to channels of constructive cooperation.

### Varied Entertainment Appeal

I have no desire to minimize the tasks still ahead of us, nor the fact that only a prosperous public can mean a fully prosperous industry. But when the country has resumed its forward stride the story of courage and vision displayed by the motion picture industry in the hours of national crisis will be emphasized.

The most significant fact of progress shown by the motion picture industry during the present period is in the variety and reach of its entertainment appeal. The depression, unemployment and fear for the future undoubtedly have interfered with the regular attendance at entertainment, as essential as food, light and heat to men, women and children driven by the stress of modern life. But survey and investigation are proving beyond doubt that the potential motion picture audience is being vastly increased by new elements of attendance drawn to motion picture theatres by the constantly increasing number of pictures that are raising the standards of public entertainment.

Whatever further readjustments in production and distribution costs may have to be accomplished to attain the fullest possible prosperity for the industry, the inherent stability of motion picture entertainment has been proven as never before.

Public buying paralysis has prostrated many industries and it is only with signs of renewed confidence that these are beginning to pick-up. Underconsumption has placed a problem before the country of alleged over-production. But the one thing we of the motion picture industry cannot do is to produce too much good entertainment. Even in the worst days of the depression the very exceptional entertainment film does not lack an audience. We simply cannot make too many really good pictures. The mistake we can make is to assume, and to assume without basis, that any given type of entertainment fare will satisfy always and for all time any given segment of the vast entertainment audience served by the screen. Every picture produced upon a higher standard of entertainment value is lifting by that much the standard of public appreciation for pictures of the better kind, which in turn must lift the standard of achievement by the motion picture industry.

### Screen Practicalities

But this does not mean that the screen as a whole can desert mass for class.

In making their entertainment appeal to the highest common denominator of public acceptance, motion pictures simply follow in the footsteps of standard literature, substantial drama and the best of widely-circulated periodicals.

The screen cannot disregard practicalities and survive. Or justify to common sense or balance sheet flights into rarified atmosphere.

Certain irreducible production and operating costs compel its occupation of the broader, not the narrower, areas of entertainment. It cannot become a forum, an academy or a soap-box and continue to command universal attendance. It steps out of character into disastrous experience when it invades controversial ground.

Evangelism and propaganda are not its appointed precincts.

Time and experience will increasingly confirm the soundness of these postulates. And if we ever depart from them, we shall pay the piper instead of dividends.

Ours is not an endowed institution. No philanthropic nets are stretched beneath our financial structure to underwrite performances over the heads of the average audience.

The box-office delivers the final verdict on our product. But we cannot permit the box-office entirely to determine the character of productions. The box-office can only say "yes" or "no." We cannot disregard it and survive. We must give the public the entertainment which interests a sustaining majority of the people. But the box-office gives us no conclusive measure of the opportunity for better pictures. That must be determined by enterprise, courage, and faith.

### Social Conscience

We cannot defy social conscience and hope to prosper but we inherit from the Constitution by way of Magna Charta the inalienable right of every man within his own castle to resist unwarranted intrusion. We consent to and we invite sympathetic, constructive and informed effort to help improve our product, to purge it of actual impurity or offense. But we do not thereby concede the inquisitorial powers of any self-appointed or self anointed groups.

When in 1922 we set out deliberately to improve the social value of pictures, we had full faith in the ultimate public support, but we faced the fact that we could achieve exactly nothing by devoting our efforts solely to the creation of idealistic product; we knew that splendidly conceived and executed entertainment pictures, of a type for which no adequate support has been prepared in the public mind, would result in zero progress—that the pictures would be seen only by a few, and consequently only a few of them could be made.

We therefore established, and have persistently pursued, a double goal for the Public Relations and Public Information activities of the organized industry:

1. To make clear in the communities throughout the United States the responsibilities of local civic leadership in helping to raise the level of public taste which determines the quality of motion picture entertainment in each respective community.
2. To develop, expand and effectively maintain sympathetic cooperation between that leadership and the industry through facilities whereby intelligent public taste could quickly, constantly and accurately reach the studios.

Preceding this we set about, by trial and error, by experimentation and with anticipated frequency of mistakes, to build a product to meet the demand we were helping to create. This came first, because when you come right down to it, there is nothing which educates public taste so effectively and so rapidly as watching and listening to talking motion pictures which in every phase of their production are a little better than the public expects or demands. Every one of these courageous productions, frequently surprisingly ahead of its time, accomplishes at least this much—that thousands of those who see it acquire, unconsciously, new standards of taste.

This concurrent endeavor—one phase among ourselves at the studios, the other with and by the public—we have designated as:

a. Improving the quality of supply.
b. Improving the quality of demand.

The two operations are interdependent. Neither is dispensable. Together they have wrought progress and together they insure success. Our continuing task is to evolve real and wholesome entertainment that shall effectively supply amusement and relief to hundreds of millions. Under modern conditions this need is greater than ever before. Is it possible to satisfy this present need and yet ascendingly to key mass entertainment, to provide a satisfying diversion and recreation for the most exacting audience and to operate a profitable business?

Discouragements inevitably arise, repeated errors occur. Yet several thousand disinterested allies, actively at work among the public, and those of us who have furthered within the industry the aims adopted in 1922, know that the answer is "Yes."

You and those elements in the public that have joined with you are building in practical fashion a socially enlightened basis for *Twenty-first Century entertainment.*

### Improving the Standard of Demand

Presently we shall examine our standards and the operation of the self-regulation established and maintained at the studios. That concerns *improving the quality of supply.*

Let us first examine briefly a case example of what is being done by community leadership toward improving the quality of demand.

Several years ago the industry conducted quietly a survey of twenty-five American cities to determine the proportion of motion picture entertainment, supported in each city, of the type most highly endorsed by public groups, by educators and by leadership within the industry.

At the bottom of the list of twenty-five ranked a certain city, which we will call Metropolis.

The only public group giving attention to motion pictures in Metropolis at that time was a self-constituted reform body, with a paid executive secretary, violently hostile and indiscriminately critical. This organization broke into print repeatedly, denounced with vehemence and staged public programs, inviting other professional reformers to ventilate their views. There was no liaison between civic leadership in Metropolis and the industry. Result: No education of taste, no progress. If trash found its way to the screen, it found its way to Metropolis.

Two years ago after conference with our office, some of the leading men and women in the civic life of Metropolis developed a really representative Motion Picture Council.

Today, in every neighborhood theatre in the vicinity of Metropolis there is a Motion Picture Council working in close cooperation with the neighborhood theatre manager. Family night programs at week-ends are uniformly in operation. One professional "reformer" has lost his job but Metropolis today rates very high among cities in the United States in its appreciation of quality product as evidenced by box office support. So satisfactory has been the result from the civic standpoint that there is now definite planning for the duplication of Metropolis' experience in a dozen additional major cities. In the smaller cities the formula has been increasingly in operation for several years.

### Family Night Programs

Mr. M. A. Lightman, President of the Motion Picture Theatre Owners of America, who, in his theatres in Tennessee and Arkansas has carried out advanced methods of community cooperation, opened the Annual Convention of his Association, in Washington in March, 1932, with the following declaration of principle:

> "Psychologists agree that the family should find its recreation together, not separately. The wide variety of pictures now available, and their high quality, make it possible for week-end programs to be planned with the needs of the child in mind.
>
> "American parents everywhere should realize that the primary responsibility for wise thought and selection lies on them. The motion picture theatre owner can cooperate, but the entertainment needs of the child cannot be solved without intelligent action by parents.
>
> "'The door to the theatre manager's office is open,' we say, 'Come in and share in entertainment progress.'"

It has been the practice of the Motion Picture Producers and Distributors of America to cooperate wholeheartedly with the exhibitors who adhere to this thesis of community cooperation, and to encourage such a viewpoint among exhibitors.

The result has been the successful establishment of cooperative efforts in approximately 3,000 neighborhoods between civic groups and theatre managers. This sound practice of inviting the public into consultative partnership spreads from day to day and comprises a considerable portion of the answer to the ever present dilemma of how to maintain adequate adult entertainment and at the same time give due weight and response to the entertainment needs of the child.

### Preview Information

To have invited community leadership to share in improving the quality of demand and not to have

# CITES AFFIRMATIVE EFFECT OF CODE

(*Continued from preceding page*)

provided facilities to make that effort practicable, would have been a futile gesture.

It early became apparent that fathers and mothers, teachers, ministers and leaders of socially minded public groups must have some way of finding out in advance which specific forthcoming pictures would most merit their approval and support. For the industry to have attempted such discriminatory recommendation among its own product would have been presumption from the standpoint of the public and would have been internally impracticable for an Association representing more than a score of highly competitive producing companies.

We therefore instituted a system whereby we make the motion picture product available, to volunteer committees of responsible public groups, for preview purposes. The significant forward movement to improve the standard of demand for picture entertainment has in large part been made possible by the ability of local leadership to secure, from sources it implicitly could trust, advance appraisals of forthcoming pictures.

Volunteer, unbiased committees representing the following organizations now preview motion pictures in Hollywood and/or in the East:

American Library Association
Boy Scouts of America
California Congress of Parents and Teachers
Daughters of the American Revolution
Federated Church Brotherhoods of California (Stage and Screen Committee)
General Federation of Women's Clubs
International Federation of Catholic Alumnae
Los Angeles Branch, American Association of University Women
National Council of Jewish Women
National Society of New England Women
Young Men's Christian Association

The industry does not participate in the appointment of personnel on any of the previewing committees; it does not scrutinize the reports of the preview committee members. We take no part in the process, except arranging for showings, until the committee reports have gone into the respective headquarters of the various organizations and have been there approved and made public. Thereafter, when requested, the industry aids in the dissemination of the approved lists.

The organizations themselves, through their own contacts, and through their own local committees in many cities, have enthusiastically advanced the publication of these impartial and discriminating guides to motion picture entertainment.

The very limited clipping service to which the Association subscribes has recently given evidence of 312 newspapers which carry the endorsed lists of one or more of the public groups, and we know of 29 radio stations that broadcast these volunteer judgments.

All this means a special impetus behind the highest quality of product, enabling us to make and market an increasing proportion of pictures of which the social content is affirmative and constructive.

### Public Support for Class Pictures

Throughout the nation many groups and many individuals have repeatedly expressed the desire for drama with serious themes. The Association is endeavoring to give these groups and individuals full opportunity to marshal interest in their communities for pictures on such themes as spiritual regeneration and for films that set salutary behavior patterns.

It is significant that *The Man Who Played God* did not meet with box-office expectations in its opening runs in New York and in Los Angeles, but that this fine picture is doing well in other communities throughout the United States. We believe the answer lies in the fact that there was time thoroughly to arouse public anticipation and appreciation of the picture in other cities through the enlistment of community forces to whose entertainment aspirations the picture is a direct response and challenge. It is probable that more than 1,000 sermons will be preached this Spring on the central theme of *The Man Who Played God.* It is certain that thousands who have the same desire that we have for the success of this type of picture are now giving word of mouth advertising to Mr. Arliss' splendid characterization.

The Association undertakes, in cooperation with any member company, direct communication, on behalf of pictures of high merit, with public-spirited groups and community leaders, and arranges suitable special previews.

### Improving the Standard of Supply

Leadership among the public to improve the quality of demand has challenged the fullest discharge of our own obligation—the first essential element in the solution of our problem—carefully to develop the methods of translating into performance the will of the makers of motion pictures for better product.

The vast creative army in the studios from the four corners of the world, an army of artists—artists in writing, artists in directing, artists in acting, artists in illumination, artists in sound recording—are all intent on doing today something different and better than that done on yesterday. To say to the artist, "You must not do this," and "You must do that," is to indue either apathy or rebellion, destroying creation.

Added to this vigorous artistic integrity, which I respect and cherish, we have the further complexity, previously referred to, of the necessities of our business for speed and of the considerable entrustment of stockholders' money invested in each picture. Art and business must be welded.

Often in the past ten years it has been suggested with earnestness and sincerity that I assume more of, and exercise more dictatorially, that authority which you in generous confidence consistently have been willing to accord. Edict, pronunciamento, fiat, as a short cut to progress, is a fallacy that never dies, though never have the impulses motivating human behavior been directed higher or human aspirations accelerated by compulsion.

As education and the stimulated desire for better entertainment on the part of the public is the means of improving demand, so is education within our own ranks—genuine, convinced determination on the part of our own people to achieve a socially useful product—the method conducive to success in our half of the joint endeavor.

### Affirmative Effect of Production Code

It was natural that when we first set out to safeguard the screen from the standpoint of wholesomeness, our concern should have been what *not* to do in pictures.

As part of this negative self-regulation you rejected in toto many financially successful pictures and plays because you held the basic themes to be unsuitable for presentation to the wider motion picture audience.

Under this head, too, would come the list of "Don'ts" adopted in 1927.

In the Production Code of the industry, adopted in April, 1930, and now the accepted standard in the studios of all our member companies, we retained the practice of stating certain things that we would not do. But very important, because reflecting a deeper understanding of our problems based on experience, were the *affirmations* in that document. It provided at the outset:

> That every effort shall be made to reflect in drama and entertainment the better standards of life.

In the statement indicating the reasoning behind various sections of the Code this affirmative policy was set forth:

> "Mankind generally has realized the difference in the entertainment which tends to improve the race, and the entertainment that tends to degrade. Crime, brutality, vice, are among the facts of life, but it is recognized that there is a right way and a wrong way to present such facts on the screen."

And again:

> "The love of man and woman, the social problems that emphasize the need of religious, ethical and moral teachings, are obviously proper plot material for motion picture presentation. Nevertheless, the screen which reflects the art of the multitudes, with its vast popular appeal, owes a definite responsibility to public morals to treat all sex relationships with due care and judgment."

The advance in thought here is obvious. The screen would be utterly valueless, socially and dramatically, if it did not maintain and exercise the right to treat the keyboard of human emotions and the full scene of customs and manners, past and present. The standards that we now seek to maintain emphasize the *manner of treatment* accorded the widening range of dramatic themes portrayed by the talking motion picture.

The Production Code has become, with gratifying unanimity, not only a self-regulatory guide to studio executives in the making of pictures, but a starting point for thought and discussion, in the case of every script, concerning those affirmative values evidenced in the types of developing drama that promise to constitute new factors and criteria in world entertainment.

The Code serves at four vital points in the production of a picture:

1. Consideration of the basic story before the first screen adaptation is written, and sometimes before purchase. In this early stage, the plot, considered in relation to the Code, may offer at once certain obvious points where care will be necessary or where, patently, social values will be impaired or preserved, depending on the manner of treatment.
2. Examination of the script. Here a blue print of the proposed picture is used in a second check with Code requirements. Danger points and opportunities for social usefulness now stand out in sharp relief.
3. The early stages of the actual making of a picture. Studio heads, supervisors, directors, etc., sit with the Association officers responsible for Code interpretation and evolve and weigh suggestions for the specific treatment of sequences that have been agreed upon as involving relation to the Code.
4. Examination of the finished picture to assure that the processes that have gone before have resulted in a product consonant with Code provisions.

The period of trial for these processes is past. They are operative in every studio. The following brief table compiled by Colonel Jason S. Joy, our representative in the actual work of Code interpretation, illustrates the thoroughness and fidelity with which the product of the screen is being exposed to the social illumination of the Code:

*TABLE OF CODE OPERATIONS*, 1931:

| | *Features* | *Short Subjects* | *Total* |
|---|---|---|---|
| 1. Total number of scripts, and synopsis read.......... | 527 | 260 | 787 |
| 2. Total number of Conferences on scripts, books, etc....... | 959 | 522 | 1,481 |
| 3. Total number of pictures reviewed .................... | 363 | 370 | 733 |
| 4. Total number of written opinions sent.............. | 446 | 381 | 827 |

During the past few months, a considerable number of new and responsible unaffiliated producers in Hollywood have expressed a desire to test their product, during the making, against the tenets of the Production Code. This comprises at once an endorsement and an opportunity for added service. Bearing in mind our continuous purpose of working on behalf of "all those engaged in the motion picture industry," we have made available to such non-member producers the same facilities for Code interpretation enjoyed by our membership.

### Setting Styles in Motion Pictures

The increase in effectiveness of our conduits from public leadership and the corollary increase of interest among our studio personnel in satisfying the higher levels of entertainment demand has enabled us very early to sense shifts in public opinion and trends of taste, and we are equipped quickly to meet, indeed sometimes to lead, the more salutary of these trends.

At the last annual meeting in March, 1931, I suggested to this Board of Directors changes which were imminent in public attitude toward literary and dramatic offerings. I brought to you intimations we had received that the post-war period's preoccupation with sordid, bitter and sometimes semi-licentious themes was working in the public mind a natural and healthful reaction. Pursuant to your active interest in the proposed effort to occupy a position of leadership in this swing of the style pendulum, the Secretary of this Association spent considerable time during the months of April, May and June, 1931, in securing opinions from four classes of people:

1. Public Groups
2. Newspaper Editors
3. Distributing and Sales Factors
4. Theatre Managers, both affiliated and unaffiliated

Two questions were asked:

a. Of what types of motion pictures might well be less quantity?
b. Of what types of motion pictures should we have more during the coming season?

In June, 1931, the results of this inquiry were carried to the studios in California. All four of the groups consulted suggested fewer pictures with sex as the primary basis, fewer so-called "gangster pictures," and continued effort to avoid more completely the occasional vulgarities that creep into feature pictures and comedies.

On the other hand, those who were consulted asked for more pictures like *Daddy Long Legs, Skippy, Cimarron, Shipmates, The Millionaire, Abraham Lincoln, The Connecticut Yankee, Seed, Father's Son, and Rango.*

You will remember the redoubled care at the studios in the handling of sex subjects, and the conscious effort to avoid instances of bad taste. At that time, too, I took occasion to re-emphasize the suggestion made at the Annual Meeting on March 30, 1931, that with the growing indignation against gangster rule, public interest in such themes in literature, on the stage and in the films was waning. Our position then and our position now in that regard may be summarized as follows:

1. The proper treatment of crime as a social fact or as a dramatic motive is the inalienable right of a free press, of free speech, and of an unshackled stage or screen;
2. From the social standpoint, the insistent message "Crime does not pay," as flashed from the screen, is the most forceful proof of the success of self-regulation in the motion picture industry;
3. Insofar as the so-called "gangster" picture is concerned, the fact is undeniable that the screen has done much in recent months to "debunk" the gangster by removing his mask of mock-heroism and focusing public attention upon the grave dangers of his rule;
4. Nevertheless, a continued cycle of such themes, I suggested, was not in the interest of the widest possible entertainment program. To over-emphasize the gangster's role in American life was undesirable. Public taste, now emerging from the post-war dominance of realism in the raw demanded a more inspiring type of entertainment on the screen.

During the intervening year the trend of pictures has been away from sordidness and toward romance and clean comedy; and we have begun to supply an even more significant demand.

(*Continued in next issue*)

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

IF those conducting the MPPDA's "preference poll" should send a questionnaire to Ignace Jan Paderewski, they would find that the former Polish premier, next to playing the piano, gets his greatest kick from the antics of slapstick comedians on the screen. He revealed as much while in Kansas City last week-end, when the *Star* in that city described the piano wizard's preference in films as follows:

"Paderewski has only one interest in America except his concerts. That is in what some persons call 'low comedy.' If Charlie Chaplin, Buster Keaton, Harold Lloyd or the four Marx brothers are capering on a convenient screen, Paderewski invites his business manager, L. J. Fitzgerald, to the theatre. Mr. Fitzgerald calls a taxi. Paderewski remains in the taxi while Mr. Fitgerald buys the tickets. Mr. Fitzgerald then nods his head and the great pianist glides furtively into the theatre, behind his manager, fearful of recognition.

"The pianist never has been recognized by a motion picture manager or audience. He sits far back in the house and chuckles and slaps his knees with long, talented hands as the custard pie is chucked and the low comedian sprawls.

▽

*Some time ago, the principals in the Rockefeller-Radio City development in New York announced an additional building which will serve as a tribute to Britain's art and industry. Last week, decision was reached to likewise honor La Belle France. These are the only two countries to receive this distinction. Apparently, someone connected with the venture has completely forgotten the U. S. A.*

▽

**To the "Opera House News," issued weekly by the Interstate Opera House up in Bellows Falls, Vt., we are indebted for this choice bit of so-called "Inside News":**

**"James Cagney sold tickets for one night when 'Blonde Crazy' was showing in New York. The idea was for him to give free ones to the first 50 blondes.**

**"Hollywood's tough boy is not as tough as he looks. He did not fire a real bullet until a half a year ago when he was hunting in Maine, and he didn't like it. He would rather eat candy and cake. But don't let us mislead you altogether. He really can deliver a knockout punch. He grew up in New York's Yorkville section where he had to know how to fight if he wanted to live in peace."**

**Cagney, star of "The Crowd Roars," in a newspaper interview the other day, is quoted as having said "I like pictures, but not this business of beating girls. How can any one with a sense of humor want to strike a woman, anyway?"**

▽

Verifying Horace Greeley's strong belief in the commercial possibilities of the West, "One Hour With You" is doing such a tremendous business at the Paramount in Los Angeles that the manager of the parking place next to the theatre has sent Maurice Chevalier a season's pass for parking, to show his appreciation.

▽

*Dan Totheroh, play writer and scenarist, told the members of the AMPA in New York the other day that he is "unwillingly going back to Hollywood to be imprisoned on a lot." Neverless, Mr. Totheroh IS going back.*

▽

**Mickey Mouse has reached the pinnacle of success:—immortalization in song form, under the title: "I'd Rather Stay Home with Mickey Mouse Than Go Out with You, You Rat!"**

HOW a theatre ticket stub saved an innocent woman from life imprisonment after a preponderance of evidence pointed to her as the perpetrator of a murder, is reported by A. J. Moreau, Publix district manager at Portland, Maine.

On September 26, last, Abraham Levine was found murdered at Waterville, Maine. A woman neighbor was suspected and when witnesses corroborated charges by the prosecution, her alibi was shattered until she suddenly produced a ticket stub as substantiation. Theatre records were brought into court, revealing that the defendant's ticket had been collected at about the time Levine was murdered. She was freed.

▽

*The art world suffered a severe setback this week, according to press dispatches from Los Angeles, which quoted Tom Mix as having said:*

*"There isn't $3,500 worth of paint in any picture. Down where I come from they painted a whole barn for a few dollars and you were paid for having a liver pill advertisement painted on the roof, too."*

*It appears that George Townsend Cole, artist, seeks $3,500 from Mix for painting the cowboy star's portrait. Mix denies he authorized Cole to record his likeness.*

▽

**The industry's current critical battle against Federal taxation, which nears a crisis at Washington, is not lightened by the publication in newspapers this week of a reputed agreement between Bing Crosby and Paramount by which Crosby is supposed to receive $300,000 for five pictures.**

▽

If there was any doubt about the status of "Grand Hotel" up to that time, it certainly was settled on the opening night when Maurice Kann, editor of *Motion Picture Daily*, exuded into Broadway in a new silk hat. No matter what he writes about it, no one knows how he really felt.

▽

*Dave A. Epstein, free-lance publicist of Hollywood, has sent us a story which he credits to his client, C. Gardner Sullivan, Metro's executive scenarist. The story in which Epstein quotes Gardner appeared exclusively three months ago in the January 9th issue of* MOTION PICTURE HERALD. *It was an original contribution by a staff reporter of the* HERALD.

▽

***Ho Hum Department.*** **From a program published by a theatre out "in the sticks."**

**"Maurice Chevalier has been called 'close-fisted,' and it is true that the French star does live very simply and quietly and does not spend money on what Hollywood considers essentials. But the other day some one watched him descend from his car and enter Paramount studios. The distance he had to walk was only about 25 feet, and in that short space he was accosted three times by seedy and hungry-looking men. Maurice has one hobby: he never carries many coins in his pockets because the jingling annoys him. But each time he asked for 'a dime for a cupa coffee,' he nodded to his secretary who followed him, and each time, without question, his secretary gave the panhandler a dollar bill."**

▽

*Parrots continue on the payroll of many of the Loew theatres, where they act as "official greeters." Two who are well known on the Loew roster are "Red" and "Grandpa," who have been "receiving" the customers at Loew's State in St. Louis for many years. According to Manager Evans, "Red" has seen about 40 summers and "Grandpa" claims 55. Life and liability insurance on both birds is carried by the circuit, they say.*

JAMES H. PHALAN of Boston, distinguished in New England's financial, civic and religious circles, passes on the interesting experiment of the head of a large industrial development who swapped murder for motion pictures.

"On a certain development," so the story goes, "several thousand men were employed and on Saturday night regularly there were four or five murders. All manner of endeavor to stop these horrible acts was in vain.

"Finally, the employer tried a new means. Every Saturday night a motion picture show was given and instantly the weekly quota of murders terminated. Now there is an occasional murder, but no more in a year than there were formerly in a week."

▽

**What is behind those mysterious visits of a certain individual who seeks to inspect sound equipment in Publix Southern houses? He is not known either by ERPI or Publix and the purpose for which he wishes to inspect the equipment is not known. In any event, Publix managers have been warned to refuse his request.**

▽

*Cashiers answering telephone calls for program information at the Egyptian at Brighton, Massachusetts, have discovered that they get a better reaction when they say "and a comedy," after naming the feature. The psychology is said to be simple. The management bases this belief on the fact that laughs are needed more than ever in these days of so-called "depression," and when patrons get the idea that they are going to get that laugh—supposedly as something extra, the urge to go to the theatre is just that much stronger.*

▽

Harold Lloyd is supposed to have insured four ducks for $10,000. They will appear with him in "Movie Crazy."

▽

*Out in Burbank, Warners have ascended a huge balloon over the studio with the word "QUIET!" painted conspicuously on top, so that airplanes will keep away from that location, thereby lessening interference with sound work. But aviators are curious to see what the big balloon is for and so nearly always one or more planes may be seen swooping down to find out what it's all about.*

▽

**William Desmond, who arrived on the West Coast this week, spent all of one day in Kansas City debating whether to telegraph his wife in Los Angeles telling her that he was on the way home by air.**

**"It would be a lot of fun," he said at his hotel, "to walk in on her. She surely would be surprised. Still, maybe I hadn't better."**

**So Desmond wired ahead.**

▽

*Up at Brainerd, Minn., a woman in the audience at the Paramount recognized her grandfather in a shot of a G. A. R. parade taken 27 years ago. He has been dead five years.*

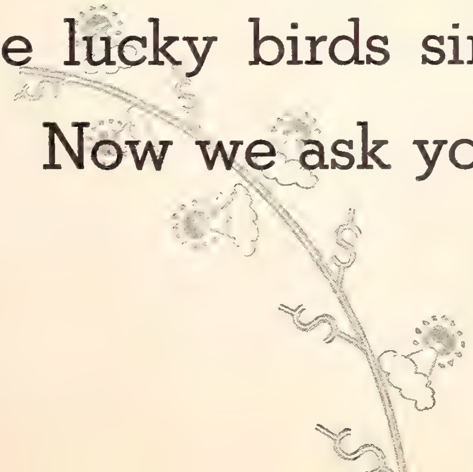
▽

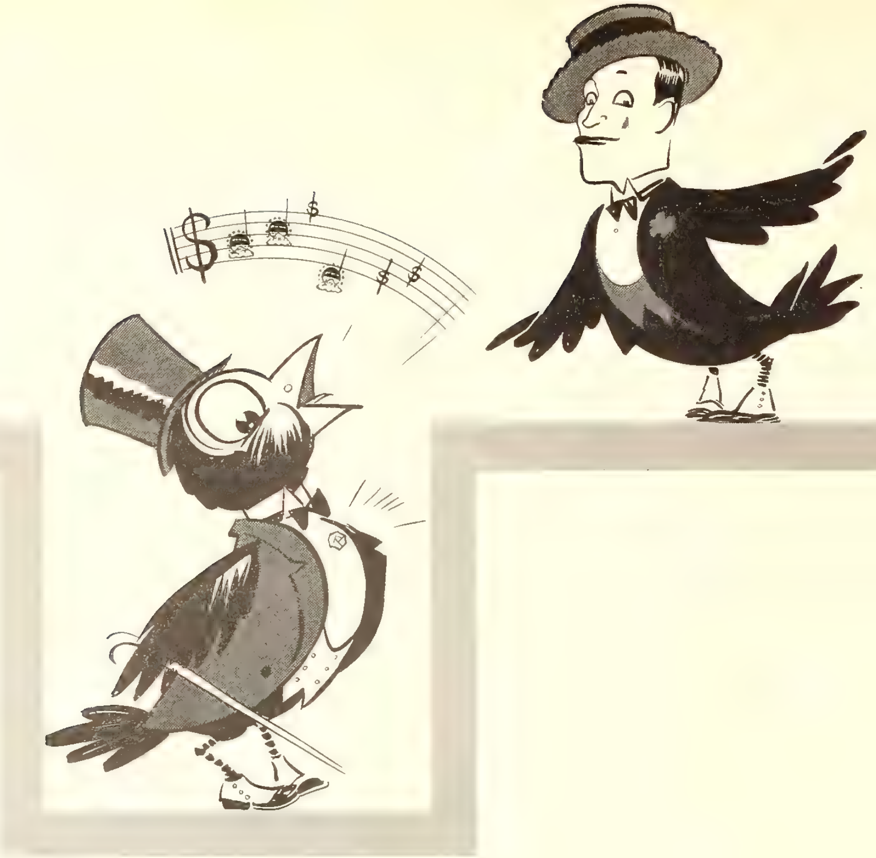
**Lawrence Lehman, manager of RKO's Mainstreet in Kansas City, slightly embarrassed the town's officials the other day when he asked them to submit to an analysis of character and vocational aptitude. Lehman has installed, in the foyer, a "mechanical phrenologist," called the "Psychograph," which is supposed to give a scientific character and vocational analysis. He tried to inveigle the city's fathers and civic leaders into submitting to a reading for publicity purposes, but they flatly refused to have the apparatus placed on their craniums. Now Lehman believes they're afraid to have their heads tested.**

# gentlemen:

# Spring IS here!

Just a couple of weeks ago we predicted that this Spring would be a happy one—for smart showmen who had Paramount Extra Profit Product coming their way. And are those lucky birds singing a golden Spring Song of profits? Now we ask you, what would you do?





**A COUPLE OF LOVE BIRDS!** Do exhibitors love Monsieur Chevalier? Oo la la! Just look at box office figures anywhere this picture has played—and you'll know the reason why. Still running to grand business at both Rivoli and Rialto Theatres, New York long-run houses!

# MAURICE CHEVALIER

In an **ERNST LUBITSCH** Production

# "ONE HOUR WITH YOU"

with **JEANETTE MACDONALD**

**GENEVIEVE TOBIN · CHARLIE RUGGLES · ROLAND YOUNG**

*Directed by Ernst Lubitsch. From a play by Lothar Schmidt. Music by Oscar Straus.*

**SING A SONG OF PROFIT!** Those lucky Paramount exhibitors can turn their thoughts to love and profits this Spring, for this comedy smash has plenty of both. Built around a spicy Parisian romance; jammed with laughs, lilting tunes and simply ravishing undies! And a perfect cast!

# "THIS IS THE NIGHT"

**with LILY DAMITA • CHARLIE RUGGLES**

**ROLAND YOUNG • THELMA TODD • CARY GRANT**

*Directed by Frank Tuttle. From a play by Avery Hopwood.*
*Adapted from "Pouche", by Rene Peter and Henri Falk.*

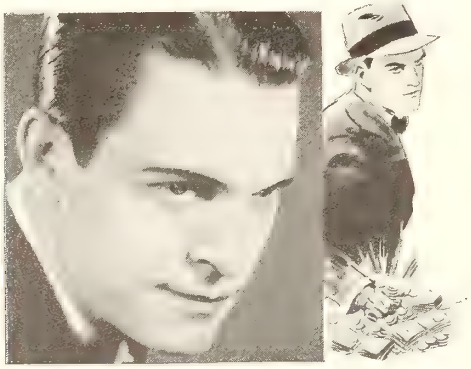
**JUST A BIRD IN A GILDED CAGE**—and does he love it! Paramount keeps on giving him product that lines his box office with solid gold—gives him, now, this special production of one of the screen's greatest money makers! All new, all talking, loaded with box office names and profits!

# "THE MIRACLE MAN"

*with*

## SYLVIA SIDNEY • CHESTER MORRIS

**IRVING PICHEL • JOHN WRAY • HOBART BOSWORTH**
**ROBERT COOGAN • NED SPARKS • BORIS KARLOFF • LLOYD HUGHES**



*DIRECTED BY NORMAN McLEOD. Adapted by Waldemar Young. From the story by Frank L. Packard and Robert H. Davis and the play by George M. Cohan.*

# "THE MISLEADING LADY"

**with CLAUDETTE COLBERT**

**EDMUND LOWE · · STUART ERWIN**

Paramount's giving exhibitors plenty of gay comedies audiences crave right now. Here's another one that'll keep showmen as happy as their audiences. A smash hit on the stage, it has some of the funniest scenes ever screened—and a star cast that'll pull them right into your theatre.

*Based on the play by Charles W. Goddard and Paul Dickey.*

**AND THE SONG ISN'T ENDED!** Paramount is shooting a line of extra profit, extra playing time product that will keep those smart exhibitors happy as larks all through the summer!

# PARAMOUNT

# UNITED STATES COPYRIGHT LAW

## A Comparison Between the Old and the New Sections Which Affect Motion Pictures

## *THE OLD LAW*

(Present Form)

| WHAT MAY BE PROTECTED | DEGREE OF PROTECTION | PREREQUISITES | PROCEDURE | GOVERNMENT FEE | DURATION OF PROTECTION | RENEWAL | NOTICE |
|---|---|---|---|---|---|---|---|
| a —Books:<br>Included are pamphlets, leaflets, separate poems, single pages, advertisements.<br>b — Periodicals, Newspapers.<br>c—Lectures.<br>d—Dramatic Compositions.<br>e—Musical Compositions.<br>f—Maps.<br>g—Works of art.<br>h—Reproductions of works of art.<br>i—Drawings of a scientific or technical nature.<br>j—Photographs.<br>k—Prints and illustrations.<br>l—Motion pictures, photoplays.<br>m—Motion pictures other than photoplays. | Protects *expression of an idea,* not the idea itself. Contents of books, periodicals, newspapers are copyrightable, but protection *does not extend to the title.*<br>Titles may be protected by trade-mark. | Publication of the work bearing the copyright notice. Sale and/or distribution constitutes publication. | Application with fee is filed (immediately after publication—specifying class "a" to "m" as shown in first column) in Copyright Office. Two copies of the best edition of the work, bearing the copyright notice must accompany the application. Certificate of registration is then issued. | $2.00. | 28 years. | 28 years, provided renewal is applied for within 1 years prior to expiration date. | Notice is given by printing "Copyright (year and name of owner)" once in each copy. But if the work is included under classes "f" to "k," inclusive, then C in circle © followed with the mark, symbol or initials of the owner is sufficient, provided the name of the owner appears on some accessible part of the work. |

## *THE NEW PLAN*

(As Proposed in Bill Now Before Congress)

| WHAT MAY BE PROTECTED | DEGREE OF PROTECTION | PREREQUISITES | PROCEDURE | GOVERNMENT FEE | DURATION OF PROTECTION | RENEWAL | NOTICE |
|---|---|---|---|---|---|---|---|
| a—Books, pamphlets, contributions to periodicals.<br>b—Newspapers, magazines, other periodicals.<br>c—Lectures, sermons, addresses and other works for oral delivery.<br>d—Dramatic and dramatico-musical compositions; dramatizations; scenarios and continuities.<br>e—Musical compositions<br>f—Maps.<br>g—Works of art and reproductions.<br>h—Literary scripts not elsewhere provided for.<br>i—Plans, drawings, models, scientific or technical.<br>j—Photographs.<br>k—Prints and illustrations.<br>l—Motion pictures, with or without sound and / or dialogue.<br>m—Miscellaneous writings. | Same | Publication of work, with or without copyright notice. Sale and/or distribution constitutes publication. Registration also deemed public presentation. | Registration not essential, but desirable. Application, with fee, filed with Copyright Office (specifying class "a" to "m" as shown in 1st column) accompanied by two copies of best edition, if printed (clear description of synopsis if motion picture). | $2.00 | 56 years. | None | Notice is given by legible statement in each copy, which may consist of word "copyright," or "copr." or the letter "C" in a circle or the phrase "all rights reserved." May, but need not include name of copyright owner and year. Any form sufficient "which reasonably informs anyone in possion of any such copyright that copyright is claimed in the work." |

## Kansas, Missouri Legislative Bodies Plan Admission Taxes

Admission taxes and more stringent blue laws will be asked by Kansas and Missouri legislators at their respective forthcoming sessions, according to Earl Van Hyning, president of the MPTA of Kansas and Missouri, in an announcement to members of the approaching annual convention in Topeka, Kan., on May 24 and 25 at the Jayhawk Hotel. Van Hyning will preside.

In his letter Van Hyning appealed for organization support and cited various major industry problems which require immediate attention and "can only be met by a united and organized body." Among the problems noted are zoning and protection, double bills, fake business stimulators, destructive competition and music tax.

## Clark Named Paramount-Publix Chief in Australia, Far East

William J. Clark, former Paramount-Publix Australian general sales manager, has been named managing director for Australia and the Far East. J. H. Seidelman, assistant manager of the foreign department, announced the appointment on his return to New York after five weeks in Europe.

# FOURTH DRAFT OF COPYRIGHT BILL FAILS TO SATISFY INDEPENDENTS

## Allied Says Sirovich Measure as Rewritten Does Not Take Care of the Unaffiliated Exhibitor; Author Urges Action

Submission to the House of Representatives last week of a report on the new copyright bill has loosed upon the head of Representative William I. Sirovich, of New York, chairman of the patents committee, a storm of criticism from those industries affected.

The bill, it is declared, does not live up to Sirovich's all-inclusive promise to write a measure which would satisfy every industry interested. Failure to take care of the independent exhibitor, it is declared by Allied States, for instance, will mean a fight before the Senate committee to secure amendment when, if ever, the measure reaches the upper house.

Outlining the accomplishments of the bill in its report, the patents committee declares "the bill protects adequately all innocent infringers," which the 1909 copyright act failed to do. Dilating upon this point, the House report asserts:

"The present law, except in the case of certain infringements by motion picture producers, takes no account of innocence in the matter of infringements. The new bill takes account of innocence—for instance, innocent printers who act merely to print a work and who have no other interest in it are subject only to injunctions against future printing.

"Aside from these specific instances, all innocent infringers are treated alike under the provisions of the bill and are protected by provisions which limit the amount of recovery and the character of the remedy, according to the registration or non-registration of the work. Under the present copyright law, all profits are taken from an infringer, whether innocent or otherwise. As pointed out, we believe that the success of infringement suits has been hampered by the drastic provisions of this kind in the law.

"The bill," the report concludes "not only corrects the deficiencies and inadequacies of the present copyright law but provides a workable piece of legislation, easily understood and administered, which operates to do justice to all parties concerned."

During the hearings, Sirovich took pains to assure each industry whose representatives testified that a bill would be drawn which would suit their specific requirements. But that this was easier said than done was indicated by the fact that after the bill was introduced in the House early in March, a large number of protests were received. A second draft of the measure was then written and introduced and further hearings held, which resulted in the writing of a third draft. This, in turn, was followed by still another draft, and the committee's report was finally filed on April 5, still without having satisfied all interests.

The hearings on the bill were the most colorful of any in a long time, possibly since Representative Blanton's display during hearings on Sunday closing in the District of Columbia. Several sessions were enlivened by Sirovich's attacks upon newspaper critics and his harrowing recital of his experiences as a dramatist.

Independent exhibitors appearing before the committee during its hearings demanded that a hold-over be treated in the bill as a breach of contract rather than as an infringement. No such provision was made in the measure reported, but it is provided that in the case of the unauthorized exhibition of a motion picture, the infringer shall pay such statutory damages as the court may deem just but not less than $150 nor more than $10,000 for all infringements up to the date of suit. On the preceding page a detailed comparison is made between the old copyright law—the law in its present form—and that which is proposed in the measure now before Congress:

Objections of Allied States Association to Sirovich's bill were recorded by Abram Myers, chairman, in a letter sent last week to Sirovich. This week, Sirovich received an answer to Myers' objections from Gabriel L. Hess, representing the MPPDA. Generally, Hess took exception to the objections as voiced by Myers.

Early consideration of the new copyright bill was asked of the rules committee Tuesday by Representative Sirovich, chairman House Patents Committee. Dr. Sirovich pointed to the approaching end of the session and stressed the need and desire of affected industries for new legislation as promptly as possible. Copyright revision has been before the House for several years, he said, and there is a desire to have the matter settled.

## Academy Committee To Study Economy on the Studio Sets

The executive committee of the assistant directors' section of the Academy of Motion Picture Arts and Sciences on the Coast, has named a committee to study economy in set operation.

The committee includes Walter Mayo, William Rieter, Doran Cox, William Tummel, Joseph McDonough, Jack Mintz, Gordon Hollingshead. A series of bi-weekly meetings has been scheduled. The art directors' section of the technicians' branch has mapped a series of meetings on pertinent subjects.

## Cooper Reveals the Title of Mysterious Film on Radio Lot

The name of the mysterious film which is being made on the Radio lot, under the supervision of Merian C. Cooper, has been revealed as "The Eighth Wonder of the World."

Cooper has been working on the film for the past two months, and the fact that up to now he has succeeded in keeping his operations so secret that even the guard on the door knows nothing about it, is considered on the Coast as establishing some sort of a precedent.

## Holdovers Said to Infringe Copyright

Unauthorized exhibition in the form of holdovers was held to be infringement of copyright, rather than breach of contract, in a unanimous opinion returned at Boston this week by the U. S. Circuit Court of Appeals for the First Circuit.

The opinion reverses the decrees entered last May by Judge Morton in dismissing the copyright infringement actions filed by Metro and Educational against the Bijou theatre at Boston for holding over pictures in excess of the number of days licensed. It sets forth that the opinion of U. S. District Judge Coleman handed down at Baltimore last May in the case of Tiffany vs. Dewing, was "well considered." It quotes Judge Coleman as saying, in disposing of the Maryland holdover case, "that the projection of a photoplay film on a screen without the copyright owner's permission was an infringement."

Judge Morris, for the Circuit Court of Appeals, held that "the copyright statutes ought to be reasonably construed with a view to effecting the purposes intended by Congress." The Appeals Court vacated the dismissal of the distributors' complaints by the lower court and returned the cases to that court with certain recommendations for amendment of the pleas.

Gabriel Hess, counsel for the distributors, said that the decision sustains the position of the distributors that the unauthorized exhibition of motion picture photoplays are infringements of copyright and that the federal courts have jurisdiction in cases of this character.

## Mayers Is General Manager Of Colorfilm Corporation

Arche Mayers, formerly eastern sales representative of Colorfilm Corporation, New York, has been appointed general manager of the company. Mayers will be in complete charge of company affairs, supervising sales, production and laboratory research.

Headquarters will be maintained at 130 West 46th street, New York. Another laboratory will be opened shortly in Hollywood, according to the company's announcement.

## Gomersall Is Named Western Sales Manager at Universal

E. T. Gomersall has been promoted to the position of western sales manager of Universal by L. S. Schlaifer, general sales manager. Gomersall replaces Harry S. Lorch, resigned.

Gomersall was previously manager of the central district, with headquarters in Chicago. He arrives in New York shortly to make his headquarters at the home office. He will join Ted Schlanger, eastern sales manager.

# COMPROMISE CONSENT DECREE ENDS 3-YEAR CHICAGO ANTITRUST ACTION

## 21 Companies Agree to Being Enjoined from Illegal Practices Charged, While Not Admitting Any Violation

Litigation begun three years ago by the Department of Justice against Paramount Publix, its subsidiary, Balaban & Katz, and 19 other large distributors and exhibitors in Chicago, is over. It ended late last week in federal district court at Chicago with the filing of an amended petition and the signing of a final decree enjoining the defendant companies from engaging in the future in any of the illegal practices with which they were charged.

Conflicting interpretations of the effects of the settlement by the Department of Justice, Allied States Association and counsel for Paramount Publix point to a compromise arrived at between the Government and defendants, the principal advantage of which to the litigants, it appears, is a saving of expenditures of further litigation.

### Enjoined from Any Illegal Practices

The closing of the case comes in the form of a consent decree by the terms of which the defendants do not admit guilt in any particular of the original or amended complaints, but agree to being enjoined forever from engaging in the illegal practices set forth in the decree, the proof of violation of any particular of which would stand them in contempt of court.

The decree is applicable only to the territory served by the Chicago exchanges and the action itself is based on evidence presented in the anti-trust suit brought in 1928 against Balaban & Katz, affiliated circuits and large distributors by Marks Brothers Theatres, Chicago independent exhibitors. Because this evidence was introduced in the complainant's efforts to prove a monopoly achieved by conspiracy in violation of the anti-trust laws, the present consent decree applies only to collusive, as distinguished from individual, acts. These collusive acts which the defendants are enjoined from engaging in have been defined as illegal in the Sherman anti-trust law, hence the decree contains no new definition of law pertaining to industry practices which would make it admissible as basic evidence in other cases.

Allied States, however, regards the decree as a "valuable precedent for other courts to follow," and says that "a copy of the decree should be included in every brief filed in behalf of independent exhibitors in cases involving protection, allocation of product, withholding of films, etc."

### Complexion of Procedure Changed

The entire complexion of the Chicago exhibition and distribution plan, as it existed at the time of the filing of the original Marks Bros. complaint, was changed upon the later acquisition of the Marks Brothers' theatre properties by the principal defendant, Balaban & Katz. The significance of the decree to Chicago appears to be confined to a future eventuality similar to that which existed in the city at the time of the filing of the Marks Bros. complaint.

The Department of Justice interprets the decree as a "victory for the Government," establishing its contention on the claim that the final decree "adjudges the entire conspiracy to have been illegal and in violation of the Sherman Act and enjoins all of the defendant companies from further carrying out the conspiracy or any similar conspiracy by any means whatsoever. Further, the decree specifically enjoins the defendants from further engaging in any of the illegal practices with which they had been charged in the amended petition.

### Bars Unreasonable Protection

"One of the broadest provisions of the decree enjoins the defendants from granting to theatres affiliated with them in the Chicago territory, any arbitrary or unreasonable protection or clearance over competing, unaffiliated theatres. The decree not only assures the smaller, unaffiliated theatre owners and the public of substantially all the relief sought on their behalf by the attorney general, but gives them this relief immediately without the delays and expenses which would be incident to prolonged litigation."

However, the acts which the defendants are enjoined from committing are those which are perpetrated in collusion and have already been defined as illegal in the Sherman antitrust laws. Further, the provision enjoining the defendants from enforcing any uniform plan of "arbitrary or unreasonable protection or clearance" loses some of its significance in view of the fact that the distributors, through the Hays Office, announced last fall that they would not participate further in zoning and protection conferences until pending cases attacking the legality of the practice had been settled. Moreover, there is no general significance to the enjoinder as the term "unreasonable protection" is one which lacks specific definition and varies in each zone, it is pointed out.

### As to Block Booking

Counsel for the defendants maintains that the decree upholds the block booking practice, but this contention, too, loses much of its significance by virtue of the fact that this also relates only to individual company policy, and does not apply to block booking when entered upon, as was charged in the original complaint, by distributors acting together and in concert. The legality of block booking as an individual company sales policy was upheld earlier by the U. S. circuit court of appeals at New York.

The amended petition filed last week not only contains all the charges relating to conspiracy to violate the antitrust laws, which were made in the original petition, but also alleges that the defendants have further discriminated against unaffiliated theatre owners by purchasing pictures in excess of normal business requirements, "thus engrossing the supply"; by insisting upon and obtaining exclusive first-run rights; by block booking and by tying-in of shorts and features in deals with independents "without making the same requirements of theatres affiliated with them."

## Decree Pertains Only to Chicago Territory; Conditions Changed Since Marks Bros. Launched Original Action

Defendants named in the petition in addition to Paramount Publix and Balaban & Katz are: Lubliner & Trinz Theatres, Inc.; B. & K. Midwest Theatres,Inc.; Great States Theatres, Inc.; Metro-Goldwyn-Mayer; Universal, United Artists, Fox, Warner Bros.-F. N., Vitagraph, Columbia, Educational, Pathe, F. B. O., Gotham Photoplays Corp., and Publix-Great States Theatres.

### Impressive Legal Talent

One of the most impressive arrays of legal talent ever assembled in defense of larger distributors and exhibitors was represented in this antitrust case. The decree was signed by the following attorneys:

Cravath, deGersdorff, Swaine & Wood, one of the most prominent New York law firms; Coudert Brothers, also prominent in New York; Frederick Coudert was a recent candidate for attorney general of the state; Burry, Johnstone, Peters & Dixon; Winston, Strawn & Shaw, probably the outstanding Chicago law firm, headed by Silas Strawn, a director of several of the city's larger banks, former chairman of the board of Montgomery Ward & Co., president of the Chicago Better Government Association, and leader of the many commissions for the financial relief of the city in its financial crises; R. W. Perkins, Esq.; Kirkland, Fleming, Green & Martin, attorneys for the *Chicago Tribune;* DeFrees, Buckingham & Eaton; Wolf, Tuthill & Trude, headed by former Judge Samuel Trude of Chicago; Weissenbach, Harman, Craig & Okin; Dunne & Corboy; Miller, Gorham & Wales, headed by Sidney Gorham, consultant to Governor Louis Emmerson of Illinois, and counsel for the Chicago Motor Club; Sonnenschein, Berkson, Lautman & Levinson, headed by Henry Sonnenschein, former secretary to Mayor Anton Cermak of Chicago; Morris G. Leonard; Leo Spitz, prominent in Chicago Po-
Leonard, Leo Spitz, prominent in Chicago po-
J. Robert Rubin and D. O. Decker; Poppenhusen, Johnston, Thompson & Cole; Trude & Kahane; Thomas Friedman, and Morris G. Leonard.

The complete text of the consent decree follows:

United States of America filed its amended and supplemental petition herein, and each of the defendants having duly appeared by their respective counsel, the United States of America by George E. Q. Johnson, United States Attorney for the Northern District of Illinois and John Harlan Amen, Special Assistant to the Attorney General, moved the Court for an injunction as prayed in the petition and each of the defendants consented to the entry of this decree without contest and before any testimony had been taken.

WHEREFORE, it is ordered, adjudged and decreed as follows:

I. The term "affiliated exhibitors" as used herein shall include persons, firms, partnerships or corporations which are engaged in the exhibition of motion pictures at theatres which are owned, operated or controlled, directly or indirectly, by any producer or distributor of motion pictures.

II. The term "unaffiliated exhibitors" as used herein shall include persons, firms, partnerships or corporations which are engaged in the exhibition of motion pictures at theatres which are not owned, operated or

# TEXT OF BALABAN & KATZ RULING

(*Continued from preceding page*)

controlled, directly or indirectly, by any producer or distributor of motion pictures.

III. The Court has jurisdiction of the subject matter hereof and of all persons and parties hereto and the amended and supplemental petition herein states a cause of action against the defendants under the Act of Congress of July 2, 1890, commonly known as the Sherman Antitrust Act.

IV. The words "concertedly," "concerted," "collusive," "collusively," "collective," "collectively" and "concert or agreement" as used in this decree shall include any mutual agreement, understanding, plan, device or contrivance between any two or more defendants but shall not include merely simultaneously and/or similar action if shown to have been independently taken on the part of two or more defendants.

V. The conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films described in the amended and supplemental petition herein is hereby declared illegal and in violation of said act of Congress of July 2, 1890, commonly known as the Sherman Antitrust Act.

VI. The defendants and each of them, their respective officers, directors, agents, servants, employees and all persons acting or claiming to act on behalf of them or any of them be, and they hereby are, perpetually enjoined and restrained from carrying out, directly or indirectly, expressly or impliedly, by any means whatsoever, the conspiracy described in the amended and supplemental petition herein and from entering into or carrying out, directly or indirectly, expressly or impliedly, any similar conspiracy of like character or effect *in the Chicago exchange territory*.

VII. The defendants and any two or more of them, when acting as distributors of motion pictures *in the Chicago exchange territory in such instances*, or the defendants and any two or more of them, when acting as exhibitors of motion pictures *in the Chicago exchange territory in such instance*, or the defendants and any two or more of them, when one or more is acting both as a distributor and an exhibitor *in the Chicago exchange territory in such instance*, their respective officers, agents, servants, employees and all persons acting or claiming to act on behalf of them or any of them, be enjoined from collusively, collectively or by concert or agreement:

(a) Restricting the course of interstate trade and commerce in motion picture films distributed by defendant distributors for first run exhibitions in the territory served by the Chicago Exchanges and for first and second suburban run exhibitions in the City of Chicago, Illinois, to motion picture theatres managed or booked by any one or more of defendant exhibitors.

(b) Preventing unaffiliated exhibitors of motion pictures in the Chicago Exchange Territory from contracting for or from securing in the course of interstate trade and commerce any motion picture film or films suitable for first run exhibition or first or secord suburban run exhibition in any city or town in the territory served by the Chicago Exchanges in which any one of the defendant exhibitors operates or books one or more motion picture theatres.

(c) Restraining unaffiliated exhibitors in the Chicago Exchange Territory from contracting, in the course of interstate trade and commerce, for any motion picture or pictures to exhibit and from securing any positive print of any motion picture so contracted for, until such time after the release and prior exhibition of each said motion picture in any theatre operated or booked by any one of defendant exhibitors in said territory that the exhibition value thereof has been lost.

(d) Restraining unaffiliated exhibitors in the Chicago Exchange Territory, which exhibitors do not compete with any motion picture theatre or theatres operated or booked by any one of defendant exhibitors, from contracting in the course of interstate trade and commerce for any motion picture to exhibit first run prior to or at the same time as any first run exhibition of the same motion picture in any motion picture theatre operated or booked by any one of defendant exhibitors, and not in competition with said unaffiliated exhibitor or exhibitors.

(e) Excluding distributors of motion picture films other than defendant distributors from contracting, in the course of interstate trade and commerce to license first run exhibitions of the feature motion pictures distributed by them in first class, first run motion picture theatres in the City of Chicago, Illinois, and in other cities and towns in the Chicago Exchange Territory.

(f) Acquiring the management or booking control, without a substantial proprietary interest therein, of substantially all first class, first run motion picture theatres in the City of Chicago, Illinois; acquiring the management or booking control, without a substantial proprietary interest therein, of substantially all first class, first run motion picture theatres in all the principal cities and towns throughout the Chicago Exchange Territory, or acquiring the management or booking control, without a substantial proprietary interest therein, of substantially all first class, first and second suburban run motion picture theatres in the City of Chicago, Illinois.

(g) Granting to motion picture theatres, owned, operated or controlled by defendant exhibitors in the territory served by the Chicago Exchanges, arbitrary or unreasonable protection or clearances over competing theatres owned, operated or controlled by unaffiliated exhibitors.

VIII. The defendant exhibitors and any two or more of them, their respective officers, directors, agents, servants, employees and all persons acting or claiming to act on behalf of them or any of them be enjoined from coercing or compelling or attempting to coerce or compel defendant distributors, their officers, agents or employees with the intent, for the purpose and with the effect of accomplishing the performance of any of the acts enjoined in the foregoing paragraph VII hereof.

IX. The defendants and any two or more of them, when acting as distributors of motion pictures *in the Chicago exchange territory in such instance*, or the defendants and any two or more of them, when acting as exhibitors of motion pictures *in the Chicago exchange territory in such instance*, or the defendants and any two or more of them, when one or more is acting both as a distributor and an exhibotor *in the Chicago exchange tekrritory in such instance*, their respective officers, agents, servants, employees and all persons acting or claiming to act on behalf of them or any of them, be enjoined from preparing, publishing, adopting, enforcing or attempting to enforce any uniform plan, system or schedule of zoning or clearance with the intent, for the purpose or with the effect of accomplishing the performance of any of the acts enjoined in the foregoing paragraph VII hereof.

X. The defendant *exhibitors* and each of them, and each and all of their respective officers, agents, servants, employees and all other persons, acting or claiming to act on behalf of them or any of them be, and they hereby are, perpetually enjoined and restrained from entering into or performing any contracts, agreements, franchises or licenses with any one or more of the defendant *distributors* for the exhibition of motion pictures in the territory served by the Chicago exchanges, the individual or collective effect of which will unreasonably lessen competition in interstate trade and commerce between the defendants or any two or more of them, or effect a combination in unreasonable restraint of interstate trade and commerce in motion pictures or create a monopoly of interstate trade and commerce in motion pictures *in said territory*.

XI. The defendants and any two or more of them, when acting as distributors of motion pictures *in the Chicago exchange territory in such instance*, of the defendants and any two or more of them, when acting as exhibitors of motion pictures *in the Chicago exchange territory in such instance*, or the defendants and any two or more of them, when one or more is acting both as a distributor and an exhibitor *in the Chicago exchange territory in such instance*, their respective officers, agents, servants, employees and all persons acting or claiming to act on behalf of them or any of them, be and they hereby are perpetually enjoined and restrained from collusively, collectively or by concert or agreement between them, formulating, adopting or practising a policy either generally or with respect to particular communities:

(a) Whereby the supply of motion pictures distributed by defendant distributors is engrossed for exhibition in theatres owned, operated or controlled by defendant exhibitors in the territory served by the Chicago Exchanges; that is to say, whereby more motion pictures are bought for exhibition by said defendant exhibitors than is reasonably necessary for the proper conduct of their respective businesses in said territory for the purpose or with the intent of preventing competing unaffiliated exhibitors therein from obtaining said motion pictures.

(b) Whereby defendant exhibitors obtain the exclusive first choice of motion pictures distributed by defendant distributors in the territory served by the Chicago Exchanges; that is to say, whereby said defendant exhibitors are permitted to contract for the exhibition of such motion pictures distributed by defendant distributors as they may deem most profitable before the same have been offered to unaffiliated exhibitors in said territory for the purpose or with the intent of preventing said unaffiliated exhibitors from obtaining said motion pictures.

(c) Whereby motion pictures distributed by defendant distributors are leased to unaffiliated exhibitors in said Chicago Exchange Territory only in groups containing a fixed minimum number of such pictures for the purpose or with the effect of restraining competing unaffiliated exhibitors in said territory from leasing such individual motion pictures as they may require and of compellng said unaffiliated exhibitors to contract for the exhibition of more motion pictures distributed by defendant distributors than are needed for the legitimate conduct of their respective businesses.

(d) Whereby defendant distributors leasing feature pictures, news reels and short subjects make it a condition of sale to unaffiliated exhibitors in said Chicago Exchange Territory, that the latter purchase the news reels and/or short subjects, as a condition precedent to obtaining the feature pictures and do not make the same condition of sale to defendant exhibitors, for the purpose or with the intent of restraining competing unaffiliated exhibitors in said territory from leasing such individual motion pictures as they may require and of compelling said competing unaffiliated exhibitors to contract for the exhibition of more motion pictures distributed by defendant distributors than are needed for the legitimate conduct of their respective businesses.

XII. Nothing in this decree contained shall be construed so as to prevent the defendant distributors, acting separately, from entering into and/or carrying out contracts with the defendant exhibitors, acting separately, or to prevent the defendant exhibitors, acting separately, from entering into and/or carrying out contracts with the defendant distributors, acting separately, for motion picture films to be exhibited at theatres maintained and operated by defendant exhibitors; or at theatres for which, the defendant exhibitors contract for motion picture films; or to prevent defendant exhibitors, acting separately, from selecting for exhibition a certain number of motion picture films from the annual product of such distributors, or any of them, before said distributors enter into negotiations or contracts with unaffiliated exhibitors for; or permit unaffiliated exhibitors to select, motion picture films, from time to time, for exhibiton purposes; or to prevent defendant exhibitors, acting separately, from entering into contracts for or making selections of motion picture films for exhibition purposes before the time when unaffiliated exhibitors, or any of them, have entered into such contracts or made such selections.

XIII. Nothing in this decree contained shall be construed to declare a classsification of theatres according to the method described in the amended petition as first, second and third or subsequent run or runs theatres, or such other reasonable classification as may hereafter from time to time be in use in the motion picture industry, or zoning of such theatres for clearance and/or protection of motion picture films for exhibition purposes as between theatres, including clearance and/or protection according to runs or price of admission, to be illegal as such or in violation of the Act of Congress of July 2, 1890, entitled "An Act to Protect Trade and Commerce," commonly known as the Sherman Antitrust Act, or as prohibiting any defendant from selecting its own customers and bargaining with them in accordance with law, or as prohibiting defendant distributors and defendant exhibitors from bargaining separately with each other in accordance with law, or any affiliated exhibitor from exhibiting at any time its own films in theatres owned or controlled by it.

XIV. Nothing in this decree contained shall be construed as prohibiting any otherwise lawful conduct by any one or more defendants, anything in this decree to the contrary notwithstanding.

XV. For the purposes of this decree, in case any defendant owns the controlling interest in any other defendant or defendants, either directly or indirectly, such defendants (so long as such relationship continues), and/or the respective subsidiaries of any defendant herein, shall be deemed one defendant.

XVI. Jurisdiction of this cause be and it hereby is retained for the purpose of enforcing and modifyng this decree.

XVII. The Petitioner have and recover from the defendants its costs herein.

ENTER.

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## Sax, Mack of Vitaphone Plant To Do Musical Color Shorts

Sam Sax, head of the Brooklyn Vitaphone studio of Warner, and Roy Mack, director, leave New York for the Warner Coast plant this week, where they will produce a series of two-reel Technicolor musical shorts.

The group will be released during the 1932-33 season. Sax and Mack will remain on the Coast for a few weeks, pending the completion of alterations at the Brooklyn plant. Mack has directed all musical shorts at the New York studio during the past two years.

Sam Sax said: "There is no truth in the yarn buzzing around Broadway that Vitaphone is letting out any of its staff or closing the Brooklyn Studios. No one is being fired. I am going to Hollywood to make some shorts in color. While I am away some physical alterations will be made in the Brooklyn Studios but no others. Everyone down to the doorman will stay right on the job. I shall be away about a month."

# SENATE COMMITTEE GET EXEMPTION PLEA

## Pettijohn Request for Increase of Exemption from Admission Levy to 50 Cents Is Presented to Finance Group

By F. L. BURT, Washington

The motion picture industry on Wednesday afternoon began its fight to raise the admission tax exemption above the 45 cents provided in the House tax bill. Charles C. Pettijohn, representing the Motion Picture Producers and Distributors of America, appealed to the finance committee of the Senate, headed by Senator James Watson of Indiana, to raise the exemption to include 50 cent admissions.

Treasury representatives argued that a 10 cent tax on admissions above 50 cents, as requested, would reduce the $40,000,000 revenue expected from a 45 cent exemption level to $33,000,000. Pettijohn disagreed with the Government spokesmen, declaring that instead of the $7,000,000 claimed, the loss would not exceed $3,000,000.

Sharp attack upon the revenue bill passed by the House of Representatives on April 1 as serving only further to depress business marked the opening of hearings on the measure last week by the Senate finance committee.

Appearing before the committee to present the views of the Administration on the bill, Secretary of the Treasury Ogden L. Mills attacked the proposed corporation income rates of 13½ and 15 per cent, the discontinuance of the exemption of dividends from normal income tax, the repeal of the net loss provisions and the high rates on stock transfers and estates.

The lowering of the admission tax exemption to 10 cents and the other recommendations made by the Treasury when tax legislation was suggested to Congress by the President last December were again proposed as a means of raising the revenue which would be required if the objections to the House bill were acted upon by the finance committee.

### Fears Retarding of Recovery

"The cumulative effect of all these provisions is very great," Secretary Mills told the committee in expressing his opposition to the bill. "They tend to converge the full weight of each of them upon capital actively employed in business, and to discourage the normal flow of capital into industry and commerce at a time when business men are hesitant and industry stagnant. Their combined restrictive effect, magnified by the deadening influence of the depression, will in my judgment tend to retard business recovery.

"What we want to accomplish above all else at the present time," he declared, "is to break down the vicious circle of deflation of credit, industrial stagnation, falling prices and loss of purchasing power."

The only merit in the bill passed by the House, it was intimated by the secretary, is that it raises $1,032,000,000 of new revenue and that, "from the standpoint of the Treasury, is a most vital consideration." The bill recommended by the ways and means committee, carrying the general manufacturers' sales tax, he indicated, was acceptable to the Administration.

The Treasury proposals, Mills pointed out, would raise $1,241,000,000, the amount needed to balance the budget; the bill recommended by the ways and means committee would have raised $1,246,000,000, which would have given a surplus of $5,000,000, but the measure passed by the House will fall $209,000,000 short of balancing the budget.

The Treasury recommendation for taxes on all admissions in excess of 10 cents, he pointed out further, would have raised $110,000,000, while the 24-cent exemption in the committee bill reduced that sum to $90,000,000, and the 45-cent exemption in the measure finally adopted by the House will bring only $40,000,000. He did not, however, discuss the admission tax in detail.

# Taylor in New York; May Go Abroad

P. C. Taylor, who resigned last week as Canadian general manager for RKO-Radio Pictures, has been in New York this week in conference with executives of one of the big companies. He made no announcement of his plans, but it is reported that he may go abroad.

Taylor is one of the oldest distributors in Canada in point of years of service. He opened up distribution in Canada eight years ago for the old FBO company, operating a direct sales organization for physical distribution through Educational. Five years ago Taylor organized a complete exchange system for the company throughout the Dominion.

## Kent, Lightman, Nagel Will Address Academy on Coast

Sidney R. Kent, M. A. Lightman and Conrad Nagel will be the principal speakers at the first of three general meetings for all members of the Academy of Arts and Sciences on the Coast, April 27. Irving Thalberg will be chairman of the meeting, to be followed by two others during the year.

The gathering is for the purpose of familiarizing those engaged in production in Hollywood with conditions prevailing in other branches of the industry over the country. Kent will discuss distribution, Lightman theatre operation, and Nagel will talk on public taste and the popular attitude toward the screen, as gleaned from his recent national tour on behalf of the Academy.

## Schayer Remains at Universal

Richard Schayer will remain as scenario editor at Universal on the Coast for the next 12 months, the company having exercised its option on his services.

## "JAYSEE" ILL

*Illness of J. C. Jenkins has prevented the* HERALD *field representative from writing* His Colyum *for this issue. His many readers are advised that his comment on this and that, but particularly on the subjects close to the motion picture exhibitor, will be resumed in an early issue.*

# $181,557 Quarter Net for Universal

Universal Pictures Company, Inc., and subsidiaries, report a net profit, after all charges, of $181,557 for the three months ended January 30, 1932, the first quarter.

For the same quarter of 1931 the profit was $1,045,326, which, however, as the company pointed out at the time, was abnormal due to the change in the method of amortizing positive and negative costs to conform to the general practice in the industry of writing off these costs over the income producing life of pictures. Had the inventories of the released film at the beginning of the first quarter of 1931 been valued on the same basis as were the released inventories at the beginning and end of the first quarter of 1932, then the profit for that first quarter of 1931 would have been $90,432, which is comparable to the profit of $181,557.11 reported above, according to the company.

Current assets as at January 30, 1932, were $8,629,891.41 and current liabilities, $2,011,386.90.

# New Canadian Tax Into Effect May 2

E. A. Dunlop, provincial treasurer of Ontario, at Toronto, has announced the schedule of admission taxes to go into effect in the province on May 2. One important exemption stipulation is to the effect that the tax must be paid to the government for charity or patriotic entertainments with application for a refund after it is shown that 66 2/3 per cent of the gross receipts are devoted to the purpose advertised.

The only straight exemptions are on tickets up to 25 cents, on admissions to agricultural fairs and on church concerts where no person receives remuneration or expenses and the total proceeds are for church work. The tax must be paid on admissions to grand stand performances or side shows within the grounds of agricultural fairs.

The new tax schedule is as follows: all tickets up to and including 25 cents, exempt; over 25 cents and not more than 33 cents, two cents; over 33 cents and not more than 37 cents, three cents; over 37 cents and not more than 46 cents, four cents; over 46 cents and not more than 55 cents, five cents; over 55 cents and not more than 64 cents, six cents; over 64 cents and not more than 73 cents, seven cents; over 73 cents and not more than 82 cents, eight cents.

The scale continues until the maximum of 50 cents in tax is reached on tickets over $4.

# PASSING IN REVIEW

**The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information**

## GRAND HOTEL

By BENJAMIN DeCASSERES

With a galaxy of stars that just have made the Milky Way sit up and keel over, the Metro-Goldwyn-Mayer production of "Grand Hotel" hit one of the high-water marks in dramatic screen plays.

As drama, as comedy, as character portrayal I rank "Grand Hotel" with the few firstclass entertainments on stage or screen. So perfect, so vivid, so well done is this picture that I was not picture-conscious at all. It created an illusion of absolute reality.

It is true that in all screen representations of famous plays, such as this one, there is a certain color and flavor missing that only real human beings have and for which there will never be found a substitute, just as no phonograph record, however perfect, of Paderewski can ever take the place of seeing and hearing the man himself.

But even within these limitations of the screen I got a far greater kick out of the picture version of Vicki Baum's show than I did out of the play itself.

Edmund Goulding, the director, has followed the play in almost every detail. There is a gruesome hearse scene which he added and which should be eliminated. In the play the lonely Doctor Otternschlag (played superbly by Lewis Stone) has a patch over one eye. In the picture Mr. Goulding has disfigured the whole side of Mr. Stone's face with acid burns. This was not necessary. But they are the only two blemishes in this picture that never has a dull moment, that whirls you from scene to scene with breathless pictures of tense dramatic quality or gorgeous humor, and that rises like a symphonic suite to a sardonic, a gay anti-climax.

The acting registers 100 per cent. The memorable portrayals go to Greta Garbo, Lionel Barrymore, Wallace Beery and Lewis Stone. John Barrymore, Joan Crawford, Jean Hersholt, Ferdinand Gottchalk and Tully Marshall were perfect in their parts, but it is the first four that will brand themselves into your memory. Their acting fairly walked out of the screen.

Garbo as Grusinkaya, the dancer who is about to commit suicide because her public has gone back on her and who resolves to live when the Baron, a hotel burglar, makes desperate love to her, has never done better work. Her change from despondency to whimsical light-heartedness was an amazing piece of virtuosity. The close-ups depicted every vibration, grave and gay, in her soul. She is a great actress—and I never thought so before!

Lionel Barrymore as Otto Kringelein, the ailing provincial who comes to the Grand Hotel in Berlin with a few thousand marks to have a great time before he dies, was simply overwhelming. No such character acting has been seen on stage or screen in my memory. Whether drunk, cringing, threatening or love-making, Barrymore moved this Kringelein into the gallery of unforgettable creations.

Wallace Beery as Preysing, the Big Floor Map Man who is arrested for killing the Baron while the Baron is robbing his room and while he, Preysing, is about to have a session with his stenographer, ran all the gamuts of brutality, clumsy love-making, small-town hypocrisy and remorse.

John Barrymore was a suave burglar-lover and Joan Crawford put all her wiles into the stenographer who is out on the make and who at last goes off to Paris with the dying, half-drunk Kringelein.

The solidity of "Grand Hotel" not only lies in its vivid character-creations and dramatic web that is so cleverly woven around these persons unknown to one another in the Grand Hotel and who are destined to affect one another's lives, but there is an allegorical background to the whole story. Grand Hotel is the world we live in. These people are you and I.

This is a great adult picture. It once more announces that the Screen is rapidly coming of age. It ought to pack 'em in till the saloons reopen.

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## THE MISLEADING LADY

**Paramount** **66 minutes**

SEVERAL good selling slants enhance what otherwise could be classified as a very ordinary picture. So, since this one provides us with some merchandising angles it's O. K. We'll leave the critical opinions regarding story, cast and direction to others.

Title is "misleading" so far as its direct bearing on the picture is concerned and should therefore be backed with an intelligent campaign if it is going to mean money for b. o. Run the better names in the cast above the title and then use some good catchlines to sell away from the idea that this picture has anything to do with the stage, especially in the smaller towns and cities where the title may immediately leave such an impression. Gag lines referring to Erwin and the "nut" role he plays as Napoleon, and comedy slants ought to be pushed to the fore as they certainly do more for this picture than the dramatic spots.

Claudette Colbert, Edmund Lowe and Stuart Erwin are the only names which can mean anything on your marquee or in your advertising. But they ought to be strong enough to create interest and bring them to the theatre.

"Audience value" is satisfactory to the extent it will provide an evening's entertainment. Where the story is weak the numerous highlights of the picture save it and manage to sustain the necessary interest and suspense (if we are not getting too flattering). We can visualize this picture and a good supporting bill of shorts as a highly satisfying program for any theatre.

Read over the informative review in the HERALD for an idea of the plot and synopsis of the picture. It ought to provide you with enough of an idea to go to work on your preliminary campaign.

There's nothing really objectionable for kids or Sundays other than the fact that he abducts the heroine. If your community can find anything terrible in that then spot it midweek. But wherever you do play it, try the the sort of campaign that brings out the customers who can be attracted through smart showselling and who stay away from the ordinary stuff.

▽

## SCANDAL FOR SALE

**Universal** **73 minutes**

IF your patrons like sensational stuff, newspaper yarns and all the hokum that goes into the making of such pictures, then here's a box office natural for you. Universal has crowded more territory and action in this one picture than you can generally expect from three or four.

The title is chock full of b. o. magnetism providing you build up a strong campaign and again providing that your customers are not fed up with newspaper stuff. If they can stand it and you can sell it, then everything is going to be all right.

To augment that title you have your choice of these names: Pat O'Brien, of "Front Page" fame; Rose Hobart and Charlie Bickford. Not so strong, but we've seen them weaker, too.

Better read up well on the informative review to get a direct slant on the plot of this picture. It ought to show you the way to head in your campaign. Select the angles which ought to appeal to your particular patronage and play them up for all they are worth.

"Audience value" is questionable according to the type of people who come to your house. The more refined and sophisticated may turn up their noses just a wee bit. If they, by chance, love their rough stuff and he-man characterizations, then give 'em a large order of Bickford. It should get by better than average in most spots, and it will if you try some sensational advertising right along the lines of the picture itself.

It's not suitable for kids or Sunday showings in the smaller cities. It will get you more in the middle of the week and requires a good assortment of short subjects to round out a suitable show.

CHARLES E. LEWIS.

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## The Unexpected Father

***(Universal)***

**Comedy**

Slim Summerville, Cora Sue Collins and Zasu Pitts drew a plentitude of laughter from an audience at the Loew's 42 street theatre in New York recently when this film was screened. A smaller part than the principals is handled by Claude Allister.

Slim, bachelor, suddenly strikes oil at his ranch in the West and sets out on a grand and glorious spree of spreading his suddenly acquired wealth far and wide. In the course of

LET

# ELISSA LANDI

as Mrs. Ramsey, beautiful murder suspect, *in* HENRY KING'S production

# The WOMAN in ROOM 13

*with*

RALPH BELLAMY • NEIL HAMILTON • MYRNA LOY • GILBERT ROLAND

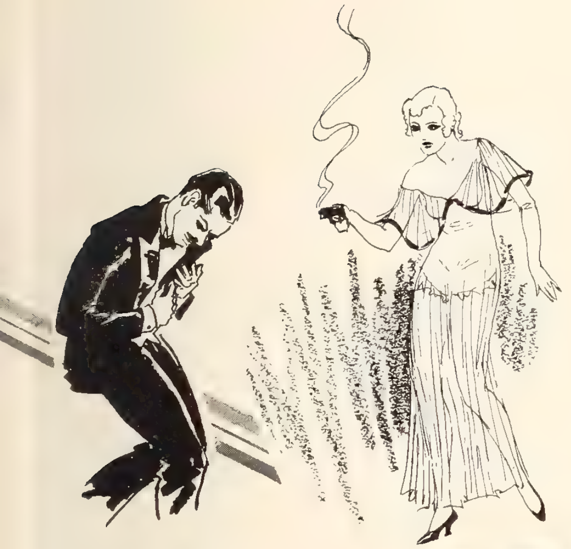
Based on the stage play by Samuel Shipman, Max Marcin and Percival Wilde

**FOX PICTURE**

**NOW more than ever before . . .**

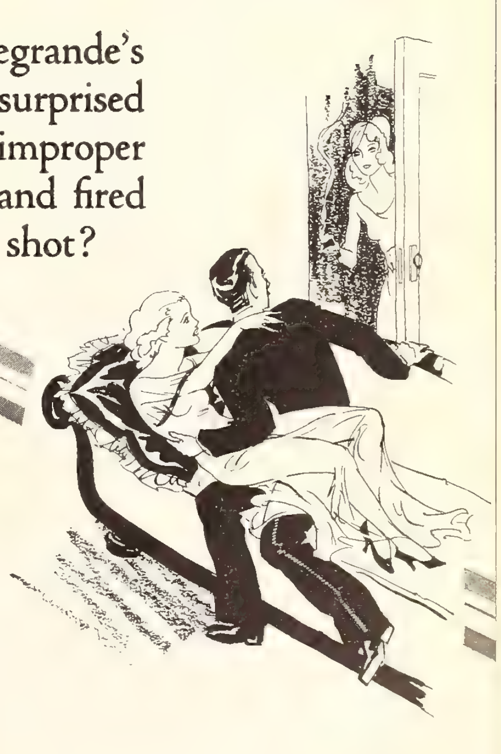
# YOUR PATRONS JUDGE *this* WOMAN

**Mrs. Ramsey was either the innocent victim of her ex-husband's treachery — or the murderer of Victor Legrande.**

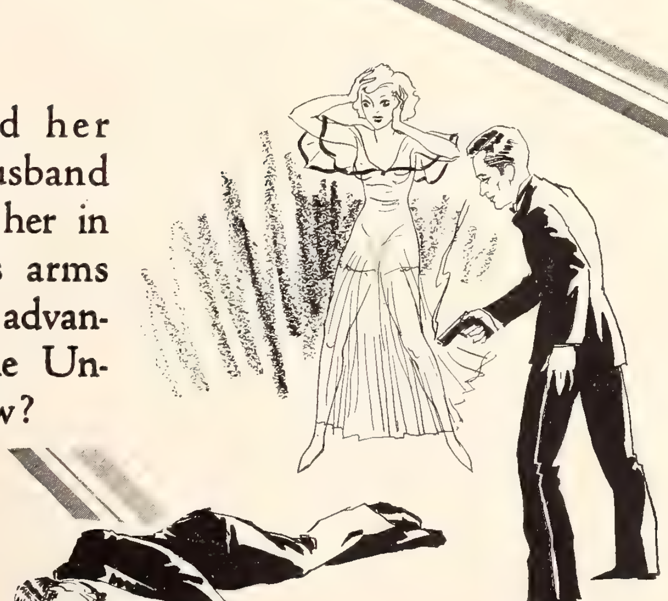


● Had the musician, Legrande, tricked her into Room 13 and forced her to defend her honor?

● Had Legrande's mistress surprised them in improper conduct and fired the fatal shot?



● Or had her present husband discovered her in Legrande's arms and taken advantage of the Unwritten Law?



## FOX PLAY DATES ARE PAY DATES

his operations, he becomes engaged to Dorothy Christy, whose parents have decided how much they will demand for their daughter in alimony after the divorce, long before anything even resembling a wedding date has been set,

Before too much can happen, however, Slim adopts a little girl, and hires Zasu Pitts as guardian. The child comes to the conclusion that she would like to see her guardian married to Slim. Just as Miss Christy and Summerville are about to be attached permanently and Miss Christy's parents are deciding what they will do with the alimony, little Cora Sue Collins walks in on the party and ties things into an unexpected kind of knot. Concluding, Slim decides to give the baby its wish and takes Zasu Pitts for his lawfully wedded. The child's speech injected a good bit of humor into the film which was rather enjoyed by the patrons.

Produced and distributed by Universal. Directed by Thornton V. Freeland. Story by Dale Van Every. Dialogue by Robert Keith, Max Lief, Dale Van Every. Photographed by Jerome Ash. Release date, January 3, 1932. Running time, 62 minutes.

CAST

| | |
|---|---|
| Jasper Jones | Slim Summerville |
| Polly Perkins | Zasu Pitts |
| Pudge | Cora Sue Collins |
| Mrs. Hawkins | Alison Skipworth |
| Evelyn Smythe | Dorothy Christy |
| Mrs. Smythe | Grace Hampton |
| Claude | Claude Allister |
| Reggie | Tyrell Davis |
| Policeman | Tom O'Brien |
| Policeman | Richard Cramer |

## The Misleading Lady

*(Paramount)*

**Comedy-Drama**

Claudette Colbert, this time with Edmund Lowe opposite, plays the central role in what might have been titled "The Taming of the Feminine." There are lightsome moments, for the most part supplied by Stuart Erwin of the un-prepossessing countenance. The principal theme itself, however, was conducive of numerous laughs at the New York Paramount, where a capacity crowd gave rather general evidence of enjoyment.

Miss Colbert, wealthy, bored and dissatisfied with a round of bridges, luncheons, and the like, attempts to obtain the leading role in a play to be produced by Robert Strange. He is unconvinced, and she stakes the job on her ability to make Edmund Lowe, returned South American mining engineer, fall violently in love with her at a house party. She succeeds, but the secret is unfortunately brought humiliatingly home to Lowe by accident.

He immediately goes into action, via the caveman route, beginning by kidnaping Miss Colbert and taking her to his mountain cabin. She puts up a game fight and is finally chained to the wall by Lowe. The scenes within the cabin are sufficiently amusing to have evoked laughter from the audience. Stuart Erwin appears quietly on the scene as a harmless and mild lunatic who firmly believes he is Napoleon. Lowe, attempting to quiet the insane Erwin, indulges in a bit of horseplay which was fairly appreciatively received. George Meeker, Miss Colbert's fiance, trails them to the cabin, revolver in hand, is disarmed by Lowe. The keepers come for Napoleon, and when a gun goes off, Miss Colbert, now thoroughly tamed, of course, jumps into Lowe's arms instead of those of her erstwhile intended husband.

Produced and distributed by Paramount. Directed by Stuart Walker. From the play by Charles Goddard and Paul Dickey. Screen play by Adelaide Heilbron and Caroline Francke. Cameraman, George Folsey. Release date, April 15, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Helen Steele | Claudette Colbert |
| Jack Craigen | Edmund Lowe |
| Boney | Stuart Erwin |
| Sydney Parker | Robert Strange |
| Tracy | George Meeker |
| Alice Cannell | Selena Royle |
| Bob Connell | Curtis Cooksey |
| Fitzpatrick | William Gargan |
| Jane Weatherby | Nina Walker |
| Steve | Edgar Nelson |
| Babo | Fred Stewart |
| Spider | Harry Ellerbe |
| McMahon | Will Geer |
| Bill | Donald McBride |

## Disorderly Conduct

*(Fox)*

**Drama**

Once again the police force of the large city triumphs in its unending war against gangs, dives and general corruption. This particular triumph of law and order derives its major significance from the personal vindication of a police captain, Ralph Bellamy, and the regained self-respect of Officer Spencer Tracy, whose straightforward outlook had been sadly damaged by wealthy and reckless Sally Eilers.

A New York Roxy audience gave every evidence of deriving much in the way of entertainment from the fast-paced film, replete with fast-driven motorcycles and motor cars, of police raids and station house horseplay, with a bit of well-aimed pistol fire to add the spice to the police story.

Motorcycle Officer Tracy arrests Sally Eilers, daughter of wealthy and influential Ralph Morgan, whose income is in part derived from crooked sources, after she laughs at him and leads him a merry chase. He realizes his error when the wheels begin turning and he finds himself demoted to a street walking patrolman's post under Ralph Bellamy, known for his honesty as a police captain. Soured on the world and the importance of being "on the square," Tracy makes a fool of his captain, who happens to be in love with Miss Eilers, and earns a bit of extra money by tipping off Frank Conroy, owner of a gambling house, when Bellamy plans a raid.

The truth comes out and Bellamy confronts Tracy with his guilt, promising to "break" him out of the department. Bellamy stages a raid on Conroy's dive and forces Tracy to lead the charge. Tracy's family consists of his mother, two nieces and a nephew, the most appealing youngster, little Dickie Moore. While the raid is in progress, Tracy finds Miss Eilers in a room with a dead crook and takes money from Morgan to keep his mouth closed. Conroy, released, trails Tracy with a machine gun, which Tracy escapes, but at the cost of Dickie's life. The death transforms Tracy, who, after dispatching Conroy, returns to the station, turns the money over to Bellamy, and collapses.

Squared, Tracy returns to his motorcycle post, again pursues speeding Miss Eilers, and a budding romance is left to the imagination of the audience. Amusing comedy is supplied by El Brendel in the station house as a fellow-officer of Tracy, whose work throughout was very well received.

Produced and distributed by Fox. Directed by John W. Considine, Jr. Story by William Anthony McGuire. Photographed by Ray June. Sound, W. W. Lindsay. Art director, Duncan Cramer. Costumes, Guy S. Duty. Release date, March 20, 1932. Running time, 82 minutes.

CAST

| | |
|---|---|
| Phyllis Crawford | Sally Eilers |
| Dick Fay | Spencer Tracy |
| Olsen | El Brendel |
| Jimmy | Dickie Moore |
| Tom Manning | Ralph Bellamy |
| James Crawford | Ralph Morgan |
| Fletcher | Allan Dinehart |
| Lunch room girl | Claire Maynard |
| Tony Alsotto | Frank Conroy |
| Stallings | Cornelius Keefe |
| Gwen Fiske | Nora Lane |
| Phoebe Darnton | Geneva Mitchell |
| Limpy | Charles Grapewin |
| Perce Manners | James Todd |
| Helen Burke | Sally Blane |

## Scandal for Sale

*(Universal)*

**Newspaper Drama**

The arrow wings its way around the newspaper cycle of film dramas, and Universal makes its contribution in the form of "Scandal for Sale," wherein Charles Bickford, two-fisted and strong-voiced, offers the managing editor, who comes very close to wrecking his own and the life of his family, but recovers in time, though at considerable expense.

Bickford, happy with home, wife and two appealing youngsters, becomes dissatisfied with his Boston managing editorship, since J. Farrell MacDonald, chief, refuses to subscribe to Bickford's editorial slant, sensationalism. Disgusted, ambitious, Bickford becomes managing editor of a New York tabloid, with his assistant Pat O'Brien, friend who follows him down from Boston. Berton Churchill plays the rather lurid-minded publisher, who is sold on the idea of large circulation by Bickford.

The latter goes to work, raking up scandal, splashing mud all over the place, while the circulation manager goes into ecstasies. The net result is neglect of Rose Hobart, his wife, and the children to the point where the small son dies because Bickford was too busy to get a doctor in time. The climax comes, however, when Bickford promotes a trans-Atlantic flight piloted by a German, Hans von Twardowski, and O'Brien is assigned as reporter by radio on the voyage.

In mid-ocean, the plane runs into an electrical storm and O'Brien, though drunk, sends in his last story, before the plane plunges into the heavy sea. The photographic work and the performances of O'Brien and von Twardoski in the plane in the moments before the plunge were generally considered to be splendid bits.

The death of O'Brien is the last straw. Miss Hobart prepares to leave Bickford for a return to Boston. But Bickford has had his lesson in the art and technique of muck-raking. Quitting, he suggests that Miss Hobart use a bonus from Churchill to buy a newspaper of ancient vintage in Dayton, Ohio, and hire her husband as managing editor. Miss Hobart decides that she will.

Producd and distributed by Universal. Directed by Russel Mack. From original story by Emil Gauvereau. Adaptation and dialogue by Ralph Graves. Editor, Robert Carlisle. Continuity by Robert Keith. Cameraman, Karl Freund. Sound, C. Roy Hunter. Release date, April 17, 1932. Running time, 75 minutes.

CAST

| | |
|---|---|
| Jerry Strong | Charles Bickford |
| Claire Strong | Rose Hobart |
| Waddell | Pat O'Brien |
| Dorothy Pepper | Claudia Dell |
| Treadway | J. Farrell MacDonald |
| Brownie | Harry Beresford |
| Bunnyweather | Berton Churchill |
| Stella | Glenda Farrell |
| Simpkins | Tully Marshall |
| Carrington | Mitchell Harris |
| Affner (Aviator) | Hans von Twardowski |
| City editor | Lew Kelly |
| Mildred Strong | Mary Jane Graham |
| Bobby Strong | Buster Phelps |
| Detective | Paul Nicholson |
| Police lieutenant | James Farley |

## It's Tough to be Famous

*(First National)*

**Comedy-Drama**

The trials and tribulations of the sudden national hero are recorded in satiric vein, with able and personable Douglas Fairbanks, Jr., as the national hero. There is just the slightest suspicion apparent that perhaps one Charles Augustus Lindbergh of popular memory, in his spectacular rise to heroism, and his inherent distaste for its attendant manifestations, might have been the reason for it all, its inspiration.

There is some little in the nature of comedy in the film, by reason of the most complete manner in which Fairbanks is hounded, first out of freedom of thought and action, later out of a wife, but, fortunately, only temporarily.

Fairbanks, at the opening of the film, is the youthful commander of a rammed submarine. He sends his men through a torpedo tube to safety, one by one, is himself rescued by divers, and thereby becomes a national hero. Follow various and sundry newsreel shots reminiscent of numerous New York receptions to numerous returned heroes, with much of the usual fanfare and trumpets. Walter Catlett, unbidden, undertakes to act as Fairbanks' manager, and leads him a merry chase, through dinners and luncheons, parties and speeches, invading his privacy as far as is humanly possible.

Mary Brian, small-town sweetheart of Fairbanks, gives him the only safe haven from worshippers and autograph seekers, and the two are married. The misfortunes of popularity are increased by the assumption of a position with a company headed by Oscar Apfel. The nerve-wracking experience takes its toll on married life, and Fairbanks and Miss Brian separate, both to return to their respective parents' home in the same small town. When Fairbanks reaches the top point of endurance and breaks with employer and manager, the two are reconciled and return to New York and home.

The audience at the New York Strand seemed to extract a reasonable amount of pleasant entertainment from the effort, with definite comment highly favorable concerning the manner in which Fairbanks handles the role of the harassed young hero.

Produced and distributed by First National. Directed by Alfred Green. Story by Mary McCall, Jr. Adaptation by Robert Lord. Cameraman, Sol Polito. Release date, April 2, 1932. Running time, 79 minutes.

CAST

| | |
|---|---|
| Scotty | Douglas Fairbanks, Jr. |
| Janet | Mary Brian |
| Chapin | Walter Catlett |
| Mrs. McClenahan | Emma Dunn |
| Miss Jackson | Lilian Bond |
| Ada | Louise Beavers |
| Sanford | Terrence Ray |
| Boynton | Oscar Apfel |
| Steve | David Landau |
| Sutter | Harold Menger |
| Lieut. Blake | J. Carroll Naish |
| Mrs. Porter | Claire McDowell |
| Ole | Ivan Linou |

## Women Who Play

***Paramount***

**Lonsdale's Play**

***(Seen in London)***

Arthur Rosson has tackled this "Spring Cleaning" job without creating the mess usually associated with the operation. But he has failed to convey much of the spick and span results which spring cleaning leaves in its wake, certain comment indicated.

A fine list of the best British players, headed by the American, Mary Newcombe, makes a scintilating cast, and the work they put in is sound. The story concerns an unconventional author, bored by the inane society chatter of his wife's frequent party visitors, who takes home one evening a woman of easy virtue. Neither he nor the woman make any secret of the matter; both sit down to dine with the wife and her society friends, whom the author exposes as no better but a little less honest than the prostitute. Complications result, but the final touch sees the author and his wife reconciled, and their married life placed on a sounder basis.

Well mounted and acted, there is perhaps too much dialogue. There is one very effective scene, in which talk is well justified, when the author and his wife's would-be lover come to grips on the subject of society versus morals. Mary Newcomb plays the husband's friend.

Produced and distributed by Paramount. Directed by Arthur Rosson. Art direction, Holmes Paul. Running time, 79 minutes.

CAST

| | |
|---|---|
| Mona | Mary Newcomb |
| Margaret Sones | Benita Hume |
| Fay | Joan Barry |
| Ernest Steele | Barry Jones |
| Richard Sones | George Barraud |
| Archie | Edmund Breon |
| Walters | Frank Lacy |
| Lady Jane | Sylvia Leslie |
| Bobby | Gerard Lysly |
| Willie | Peter Evan Thomas |
| Connie | Mary Hamilton |

# SHORTS

## Meet the Princess

***(Universal)***

**Certainly**

Slim Summerville, lengthy Marine bugler, and Harry Gribbon, his most obnoxious top sergeant, are always good for numerous laughs, in this case not less so. Gribbon is delegated to take the colonel's dog out for an airing, and succeeds in humorously palming off the dog on Slim. It is hardly a fair exchange, however, because Gribbon takes Slim's special feminine friend at the same time. It is all done humorously. Much excitement, also, when Gribbon cuts down an historically significant tree.—Running time, 17 minutes.

## The Duck Hunt

***(Columbia)***

**Funny**

An amusing cartoon, in which Mickey Mouse, himself, goes hunting for ducks. His maneuvers in pursuit of the feathered game are really animatedly funny. The hound dog which accompanies Mickey supplies more than a few laughs in addition. The background music is pleasant.—Running time, 7 minutes.

## Hide and Seek

***(Paramount)***

**Clever**

A clever and highly amusing Talkartoons number, with Mr. Kidnaper hot on the trail of the animated girl who draws money from the bank. The traffic cop gets in his licks, and it is all done in an engagingly amusing cartoon fashion.—Running time, 7 minutes.

## The Air Mail Mystery

***(Universal)***

**Thrills, Action**

Here's a new serial, and if the first three chapters, projection room-shown, are any indication of what to expect from the remaining nine installments, here is an action-filled screen yarn that should bring the youngsters up standing in their seats. Each installment runs two reels. Action takes place in, around and over the Mojave Desert, with aeroplanes and automobiles as the chief means of locomotion. Jimmy Ross and Bob Lee are partners in a gold mine, and the story principally concerns their attempts to get their bullion to the mint despite the opposition of one Black Hawk. The latter catapults his plane from its landing place on treacherous ground, and makes a thrilling aeroplane drop via parachute. Fast-paced auto sequences and a few air battles have the film racing along. James Flavin heads the cast with Lucile Brown as attractive heroine. Ray Taylor directed.—Running time, 18 minutes (each installment).

## Sportslants

***(Vitaphone)***

**Winter Action**

In this number of the series, Ted Husing, sports announcer, takes the audience to Lake Placid and the recent winter Olympics. Seen in action are several of the most noted of fancy skaters, the speed skaters, cross country and speed skiiers, and the famed and hazardous bob-sled run. Best shots include those on the sled run and the aerial shots of the skiiers in mid air during their thrilling leaps. Appealing and vitally active.—Running time, 9 minutes.

## Swim or Sink

***(Paramount)***

**Amusing Cartoon**

One of the Fleisher Talkertoon cartoon numbers and a laughable short. Bimbo and Koko land on a raft during a storm and are picked up by a pirate ship's crew of animateds. A whale devours all of the pirates and the lovers are left to themselves. It is all rather clever and amusing.—Running time, 7 minutes.

## Big Hearted Bosko

***(Vitaphone)***

**They'll Laugh**

Little animated Bosko goes skating with his lop-eared hound, and finds a baby in a basket on the ice. They take it home, and try to quiet it. Their success is quite conspicuous by its absence, until they hit upon the musical jazz formula. The baby not only likes it but stands up in the cradle and joins in. Clever enough, amusing enough.—Running time, 7 minutes.

## Producers Group Sees Film Errors

The Association of Motion Picture Producers, on the Coast, has compiled a complete list of inaccurate details occasionally found in motion pictures.

The following suggestions were included in the complete list:

"British officers in war time do not wear rank badges on the shoulder straps. Always on the cuffs.

"Flying officers do not wear leggings. Always riding boots or puttees.

"Care should be taken that cap badges agree with collar badges.

"Anti-aircraft guns do not fire during aerial combat.

"Aircraft carrying bombs were not allowed to fly over towns.

"Bright buttons were forbidden while in action. Smoking was also forbidden.

"When addressing superior officers one always said 'Sir.'

"One never saluted with the hat off. Standing at attention is all.

"English butlers are generally well-educated and do not misplace their "h's."

"In England no self-respecting man would wear a straw hat with a dinner suit.

"When a man comes in from a torrential downpour he is generally wet. Some film-stars seem to be able to walk between the drops.

"Some film-stars seem also to be quick-change artists, as they go out of one door in one suit and come in again in a moment in another.

"Scotland Yard detective officers do not always carry firearms and only use them in cases of extreme danger.

"Time tables should be carefully studied."

## Warner Studio Holds Pace With Six in Work in Month

Six pictures are in production and five in preparation at the Warner First National Coast studio, which is maintaining a schedule of six films a month.

In work at the moment are: "The Dark Horse," "Week-end Marriage," "The Jewel Robbery," "Street of Women," "Doctor X," "A Successful Calamity." In preparation are: "Silver Dollar," "New York Town," "S. S. Atlantic," "The Mudlark," "Competition."

## Big Four to Use Bonus Plan To Stimulate Feature Sales

A new sales and playdate promotion scheme is being originated by Big 4 Film Corporation, according to Charles L. Glett, vice-president. It is their "$15,000 Dividend Drive," a permanent accumulating arrangement which will apply to certain product already produced by this organization, but the arrangement now under consideration will permit of a pro rated playdate arrangement which will give money to many individuals connected with the interrelated exchanges which hold Big 4 franchises.

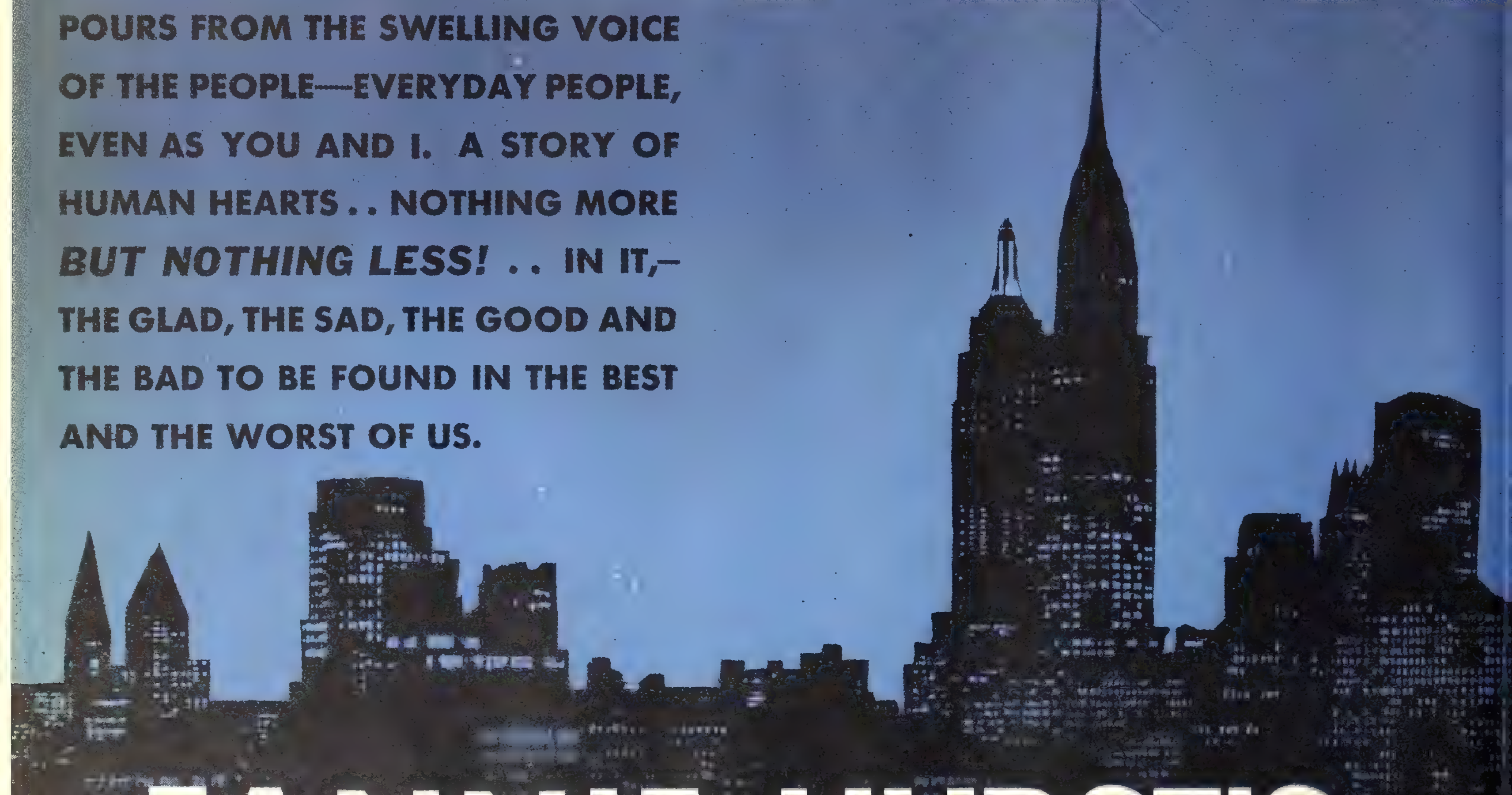
## Fleischmann Resigns Post As Loew Construction Head

Leon Fleischmann, for the past seven years in charge of the theatre construction department of Loew's circuit, has resigned his post. The resignation has been accepted by Nicholas M. Schenck, president of Loew's. Fleischmann's future plans are said to be awaiting his return from a vacation.

## *OPENS ON BROADWAY..$2.TOP*
## *TWO-A-DAY..GAIETY THEATRE*

# THURSDAY APR

"SYMPHONY OF SIX MILLION" IS NOT JUST SIMPLY BIG. IT ACHIEVES BIGNESS SIMPLY. ITS GRANDEUR POURS FROM THE SWELLING VOICE OF THE PEOPLE—EVERYDAY PEOPLE, EVEN AS YOU AND I. A STORY OF HUMAN HEARTS . . NOTHING MORE *BUT NOTHING LESS!* . . IN IT,—THE GLAD, THE SAD, THE GOOD AND THE BAD TO BE FOUND IN THE BEST AND THE WORST OF US.



## FANNIE HURST'S
### GREAT STORY OF A GREAT CITY

# SYMPHONY OF

**IRENE DUNNE    RICARDO CORTEZ    GREGORY RATOFF**

## *THE PICTURE EVERY EXHIBITOR IS WAITING*

L
14
RKO
Radio
PICTURES

# SIX MILLION

**ANNA APPEL**

**DIRECTED BY**
**GREGORY LA CAVA**

**DAVID O. SELZNICK**
**PRODUCTION**

**FOR! . . . RKO RADIO SETS A STANDARD!**

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| COLUMBIA | | | |
| "Criminal Court" | Story by Joe Swerling. Director: Irving Cummings. | Edmund Lowe, Evelyn Brent, Constance Cummings. | Shooting |
| "Faith" | Story by Robert Riskin. Director: Frank Capra. | Walter Huston, Constance Cummings, Pat O'Brien. | Shooting |
| "Bar V Maverick" | Story by Kurt Kempler. Director: D. Ross Lederman. | Tim McCoy, Alice Day. | Shooting |
| FOX | | | |
| "Man About Town" | Story by Leon Gordon. Director: John Francis Dillon. | Warner Baxter, Karen Morley. | Shooting |
| "Society Girl" | Story by Elmer Harris. Director: Sidney Lanfield. | James Dunn, Peggy Shannon, Spencer Tracy. | Shooting |
| "The Killer" | Story Al Cohn. Director: David Howard. | George O'Brien, Cecelia Parker. | Shooting |
| METRO-GOLDWYN-MAYER | | | |
| "Strange Interlude" | From the stage play by Eugene O'Neill. Director: Robert Z. Leonard. | Norma Shearer, Clark Gable. | Shooting |
| "As You Desire Me" | Story by T. Trandello. Director: George Fitzmaurice. | Greta Garbo, Von Stroheim, M. Douglas. | Shooting |
| "Prosperity" | Story by Wanda Tuchock, Zelda Sears. Director: Leo McCarey. | Marie Dressler, Polly Moran. | Shooting |
| "Huddle" | Story by Francis Wallis. Director: Sam Wood. | Ramon Navarro, Madge Evans. | Shooting |
| PARAMOUNT | | | |
| "Horse Feathers" | Story by Bert Kalmar, Harry Ruby and S. J. Perelman. Director: Norman McLeod. | The Four Marx Brothers. | Shooting |
| "Merrily We Go To Hell" | Story by Edwin Justus Mayer, Waldemar Young. Director: Dorothy Arzner. | Sylvia Sidney, Frederic March, Adrienne Ames. | Shooting |
| "Love Me Tonight" | Story by Samuel Hoffenstein. Director: Rouben Mamoulian. | Maurice Chevalier, Jeanette MacDonald. | Shooting |
| RKO-PATHE | | | |
| "Westward Passage" | Novel by Margaret Ayer Barnes. Director: Robert Milton. | Ann Harding. | Shooting |
| "Unmated" | From the novel by Cecil Strange. Director: Edward H. Griffith. | Constance Bennett, Phillips Holmes. | Shooting |
| RKO-RADIO | | | |
| "Bird of Paradise" | Story by Richard Walton Tully. Director: King Vidor. | Dolores Del Rio, Joel McCrea. | Shooting |
| "States Attorney" | Story by Louis Stevens and Gene Fowler. Director: Geo. Archainbaud. | John Barrymore, Helen Twelvetrees, Wm. Boyd, Mary Duncan. | Shooting |
| "The Roar of the Dragon" | Produced by William LeBaron. Story by Meriam C. Cooper. Director: Wesley Ruggles. | Richard Dix, Gwili Andre. | Shooting |
| "Hold 'Em Jail" | Story by Timothy Whelan and Lew Lupton. Director: Norman Taurog. | Bert Wheeler, Robert Woolsey. | Shooting |
| SONO ART-WORLD WIDE | | | |
| "Riders of the Desert" | Story by L. Totman. Director: Robert N. Bradbury. | Bob Steele, Al St. John. | Shooting |
| UNITED ARTISTS | | | |
| "Movie Crazy" | Director: Clyde Bruckman. | Harold Lloyd, Constance Cummings. | Shooting |
| UNIVERSAL | | | |
| "Back Street" | From novel by Fannie Hurst. Director: John M. Stahl. | Irene Dunne, John Boles. | Shooting |
| "Rider of Death Valley" | Story by Jack Cunningham, Isadore Bernstein. Director: Al Rogell. | Tom Mix, Lois Wilson. | Shooting |
| "Brown of Culver" | Story by George Green, Tom Buckingham. Director: William Wyler. | H. B. Warner, Tom Brown. | Shooting |
| "The Old Dark House" | Story by Ben W. Levy. Director: James Whale. | Boris Karloff, Lillian Bond. | Shooting |
| "Radio Patrol" | Story by Thomas Reed. Director: Edward Cahn. | Robert Armstrong, June Clyde, Lila Lee. | Shooting |
| WARNER-FIRST NATIONAL | | | |
| "The Jewel Robbery" | Story by Erwin Gelsey. Director: William Dieterle. | William Powell, Kay Francis. | Shooting |
| "Dr. X" (Technicolor) | Story by George Rosener, Earl Baldwin. Director: Michael Curtiz. | Lionel Atwill, Lee Tracy, Fay Wray, Preston Foster. | Shooting |
| "Week-End Marriage" | Story by Sheridan Gibney. Director: Thornton Freeland. | Loretta Young, Norman Foster. | Shooting |
| WARNER BROTHERS | | | |
| "Winner Take All" | From the novel by Rian James. Director: William A. Wellman. | James Cagney, Marian Nixon. | Shooting |
| "Miss Pinkerton" | Story by Mary Roberts Rinehart. Director Lloyd Bacon. | Joan Blondell, George Brent. | Shooting |
| "A Successful Calamity" | Story by Clare Kummer. Director: John Adolfi. | George Arliss, Mary Astor, Evalyn Knapp. | Shooting |
| "The Dark Horse" | Story by Joe Jackson and Courtenay Terrett. Director: Al Green. | Warren William, Bette Davis. | Shooting |

# THEATRE RECEIPTS

The total of box office receipts from major key situations for the calendar week ended April 9, 1932, reaches $2,262,581 for 180 theatres in 30 cities, a decrease of $198,700 from the total for the previous calendar week, ended April 2, when 181 theatres in 30 key cities recorded a total of $2,461,281. One new high individual theatre figure was established during the more recent week, at the Keith in Boston, with "Steady Company," while five new low individual house records were noted. This compares with three new "highs" and five new "lows" during the preceding week.

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| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| **Albany** | | | | | | | |
| Harm-Bleeker | 2,300 | 35c-50c | "Tarzan, the Ape Man" (MGM) (6 days) | 11,960 | "Arsene Lupin" (MGM) (6 days) | 9,760 | High 1-24 "Reducing" $18,500<br>Low 2-13-32 "Tonight or Never" 4,820 |
| Leland | 1,350 | 20c-25c | "Business and Pleasure" (Fox) (6 days) | 3,900 | "Beast of the City" (MGM) (6 days) | 3,900 | High 5-2 "Strangers May Kiss" 8,100<br>Low 12-26 "Ex-Flame" 2,900 |
| Ritz | 1,146 | 20c-25c | "Steady Company" (U.) (3 days) | 1,940 | "The Heart of New York" (W. B.) (3 days) | 1,980 | High 10-31 "East of Borneo" 4,950<br>Low 12-26 "Compromised" 2,350 |
| | | | "Cross Examination" (Artclass) (3 days) | 1,670 | "Murder at Dawn" (Big Four) (3 days) | 1,765 | |
| RKO Palace | 4,000 | 25c-60c | "The Lost Squadron" (Radio) (3 days) | 11,400 | "Girl Crazy" (Radio) (3 days) | 7,840 | ...................................................... |
| | | | "The Office Girl" (Radio) (3 days) | 8,450 | "Love Affair" (Col.) (3 days) | 9,350 | |
| Strand | 1,900 | 35c-50c | "Strangers in Love" (Para.) (6 days) | 6,000 | "Alias the Doctor" (F. N.) (6 days) | 6,100 | High 10-24 "Susan Lenox" 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Europa | 267 | 25c-50c | "Wild Men of Kalihari" (Principal) and "The Blue Angel" (Para.) (6 days) | 1,000 | "Cossacks of the Don" (Amkino) (6 days) | 1,000 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond" 450 |
| Hippodrome | 2,250 | 25c-50c | "The Lost Squadron" (Radio) (6 days and Sun. midnite show) | 12,000 | "Ladies of the Jury" (Radio) (6 days and Sun. midnite show) | 12,500 | ...................................................... |
| Keith's | 2,500 | 25c-50c | "Murders in the Rue Morgue" (U.) (5 days and Sun. midnite show) | 6,000 | "Shopworn" (Col.) (6 days and Sun. midnite show) | 7,360 | High 4-9 "Bachelor Apartment" 16,080<br>Low 2-6-32 "Manhattan Parade" 4,000 |
| Loew's Century | 3,076 | 25c-60c | "Alias the Doctor" (F. N.) (6 days) | 18,400 | "Are You Listening?" (MGM) (6 days) | 25,200 | High 4-11 "Tailor Made Man" 30,000<br>Low 3-26-32 "The Wiser Sex" 16,000 |
| Loew's Parkway | 987 | 15c-35c | "Polly of the Circus" (MGM) (6 days) | 5,000 | "Tarzan, the Ape Man" (MGM) (6 days) | 5,400 | High 1-30-32 "Emma" 5,600<br>Low 1-10 "Lottery Bride" 3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "One Hour With You" (Para.) (6 days) | 21,000 | "The Man Who Played God" (W. B.) (6 days) | 18,500 | High 4-11 "Strangers May Kiss" 33,500<br>Low 12-12 "The Big Parade 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "It's Tough to Be Famous" (F.N.) (6 days) | 2,600 | "Tarzan, the Ape Man" (MGM) (6 days) | 3,900 | High 1-3 "Going Wild" 4,500<br>Low 6-13 "Too Young to Marry" 2,400 |
| New | 1,600 | 25c-50c | "Devil's Lottery" (Fox) (6 days) | 7,500 | "The Careless Lady" (Fox) (6 days) | 10,000 | High 1-10 "Man Who Came Back" 18,000<br>Low 3-26-32 "The Gay Caballero" 5,000 |
| **Boston** | | | | | | | |
| Keith's | 2,800 | 25c-60c | "Shopworn" (Col.) | 19,500 | "The Lost Squadron" (Radio) | 21,000 | High 12-5 "Frankenstein" 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston | 2,500 | 25c-50c | "Steady Company" (U.) | 26,000 | "Hotel Continental" (Tiff.) | 19,500 | High 4-9-32 "Steady Company" 26,000<br>Low 12-26 "The Deceiver" 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Arsene Lupin" (MGM) | 23,000 | "Sky Devils" (U. A.) | 22,000 | High 1-24 "Hell's Angels" 31,500<br>Low 3-26-32 "Polly of the Circus" 18,000 |
| Loew's State | 3,700 | 25c-50c | "Are You Listening?" (MGM) | 22,000 | "Tarzan, the Ape Man" (MGM) | 21,000 | High 4-11 "City Lights" 25,000<br>Low 7-18 "Man in Possession" 19,000 |
| Metropolitan | 4,350 | 35c-75c | "Alias the Doctor" (F. N.) | 38,000 | "The Broken Wing" (Para.) | 41,000 | High 1-31 "No Limit" 44,500<br>Low 7-4 "I Take This Woman" 30,000 |
| Paramount | 1,800 | 25c-50c | "One Hour With You" (Para.) (2nd week) | 17,000 | "One Hour With You" (Para.) (1st week) | 17,000 | ...................................................... |
| Scollay Square | 1,800 | 25c-50c | "Fireman, Save My Child" (F. N.) | 13,500 | "Shanghai Express" (Para.) | 12,000 | High 1-17 "Right to Love" 25,000<br>Low 12-26 "His Woman" 9,500 |
| Uptown | 2,000 | 25c-60c | "One Hour With You" (Para.) (2nd week) | 12,000 | "One Hour With You" (Para.) (1st week) | 12,500 | High 9-26 "Monkey Business" 15,000<br>Low 12-26 "X Marks the Spot" 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "Arsene Lupin" (MGM) | 30,000 | "Fireman, Save My Child" (F. N.) | 31,000 | High 3-28 "My Past" 39,500<br>Low 3-19-32 "Dancers in the Dark" 17,000 |
| Century | 3,000 | 25c-50c | "The Gay Caballero" (Fox) | 18,000 | "Girl Crazy" (Radio) | 20,000 | High 2-14 "Cimarron" 25,600<br>Low 3-5-32 "Cheaters at Play" 5,800 |
| Court Street | 1,800 | 25c | "Steady Company" (U.) (4 days) | 2,000 | "Law and Order" (U.) (4 days) | 2,300 | ...................................................... |
| Great Lakes | 3,000 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 31,000 | "One Hour With You" (Para.) | 18,000 | High 8-8 "Politics" 35,100<br>Low 12-26 "Flying High" 9,100 |
| Hippodrome | 2,100 | 25c-35c | "It's Tough to be Famous" (F.N.) | 8,700 | "Polly of the Circus" (MGM) | 10,000 | High 2-14 "Free Love" 26,300<br>Low 4-9-32 "It's Tough to be Famous" 8,700 |
| Lafayette | 3,300 | 25c | "The Guilty Generation" (Col.) | 9,700 | "Shopworn" (Col.) | 19,400 | High 4-11 "Ten Cents a Dance" 24,100<br>Low 12-19 "Leftover Ladies" 6,400 |
| **Charlotte** | | | | | | | |
| Broadway | 1,167 | 25c-50c | "It's Tough to be Famous" (F.N.) (3 days) | 4,000 | "Alias the Doctor" (F. N.) (3 days) | 3,000 | ...................................................... |
| | | | "Shopworn" (Col.) (3 days) | 4,000 | "The Heart of New York" (W. B.) (3 days) | 4,000 | |
| Carolina | 1,441 | 25c-40c | "Sky Devils" (U. A.) (3 days) | 5,000 | "One Hour With You" (Para.) (3 days) | 9,000 | ...................................................... |
| | | | "Dancers in the Dark" (Para.) (3 days) | 5,500 | "The Wiser Sex" (Para.) (3 days) | 4,000 | |

# "For the girl he adored and like a fury let loose from hell"

UNIVERSAL'S surprise picture of the year. It smashes all former ideas of production. It dares to be different. It raises pictures to the highest level and commands new respect and new business for every box office lucky enough to get it!

**THE PICTURE TERRIFIC!**

# The DOOMED

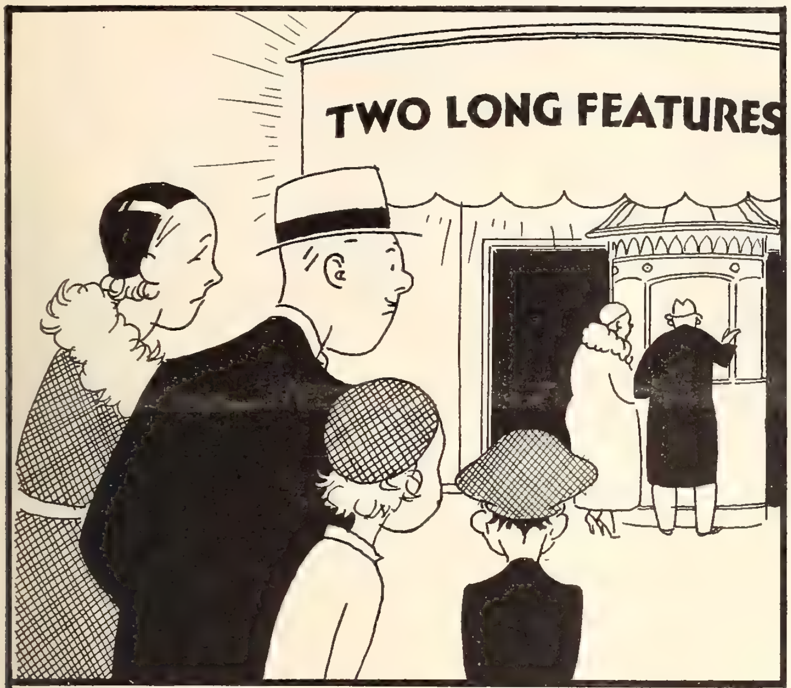
the land he loved, he fought
BATTALION

With TALA BIRELL, LUIS TRENKER, Victor Varconi, Henry Armetta, Gustav von Seyffertitz. A Marcel Vandal and Charles Delac Production directed by Cyril Gardner. Produced by Carl Laemmle, Jr.
Associate Producer, Paul Kohner.
Presented by Carl Laemmle.

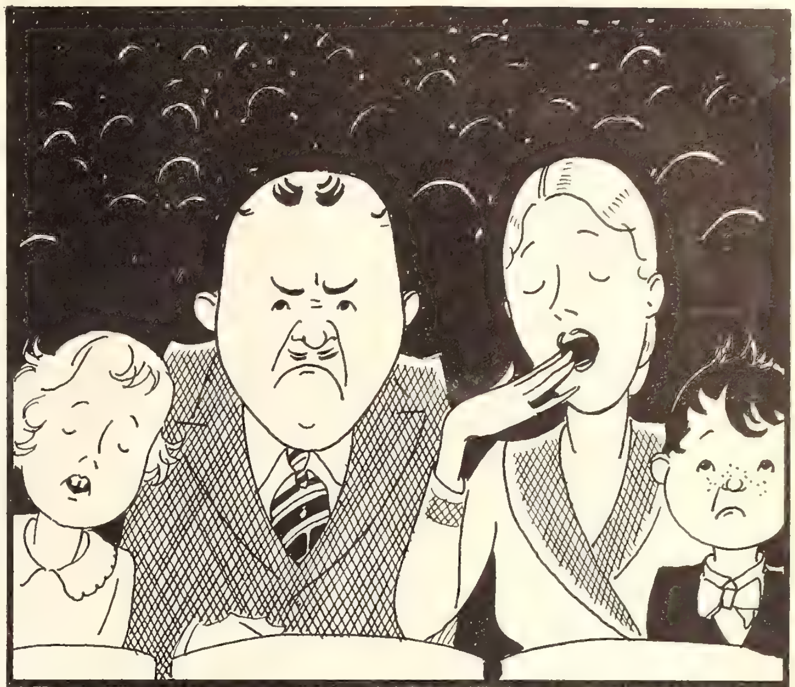
# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "The Crowd Roars" (W. B.) | 38,500 | "Alias the Doctor" (F. N.) | 41,500 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "One Hour With You" (Para.) (2nd week) | 24,000 | "One Hour With You" (Para.) (1st week) | 33,000 | High 2-7 "Doorway to Hell"<br>Low 3-5-32 "Broken Lullaby" | 38,170<br>20,000 |
| Oriental | 3,940 | 35c-85c | "Are You Listening?" (MGM) | 24,000 | "The Broken Wing" (Para.) | 28,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Carnival Boat" (Radio) | 22,500 | "Cheaters at Play" (Fox) | 33,000 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| Roosevelt | 1,591 | 35c-85c | "Hotel Continental" (Tiff.) | 16,000 | "The Blonde Captive" (Capital) | 21,000 | High 4-11 "Dishonored"<br>Low 6-6 "Tabu" | 30,350<br>10,100 |
| State Lake | 2,776 | 35c-85c | "Young Bride" (Pathe) | 16,500 | "Girl Crazy" (Radio) | 18,000 | High 12-12 "Frankenstein"<br>Low 7-4 "Transgression" | 44,000<br>13,200 |
| United Artists | 1,700 | 35c-85c | "Sky Devils" (U. A.) (2nd week) | 7,500 | "Sky Devils" (U. A.) (1st week) | 24,500 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "Stepping Sisters" (Fox) | 3,800 | "Three Wise Girls" (Col.) | 4,250 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Cohens and Kellys in Hollywood" (U.) | 20,000 | "Are You Listening?" (MGM) | 22,500 | High 11-14 "The Spider"<br>Low 4-9-32 "Cohens and Kellys in Hollywood" | 35,000<br>20,000 |
| RKO Capitol | 2,000 | 30c-50c | "One Hour With You" (Para.) (2nd week) | 10,500 | "One Hour With You" (Para.) (7 days and Sat. midnite show) (1st week) | 17,500 | High 10-24 "Susan Lenox"<br>Low 2-27-32 "Strangers in Love" | 18,661<br>8,500 |
| RKO Family | 1,140 | 15c-25c | "The Saddle Buster" (Pathe) (4 days)<br>"Behind Stone Walls" (Mayfair) (3 days) | 2,080<br>1,120 | "Docks of San Francisco" (Mayfair) (4 days)<br>"Probation" (Fischer) (3 days) | 1,950<br>1,050 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women and "Man in Possession" | 4,275<br>1,900 |
| RKO Lyric | 1,400 | 30c-50c | "Tarzan, the Ape Man" (MGM) (7 days and Sat. midnite show) | 17,500 | "Disorderly Conduct" (Fox) (7 days and Sat. midnite show) | 8,800 | High 2-14 "Reducing"<br>Low 3-26-32 "After Tomorrow" | 21,300<br>8,300 |
| RKO Palace | 2,700 | 30c-50c | "Girl Crazy" (Radio) (7 days and Sat. midnite show) | 16,500 | "Alias the Doctor" (F. N.) (7 days and Sat. midnite show) | 11,500 | High 8-15 "Politics"<br>Low 3-26-32 "Hotel Continental" | 29,500<br>9,500 |
| RKO Strand | 1,350 | 25c-40c | "The Silent Witness" (Fox) (4 days)<br>"Arrowsmith" (U. A.) (3 days) | 2,275<br>1,225 | "The Lost Squadron" (Radio) (4 days)<br>"Steady Company" (U.) (3 days) | 2,340<br>1,260 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| Ufa-Taft | 400 | 30c-50c | "Freaks" (MGM) (6 days and Sat. midnite show) (34c-49c) | 4,000 | "A Waltz by Strauss" (Capital) (8 days) | 2,250 | | |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "Arsene Lupin" (MGM) | 20,000 | "One Hour With You" (Para.) | 20,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| Art Cinema | 1,200 | 25c-50c | "Ein Burschenlied Aus Heidelberg" (Ufa) | 1,100 | "Terre Madre" (Foreign Talking Pictures) | 1,000 | | |
| RKO Hippodrome | 3,800 | 25c-50c | "Shopworn" (Col.) | 15,000 | "Girl Crazy" (Radio) | 12,000 | High 12-5 "Frankenstein"<br>Low 4-18 "Unfaithful" | 30,000<br>10,000 |
| RKO Palace | 3,100 | 25c-75c | "Love Affair" (Col.) | 24,500 | "Hotel Continental" (Tiff.) | 25,000 | High 5-2 "Laugh and Get Rich"<br>Low 7-18 "Arizona" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "Dancers in the Dark" (Para.) | 21,500 | "Are You Listening?" (MGM) | 17,000 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillmann | 1,900 | 25c | "She Wanted A Millionaire" (Fox) | 6,000 | "Wayward" (Para.) | 5,000 | | |
| Warners' Lake | 800 | 25c-50c | "Beauty and the Boss" (W. B.) (4 days) | 2,200 | "Alias the Doctor" (F. N.) (9 days) | 10,000 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "One Hour With You" (Para.) | 14,500 | "Alias the Doctor" (F. N.) | 18,000 | High 8-8 "Politics"<br>Low 12-26 "Husband's Holiday" | 25,000<br>12,500 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Hotel Continental" (Tiff.) | 5,000 | "Business and Pleasure" (Fox) | 9,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huff'n's Rialto | 850 | 20c-50c | "Forbidden" (Col.) | 2,500 | "Smart Woman" (Radio) | 3,000 | | |
| Huffman's Taber | 1,900 | 25c-60c | "Play Girl" (W. B.) (25c-50c) | 7,500 | "Disorderly Conduct" (Fox) | 8,000 | High 3-21 "City Lights"<br>Low 11-28 "Men in Her Life" | 14,000<br>5,500 |
| Orpheum | 2,600 | 25c-65c | "Girl Crazy" (Radio) | 14,000 | "Prestige" (Pathe) | 16,000 | | |
| Paramount | 2,000 | 25c-50c | "The Hatchet Man" (F. N.) | 11,000 | "Dancers in the Dark" (Para.) | 7,500 | High 1-10 "Hell's Angels"<br>Low 4-2-32 "Dancers in the Dark" | 22,000<br>7,500 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "Greeks Had A Word For Them" (U. A.) | 9,000 | "One Hour With You" (Para.) | 11,000 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 2,000 | 15c-35c | "Young Bride" (Pathe) | 7,500 | "Girl Crazy" (Radio) | 8,500 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders inthe Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "It's Tough to be Famous" (F.N.) (4 days)<br>"Broken Wing" (Para.) (3 days) | 6,000<br>5,000 | "Are You Listening?" (MGM) (4 days)<br>"Wayward" (Para.) (3 days) | 6,000<br>5,000 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9,000 |
| Strand | 1,100 | 20c-35c | "After Tomorrow" (Fox) (4 days)<br>"The Struggle" (U. A.) (3 days) | 2,300<br>1,800 | "Play Girl" (F. N.) (4 days)<br>"The Menace" (Col.) (3 days) | 2,200<br>1,800 | High 3-21 "Trader Horn"<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 7,000<br>1,500 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Girl Crazy" (Radio) | 11,000 | "The Lost Squadron" (Radio) | 21,000 | | |
| Fisher | 2,300 | 25c-60c | "It's Tough to be Famous" (F.N.) | 17,000 | "Are You Listening?" (MGM) | 16,000 | | |
| Fox | 5,000 | 25c-50c | "Devil's Lottery" (Fox) | 30,000 | "The Gay Caballero" (Fox) | 25,000 | | |
| Michigan | 3,000 | 25c-75c | "The Crowd Roars" (W. B.) | 27,000 | "Alias the Doctor" (F. N.) | 30,000 | | |
| Paramount | 3,450 | 25c-60c | "One Hour With You" (Para.) (2nd week) | 9,000 | "One Hour With You" (Para.) (1st week) | 14,000 | | |
| United Artists | 2,000 | 25c-75c | "Tarzan, the Ape Man" (MGM) | 20,000 | "Sky Devils" (U. A.) | 12,000 | | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "The Wet Parade" (MGM) (3rd week) | 13,400 | "The Wet Parade" (MGM) (2nd week) | 14,000 | High 7-31 "Trader Horn"<br>Low 10-31 "Yellow Ticket" | 36,000<br>9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Lena Rivers" (Tiff.) | 16,000 | "Strangers in Love" (Para.) | 10,000 | High 1-10 "Sin Takes a Holiday"<br>Low 2-6-32 "Ladies of the Big House" | 19,000<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "Man Wanted" (W. B.) | 15,000 | "Beauty and the Boss" (W. B.) | 14,000 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

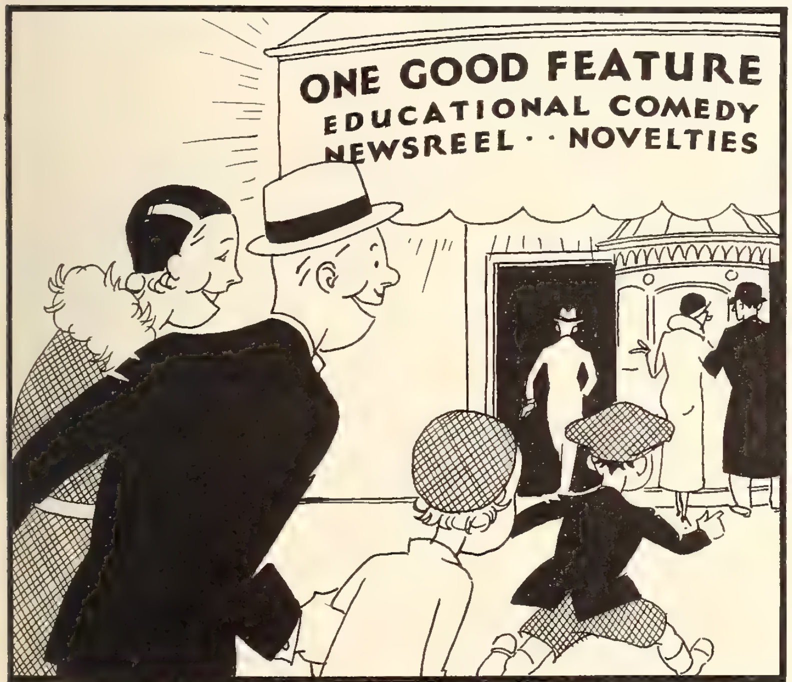
# VARIETY KEEPS EVERYBODY HAPPY



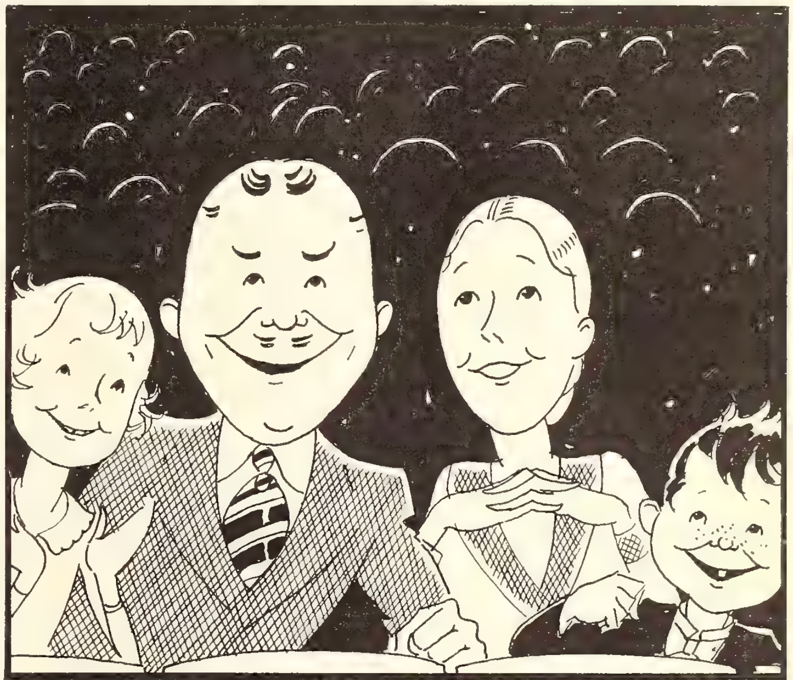
WHEN YOU DRAG THE WHOLE FAMILY IN WITH A "BARGAIN OFFER". . .



AND HALF OF THEM GO TO SLEEP. . THEY CAN'T CONSIDER THAT A "GOOD BUY"



BUT A GOOD VARIETY PROGRAM PROMISES AMUSEMENT FOR ALL . .



AND KEEPS ITS PROMISE . . MAKING EVERYBODY HAPPY. .

You're not in a "one sale" business. You have to keep your customers coming back if you want to succeed. And the way to do that is to keep everybody happy . . . . with a good balanced show . . . . one fine Feature . . . . and plenty of variety . . . . with selections from *Educational Pictures'* great short feature program. Try it out through May and watch it click . . . . the public demands comedy and variety, with quality . . . . and *Educational Pictures* satisfy that demand.

**EDUCATIONAL FILM EXCHANGES, *Inc.***

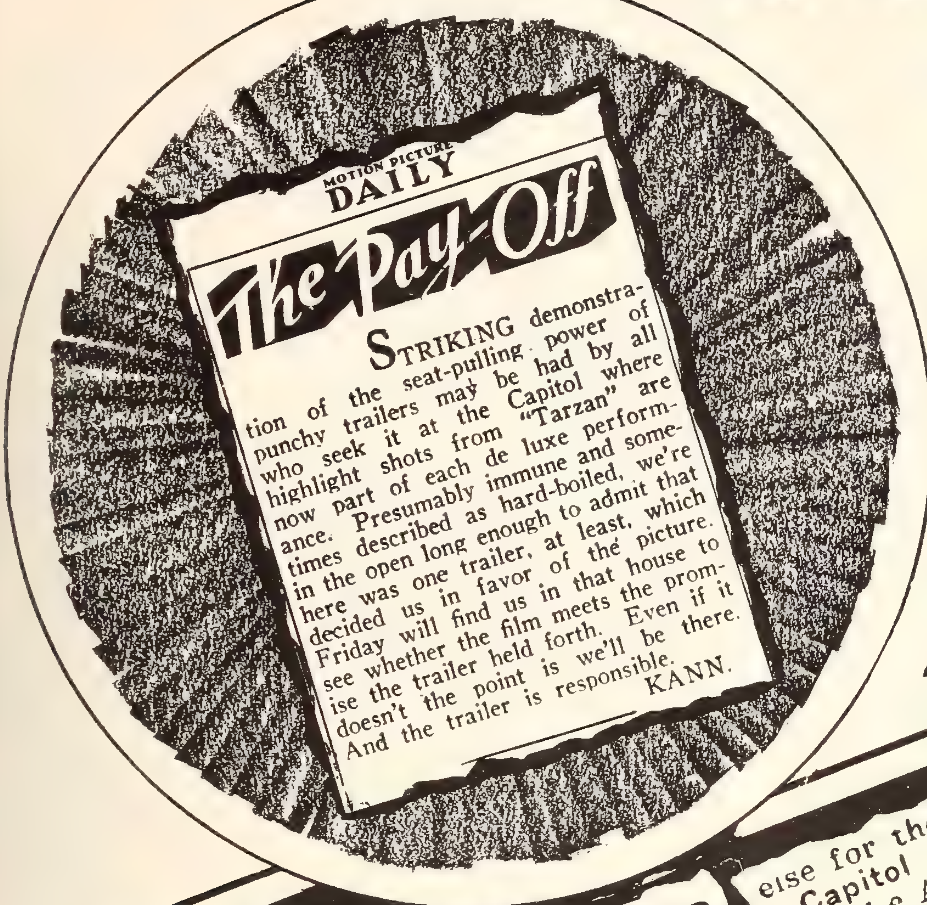
Educational Pictures
"THE SPICE OF THE PROGRAM"

**E · W · HAMMONS**
*President*

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| **Houston** | | | | | | | | |
| Kirby | 1,654 | 25c-50c | "It's Tough to be Famous" (F.N.) | 4,500 | "Fireman, Save My Child" (F. N.) | 3,700 | High 3-7 "Abraham Lincoln"<br>Low 3-26-32 "Dancers in the Dark" | 9,500<br>3,000 |
| Loew's State | 2,700 | 25c-50c | "Are You Listening?" (MGM) | 7,000 | "Tarzan, the Ape Man" (MGM) | 13,000 | High 5-2 "Trader Horn"<br>Low 6-27 "Five and Ten" | 19,800<br>5,000 |
| Metropolitan | 2,512 | 25c-50c | "One Hour With You" (Para.) | 9,000 | "Business and Pleasure" (Fox) | 7,500 | High 10-24 "Palmy Days"<br>Low 7-25 "Secret Call" | 14,000<br>6,500 |
| RKO Majestic | 2,250 | 25c-50c | "Young Bride" (Pathe) | 4,000 | "Girl Crazy" (Radio) | 4,500 | High 2-14 "Cimarron"<br>Low 1-16-32 "Girl of the Rio" | 18,000<br>2,000 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Hotel Continental" (Tiff.) | 3,500 | "Impatient Maiden" (U.) | 4,000 | High 6-13 "Daddy Long Legs"<br>Low 12-26 "Surrender" | 10,000<br>3,300 |
| Circle | 2,600 | 25c-50c | "Panama Flo" (Pathe) and and "The Big Shot" (Pathe) | 6,000 | "Lost Squadron" (Radio) | 6,000 | High 2-14 "Cimarron"<br>Low 8-22 "Traveling Husbands" | 13,000<br>4,000 |
| Indiana | 3,300 | 25c-50c | "One Hour With You" (Para.) | 14,500 | "Shopworn" (Col.) (25c-65c) | 20,000 | High 1-17 "Her Man"<br>Low 3-26-32 "Lady with a Past" | 25,000<br>10,000 |
| Lyric | 2,000 | 25c-50c | "Devil's Lottery" (Fox) | 8,500 | "Disorderly Conduct" (Fox) | 7,500 | High 1-10 "Under Suspicion"<br>Low 9-12 "East of Borneo" | 13,000<br>5,750 |
| Palace | 2,800 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 11,100 | "Arsene Lupin" (MGM) | 9,500 | High 5-2 "Trader Horn"<br>Low 2-27-32 "Freaks" | 22,000<br>6,750 |
| **Kansas City** | | | | | | | | |
| Apollo | 1,400 | 35c | "The Dreyfus Case" (Col.) (9 days) | 1,500 | "Ben Hur" (MGM) | 1,200 | | |
| Liberty | 1,200 | 25c-50c | "One Hour With You" (Para.) (7 days and Sat. midnite show) | 6,000 | "Disorderly Conduct" (Fox) (7 days and Sat. midnite show) | 5,000 | | |
| Mainstreet | 3,049 | 35c-60c | "Cohens and Kellys in Hollywood" (U.) (7 days and Sat. late show) | 14,000 | "Girl Crazy" (Radio) (7 days and Sat. late show) | 15,000 | High 1-9-32 "Peach O' Reno"<br>Low 4-9-32 "Cohens and Kellys in Hollywood" | 25,500<br>14,000 |
| Midland | 4,000 | 25c-50c | "Sky Devils" (U. A.) (7 days and Sat. midnite show) | 12,500 | "Tarzan, the Ape Man" (MGM) (7 days and Sat. midnite show) | 25,000 | High 1-23-32 "Hell Divers"<br>Low 5-9 "Quick Millions" | 30,400<br>7,500 |
| Newman | 2,000 | 35c-50c | "Fireman, Save My Child" (F. N.) (7 days and Sat. midnite show) | 8,500 | "One Hour With You" (Para.) (7 days and Sat. midnite show) | 15,000 | High 2-27-32 "Shanghai Express"<br>Low 3-26-32 "Alias the Doctor" | 25,000<br>8,000 |
| Pantages | 2,200 | 20c-40c | "The Final Edition" (Col.) | 6,200 | "Hotel Continental" (Tiff.) | 6,000 | | |
| Uptown | 2,200 | 25c-50c | "The Monster Walks" (Mayfair) | 3,500 | "Wayward" (Para.) | 3,500 | High 1-10 "Girl of Golden West"<br>Low 4-9-32 "The Monster Walks" | 8,000<br>3,500 |
| **Los Angeles** | | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "Beast of the City" (MGM) | 25,000 | "Hell Divers" (MGM) | 24,500 | High 10-25 "Susan Lenox"<br>Low 3-5-32 "The Silent Witness" | 39,000<br>6,963 |
| Orpheum | 2,750 | 35c-65c | "The Final Edition" (Col.) | 17,000 | "Behind the Mask" (Col.) | 12,000 | High 1-9-32 "Frankenstein"<br>Low 12-26 "Heaven on Earth" | 34,000<br>6,500 |
| Paramount | 3,596 | 35c-65c | "One Hour With You" (Para.) | 15,000 | "The Broken Wing" (Para.) | 17,000 | High 10-31 "Beloved Bachelor"<br>Low 2-6-32 "Tomorrow and Tomorrow" | 41,000<br>7,500 |
| RKO | 2,700 | 25c-40c | "Carnival Boat" (Pathe) | 11,000 | "Panama Flo" (Pathe) | 10,000 | High 1-9-32 "Men of Chance"<br>Low 2-6-32 "The Secret Witness" | 22,100<br>7,000 |
| W. B. Downtown | 2,400 | 25c-50c | "Beauty and the Boss" (W. B.) | 14,000 | "The Heart of New York" (W. B.) | 13,500 | High 2-7 "Little Caesar"<br>Low 10-10 "I Like Your Nerve" | 27,000<br>7,000 |
| W. B. Western | 2,400 | 35c-65c | "Beauty and the Boss" (W. B.) | 7,000 | "The Heart of New York" (W. B.) | 5,500 | | |
| **Milwaukee** | | | | | | | | |
| Alhambra | 2,660 | 25c-50c | "The Wiser Sex" (Para.) | 8,300 | "Cohens and Kellys in Hollywood" (U.) | 9,000 | | |
| Garden | 1,150 | 25c-50c | "Shopworn" (Col.) (25c-65c-8 days) | 12,000 | "Greeks Had A Word For Them" (U. A.) (8 days) | 9,300 | | |
| Pabst | 2,587 | 35c-50c | "Der Kleine Seitensprung" (Ufa) (5 days) | 1,800 | "Ein Burschenlied Aus Heidelberg" (Ufa) (6 days) | 3,000 | | |
| Palace | 2,587 | 25c-60c | "One Hour With You" (Para.) | 10,000 | "Devil's Lottery" (Fox) | 7,800 | | |
| Riverside | 2,180 | 25c-60c | "The Deceiver" (Col.) | 12,800 | "Young Bride" (Pathe) | 12,000 | | |
| Strand | 1,406 | 25c-50c | "Emma" (MGM) | 6,300 | "Ben Hur" (MGM) | 4,000 | | |
| Warner | 2,500 | 25c-60c | "It's Tough to be Famous" (F.N.) | 8,800 | "Alias the Doctor" (F. N.) | 8,200 | | |
| Wisconsin | 3,275 | 25c-65c | "Disorderly Conduct" (Fox) | 13,800 | "Emma" (MGM) | 16,800 | | |
| **Minneapolis** | | | | | | | | |
| Aster | 812 | 20c-25c | "Her Majesty, Love" (F. N.) | 1,500 | "The Menace" (Col.) (3 days)<br>"Men in Her Life" (Col.) (4 days) | 700<br>700 | High 2-20-32 "The Guardsman"<br>Low 4-18 "Men Call It Love" | 2,000<br>900 |
| Lyric | 1,238 | 20c-40c | "Are You Listening?" (MGM) | 2,800 | "The Final Edition" (Col.) | 2,500 | High 5-30 "Kiki"<br>Low 1-24 "Men on Call" | 4,000<br>1,200 |
| Minnesota | 4,000 | 30c-75c | "Arsene Lupin" (MGM) | 23,000 | "One Hour With You" (Para.) | 24,000 | High 6-27 "Daddy Long Legs"<br>Low 12-19 "His Woman" | 32,000<br>18,000 |
| Pantages | 1,500 | 25c-50c | "Scarface" (U. A.) | 5,000 | "Sky Devils" (U. A.) | 4,500 | | |
| RKO Orpheum | 2,900 | 25c-50c | "Ladies of the Jury" (Radio) | 15,000 | "Girl Crazy" (Radio) | 14,000 | High 12-14 "Cimarron"<br>Low 3-26-32 "Prestige" | 30,000<br>12,000 |
| State | 2,300 | 25c-50c | "One Hour With You" (Para.) | 8,000 | "Fireman, Save My Child" (F. N.) | 9,000 | High 1-2-32 "Sooky"<br>Low 14-18 "Body and Soul" | 10,000<br>6,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Lady With A Past" (Pathe) and "Hatchet Man" (F. N.) | 12,500 | "Dancers in the Dark" (Para.) and "Strangers in Love" (Para.) | 13,000 | High 1-10 "Just Imagine"<br>Low 12-25 "The Guardsman" and "The Tip-Off" | 18,000<br>8,000 |
| Imperial | 1,914 | 15c-40c | "Il Est Charmant" (Para.-French) (2nd week) | 3,500 | "Il Est Charmant" (Para.-French) (1st week) | 4,000 | High 1-17 'Office Wife"<br>Low 12-26 "Mad Parade" and "Reckless Living" | 10,000<br>2,800 |
| Loew's | 3,115 | 30c-75c | "After Tomorrow" (Fox) | 14,500 | "Fireman, Save My Child" (F. N.) | 16,500 | High 4-2-32 "Fireman, Save My Child"<br>Low 7-18 "Stepping Out" | 16,500<br>9,000 |

# PROOF *that* TRAILERS DO SELL SEATS!

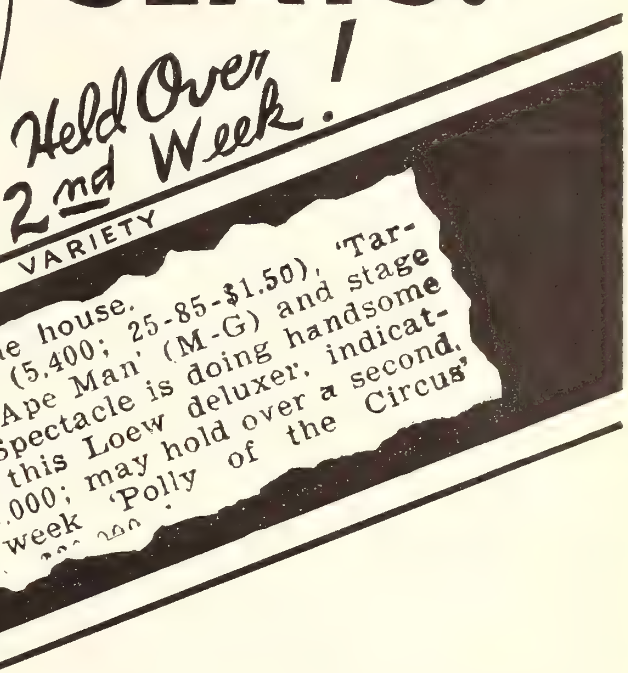


MOTION PICTURE DAILY

The Pay-Off

STRIKING demonstration of the seat-pulling power of punchy trailers may be had by all who seek it at the Capitol where highlight shots from "Tarzan" are now part of each de luxe performance. Presumably immune and sometimes described as hard-boiled, we're in the open long enough to admit that here was one trailer, at least, which decided us in favor of the picture. Friday will find us in that house to see whether the film meets the promise the trailer held forth. Even if it doesn't the point is we'll be there. And the trailer is responsible.

KANN.

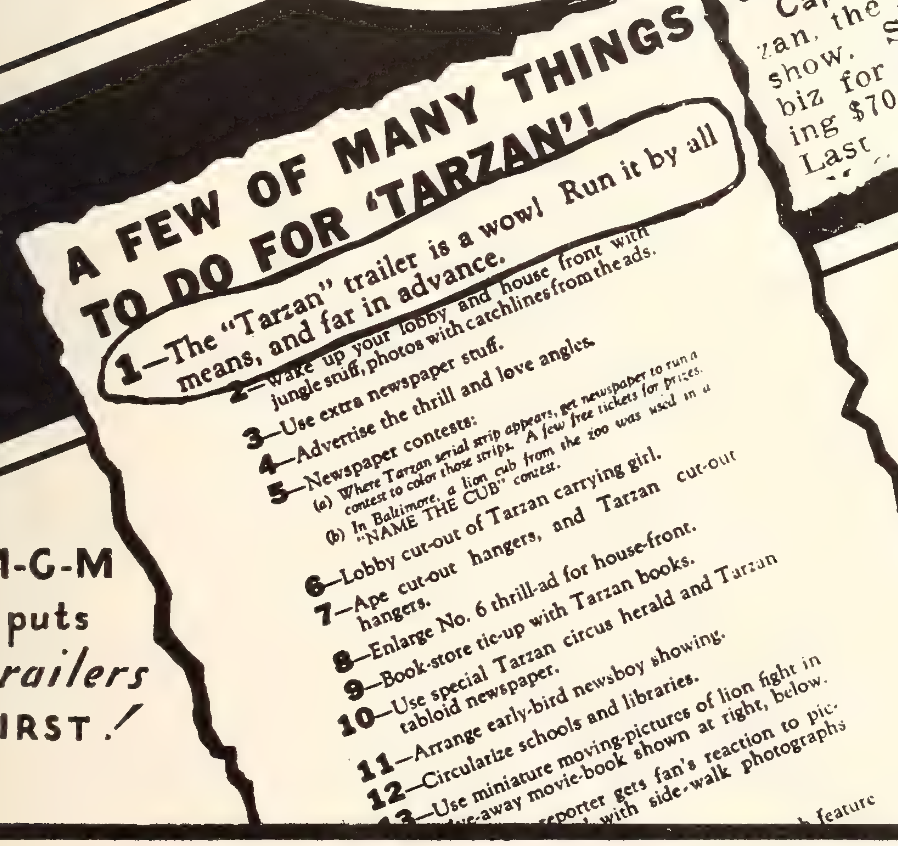


Held Over 2nd Week!

VARIETY

else for the house.

Capitol (5,400; 25-85-$1.50), 'Tarzan, the Ape Man' (M-G) and stage show. Spectacle is doing handsome biz for this Loew deluxer, indicating $70,000; may hold over a second. Last week 'Polly of the Circus'



A FEW OF MANY THINGS TO DO FOR 'TARZAN'!

1—The "Tarzan" trailer is a wow! Run it by all means, and far in advance.
2—Wake up your lobby and house front with jungle stuff, photos with catchlines from the ads.
3—Use extra newspaper stuff.
4—Advertise the thrill and love angles.
5—Newspaper contests:
  (a) Where Tarzan serial strip appears, get newspaper to run a contest to color those strips. A few free tickets for prizes.
  (b) In Baltimore, a lion cub from the zoo was used in a "NAME THE CUB" contest.
6—Lobby cut-out of Tarzan carrying girl.
7—Ape cut-out hangers, and Tarzan cut-out hangers.
8—Enlarge No. 6 thrill-ad for house-front.
9—Book-store tie-up with Tarzan books.
10—Use special Tarzan circus herald and Tarzan tabloid newspaper.
11—Arrange early-bird newsboy showing.
12—Circularize schools and libraries.
13—Use miniature moving-pictures of lion fight in give-away movie-book shown at right, below.
reporter gets fan's reaction to pic- with side-walk photographs feature

M-G-M puts *trailers* FIRST!

**Nobody can write an ad that carries the same punch and selling wallop of a trailer! You can say a picture is "thrilling" but with a trailer you *show* them with *actual scenes* and that's what sells them! And there's no waste circulation — *everybody* sees your "ad" on the screen! Smart showmen will tell you there are many ways to exploit a picture but the TRAILER always heads the list!**

## NATIONAL SCREEN SERVICE
## AD-VANCE TRAILERS

NEW YORK DALLAS CHICAGO LOS ANGELES

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| **Montreal (Cont'd)** | | | | | | | |
| Palace | 2,600 | 30c-99c | "One Hour With You" (Para.) (3 days-2nd week)<br>"Arsene Lupin" (MGM) (4 days) | 3,000<br>8,000 | "One Hour With You" (Para.) (8 days-1st week) | 19,500 | High 4-2-32 "One Hour With You" 19,500<br>Low 12-26 "The Yellow Ticket" 10,500 |
| Princess | 2,272 | 25c-65c | "Greeks Had A Word for Them" (U. A.) and "Corsair" (U. A.) | 10,500 | "The Lost Squadron" (Radio) and "Way Back Home" (Radio) | 12,000 | High 4-1 "City Lights" 22,500<br>Low 7-18 "Colonel's Lady" 7,200 |
| Strand | 750 | 15c-50c | "Emma" (MGM) and "Under Eighteen" (W. B.) | 4,100 | "Two Kinds of Women" (Para.) and "High Pressure" (W. B.) | 4,300 | High 2-14 "London Calling" and "Sisters" 5,200<br>Low 6-27 "East Lynne" and "Can Love Decide?" 3,000 |
| **New York** | | | | | | | |
| Cameo | 549 | 25c-75c | "South Sea Adventures" (Principal) | 6,463 | | | |
| Capitol | 4,700 | 35c-$1.50 | "Tarzan, the Ape Man" (MGM) (2nd week) | 68,574 | "Tarzan, the Ape Man" (MGM) (1st week) | 81,356 | High 1-9-32 "Mata Hari" 110,466<br>Low 12-19 "Flying High" 48,728 |
| Embassy | 598 | 25c | All Newsreel | 7,062 | All Newsreel | 7,562 | High 1-3 Newsreels 9,727<br>Low 7-4 Newsreels 7,085 |
| Mayfair | 2,300 | 35c-85c | "Ladies of the Jury" (Radio) | 19,793 | "Girl Crazy" (Radio) | 18,815 | High 12-12 "Frankenstein" 53,800<br>Low 3-12-32 "Impatient Maiden" 11,000 |
| Paramount | 3,700 | 40c-$1.00 | "Shopworn" (Col.) | 56 100 | "The Broken Wing" (Para.) | 70,600 | High 2-7 "Finn and Hattie" 85,900<br>Low 12-26 "Heaven on Earth" 35,700 |
| Rialto | 1,949 | 40c-$1.00 | "One Hour With You" (Para.) (2nd week) | 29,000 | "One Hour With You" (Para.) (7½ days-1st week) | 45,500 | High 2-27-32 "Shanghai Express" 64,600<br>Low 6-27 "Dracula" and "Hell's Angels" 4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "One Hour With You" (Para.) (2nd week) | 27,800 | "One Hour With You" (Para.) (7½ days-1st week) | 43,900 | High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100<br>Low 12-19 "The Struggle" 14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Devil's Lottery" (Fox) | 53,000 | "Gay Caballero" (Fox) | 49,500 | High 1-2-32 "Delicious" 133,000<br>Low 3-5-22 "Cheaters at Play" 30,000 |
| Strand | 3,000 | 35c-85c | "Beauty and the Boss" (W. B.) | 12,321 | 'The Missing Rembrandt" (Monogram) | 8,012 | High 1-17 "Little Caesar" 74,821<br>Low 4-2-32 "The Missing Rembrandt" 8,012 |
| Warner | 1,490 | 50c-75c | "Play Girl" (W. B.) | 3,677 | "Alias the Doctor" (F. N.) | 4,200 | High 1-3 "Viennese Nights" 16,968<br>Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With the Show," "Gold Diggers of Broadway" 1,646 |
| Winter Garden | 1,493 | 35c-$1.00 | "The Crowd Roars" (W. B.) (3rd week) | 44,721 | "The Crowd Roars" (W. B.) (2nd week) | 56,231 | High 9-19 "Five Star Final" 59,782<br>Low 6-6 "Maltese Falcon" 16,692 |
| **Oklahoma City** | | | | | | | |
| Capitol | 1,200 | 10c-50c | "Girl Crazy" (Radio) | 5,000 | "Tarzan, the Ape Man" (MGM) | 6,500 | High 2-7 "Illicit" 11,000<br>Low 2-20-32 "Beast of the City" 3,500 |
| Criterion | 1,700 | 10c-50c | "Polly of the Circus" (MGM) | 6,000 | "One Hour With You" (Para.) | 6,000 | High 2-21 "Cimarron" 15,500<br>Low 12-5 "Consolation Marriage" 4,400 |
| Liberty | 1,500 | 10c-35c | "Cheaters at Play" (Fox) (3 days)<br>"Carnival Boat" (Pathe) (4 days) | 850<br>1,200 | "Silent Witness" (Fox) (3 days)<br>"She Wanted A Millionaire" (Fox) (4 days) | 700<br>1,500 | High 1-24 "Under Suspicion" 7,200<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" 900 |
| Mid-West | 1,500 | 10c-50c | "Disorderly Conduct" (Fox) | 4,800 | "Alias the Doctor" (F. N.) | 5,500 | High 9-19 "Young as You Feel" 11,000<br>Low 3-12-32 "Prestige" 4,000 |
| **Omaha** | | | | | | | |
| Orpheum | 3,000 | 25c-60c | "Carnival Boat" (Pathe) | 11,500 | "Girl Crazy" (Radio) | 11,500 | High 2-14 "Cimarron" 25,550<br>Low 3-26-32 "Impatient Maiden" 10,500 |
| Paramount | 2,900 | 25c-60c | "One Hour With You" (Para.) | 8,500 | "Polly of the Circus" (MGM) | 10,500 | High 3-19-32 "Broken Lullaby" 16,250<br>Low 3-26-32 "Fireman, Save My Child" 5,500 |
| World | 2,500 | 25c-40c | "High Pressure" (W. B.) and "Wayward" (Para.) | 5,750 | "The Guardsman" (MGM) and "Business and Pleasure" (Fox) | 5,600 | High 4-11 "Men Call It Love" 16,000<br>Low 11-28 "The Cisco Kid" 4,500 |
| **Ottawa** | | | | | | | |
| Avalon | 990 | 15c-35c | "Taxi" (W. B.) (3 days)<br>"The Silent Witness" (Fox) (3 days) | 1,550<br>1,100 | "Lion and the Lamb" (British) and "Private Lives" (MGM) (3 days)<br>"Hell Divers" (MGM) and "A Dangerous Affair" (Col.) (3 days) | 1,750<br>1,400 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton" 3,700<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" 1,900 |
| Capitol | 2,592 | 15c-60c | "Arsene Lupin" (MGM) (6 days) | 8,500 | "One Hour With You" (Para.) | 10,500 | |
| Centre | 1,142 | 15c-60c | "Alias the Doctor" (F. N.) (6 days) | 5,100 | "Fireman, Save My Child" (F. N.) (6 days) | 5,500 | High 5-16 "Devil to Pay" 6,300<br>Low 1-3 "Sunny" 2,900 |
| Imperial | 1,091 | 10c-40c | "Beast of the City" (MGM) (3 days)<br>"Woman Between" (Para.) (3 days) | 1,700<br>1,650 | "Shanghai Express" (Para.) (3 days)<br>"The Wiser Sex" (Para.) (3 days) | 1,900<br>1,900 | High 5-9 "Trader Horn" 7,000<br>Low 3-26-32 "The Expert" and "Working Girls" 2,200 |
| Regent | 1,225 | 15c-60c | "Michael and Mary" (U.) (3 days)<br>"Prestige" (Pathe) (3 days) | 2,800<br>2,700 | "Polly of the Circus" (MGM) (3 days)<br>"After Tomorrow" (Fox) (3 days) | 3,200<br>2,800 | High 1-23-32 "Suicide Fleet" and "Dance Team" 6,200<br>Low 12-26 "Cuban Love Song" and "His Women" 3,900 |
| Rideau | 1,000 | 10c-35c | "Private Lives" (MGM) and "Paris" (F. N.-revival) (3 days)<br>"Taxi" (W. B.) and "Hold Everything" (W. B.-revival) (3 days) | 1,800<br>1,800 | "Compromised" (F. N.) and "Desert Song" (revival) (3 days)<br>"Devotion" (Pathe) and "Song of the Flame" (revival) (3 days) | 2,100<br>1,900 | |
| **Philadelphia** | | | | | | | |
| Arcadia | 600 | 50c | "Wayward" (Para.) (4 days) | 1,500 | "Hell Divers" (MGM) (6 days) | 3,800 | High 12-17 "The Guardsman" 6,500<br>Low 1-9-32 "West of Broadway" 2,000 |
| Boyd | 2,400 | 35c-75c | "One Hour With You" (Para.) (6 days-2nd week) | 16,000 | "One Hour With You" (Para.) (6 days-1st week) | 18,500 | |
| Earle | 2,000 | 25c-65c | "Impatient Maiden" (U.) (6 days) | 19,000 | "The Big Timer" (Col.) (6 days) | 19,000 | High 1-2-32 "Makers of Men" 27,000<br>Low 11-28 "Touchdown" 13,000 |
| Fox | 3,000 | 35c-75c | "Devil's Lottery" (Fox) (6 days) | 20,000 | "Disorderly Conduct" (Fox) (6 days) | 21,000 | High 2-7 "Man Who Came Back" 40,000<br>Low 3-26-32 "Shop Angel" 17,000 |

*"I guess—*

*"I think maybe—*

*"I have a hunch, that—*

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# [THEATRE RECEIPTS--CONT'D]

(Tabulation covers period from January, 1931 to date)

### Philadelphia (Cont'd)

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | | |
| Karlton | 1,000 | 40c-50c | "Alias the Doctor" (F.N.) (6 days) | 4,800 | "Lost Squadron" (Radio) (5 days) | 4,500 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "Explorers of the World" (Raspin) (6 days) | 8,000 | "Greeks Had A Word For Them" (U. A.) (6 days) | 8,000 | High 1-30-32 "Arrowsmith"<br>Low 3-26-32 "A Woman Commands" | 27,000<br>7,000 |
| Mastbaum | 4,800 | 35c-75c | "Strangers in Love" (Para.) (6 days) | 59,000 | "Alias the Doctor" (F. N.) (6 days) | 41,000 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "The Hatchet Man" (F.N.) (2 days-2nd week)<br>"Tarzan, the Ape Man" (MGM) (4 days) | 3,500<br>15,000 | "The Hatchet Man" (F. N.) (6 days-1st week) | 17,000 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "Dancers in the Dark" (Para.) (6 days) | 12,000 | "Hotel Continental" (Tiff.) (6 days) | 8,000 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |

### Portland, Ore.

| Theatres | | | Picture | Gross | Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Fox Paramount | 3,068 | 25c-60c | "Tarzan, the Ape Man" (MGM) | 15,200 | "One Hour With You" (Para.) | 13,000 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "Shopworn" (Col.) | 3,600 | "Alias the Doctor" (F. N.) | 3,700 | | |
| RKO Orpheum | 1,700 | 25c-50c | "Young Bride" (Pathe) | 9,500 | "Girl Crazy" (Radio) | 12,000 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists | 945 | 25c-35c | "She Wanted A Millionaire" (Fox) | 3,500 | "Dancers in the Dark" (Para.) | 3,000 | High 1-10 "Hell's Angels"<br>Low 3-5-32 "Shanghai Express" | 12,500<br>2,500 |

### Providence

| Theatres | | | Picture | Gross | Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Fays | 1,600 | 15c-50c | "It's Tough to be Famous" (F.N.) | 7,300 | "Beauty and the Boss" (W. B.) | 8,200 | | |
| Loew's State | 3,800 | 15c-50c | "Sky Devils" (U. A.) | 12,200 | "Tarzan, the Ape Man" (MGM) | 19,500 | High 2-7 "Inspiration"<br>Low 3-26-32 "The Passionate Plumber" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "Disorderly Conduct" (Fox) | 11,000 | "Play Girl" (W. B.) | 10,800 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "The Broken Wing" (Para.) | 5,500 | "One Hour With You" (Para.) | 10,200 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-75c | "Shopworn" (Col.) (15c-50c) | 9,500 | "Girl Crazy" (Radio) | 10,000 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory | 1,600 | 10c-35c | "Love Affair" Col. and "The Struggle" (U. A.) | 2,000 | "Big Timer" (Col.) | 2,800 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |

### St. Paul

| Theatres | | | Picture | Gross | Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Paramount | 2,300 | 25c-50c | "Arsene Lupin" (MGM) | 8 000 | "One Hour With You" (Para.) | 9,000 | High 8-22 "Smiling Lieutenant"<br>Low 1-17 "Paid" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "One Hour With You" (Para.) | 5,000 | "Strangers in Love" (Para.) | 5,000 | High 9-5 "Huckleberry Finn"<br>Low 1-17 "Just Imagine" | 9,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "The Impatient Maiden" (U.) | 12,000 | "Girl Crazy" (Radio) | 12,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Shubert | 1,500 | 15c-40c | "Greeks Had A Word for Them" (U. A.) | 3,000 | "Arrowsmith" (U. A.) | 3,000 | | |
| Tower | 1,000 | 15c-25c | "Wayward" (Para.) | 1,800 | "The Final Edition" (Col.) | 2,000 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |

### San Francisco

| Theatres | | | Picture | Gross | Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| El Capitan | 3,100 | 25c-60c | "Hell Divers" (MGM) | 14,000 | "Lovers Courageous" (MGM) | 13,000 | High 8-15 "Daddy Long Legs"<br>Low 12-19 "Susan Lenox" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "A Waltz by Strauss" (German) (2nd week) | 2,750 | "A Waltz by Strauss" (German) (1st week) | 4,500 | | |
| Fox | 4,600 | 35c-60c | "She Wanted A Millionaire" (Fox) | 31,000 | "Arsene Lupin" (MGM) | 35,000 | High 1-3 "Lightning"<br>Low 2-20-32 'The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 25c-60c | "Wayward" (Para.) | 12,000 | "The Menace" (Col.) | 15,000 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 35c-60c | "Lost Squadron" (Radio) (2nd week) | 10,000 | "Lost Squadron" (Radio) (1st week) | 18,000 | High 12-12 "Frankenstein"<br>Low 2-20-32 "Prestige" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "One Hour With You" (Para.) (2nd week) | 16,000 | "One Hour With You" (Para.) (1st week) | 20,000 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists | 1,200 | 25c-60c | "Greeks Had A Word for Them" (U. A.) (2nd week-5 days) | 7,100 | "Greeks Had A Word for Them" (1st week) | 10,000 | | |
| Warfield | 2,700 | 35c-60c | "Disorderly Conduct" (Fox) | 21,000 | "Dancers in the Dark" (Para.) | 19,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "Heart of New York" (W. B.) (5 days) | 3,500 | "Fireman, Save My Child" (F. N.) (2nd week) | 9,500 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |

### Seattle

| Theatres | | | Picture | Gross | Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Blue Mouse | 950 | 25c | "Old Man Minick" (W. B.) | 4,000 | "Love Affair" (Col.) | 4,500 | | |
| Fifth Avenue | 2,750 | 35c-75c | "Tarzan, the Ape Man" (MGM) | 14,500 | "One Hour With You" (Para.) | 14,000 | High 4-18 "Trader Horn"<br>Low 1-2-32 'The Boudoir Diplomat" | 17,000<br>7,000 |
| Liberty | 2,000 | 10c-25c | "Police Court" (Monogram) and "Speed in the Gay Nineties" (Edu.) | 6,000 | "High Speed" (Col.) | 6,000 | High 1-10 "The Lash"<br>Low 3-12-32 "Morals for Women" and "Hotel Continental" | 11,500<br>5,000 |
| Music Box | 950 | 25c-75c | "Sky Devils" (U. A.) | 6,000 | "The Hatchet Man" (F. N.) | 6,500 | High 2-28 'City Lights"<br>Low 2-6-32 "High Pressure" | 14,000<br>5,500 |
| Paramount | 3,150 | 25c-50c | "Sky Devils" (U. A.) "Devil's Lottery" (Fox) | 6,000 | "The Broken Wing" (Para.) and "After Tomorrow" (Fox) | 7,500 | High 1-10 "Paid"<br>Low 4-9-32 "No One Man" and "Devil's Lottery" | 18,000<br>7,000 |
| RKO Orpheum | 2,650 | 25c-75c | "Young Bride" (Pathe) | 13,000 | "Girl Crazy" (Radio) | 13,500 | High 10-31 "Spirit of Notre Dame"<br>Low 3-21 "Kept Husbands" | 18,000<br>10,000 |

### Toronto

| Theatres | | | Picture | Gross | Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Imperial | 3,444 | 15c-75c | "Hotel Continental" (Tiff.) (6 days) | 17,000 | "Fireman, Save My Child" (F.N.) (6 days) | 22,000 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "Arsene Lupin" (MGM) (6 days) | 12,000 | "Passionate Plumber" (MGM) (6 days) | 15,500 | High 4-18 "City Lights"<br>Low 12-19 "Ben Hur" | 22,000<br>9,500 |
| Shea's | 2,600 | 30c-75c | "The Big Shot" (Pathe) (6 days) | 11,500 | "Nice Women" (U.) (6 days) | 14,500 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Tivoli | 1,600 | 15c-60c | "One Hour With You" (Para.) (6 days-2nd week) | 8,500 | "One Hour With You" (Para.) (6 days-1st week) | 17,000 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-60c | "After Tomorrow" (Fox) (6 days) | 12,000 | "Business and Pleasure" (Fox) (6 days) | 13,500 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Night in a Barroom" | 14,000<br>8,300 |

# MPPDA May Rebate Some Dues; Lesser In For Schnitzer

The Hays organization will be enabled to rebate a portion of members' dues, as a result of economies in operation, it was stated at the board of directors' tenth annual meeting on Monday. The meeting also considered a suggestion of Phil Goldstone, Coast producer, that members of the Independent Motion Picture Producers' Association should be invited to membership in the Hays organization. No action was taken on the Goldstone proposal.

Sol Lesser, president of Principal Distributing Corporation, has replaced Joseph I. Schnitzer, former president of Radio Pictures, on the board of directors. It now totals, 17 members: Hiram S. Brown, Charles H. Christie, Harley L. Clarke, R. H. Cochrane, Cecil B. De Mille, D. W. Griffith, Earle W. Hammons, Will H. Hays, Frederick L. Herron, Sol Lesser, J. J. Murdock, David Sarnoff, Joseph M. Schenck, Nicholas M. Schenck, A. W. Warner, H. M. Warner and Adolph Zukor.

Officers re-elected for another year are:

Will H. Hays, president; Carl E. Milliken, secretary; Frederick L. Herron, treasurer and George Borthwick, assistant treasurer.

## Charlton Buys Play for New Production Company

Theodore Charlton, president of Theodore Charlton, Inc., a new independent producing corporation recently organized, has closed with General Play Company for "Mohawk Trail," a melodrama by the late H. Grattan Donnelly, author of "Darkest Russia." Charlton also announces that he is preparing his first production, entitled "Liebestraum," a musical drama adapted from the play of Franz Liszt. This adaptation was made by Andrew L. Stone, formerly director for Sono-Art and George Weeks productions.

Lem F. Kennedy, former Fox, Universal and Pathe director, is to direct "Mohawk Trail." The continuity and dialogue will be prepared by S. John Park, and Leonard Mitchill will supervise sound recording.

## Goldstone Reaches Agreement With Cameramen on the Coast

Phil Goldstone, who claims to be financing 90 per cent of the independent production on the Coast, and who threatened to quit the independents because of the demands of the technical unions, has come to an agreement with the International Photographers Local No. 569 on future productions. The union will cooperate more with Goldstone on any picture in which he has an interest.

The union will deal with Goldstone instead of separate deals being made with each company, on terms eliminating any chance of the union taking any men off the lot as has been done in the past. The agreement further eliminates paying the crew daily by the independent producer, with Goldstone guaranteeing weekly salaries where due.

## *STENOGRAPHERS PASS JUDGMENT*

*Stenographers and secretaries at the Warner home office one day this week took an hour off and went to the motion pictures. But it wasn't altogether a pastime, being rather in the nature of an assignment. When the Coast studio shipped on the film, "The Rich Are Always With Us," for the executive screening and suggested it had feminine appeal, the home office decided to try it on the feminine element. The femininity invited was requested, at the end of the screening to write its candid opinion of the picture, starring Ruth Chatterton, without revealing its identity. Perhaps they all said it was good.*

# Producers' Pact Comes Up April 20

Reports of the branches of the Academy of Motion Picture Arts and Sciences on the recently adopted producers' arbitration agreement will be presented to the directors at a meeting April 20, postponed from April 5.

The agreement, signed by virtually all the major producing companies, concerns employment negotiations with persons under contract or continuously employed by one company for two pictures or for six months prior to the negotiations.

## Three Russian Film Leaders Get Life Terms for Sabotage

Three motion picture leaders in Russia, Art director Leonidov, production manager Ignatenko and factory director Koonin have had sentences of death commuted to life imprisonment. They were found guilty of sabotage in the Soviet film industry. All are important film figures in Central Asia.

The sentence of Leonidov, in particular, was commuted because of his heroic career in the revolution. The defendants were charged with graft and dissipation and with producing films distorting the Bolshevik viewpoint.

## United Artists Borrows Joan Crawford; MGM Shares Profit

Joan Crawford has been selected as the star of United Artists production of "Rain," in a deal noted as the first joint production agreement between major companies. MGM, to whom Miss Crawford is under contract, will share in the film's profits, under the deal.

## Board, Follow-Up Meetings Planned by Allied April 28

The board of directors of Allied States Association will meet at the Congress Hotel, Chicago, at 10:30 A. M., Thursday, April 28. At the same time a meeting of the recent convention "follow-up" committee will be held.

# Poster Exchanges Organize to Fight Distributor Policy

A national organization of poster exchanges was organized during a two-day meeting in Chicago this week to combat distributor policies regulating the disposition of advertising accessories, wherever these policies threaten the existence of the independent poster exchanges. The meeting is recognized as having been an outgrowth of the efforts of Fox Film Corporation to require exhibitors to return accessories to the company's exchanges within a limited time after their use, thus preventing resale to the poster houses.

The new organization will represent more than 30 independent poster exchanges located in all sections of the country and will be known as the National Poster Service Association, Inc. Members and newly elected officers refused comment on the course of opposition to distributors' policies which will be followed by the organization but indicated that a budget and financing program for this purpose had been approved at the meeting. The defense budget will approximate $100,000, according to reports.

Officers of the organization are: Simon Libros, Philadelphia, president; Irvin Levin, Omaha, vice president; George Aarons, Philadelphia, secretary-treasurer. The following were elected directors: H. A. Cole, Texas; R. H. Robison, Atlanta; H. Schlitt, L. Weinzimer and E. R. Behrend, of New York. Headquarters will be maintained in Philadelphia.

The purpose of the organization was said to be "for the mutual protection of members and for the dissemination and advice to members of matters pertaining directly and indirectly to the business of poster service."

The organization was pledged the support of independent exhibitors who were represented at the meeting by Aaron Saperstein, president of Allied Theatre Owners of Illinois.

Meanwhile, Columbia Pictures alligned itself with Fox by adding a clause to all accessory invoices stipulating that advertising material is leased and not sold, and must not be resold by the exhibitor. Paramount, too, is employing this clause, which is stamped on accessory invoices. Fox recently effected an agreement with Skouras-operated theatres to conform to the poster return requirements, and is now engaged in similar negotiations with Rinzler & Frisch circuit, New York, and has further conferences in prospect with Lee Ochs for an identical arrangement with houses operated by him.

## Visual Aid Greatest Gift To Teaching, Says Milliken

Visual aid in instruction was called the outstanding gift of the new century to the teaching profession, by Carl E. Milliken, secretary of the MPPDA, speaking before the Ohio State Educational Conference at Columbus, last week.

Milliken, reviewing 10 years of experimentation in educational films by the motion picture industry, said: "The motion picture is the most versatile, the most dramatic, the most potentially useful of visual instruction aids."

# SELECTIONS

### Made by RITA C. McGOLDRICK

## *Family Suitability*

### AMATEUR DADDY *VERY GOOD*

**Fox**

An adaptation of Mildred Cram's novel, "Scotch Valley" offers unusually pleasant entertainment. A promise to a friend to protect his family brings an engineer to the valley where he finds villainy at work. (Warner Baxter, Marion Nixon, David Landau.)

### AVALANCHE *EXCELLENT*

**First Division**

Notwithstanding a thinly woven romance and inconsequential plot, this picture is a photographic epic of a hell of snow and ice and a heaven of amazing cloud beauty. It is taken at the crest of Mt. Blanc and tells the story of the Government's weather expert there.

### THE BIG TIMER *GOOD*

**Columbia**

Success proves too much for a young fighter who has worked his way up. His anger aroused by a conversation he overhears, he plans a comeback. (Ben Lyon, Constance Cummings, Thelma Todd, Robert O'Connor.)

### THE COHENS AND KELLYS IN HOLLYWOOD *GOOD*

**Universal**

A clever and amusing story of two families who go to Hollywood to make their fortunes. Their fall is as sudden as their rise and they decide that real happiness lies in their old home town. (Charles Murray, Esther Howard, June Clyde, George Sidney.)

### COUNTY FAIR *GOOD*

**Monogram**

The whole family may see this picture. It has a wholesome romance, a good plot and a feeling of sufficient reproof for crooked gambling. Suitable for boys' schools. (Hobart Bosworth, Marian Schilling, Ralph Ince, William Collier, Jr.)

### EMIL UND DIE DETEKTIVE *GOOD*

**Ufa**

Here is a picture of children and their activities. Delightful for grownups and serious enough in theme to make it a valuable family audience feature.

### THE FIGHTING FOOL *GOOD*

**Columbia**

A series of exciting adventures with a fearless sheriff as the hero and a Montana town as a setting. There are fighting, fast action and good riding. (Tim McCoy, Arthur Rankin, Marceline Day.)

### HEART OF HELL *GOOD*

**Action**

Another picture of the African jungle, which dramatizes the hunt for ivory by white men, and the hardships encountered in the primitive country. (Jack Mulhall and Barbara Weeks.)

### HIGH SPEED *GOOD*

**Columbia**

A race track driver is killed and his mechanic assumes the care of his crippled son. After many adventures which include the driving of a police car and the capture of a bank bandit, the mechanic wins an important race and also the girl he loves. It is good family entertainment and will particularly please the boys. (Buck Jones, Loretta Sayers.)

### THE OFFICE GIRL *GOOD*

**Gaumont-British**

"The Office Girl" tells, with delicious freshness and gay comedy, the efforts of a young girl to land a job in a big Viennese bank. She meets Herr Director in the off hours and finds herself a most acceptable husband. (Renate Muller, Owen Nares and Jack Hulbert.)

### POLICE COURT *GOOD*

**Monogram**

Vivid interesting story, teaching a splendid lesson of a versatile actor, an habitual drunkard and his son who is making every effort to help him overcome this vice. (H. B. Walthall, King Baggott and Aileen Pringle.)

### SOUTH OF THE RIO GRANDE *GOOD*

**Columbia**

A story of bravery and accomplishments of "Rurales," the mounted police of old Mexico under President Diaz. Riding and fights between police and outlaws with background of rugged mountain country make an interesting adventure story, particularly for boys. (Charles (Buck) Jones, Lambert Hillyer, Mona Maris and Dorothy Hill.)

### SOUTH SEA ADVENTURES *VERY GOOD*

**Principal Pictures**

This is a thrilling and beautifully photographed story of Zane Grey's fishing adventures in the South Sea Islands. It is educational, artistic, and exciting. The New York audiences attending the show looked like men's conventions.

### TINGEL TANGEL *VERY GOOD*

**Fritz Engel Film Company**

A German language musical comedy in which an outstanding performance is given by Schlumsi, a remarkably trained small dog. As a stray, he is adopted into a young man's home and proceeds to clear the hindrances to his master's happiness. An enjoyable family picture. (Fritz Kampers, Elizabeth Pinajeff, Ernst Verebes, Schlumsi, the Wonder Dog.)

### VANITY FAIR *GOOD*

**Allied Pictures**

This is a modern adaptation of the English classic of Thackeray. It is the translation of a classic, pleasantly done and good entertainment for family audience. (Myrna Loy, Conway Tearle, Barbara Kent.)

### WHISTLING DAN *GOOD*

**Tiffany**

Ken Maynard, riding a beautiful white horse in fine Western style, is the hero of a thrilling border story. Spectacular riding, terrific fighting and a little romance make this an interesting picture. (Ken Maynard.)

### WILD WOMEN OF BORNEO *GOOD*

**First Division**

A feature length travelogue that includes Mexico, Singapore and the Island of Borneo. It follows the ordinary travel path with the exception of a few unusual scenes.

### YOUNG AMERICA *EXCELLENT*

**Fox**

This picture is unique for having won a unanimous endorsement and the highest rating of all previewing groups. It is a story of the children's court. It has strong heart appeal, laughter and deep sadness. But it is an important document and is an honor to the screen. All groups have rated this "Excellent." (Spencer Tracy, Dorothy Kenyon.)

## *Adult Suitability*

### AFTER TOMORROW *GOOD*

**Fox**

"After Tomorrow" tells the simple and human story of a boy and girl who, after years of struggle with poverty and domestic difficulties, attain their goal—marriage and a honeymoon at Niagara Falls. The acting is realistic and, notwithstanding some inconsistencies, the direction is satisfactory. Amusing and entertaining for the average audience. (Charles Farrell, Marian Nixon.)

### ALIAS THE DOCTOR *VERY GOOD*

**First National**

A convincing and appealing interpretation of the adopted son who shoulders the criminal act of his foster brother in order to save the mother disappointment. Production is excellent and the scene in the operating room is graphically presented. (Richard Barthelmess and Marian Marsh.)

### ARE YOU LISTENING? *GOOD*

**Metro-Goldwyn-Mayer**

In this melodramatic story, with its radio background, a young man, married to a mercenary and nagging wife, falls in love with a girl in the broadcasting department. Unhappiness and tragedy are the inevitable results of this unfortunate and unethical situation. Well cast, well acted and well directed. (William Haines, Madge Evans, Anita Page, Karen Morley, Neil Hamilton.)

### THE CANNONBALL EXPRESS *GOOD*

**Sono Art-World Wide**

An old fashioned melodrama dealing with the lives of a railroad engineer and his two sons who follow their father's line of work. An old type of story fairly well presented. (Tom Moore, Lucile Brown, Leon Waycoff.)

### CROSS EXAMINATION *VERY GOOD*

**Artclass**

A courtroom melodrama based on a murder mystery with well sustained suspense. Flashbacks show the story to the audience as the witnesses testify. It is convincing. (H. B. Warner, Sally Blane, Natalie Moorhead, Edmund Breese.)

### DEADLOCK *GOOD*

**Empire Films**

A murder mystery solved in an unusual manner by the eye of the camera, this film provides thrilling entertainment for those who like their detective stories visualized. (Stewart Rome, Warwick Ward.)

### THE DEVIL'S LOTTERY *VERY GOOD*

**Fox**

Lord Litchfield invites the four winners of the Calcutta sweepstakes to his country home for the weekend, in order to observe their vari-

# RITA C. McGOLDRICK'S SELECTIONS

(*Continued from preceding page*)

ous reactions to the possession of this sudden wealth. He is given food for thought in the outcome, which includes romance, mystery and murder. An interesting picture with an unusual plot well worked out. Excellent direction and commendable acting. (Elissa Landi, Paul Cavanagh, Alexander Kirkland, Beryl Mercer, Victor McLaglen.)

### DISORDERLY CONDUCT
**Fox** *VERY GOOD*

Though the title is frightening, this is an unusually well directed picture with fine dramatic power and strongly sustained interest. It is the story of the problems that confront the police department, a handsome, efficient motorcycle "cop," and the long uphill pull for policemen to remain honest. (Sally Eilers and Spencer Tracy.)

### THE FAMOUS FERGUSON CASE
**Warner-First National** *GOOD*

A story by Courtney Terett that offers interesting information regarding the methods used by a conservative newspaper and the questionable ways of the tabloids. The dramatic and educational values are strong. (Joan Blondell, Tom Brown, Adrienne Dore, Vivienne Osborne, Leslie Fenton.)

### DAS FLOTENKONZERT VON SANSSOUCI
**(The Flute Concert of Sanssouci)** *VERY GOOD*
**Ufa**

This is an excellently produced historical film in which many of the scenes are reproductions of the paintings by Adolph Menzel. It tells the story of Frederick the Great, of the Prussias, and has some splendid bits of directing.

### GHOST CITY
**Monogram** *GOOD*

A newspaper editor follows an enemy into a new town to destroy him with publicity. News of a gold strike empties the town, and lost papers involving land claims form the main part of the story. Restrained love interest and plenty of action with skillful riding give this Western story good entertainment value.

### THE HEART OF NEW YORK
**Warner** *GOOD*

From David Freeman's play, "Mendel, Inc." This is a very pleasing picture, full of the humorous situations that usually accompany a story of the lower East Side. George Sidney makes the inventor an easy-going, likable fellow, improvident, but loving his family just the same. (Charles Dale, George Sidney and Ruth Hale.)

### HOUND OF THE BASKERVILLES, THE
**Ideal, British-Gaumont** *VERY GOOD*

A Sir Conan Doyle story has been brought to life in this film. The background of lonely country is excellent and the action tense and exciting. A good Scotland Yard mystery. (Robert Rendal, Fred Lloyd.)

### IT'S TOUGH TO BE FAMOUS
**Warner-First National** *VERY GOOD*

A young submarine officer becomes a public hero after rescuing his twelve comrades. The resulting publicity nearly wrecks his happiness. It is an interesting and clever satire on hero worship and is the novel, "Goldfish Bowl," brought to the screen. (Douglas Fairbanks, Jr., Mary Brian, Walter Catlett.)

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## *School and Screen on Air Attracting Attention*

*The Saturday morning radio broadcasts, under the name of School and Screen, a department of* MOTION PICTURE HERALD, *and written by Rita C. McGoldrick, who conducts that department, are attracting wide attention from radio audiences. Last Saturday, the chief speaker was Conrad Nagel, who was a guest at station WMAQ, Chicago. Favorable comment, especially from club groups and educators, followed the broadcast.*

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### LAW OF THE WEST
**Tiffany** *GOOD*

A child grows up in an outlaw camp believing the leader is his father. His attempt, when a young man, to leave the camp and the adventures that lead finally to reunion with his own parents are the bases of a realistic western story. Beautiful scenery and skillful riding add to entertainment value. (Bob Steele, Nancy Drexel, Ed Brady, Hank Bell.)

### LENA RIVERS
**Tiffany** *GOOD*

Horse racing and an automobile accident bring an estranged father and daughter understanding and a family reunion. (Charlotte Henry, Beryl Mercer, James Kirkwood and Betty Blythe.)

### THE LONE TRAIL
**Syndicate** *VERY GOOD*

A convincing and original Western with an interesting plot, little love interest and plenty of action. The work of King, the dog, adds much. (Rex Lease, Edmund Cobb, Billy O'Brien, Virginia Brown Faire, King, the dog.)

### MIRACLE MAN, THE
**Paramount** *EXCELLENT*

A well-known silent picture becomes vocal, with a strong cast giving a dramatically fine performance. The story concerns an old healer, the trust that people have in him, and a group of crooks who, attempting to exploit the miracle man, finally come to believe in him and his way of life. A spiritual element in pictures is all too unusual. (Sylvia Sydney, Chester Morris, Irving Pichel, John Wray, Robert Coogan.)

### MISSING REMBRANDT, THE
**British Productions** *VERY GOOD*

A Conan Doyle mystery story usually offers satisfactory entertainment, and this one, based on "The Adventures of Charles Augustus Milverton," is no exception. Sherlock Holmes solves the main plot, dealing with the theft of a Rembrandt, and a secondary one of blackmail and stolen letters. (Arthur Wontner, Ian Fleming, Minnie Raynor, Francis L. Sullivan, Miles Mauder.)

### SIN'S PAY DAY
**Action** *GOOD*

The regeneration of an underworld lawyer through the help of a child, is the basis of this story. There are strong dramatic moments and both direction and photography are good. (Dorothy Revier, Forrest Stanley, Mickey McGuire.)

### SO BIG
**Warner** *VERY GOOD*

"So Big," taken from Edna Ferber's prize novel, presents the struggle of a widowed mother to educate her son and aid him in his choice of a career. Excellent thematic value. (Barbara Stanwyck, George Brent, Dickie Moore, Bette Davis.)

### STUERME DER LEIDENSCHAFT
**(Tempest)** *EXCELLENT*
**Ufa**

A grim story of Berlin's underworld that offers Mr. Jannings, in the role of a bank robber, ample opportunity for his dramatic gifts. There are gripping scenes and the story interest carries from beginning to end. English subtitles help those not familiar with the German language. (Emil Jannings, Anna Sten, Franz Nicklisch, Anton Pointner.)

### THE THEFT OF THE MONA LISA
**Tobis** *EXCELLENT*

A German musical film drama, based on the theft from the Louvre in 1911 of Leonardo da Vinci's famous painting. The main idea is a serious one but it has been developed into a clever and amusingly original plot that provides excellent entertainment and is easily understood without a knowledge of German. (Willy Forst, Trude von Molo, Gustaf Guendgens, Fritz Odemar.)

### EIN WALZER VOM STRAUSS
**(A Waltz by Strauss)** *EXCELLENT*
**Splendid Film Company**

A Strauss romance of great charm. The picture is built around the early career of Johann Strauss, the younger, and included in it are his waltzes, as well as those of his famous father. It is a simple, fresh and attractive film with the acting above average and the music delightful. (Hans Junkermann and Julia Serda.)

### WET PARADE
**Metro-Goldwyn-Mayer** *EXCELLENT*

This picture is unusual because, with its controversial theme, it has merited the highest endorsement of every reviewing group. It is a definitely honest attempt to present both sides of the prohibition problem, based on Upton Sinclair's story. It deals with the ruin and disintegration of a fine old Southern family through the habit of social drinking; the passing of the Eighteenth Amendment, and the demoralization that results from its lax enforcement. The plea is made for temperance and against liquor rather than for or against prohibition. (Lewis Stone, Dorothy Jordan, Neil Hamilton, Walter Huston, Robert Young.)

## *Short Subjects*

### ALL AROUND THE TOWN
**Educational** *VERY GOOD*

Views of the tall buildings, busy streets, public squares and parks of New York City. Excellent photography and good musical accompaniment.

### ALPINE ECHOES
**Magic Carpet Series** *VERY GOOD*
**Fox**

Mountain climbing in the Alps and the echoes of the musical yodeling of the mountaineers.

### ATHLETIC DAZE
**Metro-Goldwyn-Mayer** *EXCELLENT*

Preparation for the Olympics and the com-

# SELECTION OF PICTURE SELECTIONS

(*Continued from preceding page*)

parison of training and uniforms of this year and of years ago.

### BABBLING BOOK *VERY GOOD*
**Paramount**

Burns and Allen, in a book store, offer amusing comedy.

### THE CAT'S CANARY
**Van Beuren** *EXCELLENT*

An Aesop's Fable of delicious comedy—here is something of joy and laughter in this one. It is better than the average. It tells the story of the cat who swallowed his bird and becomes musically inclined.

### CROSBY, COLUMBO AND VALLEE
**Vitaphone** *VERY GOOD*

Short cartoon subject based on the popular song hit by the same name. Synchronization good.

### CURIOSITIES NO. 231 *VERY GOOD*
**Columbia**

Interesting curiosities from all parts of the world.

### FISHERMAN'S FORTUNE
**Fox (Magic Carpet Series)** *VERY GOOD*

The boats leave Boston for the Grand Banks, the famous fishing grounds off the coast of Newfoundland, and return only when the holds are filled with fish. There are wonderful pictures of the boats in a storm.

### FLYING LEATHER *VERY GOOD*
**RKO-Pathe**

Boxing lessons as taught in the University of Pennsylvania, some rounds by professionals in Miami and the practice of the art by small boys in Florida sand, are shown in this interesting film.

### GIGGLE WATER *EXCELLENT*
**RKO-Pathe**

A really laughable comedy results from the efforts of a family to keep intact a bottle of champagne to be used in the christening of a reconditioned launch. (Edgar Kennedy.)

### HEARST NEWS *VERY GOOD*
**Metro-Goldwyn-Mayer**

Current international news.

### A HURRY CALL *VERY GOOD*
**RKO-Radio**

An amusing farce in which Chic Sale trades a horse and seemingly gets the better of the bargain until he discovers the horse understands only French. The high point of interest arises when Chic forgets the French word for "stop" and, like the proverbial brook, the horse goes "on and on." Particularly appealing to adults as well as juveniles.

### IRELAND, THE MELODY ISLE
**Metro-Goldwyn-Mayer** *VERY GOOD*

This spirited production has caught the grace and charm of Ireland, her fields and riverbanks, her hills and valleys, her rugged loneliness, her homes and her huts. Fine musical score.

### KNOMORE COLLEGE *VERY GOOD*
**Paramount**

Rudy Vallee, a professor, has been brought to Knomore College to teach the pupils who are particularly stupid. He succeeds in doing this by rhyme and rhythm.

### LIVING GOD OF THE MONGOLS
**Talking Picture Epics** *EXCELLENT*

A most interesting travelogue through the Gobi Desert and Mongolia. Splendid photography and unusual subject matter result in a noteworthy picture.

### MAD DOG *VERY GOOD*
**Columbia**

Excellent animated cartoon. The gags, comic situations and synchronization are especially well done. (Mickey Mouse.)

### MAKING GOOD *VERY GOOD*
**Universal**

An animated cartoon to the tune of the "Old Woman Who Lived in the Shoe." Amusing and clever.

**Talking Picture Epics**
### MANCHURIA *VERY GOOD*

A resume of the situations which led to the present crisis in Manchuria. Interesting pictures contrast the towns and their natural resources.

### MY LADIES' ESCAPADE *VERY GOOD*
**Kendall-DeVally Operalogue**

This operalogue, taken from the opera "Martha," is most enjoyable. The music is played in an artistic manner, the quaint costumes are interesting and the scenery beautiful. One regrets the brevity of the picture, but the parts shown are most worthwhile and will please all ages.

### THE MYSTERY OF MARRIAGE *VERY GOOD*
**British International Productions**

The parallel of the marriage urge in plants, animals and humans is shown in this well photographed educational short subject.

### PARAMOUNT PICTORIAL NO. 8
**Paramount** *VERY GOOD*

This pictorial is especially timely as it shows some very beautiful views of Washington's home at Mount Vernon; there is also a demonstration of piano playing with the hands covered with mittens, and finally there are scenes of the dangerous Colorado River which is traversed by a group of young men in three frail looking boats.

### PLAYGROUND OF THE MAMMALS
**Educational** *VERY GOOD*

A very remarkable short, showing sea life along the coast of California. This is a Mack Sennett production, accompanied by humorous quips. The "highbrow" of fishdom, the porpoise, is pictured for the first time under water. One also sees the harpooning of the whale, the capture of the swordfish and various queer fish that inhabit these seas.

### SCREEN SOUVENIRS *EXCELLENT*
**Paramount**

Pictures of movieland years ago.

### SCREEN SNAPSHOTS NOS. 6 AND 7
**Columbia** *EXCELLENT*

Snapshots of numerous film stars at their homes, on golf links and at a premiere. (Douglas Fairbanks and Mary Pickford, Jackie Cooper, Mitzi Green and Lionel Barrymore.)

### SINO-JAPANESE CURSE *EXCELLENT*
**World Art**

A graphic picture of Manchuria and surrounding cities, showing marvelous resources, fine soil, coal, iron, ore, lumber, sheep raising. This makes a very intelligent and acceptable piece of entertainment for the family audience. Lecture by Norman Brokenshire, radio announcer.

### TAKE YOUR PICK
**RKO Radio** *VERY GOOD*

Grantland Rice, in a delightful Sportlight, compares the sports of the North to those of the South.

### THE TRAGEDY OF EVEREST
**Capital Films** *EXCELLENT*

We are introduced to the difficulties experienced in the climbing of Mount Everest in the 1924 expedition. (David Ross, lecturer.)

### TREASURE ISLES *EXCELLENT*
**Educational**

Sailing for home aboard a magnificent modern steamer, the speaker recalls from his memory-book, pictures of the glamorous isles: The Bahamas and Jamaica. In technicolor.

### TROUT FISHING *EXCELLENT*
**Metro-Goldwyn-Mayer**

This is an excellent presentation of fishing as one knows it in the same old stream and in the same old method. Lovers of trout fishing will revel in this short feature.

### WAR IN CHINA *EXCELLENT*
**Educational**

These unusual pictures of the siege of Shanghai were produced in that city by Leon Britton and Charles Hugo. They bring in a clear and vivid way the suffering and tragedy of the war. The interpretation given by John S. Young is excellent.

### WHIPPET RACING *VERY GOOD*
**Metro-Goldwyn-Mayer**

Well photographed picture of training and racing of whippets.

## England Starts Fifth Year of Quota Law

Fifteen per cent of all pictures now handled by British distributors in England must be domestically made under the quota provisions for the fifth year, now in effect. American companies operating there will, therefore, have to step up percentage of British pictures they handled either by making them on their own or by acquiring them from English producers.

Maximum under the quota act is set at 20 per cent and will be reached with the year beginning April 1, 1935 and ending March 31, 1936, at which time the ratio of British to foreign pictures exhibited will be one to five. The quota remains at 20 per cent until the law expires on September 30, 1938.

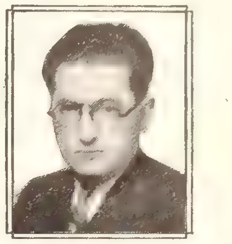
## Jack Warner Returns to Coast

Jack Warner, vice president of Warner Bros. in charge of production, accompanied by Mrs. Warner, left Wednesday for Hollywood. In the seven weeks since he came east, Warner made a flying trip to England, bought the screen rights to two plays, five novels and stories, and signed up eight potential stars.

# MANAGERS' ROUND TABLE CLUB

**Charles E. "Chick" Lewis**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*



**→Conducted By An Exhibitor For Exhibitors←**

# LET'S START AN ARGUMENT!

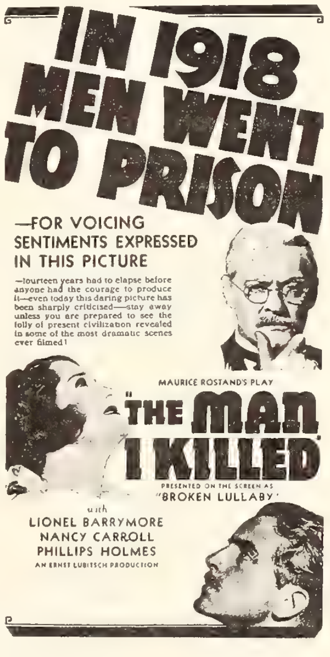
WE'RE coming out with a flat-footed statement.

HERE'S THE BEST AD *YOU* EVER SAW ON "THE MAN I KILLED!"

We're open for argument, after you've read this article. We're not setting ourselves up as an advertising authority but, we think we've seen enough copy go through the mill to know good advertising when we see it; outstanding, attention riveting, precedent busting, ticket selling copy such as this.

Why do we call it "the best"?

Simply because the man who conceived the idea—gave birth to this thought and followed through with the placing of the ad . . . collected at the box office in amounts sufficient to place the engagement well up in the black . . . and that's something darn few did—even though they had one of the greatest pictures of the year to sell.



IN 1918 MEN WENT TO PRISON

—FOR VOICING SENTIMENTS EXPRESSED IN THIS PICTURE

—fourteen years had to elapse before anyone had the courage to produce it—even today this daring picture has been sharply criticised—stay away unless you are prepared to see the folly of present civilization revealed in some of the most dramatic scenes ever filmed!

MAURICE ROSTAND'S PLAY
"THE MAN I KILLED"
PRESENTED ON THE SCREEN AS
"BROKEN LULLABY"

with
LIONEL BARRYMORE
NANCY CARROLL
PHILLIPS HOLMES
AN ERNST LUBITSCH PRODUCTION

Get this and get it straight!

When you get an unusual picture, then that picture must be sold in an unusual way—irrespective of what the exchange press sheet tells you.

One of the troubles with the motion picture industry right now is the litter of "usual" pictures and "usual" advertising.

If any studio has the business courage to give you an unusual picture then for the love of heaven get out and sell it in an unusual way. One merits the other and, most certainly, the two will have to go together if you are to register success on your weekly statement.

The making of motion pictures started some thirty years ago. The only change in it so far was the graduation from silent into talking pictures. There has been no change in the advertising. "Stupendous—colossal—tremendous—mastadonic" were in the dictionary thirty years ago and they are in it today. Without them the majority of press agents would be sunk and theatregoers would believe what they read in the newspapers.

Theatre advertising copy today—the run of it—describes basement tinware with the same selling language and argument . . . as the silks and satins . . . the gold and precious stones of the main floor center aisle. When we get away from this imbecilic habit of sameness maybe show business will get somewhere, but it won't until that day arrives. Maybe it will take a new crop of press agents and advertising copy writers . . . maybe it will take a couple of well attended funerals of higher-ups who are constantly killing good ideas but . . . some day, some place, it will arrive and then . . . Hoo-ray for originality, guts and intelligence.

Let's add a little more, then the floor is yours—whoever wants to pick up the argument.

Jameyson (yes, it was Howard E. of Kansas City) knew "The Man I Killed" or "Broken Lullaby," as the title the picture was released under, engagements had not been over successful with the usual advertising or a variety of it. Then, very smartly, Jameyson started to hit with both hands . . . hard and fast. Here's the result . . . in one town, Hutchison, Kansas, this ad brought in $600 better on the engagement than anything during the past six weeks and that—in the face of a snow and sleet blizzard.

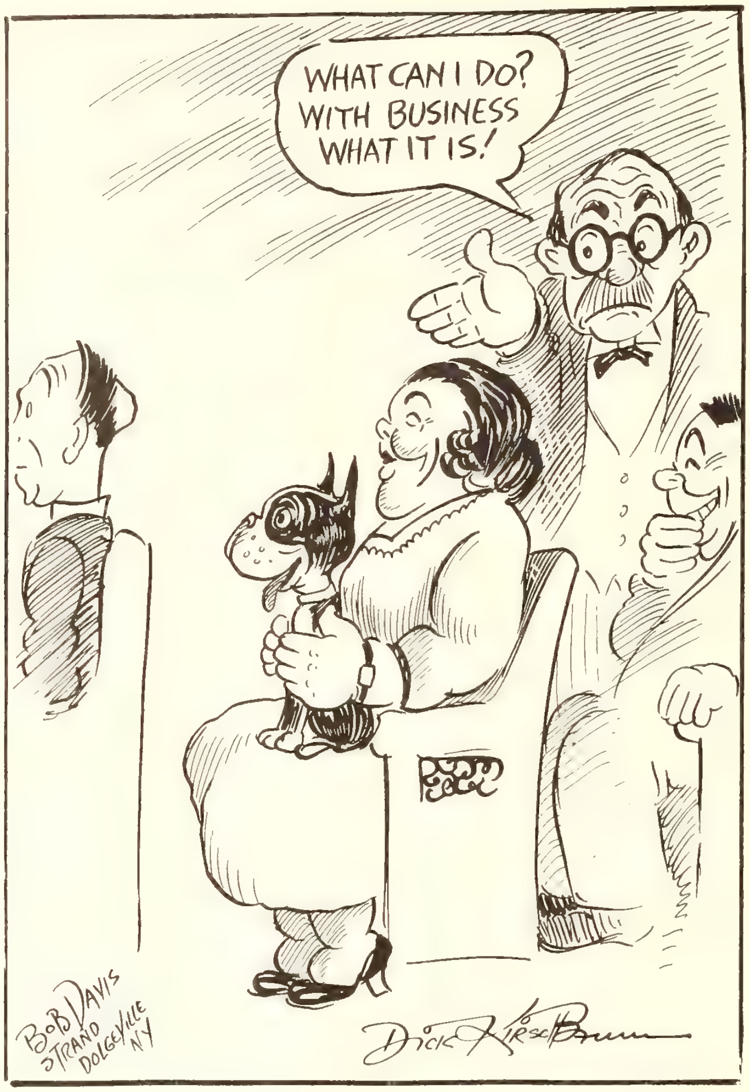
And while calling a spade a spade for a change, isn't it about time that some of you "good" showmen grabbed yourselves a load of new ideas in picture selling via newspapers? How come you can lay claim to being such crackerjack ad men and then turn around and use the same old hash day in and day out? Has it occurred to you that each new picture presents some darned fine possibilities a great deal different from the last one?

Snap out of it. Think yourself up some ideas or find that alley where Jameyson locates all of those marvelous advertising slants. He's making his ads bring money to the box office, despite the fact that many of the pictures he must sell are far from the best. So can you. But you'll never get that way by using a pair of scissors and a paste pot. Try the old gray matter and become a bit revolutionary for a change. You may be surprised to find that it will boost business considerably and spur you on to further experiments along such lines.

But here; we've had all the say we have a right to at this time. Now some of you other fellows can pick up the argument from this point and show the rest of us where we stand.

Talk that off—go ahead—it's your turn now. "CHICK"

# DICK KIRSCHBAUM'S LOBBY LAFFS!


WHAT CAN I DO? WITH BUSINESS WHAT IT IS!
BOB DAVIS STRAND DOLGEVILLE NY
Dick Kirschbaum

Hi! Ho! Seems as though the days are past when managers can run their theatre's "hi-class". Today it's a case of anything's O.K. if the customers will only buy themselves a couple of tickets for the shootin' gallery. "What next?" asks Bob Davis. . . . And we say, "Ditto".

(Dick thinks there must be many other amusing incidents which will look well on one of these cartoons. Send them along for a "Lobby Laff".)

## COX USED SEVERAL STUNTS TO PUT OVER NEW AIRPLANE FILM

Use of several novel stunts helped Al J. Cox, manager of the Capitol Theatre, Wilkes-Barre, Pa., put over "Hell Divers."

In one instance he tied up with a Five and Ten for the placing of a gold fish bowl in the window. The bowl was filled with carbonated water and a small quantity of camphor balls, which kept the latter bobbing up and down. Onlookers were asked to estimate the number of hours the balls would keep in motion.

He also used a vacant store window for exhibition of a parachute borrowed from a local aviator. A card called attention that the parachute held the world's altitude record, also making known that it was the same kind worn by the squadron in the picture coming to the Capitol. A fusilage was also borrowed from the local airport for lobby display.

Ushers also worked the store district and stamped bags and wrapping paper with copy reading, "Greatest Thriller of All Times—Hell Divers—Coming to the Capitol!" 25,000 bags and wrappers were stamped in this manner.

You can fit your own guest ticket to Cox's goldfish bowl stunt and if there's an airport handy any number of good publicity tie-ups can be made for a picture of this type.

## Coast Merrygoround

Transfers, resignations and abolishment of the city manager system continue unabated as the Brothers Skouras pursue their retrenchment drive on the West Coast.

Rasty Wright, Fox West Coast man at the Chinese Theatre, Hollywood, has resigned; Harry Woodin, formerly New York State division man and lately manager of the Bolevard Theatre, has severed his connection, and R. T. Bishop has withdrawn from management of the Alcazar Theatre at Bell.

Included among the new appointments are W. L. Doudlah, to the Fox Theatre, San Diego; Jack Stebbins, to the California, San Diego; J. L. Esperance, Orpheum, San Diego; John Howard, replacing Herb Norris at El Centro; Reno Wilkie to the California at Bakersfield; Ralph Blank from Figueroa to the Mesa; Larry Goux, from the Mesa to the Florence at Compton; Notis Komnymos to the Figueroa; Frank Newman to the U. A. at Long Beach; Marty Schwartz to the Boulevard; Charlie Jones to Westwood Village; Frank Brown replacing Bishop at the Alcazar, Bell; Lester Clark, to the U. A. at Pasadena; Horton Kahn, replacing Clark at the Colorado, Pasadena.

De luxe house in Los Angeles will be handled by Frank Newman. The Brothers Skouras, accompanied by Al Stetson, are on a northern trip at this writing.

## MILT SCHOSBERG IS GETTING ACQUAINTED IN GLENS FALLS, N. Y.

Although in Glens Falls, N. Y., only a short time as manager of the new Paramount Theatre, Milt Schosberg has been active in the promotion of several stunts, among which was a tie-up with the local Boy Scout troop.

He contacted the Chief Executive of the Boy Scouts and arranged to have a selection of boys from the various troops put an exhibition on the stage for three nights during National Boy Scout Week.

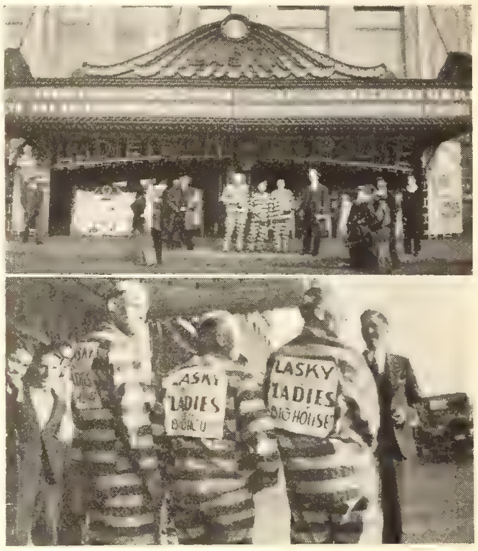
The stunt netted the theatre about one hundred inches of space in the papers, a radio broadcast each night, speeches at the Rotary and Kiwanis Clubs and 2,000 letters sent out to each Scout from Scout Headquarters.

Schosberg's deal not only proved a means of boosting the box office but acted as an excellent good will stunt. We're glad to hear he is getting along so nicely up-state.

## MAC KRIM IN CHARGE OF LASKY, DETROIT; PUT OVER PRISON GAG

Since taking over management of the Lasky Theatre, Detroit, Mich., Mac Krim has put over a number of ballyhoo stunts, among which was a novel one on "Ladies of the Big House."

The illustration will practically tell the story of how he engaged the services of three hard-boiled looking "foreigners," dressed them in regulation prison uniforms, hair-shave and everything, and then had them parade through neighborhood streets with signs on their backs. Excellent publicity was also obtained through arrangements made with local police to have a patrol wagon drive up and arrest the three "prisoners." Usherettes also wore costumes similar to the one worn by Sylvia Sidney in the picture. A shadow box, with actual bars and cutouts of the characters, was also used in the inner lobby.



The above is Mac Krim's first contribution to this department and we can judge from this sample that he goes about show-business in an aggressive fashion. Those three "prisoners" certainly must have caused a sensation in the neighborhood and their shaved heads are a commentary on these tough times. Remember us to your brother Sol, Mac, and tell him not to forget that he, too, is a Round Tabler.

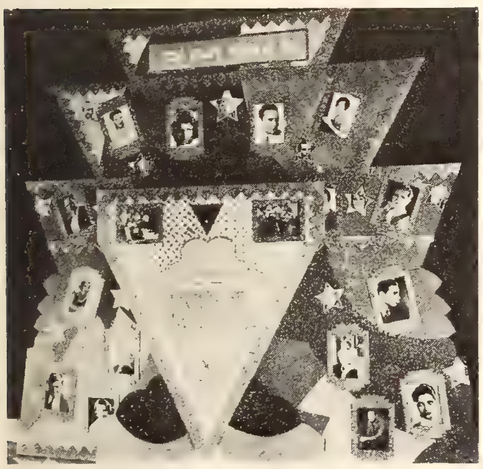
## MEET MANAGER LYKES, WHO KNOWS A THING OR TWO ABOUT SHOWS

Meet J. E. Lykes, manager of Loew's Park Theatre, Cleveland, Ohio, and the man who turns out those neat mimeographed programs, etc., that we've described from time to time in this department. That's his photo, right alongside.

He's still using that mimeograph to good effect, according to some cards we have at hand, and on the back of one we note that he made a tie-up with a local photographer for the giveaway of one free portrait when the four punch marks for as many weeks as had been punched. A time limit was set and the deal was restricted to lady patrons.

Another throw-away calls attention to an Owl Show, Saturday, 11.30 P. M. These were formerly advertised as Midnite Shows, but as the show really starts before midnight the new name has been found more suitable.

Lykes has also been having considerable success with a "Name the Stars" gag, which was good for over 1,000 replies and creation of a lot of interest among patrons. A small snapshot at hand, too faint for reproduction, shows an easel display of stills back of star-shaped cutouts in a large frame. Copy asked, "Who Are These Stars?" and stated that awards would be made for correct answers.



We are mighty glad to get a line on Lykes' work again for the reason that he is always turning out something interesting. The other small photo on this page shows a sample of the displays he is using in the Park lobby.

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## "High Pressure" Bonds

When exploiting "High Pressure" the Warner Strand Theatre, New York City, issued a circular made up in the form of a bond. It represented $10,000 worth of stock in "High Pressure, Inc." and copy read: "This Bond Is Good for 5,000 Laughs, 5,000 Thrills, When You See William Powell As a High Powered Salesman of Stocks and Blondes in 'High Pressure,' Now Playing at the Strand." Twenty attractive show girls distributed 25,000 of the "bonds" along Broadway on opening day.

# "The Showman's Calendar"

## APRIL

| | |
|---|---|
| 19th | Patriot's Day (Maine and Massachusetts)<br>Constance Talmadge's Birthday<br>Lina Basquette's Birthday |
| 20th | First Feast of Passover (Jewish Holiday)<br>West Virginia admitted to Union—1863 |
| 21st | Second Feast of Passover<br>San Jacinto Day (Texas)<br>Rome Founded—753 B.C. |
| 22nd | Cuban Blockade Declared—1898<br>Oklahoma opened to white settlement—1889 |
| 23rd | William Shakespeare born in 1564 |
| 24th | First newspaper issued in America—1704<br>Russia-Turkish War—1877<br>War between U.S. and Mexico—1846<br>Marceline Day's Birthday |
| 25th | War declared with Spain—1898 |
| 26th | Confederate Memorial Day (Ala., Fla., Ga. and Miss.)<br>Slavery Abolished in U. S.—1865<br>First Shot of War (1917) between U. S. and Germany |
| 27th | Final Feast of Passover<br>General Grant's Birthday—1822 |
| 28th | President Monroe's Birthday—1758 |
| 30th | Louisiana Purchased<br>Washington Became First President<br>Boston Settled by Winthrop—1630<br>Rhode Island Settled—1636 |
| 30th to May 7th | National Boys' Week |

## MAY

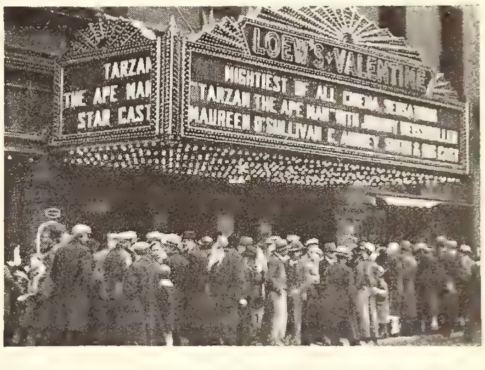
| | |
|---|---|
| 1st | Child Health Day<br>Dewey's Victory at Manila—1898<br>Leila Hyam's Birthday<br>Josephine Dunn's Birthday |
| 2nd | Stonewall Jackson Shot—1863 |
| 3rd | Juliette Compton's Birthday |
| 4th to 9th | National Golf Week |
| 5th | Napoleon's Death—1821 |
| 6th | Robert Peary's Birthday—1854 (Discovered North Pole) |
| 7th | Lusitania Torpedoed by Germany—1915<br>Gary Cooper's Birthday |
| 7th to 14th | National Music Week |
| 8th | Mother's Day |
| 9th | Commander Byrd at North Pole—1926<br>Richard Barthelmess' Birthday |

## WALLY CALDWELL PUT OVER GOOD CAMPAIGN ON "TARZAN" PICTURE

Novel displays, newspaper and merchant tie-ups and a variety of special advertising were among the highlights of the campaign waged on "Tarzan, the Ape Man" by Wally Caldwell, manager of Loew's, Toledo, Ohio.

Exploitation included B.V.D. bathing suit and Tarzan book windows in a large local department store; a special Tarzan book window in another department store; a special "Movie Mirror" window with one sheet and stills in McCrory five and ten in heart of city; 250 Tarzan cutout window cards in various downtown store entrances; 300 one-sheets in merchants' windows in all sections of city; one-sheet cards in largest downtown transient garage; 16 special downtown window locations for display of 10 by 12 Tarzan stills mounted on 14 by 18 backs; special three-sheet boards in important neighborhood locations (gratis); distribution of 15,000 Loew's News Tarzan Tabs by newsboys to residences, and the stuffing of 1,000 Loew's News Tabs in packages at a retail market on opening day.

The newspaper campaign included a classified ad tie-up which secured over 100 inches of display advance advertising; a three-day Tarzan strip coloring contest; special advance mid-week stories and cuts, and a 10-day advance and current advertising campaign in all newspapers. Many gratis stories were obtained in a number of local papers and in 18 rurals within 50 miles.



As usual in campaigns put over by Caldwell, a great deal of ground was covered with local tie-ups and newspapers. Wally's outfit has a campaign on for best work done on "Tarzan" and his name is hereby entered for whatever honors may be awarded him on "judgment day."

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## Orlove Honored!

Louis Orlove, well-known manager of the Uptown Theatre, Milwaukee, and contributor to this department, has been elected vice-president of the North Avenue Advancement Association, an organization composed of prominent business men in that section of the city. Another star for Louis!

## LONG SHOTS TAKEN BY NAIFY ON ANNIVERSARY PROVED TO BE WINNERS

The element of chance was marked from start to finish in the Seventh Anniversary Campaign made by S. Naify, manager of the T. & D. Theatres in Petaluma, Calif., but his long shots came home as winners, turning up at the same time some interesting angles of showmanship.

### A Full-Week Affair!

In the first place, it was decided to hold the event for a full week instead of the conventional Anniversary Day or Days, generally spotted on a Friday or Saturday. Next, is was planned to take a long shot on "Way Back Home" for a three-days' booking, Sunday, Monday and Tuesday, despite the fact that this picture was not going any too well in many towns. However, by applying the psychology that a picture booked for three days MUST be good, it went over well and turned out to most suitable fare for Pataluma movie patrons. Several thousand heralds describing the week's attractions, were distributed house-to-house. For Wednesday and Thursday he used another picture that had been in doubt for same time, namely the "Mad Genius," but by advertising it as an Anniversary Special it also went over in good shape; in fact, the patrons liked it after sitting through the showing.

The week was ended with "Rainbow Trail," the USC Vs Notre Dame Football Game, Laurel and Hardy in "Come Clean" and the concluding chapter of "Adventures in Africa," the latter having a big local following. In between the evening shows, the Mayor gave a talk that went over great. A huge cake, 15 feet in circumference, and decorated with 7-foot candles, graced the center of the stage.

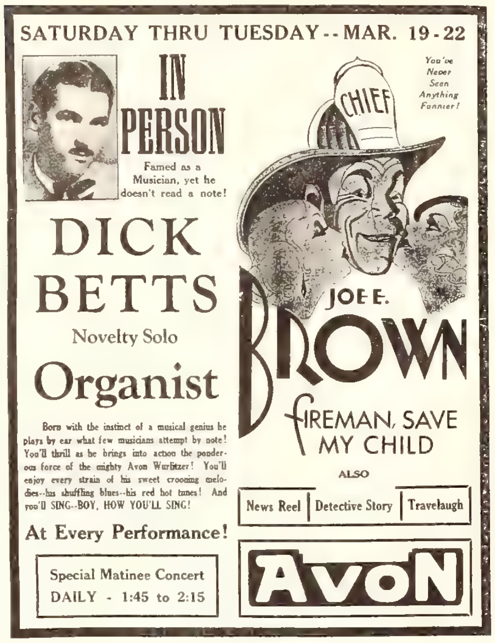
### Great Campaigning!

The Anniversary was also plugged when the bi-monthly calendar was mailed out by printing in a two-for-one guest ticket as an anniversary gift to patrons. The theatre also received a nice writeup from a reporter who happened to attend the late Saturday show prior to opening. Marquee banners and huge flags and several clever lobby displays contributed to the success of the event.

While on the subject of Naify's activities, let us tell you that he recently was privileged to show "Cougar," an animal picture made by Sidney A. Snow which will soon be released for national distribution. In connection with this showing he used a live mountain lion in cage on back of an auto for a bally and had small heralds printed for hand-out. The schools cooperated by closing early in the afternoon and matinees were started one-half hour late. At night the lion was parked alongside curb with the 1,000 watt spots lighting up entire front. Packed houses for every show resulted.

Getting back to Naify's Anniversary Week, it will have to be admitted that he did considerable gambling and got away with it very nicely, which all goes to show the power of well arranged advance publicity. Perhaps his tip in this respect will lead other members of our Club to treat the Anniversary stunt as something more than just another day to come and go. At any rate we thank him for his contribution and will look forward to additional news of his activities.

## ENTERPRISING ORGANIST!



SATURDAY THRU TUESDAY--MAR. 19-22

IN PERSON

Famed as a Musician, yet he doesn't read a note!

DICK BETTS

Novelty Solo

Organist

Born with the instinct of a musical genius he plays by ear what few musicians attempt by note! You'll thrill as he brings into action the ponderous force of the mighty Avon Wurlitzer! You'll enjoy every strain of his sweet crooning melodies--his shuffling blues--his red hot tunes! And you'll SING--BOY, HOW YOU'LL SING!

At Every Performance!

Special Matinee Concert
DAILY - 1:45 to 2:15

You've Never Seen Anything Funnier!

CHIEF

JOE E. BROWN

FIREMAN, SAVE MY CHILD

ALSO

News Reel | Detective Story | Travelaugh

AVON

Dick Betts, novelty solo organist, is one of those enterprising musicians who has managed to get along despite the fact that sound played havoc with the jobs of theatre organists. He routes himself from house to house and the above ad will give you an idea of the kind of a salesman he is. Note that he divided space in a 9 x 11 ad with the feature picture. Incidentally, he carries a complete amplifying system along with him for personal broadcasting while at the console.

## NOVEL BALLYHOO AND STAGE SHOW HELPED COHEN SELL PICTURE

Ballyhoos and a stage stunt were among the highlights in the campaign put over on "Dr. Jekyl and Mr. Hyde" by M. D. Cohn, manager of the Paramount Theatre, Colorado Springs, Colo.

An electrical robot man was built; this robot was made to look like Mr. Hyde, and talked and walked. On this, ballyhoo speeches were recorded and used both for advance and current plugs.

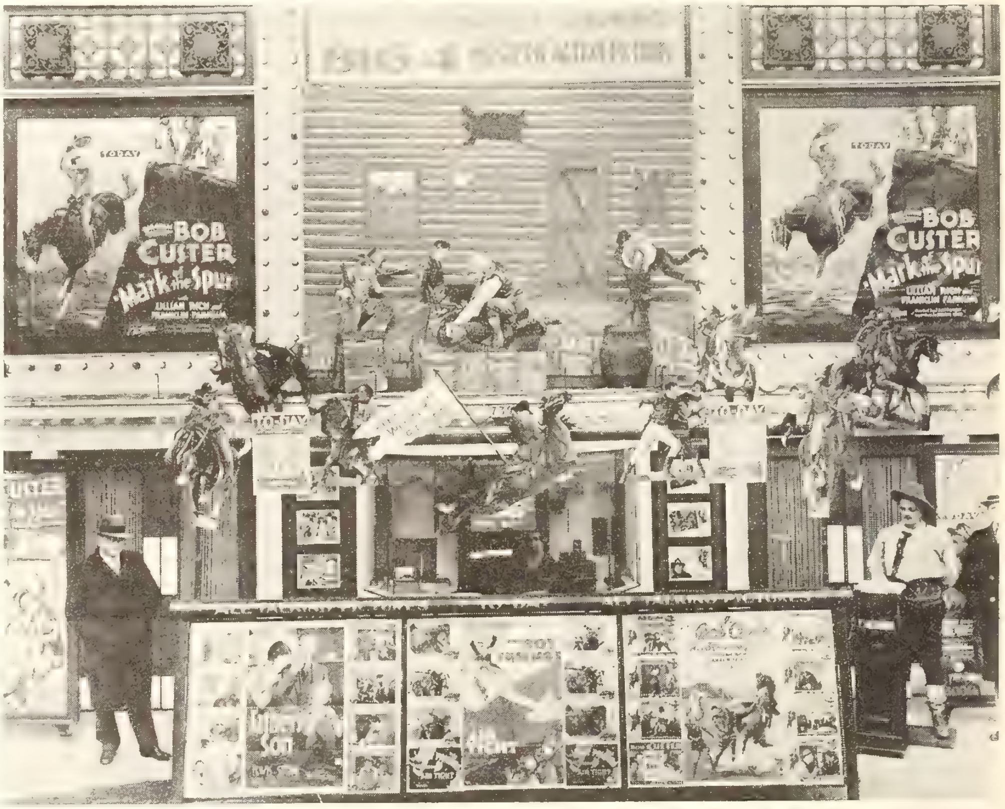
A promoted auto was used as a mystery car ballyhoo on the streets with the windows veiled and copy painted on in reference to the picture. The veiled curtain carried out the idea that the car was being driven without a driver while in reality, the curtains were of such material that it was possible to look out but to the persons on the outside, they couldn't see in.

During the run of the trailer previous week before opening, an usher did a "horror" portrayal during the frames; asking that juvenile attention be diverted from the screen. This man worked in a horror make-up with a green spot following him.

During the peak hours on the first two days of run, a nurse in uniform was on the main floor with a First Aid Kit on a table.

Cohn certainly played up the "unusual" when exploiting this picture and we think you'll all agree that he used the right slant. He employed several excellent stunts and it's to be hoped that his fellow showmen will be able to use his suggestions.

## OTTO MEISTER PRESENTS 'EM INSIDE AND OUT!



*Otto Meister, manager of the Whitehouse Theatre, Milwaukee, Wis., has been playing Westerns for the past 12 years and the above photo will further serve to bear out our previous contention that without Otto the accessory department of the local exchange would be hard put. Otto not only showed "Mark of the Spur" on the screen, but gave outsiders their ten cents worth of action posters, stills and cutouts, to say nothing of a dummy dressed in cowboy costume. It's a Lulu, isn't it? We'll leave it to you! Despite zero weather, Otto states, "We did all the business on the street." Okay, Otto.*

## ED HART SOLD TROY NEWSPAPER IDEA FOR CLASSIFIED SECTION

When Ed Hart, formerly manager of the Strand Theatre, Utica, N. Y., was sent to Troy, N. Y., to act as city manager, one of the first things he did was to renew acquaintances among newspapermen. Incidentally, he paid a call on the classified ad manager and sold him the idea of using a trade booster for both department and theatre.

In a two-column box on the classified page headed "You Are Invited," readers were directed to read the ads and see for themselves the many worth while opportunities presented. They were further invited to see a show at Warner's Troy without cost by starting a new ad the following day. Passes could be obtained at the newspaper office. The newspaper box gave the theatre a generous break on copy relating to current show.

Hart used this same ad gag when in Utica and also obtained excellent results. He's passing it along to the rest of the gang to use as a variation of the usual run of classified material, such as swap ads, letters and names among ads, etc.

## TATE PROMOTED TWO COSTLESS ADS WITH LOCAL RADIO DEALER

Two quarter page ads resulted from a cooperative deal recently made with a local dealer by A. R. Tate, manager of the Victoria Theatre, Jersey Shore, Pa.

One of the quarter-page ads advertised the picture playing the first part of the week, and the other ad was for the picture playing the latter part of the week. Small space at the bottom of these ads gave the radio dealer a bit of publicity.

In return for the radio dealer paying for both these quarter-page ads which incidentally were written and laid out by Manager Tate, permission was granted for the displaying of a radio in the lobby of the theatre during run of the two pictures.

Just another example of what can be accomplished when the spirit of cooperation is fully understood by theatre man and local dealer. In nine cases out of ten shaping of ads is generally left to the theatre man and it's his own fault if he doesn't get at least fifty per cent of the space.

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### SIT TIGHT!

The judges go into their first huddle soon.

### CASH COMING!

That is, if you submitted one of the better campaigns on

### "FIREMAN, SAVE MY CHILD"

Announcement of the judges' selections will be made known in a short time.

### WAIT—AND—HOPE ! ! !

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## CANNED GOODS MATINEES FOR RELIEF!

**CANNED GOODS MATINEE**

**Attention Kids!**

This is your party . . . and what a party you'll have

**Saturday Morning**
**AT 10 O'CLOCK**

A complete show of just the kind of things you like—cartoons, comedies, novelties . . . everything for a good time . . . .

AND

your admission price is only one . . . . or as many cans of sealed fruit or vegetables you care to bring. Goods in tin cans will be preferred.

Parents and teachers are urged to lend their support to the children in promoting the success of this event.

All goods received in this manner will be turned over to the Welfare Association for distribution to the needy of East Liverpool.

DON'T FORGET THE DATE ! !

**SATURDAY MORNING**

10 O'Clock—Doors Open 9:30 A. M

**AT THE STATE**

Just as a reminder that many of our members are helping out in community relief campaigns by holding "Canned Goods Matinees," we're reproducing an ad recently run by E. E. Bair, manager of the State Theatre, East Liverpool, Ohio, when he announced his move to help the needy families in his town.

Note that the message is addressed to the youngster element and that the party is going to be their party, including cartoons, comedies, novelties and everything in motion pictures calculated to keep a kid amused. They were requested to bring along one or as many cans of sealed fruit or vegetables as they cared to in lieu of admission. Parents and teachers were also urged to lend their support to the children for successful promotion of the event.

When making distribution of the articles of food, it is the usual custom to tie up with some trucking company for gratis transfer of the articles from the theatre to welfare associations, etc.

## EDMUNDSON HAS LOW COST METHOD TO USE ON PROGRAM MAILERS

A combination program and mailing card is being effectively used by Bernard Edmundson, manager of the Rialto Theatre, Asbury Park, N. J., and the accompanying illustration will show you how he packs a whole week's list of attractions on the back of the card without jamming up a lot of copy.

Main Street Asbury Park **RIALTO** Shows Starts 3, 7, 9 p. m.

BRINGS BACK THE BIG ONES

MAT. **25c**

Sunday & Monday, March 6th & 7th
BUSTER KEATON
SCHNOZZLE DURANTE in
**"The Passionate Plumber"**
With POLLY MORAN

Tuesday & Wednesday, Mar 8 & 9
EDWARD G. ROBINSON
— in —
**"The Hatchet Man"**

EVE. **35c**

WEDNESDAY, 9 P.M., On the Stage
**"HARLEM NITE"**

Children **10c** Always

Thursday & Friday, March 10 & 11
BELA LUGOSI
(Dracula Himself) in
**"MURDERS IN THE RUE MORGUE"**

Saturday Only, March 12th
BOB STEELE in
**"Near The Trails End"**

Each week he makes a trip to the Post Office and buys enough regular penny post cards to take care of his mailing list. These are then addressed by typewriter, pen and ink or whatever means is at hand and taken to his printer for inscription of current copy. When the run of post cards is finished the printer runs off a quantity of cards the same size for use at the theatre, etc.

Edmundson appears to have hit upon a most economical means of taking care of programs and mailing list and he wants to pass it along to his fellow Club members. The card is made up so that a patron may tell at a glance what attractions are at the Rialto for the week.

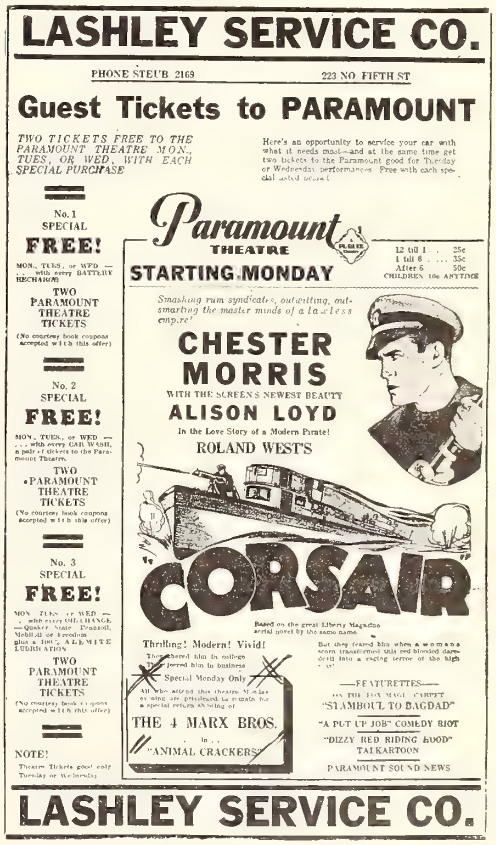
## GOOD CAMPAIGN MADE BY JEROME ZIGMOND ON "HELL" PICTURE

Patterning his campaign on "Safe In Hell," after the one used in New York City and adding several effective stunts of his own, Jerome Zigmond, manager of the Paramount Theatre, Denver, Colo., rang up satisfactory business on that picture.

Included among his efforts were attractive cutouts of Dorothy Mackail, posed with cigarette, for front display; prominent display of the line, "Not Recommended for Children"; planting of feature stores in local newspapers; distribution of 15,000 throwaways in office buildings and department stores; distribution of 3,000 special inserts in laundry packages; playing of 500 half-sheets in choice locations; a tie-up with a radio station for broadcasting of record from seventh reel; use of Publix Sound Train each day during run of picture; distribution of imprinted napkins and menus among 20 well known restaurants; 8x10 photos in jewelry store tie-up; 50 other photos in prominent windows; announcements over radio every night during run and three days in advance; stories in 20 out-of-town newspapers, and other stories in local papers.

It doesn't look as though Zigmond left very much out when handling the above campaign and there can be no doubt that the box office underwent a favorable reaction. Many of his selling angles can also be applied to a variety of pictures.

## COSTLESS ADVERTISING!



**LASHLEY SERVICE CO.**

PHONE STEUB. 2169 223 NO. FIFTH ST

**Guest Tickets to PARAMOUNT**

*TWO TICKETS FREE TO THE PARAMOUNT THEATRE MON., TUES, OR WED, WITH EACH SPECIAL PURCHASE*

Here's an opportunity to service your car with what it needs most—and at the same time get two tickets to the Paramount good for Tuesday or Wednesday performances. Free with each special listed below!

No. 1
SPECIAL
**FREE!**
MON., TUES., or WED. — . . . with every BATTERY RECHARGE
TWO PARAMOUNT THEATRE TICKETS
(No courtesy book coupons accepted with this offer)

No. 2
SPECIAL
**FREE!**
MON., TUES., or WED. — . . . with every CAR WASH, a pair of tickets to the Paramount Theatre.
TWO PARAMOUNT THEATRE TICKETS
(No courtesy book coupons accepted with this offer)

No. 3
SPECIAL
**FREE!**
MON., TUES., or WED. — . . . with every OIL CHANGE —Quaker State, Pennzoil, Mobiloil or Freedom plus a 100% ALEMITE LUBRICATION
TWO PARAMOUNT THEATRE TICKETS
(No courtesy book coupons accepted with this offer)

NOTE!
Theatre Tickets good only Tuesday or Wednesday

*Paramount* THEATRE

STARTING MONDAY

12 till 1 . . . 25c
1 till 6 . . . 35c
After 6 . . . 50c
CHILDREN 10c ANYTIME

*Smashing rum syndicates, outwitting, outsmarting the master minds of a lawless empire!*

**CHESTER MORRIS**

WITH THE SCREEN'S NEWEST BEAUTY

**ALISON LOYD**

In the Love Story of a Modern Pirate!

ROLAND WEST'S

**"CORSAIR"**

Based on the great Liberty Magazine serial novel by the same name.

Thrilling! Modern! Vivid!

They cheered him in college
They jeered him in business

But they feared him when a woman's scorn transformed this red blooded daredevil into a raging terror of the high seas!

Special Monday Only

All who attend this theatre Monday evening are privileged to remain for a special return showing of

THE 4 MARX BROS.
. . in . .
"ANIMAL CRACKERS"

—FEATURETTES—
ON THE FOX MAGIC CARPET
"STAMBOUL TO BAGDAD"
"A PUT UP JOB" COMEDY RIOT
"DIZZY RED RIDING HOOD" TALKARTOON
PARAMOUNT SOUND NEWS

**LASHLEY SERVICE CO.**

The accompanying illustration shows an example of the kind of cooperative advertising promoted by Thor Hauschild, manager of the Paramount Theatre, Steubenville, Ohio, and represents many inches of free space for theatre and current attraction. As mentioned in previous articles, Hauschild appears adept in the art of lining up local merchants for this type of ad. We think you'll all agree that the theatre received a generous break on space for its copy.

# KENNEDY'S FASHION SHOW!

### *Standing Room Only Featured This Co-Operative Show With Plenty of Free Advertisement for Theatre!*

A SPRING Fashion Show possessing unusual angles made possible by a three-cornered tie-up was recently engineered by Richard Kennedy, manager of the Paramount Theatre, Montgomery, Ala. Presented twice daily over a two-day period, the show was a highly successful enterprise for the box office, a newspaper and a charitable organization.

### Theatre and Newspaper!

Kennedy and the city's leading newspaper were the prime movers behind the show and real genius was displayed when, in addition to enlisting the support of many of the foremost merchants, the Red Cross was tied-in for a share of the receipts. This move paved the way to obtaining the services of 10 of the season's debutantes to represent various merchants during the fashion displays. This meant that Society had endorsed the move, and Society means something more than just a word down in Montgomery.

Another endorsement that must have acted as a final clincher to success of the event was a letter sent to Kennedy by the city's popular mayor, William A. Gunter, which okayed the move in no uncertain terms. This appears elsewhere on this page and should serve as a model of tact and propriety for others similarly situated.

As pointed out in another Fashion Show campaign made by Will Mack and Elliot Johnson out in Jonesboro, Ark., newspaper display advertising was not by any means confined to ladies wear. Drug stores, furniture dealers, jewelers, motor car agents and others came into the deal for the dual purpose of aiding the Red Cross and a chance to share in the wide publicity accorded the occasion.

Two issues of the cooperating newspaper we have at hand indicate that a leading women's wear store was selected as the key advertiser, as you will note from the accompanying layout of ads. Others too numerous to use at this time were included in the issues preceding and following the performances, every one featuring the name of the theatre. Just those three ads reproduced here, a five-column by 19 inch, a five-column by 15 inch and a four-column by 15 inch, represent a total of 3,220 inches of what is classified in show-business as free space. Several thousand additional inches were included in smaller ads.

### Show Well Staged!

On the afternoon of day set for the show a "Parade of Fashions" was offered as an opening number, followed by a presentation of street wear models. Vaudeville numbers were presented during intermissions in the fashion show, with Frank (Bayday) Woodruff's Country Club Orchestra on the stage. An accordionist also rendered special numbers, as did the Paramount Special Quartette, while settings were being changed for presentation of the feature.

The curtain arose of a garden setting with a tall rose-decorated fence in the background. A local dance artist, seated in the center, then offered a Society waltz and a jazz number. Following the opening number the 10 debutantes appeared in smart Spring costumes, each representing one of the merchants who helped make the show a success. Shoes and gloves were provided by a leading shoe dealer.

As a result of the above the Montgomery Chapter of the American Red Cross has a tidy sum to its credit to aid in feeding some 3,000 destitute people in the city; the newspaper gained in advertising lineage and reader interest, and the theatre reaped both revenue and good will from the four shows.

It was smart business on the part of Kennedy and the newspapermen to tie in the Red Cross for a percentage of the box office on the Fashion Show, for without this organization grave doubts are entertained by the writer as to availability of the debutantes for their part of the show. They take their Society seriously down in Montgomery, as they do in many other cities both South and North, and while they'll go the limit for a worthy cause, they will not be "promoted" for just an occasion.

### Red Cross and Debutantes!

However, there can be no doubt that the Red Cross and debutantes angles formed the real backbone of Kennedy's show and due credit should be given him or others who were responsible for lining up the several factors necessary to the successful promotion of the event. It is also evident that the newspaper played an important part in the advance campaign, as indicated by support from both editorial and advertising departments. When a conservative newspaper like the "Montgomery Advertiser" gives front-page space to a style show you can bet your bottom dollar that it was keenly interested.

We hope that other members of the Round Table Club will take a leaf from the campaign books of Kennedy, Mack and others we've recently recorded as sponsors of Spring Fashion Shows and engineer similar events. If you succeed in winning wholehearted support from your newspaper, merchants and some other tied-in organization, don't be afraid to hold a second show if you sell out for the first. Remember, you have put across an intensive campaign that has been liberally endorsed by leading people of your town and that you are in a position to cash in on what has transpired in the wav of publicity and advertising. Size up the local situation carefully—and then shoot the works.

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### Mayor Gunter Endorses Style Show

City of Montgomery
Alabama
Feb. 27, 1932.

Office of Board of Commissioners
W. A. Gunther, Jr., President
W. J. Orum, vice-president
William P. Screws, Commissioner

Mr. R. M. Kennedy,
Paramount Theatre,
Montgomery, Ala.

Dear Dick:

I read with much interest the article in Sunday's Advertiser which announced that the Paramount Theatre and the Montgomery Advertiser would hold a STYLE SHOW AND FASHION EXTRAVAGANZA on March 2nd and 3rd and the Local Chapter of the Red Cross would share in the receipts of the theatre these two days.

I am sure that the people of Montgomery will welcome the chance of seeing this unusual production and at the same time help the splendid work of the Red Cross and I think the Montgomery Debutantes of this Season should be congratulated for offering to model the beautiful clothes to be shown in this revue. Our Montgomery girls and ladies are known the south over for their beauty and poise and I am positive they will do their share to make this program one of Society's outstanding events.

The tremendous success of the midnight show for the unemployed of the city held at your Paramount Theatre a short while back proves what our Montgomery people are capable of doing and I know that you will enjoy the same success with the STYLE SHOW as you did with the big midnight unemployed show.

If there is anything I can do to help make this a bigger success, please call on me.

With very best wishes,

Very truly yours,
(*Signed*) W. A. GUNTER,
Mayor

The above letter from Mayor Gunter to Manager Dick Kennedy of the Paramount Theatre, is a hearty endorsement of the Style Show and Fashion Extravaganza, which will b held at the Paramount Theatre today and tomorrow. A percentage of the gross receipts of the four shows will be given to the Montgomery Chapter of the Red Cross.

(*Editor's note: The above is a reproduction of the letter of endorsement sent Kennedy by the Mayor of Montgomery, Ala.*)

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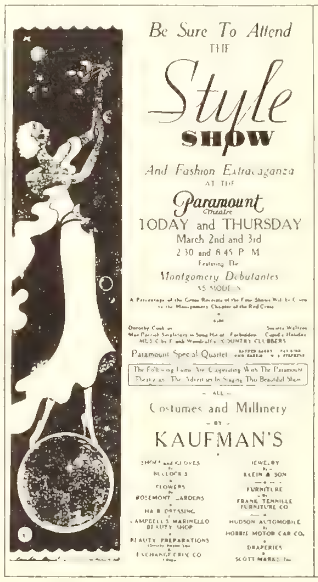
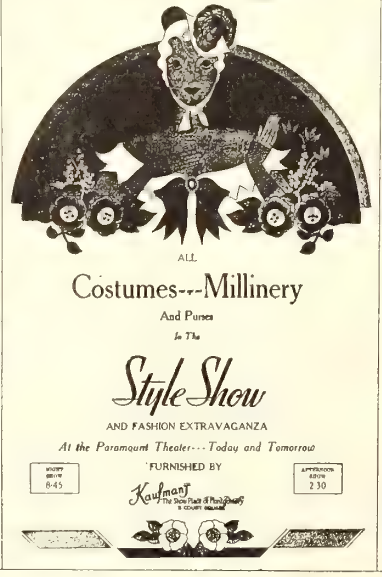
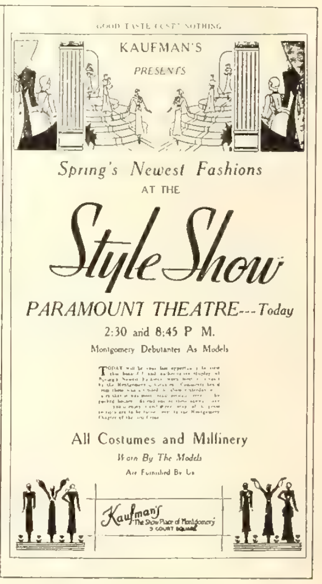


Be Sure To Attend
THE
Style
SHOW
And Fashion Extravaganza
AT THE
Paramount Theatre
TODAY and THURSDAY
March 2nd and 3rd
2:30 and 8:45 P. M.
Featuring The
Montgomery Debutantes
AS MODELS
Paramount Special Quartet
The Following Firms Are Cooperating With The Paramount Theatre and The Advertiser In Staging This Beautiful Show
— ALL —
Costumes and Millinery
— BY —
KAUFMAN'S
SHOES and GLOVES By BULLOCK'S
FLOWERS By ROSEMONT GARDENS
HAIR DRESSING CAMPBELL'S MARINELLO BEAUTY SHOP
BEAUTY PREPARATIONS EXCHANGE DRUG CO
JEWELRY By KLEIN & SON
FURNITURE By FRANK TENNILLE FURNITURE CO
HUDSON AUTOMOBILE By HOBBIE MOTOR CAR CO.
DRAPERIES SCOTT MARKS Inc.



ALL
Costumes---Millinery
And Purses
In The
Style Show
AND FASHION EXTRAVAGANZA
At the Paramount Theater---Today and Tomorrow
FURNISHED BY
Kaufman's
NIGHT SHOW 8:45
AFTERNOON SHOW 2:30



GOOD TASTE COSTS NOTHING
KAUFMAN'S
PRESENTS
Spring's Newest Fashions
AT THE
Style Show
PARAMOUNT THEATRE---Today
2:30 and 8:45 P. M.
Montgomery Debutantes As Models
All Costumes and Millinery
Worn By The Models
Are Furnished By Us
Kaufman's The Show Place of Montgomery
5 COURT SQUARE

## WALL MADE A NOVEL TRAILER BY ADDING SCENE IN NEWSREEL

To advertise a coming attraction, "Trapped in a Submarine," Thomas Wall, manager of the Modern Theatre, Boston, Mass., used a newsreel shot in conjunction with the trailer.

The newsreel shot of the M-2, the British sub that sunk a short time ago off the coast of England, came from Paramount News No. 53 and showed the fated ship taking part in maneuvers that led to the accident. This was inserted in the trailer and used for a week in advance of opening. It proved a novel innovation and received many favorable comments.

Extra publicity was gained on this picture by sending special invitations to the Commander of the Charleston Navy Yard and enlisted men to view the attraction on opening night.

Wall certainly had the thinking cap on when he seized upon the opportunity to insert the shot of the sunken submarine. It was a novel idea and a perfect tie-up with the title of his coming attraction.

## SALE OF HOUSE AND POLICY WORKS BEST FOR ROBERT RYDEEN

Five changes per week at a dime admission any time of the day won't allow much in the way of sensational exploitation, but patronage can be built up through general exploitation of house and policy, according to Robert J. Rydeen, manager of the Garrick Theatre, St. Paul, Minn.

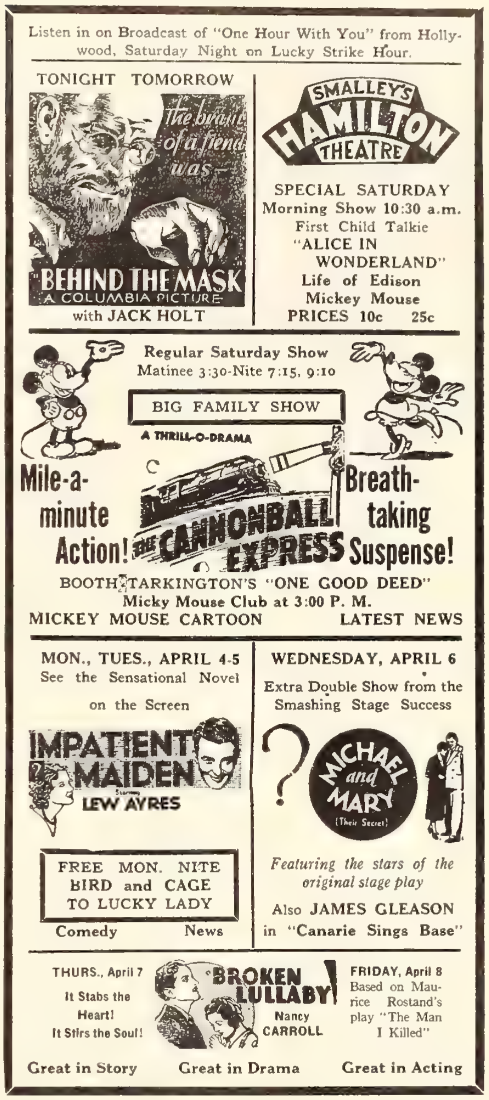
Greatest efforts, in his case, are put forth in appeal to family patronage in an endeavor to create a home-like atmosphere. When patrons reach the Garrick they are made to feel that it is a place where they can unbend and act in a natural manner, not one of those houses where a heel-clicking usher tries to out-soldier a member of the Kaiser's old army.

You'll hear more from Rydeen in the future and just for a starter he calls attention to a little gag that can be filed away for next Xmas season, even if it is a long way off right now. The snap show reproduced here is very small and does not clearly show the attractive fireplace arranged for the inner lobby. On the mantel are cutout stills of stars surrounded by Xmas wreaths and the stockings that you see hanging from mantel edge each represent a current attraction of the week. A sign reads: "See What Santa Claus Has Brought You." Fire effect was placed in the pit of the fireplace.

We also note that he recently put over a full page cooperative page with local merchants, using the missing letter gag in the ads to spell out the name of his theatre. All this publicity cost him was a few passes.

Fall in line with the other soliders in this big army, Bob, and let us know what you have been doing to pep up Spring trade. 'Tell 'em, we'll sign off.

## MILLER'S WEEKLY AD!



Listen in on Broadcast of "One Hour With You" from Hollywood, Saturday Night on Lucky Strike Hour.

TONIGHT TOMORROW

the brain of a fiend was—

BEHIND THE MASK

A COLUMBIA PICTURE

with JACK HOLT

SMALLEY'S HAMILTON THEATRE

SPECIAL SATURDAY
Morning Show 10:30 a.m.
First Child Talkie
"ALICE IN WONDERLAND"
Life of Edison
Mickey Mouse
PRICES 10c 25c

Regular Saturday Show
Matinee 3:30-Nite 7:15, 9:10

BIG FAMILY SHOW

A THRILL-O-DRAMA

Mile-a-minute Action! THE CANNONBALL EXPRESS Breath-taking Suspense!

BOOTH TARKINGTON'S "ONE GOOD DEED"
Micky Mouse Club at 3:00 P. M.
MICKEY MOUSE CARTOON LATEST NEWS

MON., TUES., APRIL 4-5
See the Sensational Novel
on the Screen

IMPATIENT MAIDEN
Starring LEW AYRES

FREE MON. NITE
BIRD and CAGE
TO LUCKY LADY

Comedy News

WEDNESDAY, APRIL 6
Extra Double Show from the Smashing Stage Success

MICHAEL and MARY (Their Secret)

*Featuring the stars of the original stage play*

Also JAMES GLEASON
in "Canarie Sings Base"

THURS., April 7
It Stabs the Heart!
It Stirs the Soul!

BROKEN LULLABY
Nancy CARROLL

FRIDAY, April 8
Based on Maurice Rostand's play "The Man I Killed"

Great in Story Great in Drama Great in Acting

Many showmen would be surprised to learn that hundreds of theatres must depend almost solely on the circulation of a weekly newspaper for their advertising to reach a public distributed over a wide area.

Here is a good example of a weekly ad which George Miller turned out each week for one of the papers through which he broadcasts his attractions.

From the standpoint of perfection many so-called smart ad men will turn up their noses at an ad of this kind, but let them try a hand at working with small town weekly papers and see if they can do better. We doubt it. If you are turning out better weekly ads than this one send a few along and we'll take a look at them ourselves. All aggressive showmen welcome constructive suggestions.

## FLASHLIGHT PHOTOS!

A good way to take flashlight photos at small expense has been found by J. E. Lykes, manager of the Loew-Park Theatre, Cleveland, Ohio.

He uses a 100-watt, 64-volt lamp in a 110-volt line, but cautions against leaving the lamp burning for more than 2 minutes at a time. The lamps can be bought for 40c each and will last for many weeks.

We have a sample photo at hand taken in this wise and it is sharp enough to reproduce all detail. This method might be used to excellent results when taking small photos of displays in lobby and the inner foyer, where a flash is needed to make a clear reproduction.

## DANNENBERG WAGED INTENSIVE CAMPAIGN ON CLEVELAND SHOW

An intensive campaign marked the efforts of Sid Dannenberg, Warner exploiter in Cleveland territory, when he sold "Alias the Doctor" for the Uptown, Lake and Variety theatres in the city of Cleveland.

Trailers were used on all three screens two weeks in advance, along with an especially designed still that carried the catchword "Exposed" and had the "dynamite motif" as a background. Additional copy included the word "Fake" written in red and copy at base stated, "He Lived a Lie to Save Another from Disgrace."

The newspaper campaign included a Classified tie-up with a leading paper; a special controversy story two days in advance and regular stills and art papers four days in advance.

Other effort included 300 street car cards in red and blue color; 100 hanging cards calling attention to the giveaway of an auto; special exploitation front for the Lake, and letter mailed to Academy of Medicine for bulletin board.

Dannenberg is an aggressive exploiter out in his territory and has been turning in a lot of good work. We'll tell you more about his brand of showmanship just as soon as further information comes to hand.

## ROSE SECURED GOOD RESULTS WHEN USING OLD HALLOWE'EN GAG

Excellent results were secured by Walter B. Rose, manager of the Strand Theatre, Brockton, Mass., in connection with "Passionate Plumber" through use of a gag adapted from a well-known Hallowe'en stunt.

In selling the show, Rose plugged both Keaton and Durante, for both are very well liked in Brockton.

In advance, a large display head of Jimmy "Schnozzle" Durante was placed in the foyer. However, Jimmy's famous "schnozzle" was missing from the display head. A large grotesque "schnozzle" (nose) was separate from the display head.

Patrons were asked to pin Durante's nose on the display head; first, being blindfolded and then being compelled to walk a few steps to the object. This idea was adapted from the old Hallowe'en gag of pinning the tail on the donkey.

The lobby stunt was the center of attraction all week previous to the picture's opening. It not only made a fine attention-getter but it caused a lot of talk about town too, all of which helped immeasurably in publicizing the picture.

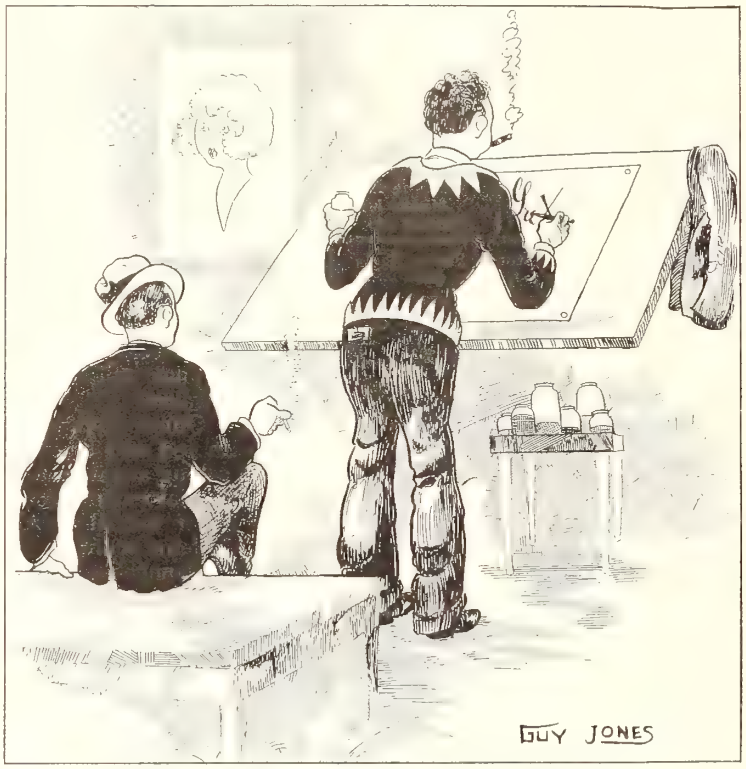
## NEWSPAPER'S MORGUE COMBED BY DRACHMAN FOR DREYFUS STORIES

Old newspaper files were combed for stories on the "Dreyfus Case" when the picture by that name was played by F. E. Drachman, manager of the Rialto Theatre, Tucson, Ariz.

Excerpts were taken from the collection of stories and through a tie-up made with the paper were printed in a story that carried a two-column head. Considerable work was involved in digging up the old yarns but this was more than repaid by publicity received.

# Keeping Up With The Times!

By GUY JONES



When the usual kibbitzer asked this artist whether it was difficult to turn out something new all the time, the artist told him that it was just as easy as turning out some of the same tripe that Hollerwood hands us with each new batch of releases. It's all the same but painted with different colors or adding a slightly different twist. Maybe he's right at that.

## THRILL-O-METER WAS USED BY O'DONNELL FOR HORROR PICTURE

An ingenious contraption called a "Thrill-O-Meter" was used for advance publicity on "Rue Morgue" by C. E. O'Donnell, manager of the Paramount Theatre, Baton Rouge, La.

This thrill-o-meter was constructed by building a lobby cut-out and using the figure of a gorilla.

The display was arranged so that its base covered the lobby scales. Then under the scales platform, a water bag was placed, filled with colored liquid. The hot water bag was attached to a glass indicator tube which ran up the center of the cut-out.

At various levels on the indicator, small cards were placed with copy such as:

200-220....You like to be thrilled!
160-180....We advise you to be accompanied by an escort!
120-140....Its thrills will chill you! Wear an overcoat!
80-100....You have an average heart and can stand the supreme thrills in "Murders in the Rue Morgue!"
40- 60....Don't enter unless accompanied by a friend!
- 20....You're too young to see this picture without your parents!

We believe the above description will enable the average person to construct a similar gadget, if the spirit so prompts him, and we are indebted to O'Donnell for passing along the information.

## Credit Dannenberg

In our issue of March 16 we erroneously pinned the title of Warner Publicity Chief in Cleveland, Ohio, on "Hank" Harold when it should have been Sidney Dannenberg. This was done in connection with a page layout of newspaper ads. Information now discloses that Dannenberg masterminded the ads and that Harold was responsible for art direction and layout.

## WE HEAR FROM TAN BOON BEE IN FAR AWAY PENANG, S. S.

Competition in show-business is just as keen in Penang, Strait Settlements, as it is in many sections of our own United States, hence some of the stunts put over by Tan Boon Bee, manager of the Majestic Theatre in that far-off country should be of interest to his fellow showmen in all parts of the world.

He was recently congratulated by the Paramount office in Singapore on the occasion of his full-page ad on "Smiling Lieutenant," which was printed in red and blue ink. It would not reproduce well on account of the colors so we can't very well show you this one, but take a look at another full-page ad he carried on "Viennese Nights," which is part of a spread we are reproducing.

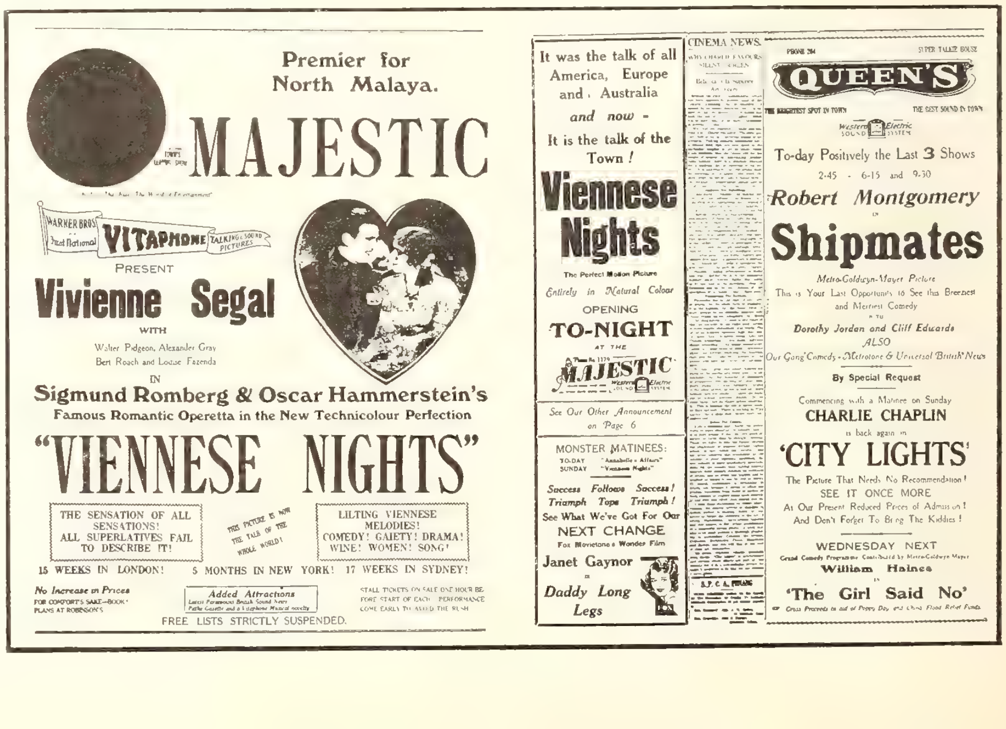
That big dot up in the left-hand corner which reads, "Starting Tonight," was run off in red, likewise the border around the heart-shaped cut of the two principals. Also note that the following page carries another ad on the same picture, both of the ads quite capturing the page from opposition—which was pretty strong with Chaplin in "City Lights."

Two other photos, which to our regret have been lost since type was set, shows a novel front constructed for "Daddy Long Legs" and a bally used for "Bad Girl." The front of the Majestic building's entrance to the upper stories was decorated with a full length figure of Daddy Long Legs and you may believe us when we tell you that it presented a thoroughly novel appearance.

The popular vehicle for transportation in Penang appears to be the "ricksha" and several of these human-powered carts were the means of circulating his six-sheet paper on "Bad Girl." Members of the native population were also engaged to carry large individual letters that spelled out the title of the picture.

Yes, Tan Boon Lee lets his city know that there's a show in town, or coming, when he has anything to do with it, and according to information we have at hand he's one of the live-wire showmen in his part of the world. Another example of his aggressive method of advertising is brought to our attention by a reproduction of a page ad in the Paramount house organ that circulates in that zone. This was run on occasion of signing a contract for that company's product, Tan taking a page to let his patrons know about the deal and to list a number of outstanding coming attractions.

This is the first time we've heard from this Far Eastern Round Tabler and it is to be hoped that he will regularly favor this department with other accounts of his activities in Penang's show world. His stunts are interesting to us and we feel sure that other members will get a kick out of knowing what show-selling methods are followed out in foreign countries. Those already set down bear a striking similarity to our own and serve as a reminder that "East Is West," no matter where you go.



Premier for North Malaya.

MAJESTIC

WARNER BROS First National VITAPHONE TALKING & SOUND PICTURES

PRESENT

Vivienne Segal

WITH

Walter Pidgeon, Alexander Gray
Bert Roach and Louise Fazenda

IN

Sigmund Romberg & Oscar Hammerstein's

Famous Romantic Operetta in the New Technicolour Perfection

"VIENNESE NIGHTS"

THE SENSATION OF ALL SENSATIONS! ALL SUPERLATIVES FAIL TO DESCRIBE IT!

THIS PICTURE IS NOW THE TALK OF THE WHOLE WORLD!

LILTING VIENNESE MELODIES! COMEDY! GAIETY! DRAMA! WINE! WOMEN! SONG!

15 WEEKS IN LONDON! 5 MONTHS IN NEW YORK! 17 WEEKS IN SYDNEY!

No Increase in Prices
FOR COMFORT'S SAKE—BOOK PLANS AT ROBINSON'S

Added Attractions
Latest Paramount British Sound News
Pathe Gazette and a Vitaphone Musical novelty

STALL TICKETS ON SALE ONE HOUR BEFORE START OF EACH PERFORMANCE COME EARLY TO AVOID THE RUSH

FREE LISTS STRICTLY SUSPENDED.

It was the talk of all America, Europe and Australia

and now -

It is the talk of the Town!

Viennese Nights

The Perfect Motion Picture

Entirely in Natural Colour

OPENING

TO-NIGHT

AT THE

MAJESTIC

Western Electric SOUND SYSTEM

See Our Other Announcement on Page 6

MONSTER MATINEES:
TO-DAY "Annabelle's Affairs"
SUNDAY "Viennese Nights"

Success Follows Success! Triumph Tops Triumph!

See What We've Got For Our

NEXT CHANGE

Fox Movietone's Wonder Film

Janet Gaynor

in

Daddy Long Legs

CINEMA NEWS.

PHONE 284 SUPER TALKIE HOUSE

QUEEN'S

THE BRIGHTEST SPOT IN TOWN THE BEST SOUND IN TOWN

Western Electric SOUND SYSTEM

To-day Positively the Last 3 Shows

2-45 - 6-15 and 9-30

Robert Montgomery

in

Shipmates

Metro-Goldwyn-Mayer Picture

This is Your Last Opportunity to See this Breeziest and Merriest Comedy

with

Dorothy Jordan and Cliff Edwards

ALSO

Our Gang Comedy - Metrotone & Universal British News

By Special Request

Commencing with a Matinee on Sunday

CHARLIE CHAPLIN

is back again in

'CITY LIGHTS'

The Picture That Needs No Recommendation!

SEE IT ONCE MORE

At Our Present Reduced Prices of Admission!

And Don't Forget To Bring The Kiddies!

WEDNESDAY NEXT

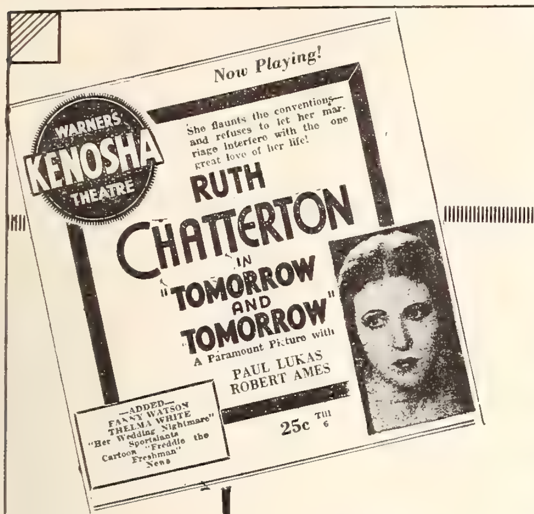
Grand Comedy Programme Contributed by Metro-Goldwyn-Mayer

William Haines

in

'The Girl Said No'

Gross Proceeds in aid of Poppy Day and China Flood Relief Funds.



Now Playing!

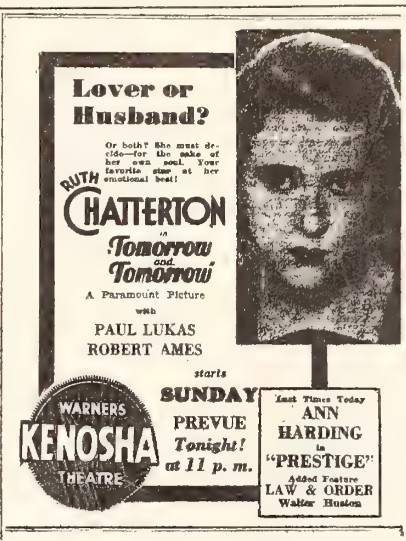
WARNERS KENOSHA THEATRE

She flaunts the conventions—and refuses to let her marriage interfere with the one great love of her life!

RUTH CHATTERTON in "TOMORROW AND TOMORROW" A Paramount Picture with PAUL LUKAS ROBERT AMES

—ADDED— FANNY WATSON THELMA WHITE "Her Wedding Nightmare" Sportslants Cartoon "Freddie the Freshman" News

25c Till 6



**Lover or Husband?**

Or both? She must decide—for the sake of her own soul. Your favorite star at her emotional best!

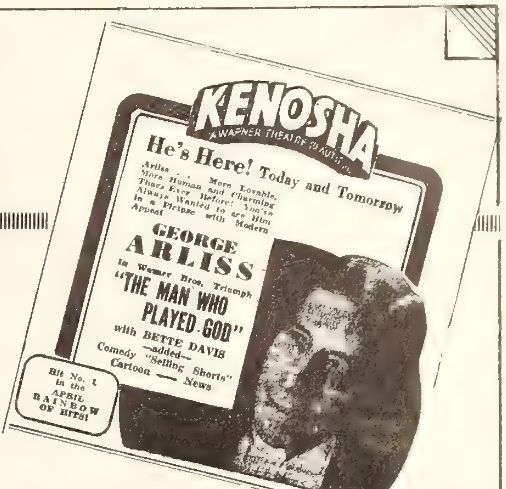
RUTH CHATTERTON in Tomorrow and Tomorrow A Paramount Picture with PAUL LUKAS ROBERT AMES

starts SUNDAY

PREVUE Tonight! at 11 p. m.

WARNERS KENOSHA THEATRE

Last Times Today ANN HARDING in "PRESTIGE" Added Feature LAW & ORDER Walter Huston



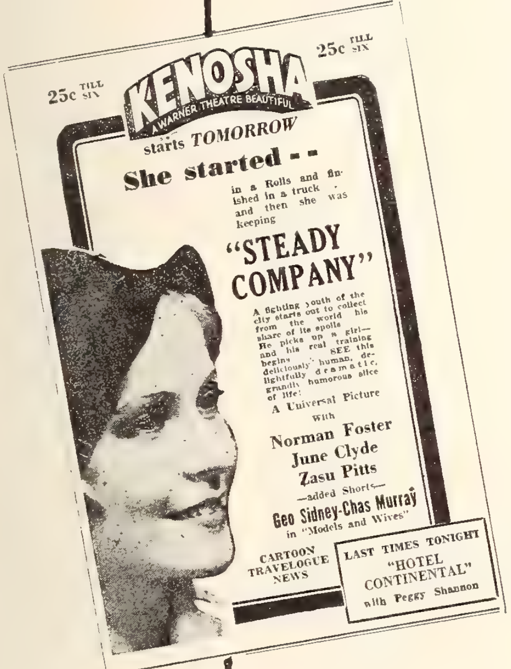
KENOSHA A WARNER THEATRE BEAUTIFUL

He's Here! Today and Tomorrow

Arliss . . . More Lovable, More Human and Charming Than Ever Before! You've Always Wanted to see Him in a Picture with Modern Appeal

GEORGE ARLISS in Warner Bros. Triumph "THE MAN WHO PLAYED GOD" with BETTE DAVIS —added— Comedy "Selling Shorts" Cartoon — News

Hit No. 1 in the APRIL RAINBOW OF HITS!



25c TILL SIX KENOSHA A WARNER THEATRE BEAUTIFUL 25c TILL SIX

starts TOMORROW

She started - -

in a Rolls and finished in a truck . . and then she was keeping

"STEADY COMPANY"

A fighting youth of the city starts out to collect from the world his share of its spoils He picks up a girl—and his real training begins SEE this deliciously human, delightfully dramatic, grandly humorous slice of life!

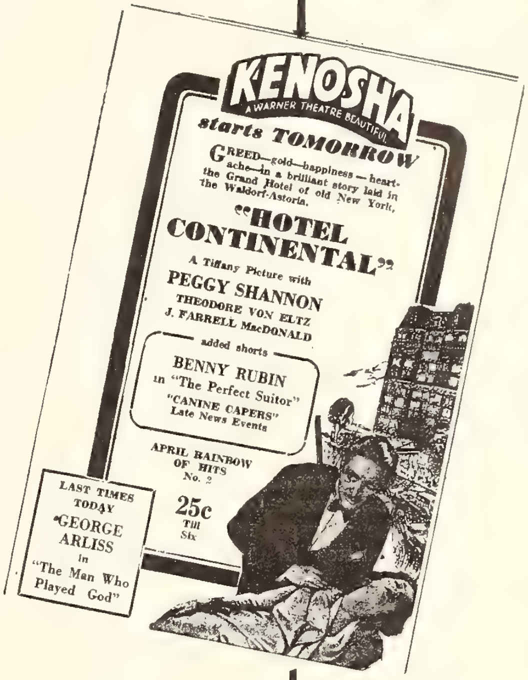
A Universal Picture with Norman Foster June Clyde Zasu Pitts

—added Shorts— Geo Sidney-Chas Murray in "Models and Wives"

CARTOON TRAVELOGUE NEWS

LAST TIMES TONIGHT "HOTEL CONTINENTAL" with Peggy Shannon

THE ad possibilities of exchange mats plus localized text can best be judged by these recent newspaper ads turned out by FLOYD D MORROW for the Warner Bros. Kenosha Theatre in Kenosha, Wisc. Showmen lacking the services of an ad artist need not go without seat-selling ads when they can turn out this type of material Other showmen making up their own ads from exchange mats are invited to contribute examples of their work



KENOSHA A WARNER THEATRE BEAUTIFUL

starts TOMORROW

GREED—gold—happiness — heartache—in a brilliant story laid in the Grand Hotel of old New York, the Waldorf-Astoria.

"HOTEL CONTINENTAL"

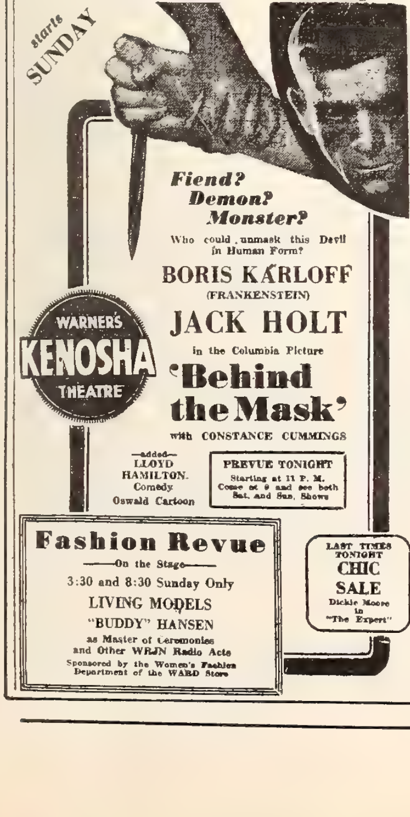
A Tiffany Picture with PEGGY SHANNON THEODORE VON ELTZ J. FARRELL MacDONALD

added shorts BENNY RUBIN in "The Perfect Suitor" "CANINE CAPERS" Late News Events

APRIL RAINBOW OF HITS No. 2

25c Till Six

LAST TIMES TODAY "GEORGE ARLISS in "The Man Who Played God"



starts SUNDAY

Fiend? Demon? Monster?

Who could unmask this Devil in Human Form?

BORIS KARLOFF (FRANKENSTEIN) JACK HOLT in the Columbia Picture 'Behind the Mask' with CONSTANCE CUMMINGS

WARNERS KENOSHA THEATRE

—added— LLOYD HAMILTON Comedy Oswald Cartoon

PREVUE TONIGHT Starting at 11 P. M. Come at 9 and see both Sat. and Sun. Shows

Fashion Revue

—On the Stage—

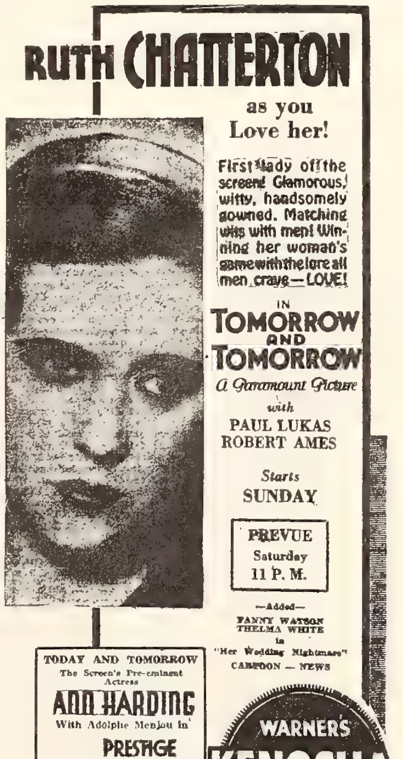
3:30 and 8:30 Sunday Only

LIVING MODELS

"BUDDY" HANSEN as Master of Ceremonies and Other WRJN Radio Acts

Sponsored by the Women's Fashion Department of the WARD Store

LAST TIMES TONIGHT CHIC SALE Dickie Moore in "The Expert"



RUTH CHATTERTON as you Love her!

First lady of the screen! Glamorous, witty, handsomely gowned. Matching wits with men! Winning her woman's game with the lore all men crave—LOVE!

IN TOMORROW AND TOMORROW A Paramount Picture with PAUL LUKAS ROBERT AMES

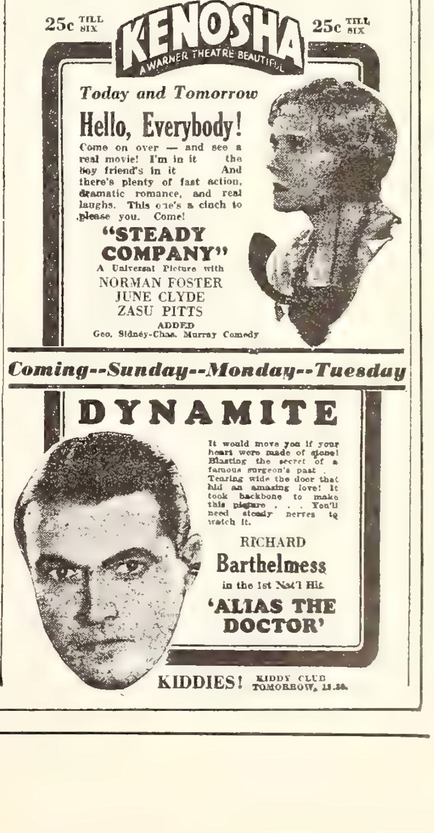
Starts SUNDAY

PREVUE Saturday 11 P. M.

—Added— FANNY WATSON THELMA WHITE in "Her Wedding Nightmare" CARTOON — NEWS

TODAY AND TOMORROW The Screen's Pre-eminent Actress ANN HARDING With Adolphe Menjou in PRESTIGE ADDED FEATURE "LAW AND ORDER" With Walter Huston

WARNERS KENOSHA THEATRE



25c TILL SIX KENOSHA A WARNER THEATRE BEAUTIFUL 25c TILL SIX

Today and Tomorrow

Hello, Everybody!

Come on over — and see a real movie! I'm in it . . the boy friend's in it . . And there's plenty of fast action, dramatic romance, and real laughs. This one's a cinch to please you. Come!

"STEADY COMPANY" A Universal Picture with NORMAN FOSTER JUNE CLYDE ZASU PITTS ADDED Geo. Sidney-Chas. Murray Comedy

Coming--Sunday--Monday--Tuesday

DYNAMITE

It would move you if your heart were made of stone! Blasting the secret of a famous surgeon's past . . Tearing wide the door that hid an amazing love! It took backbone to make this picture . . . You'll need steady nerves to watch it.

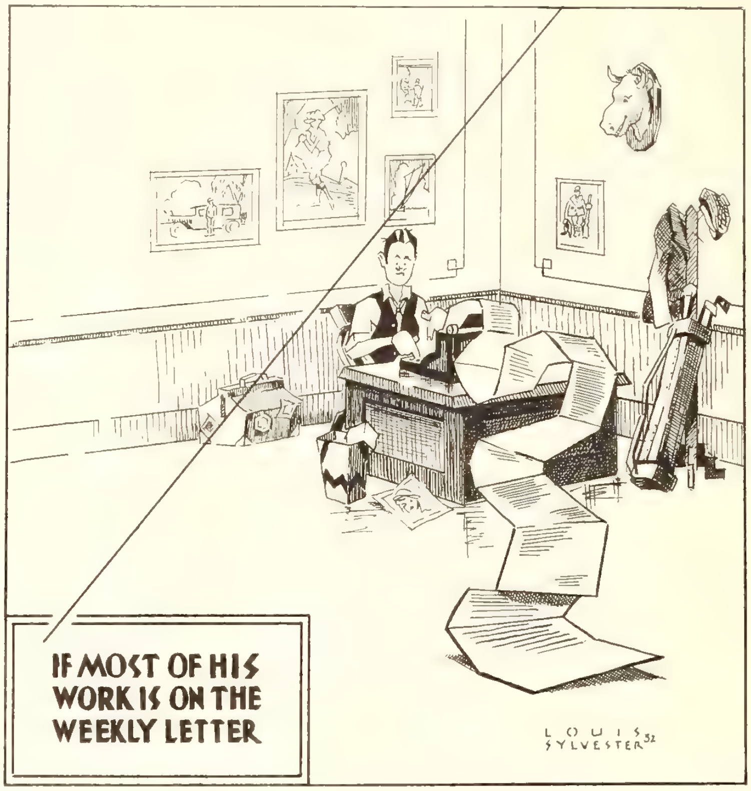
RICHARD Barthelmess in the 1st Nat'l Hit 'ALIAS THE DOCTOR'

KIDDIES! KIDDY CLUB TOMORROW, 11.30.

# WE OFTEN WONDER

By
LOUIS SYLVESTER

Lou Sylvester has been wondering, and so have we, and so have a couple of thousand other showmen, whether the greatest part of a manager's job today is the writing of that weekly letter. Less detail and more cooperation should be the newer order of things. Spending several hours making up a lot of hooey for the benefit of a home office that probably does not take the trouble to read it through is too much like wasting time.


IF MOST OF HIS WORK IS ON THE WEEKLY LETTER
LOUIS SYLVESTER 32

## DANIEL STIMULATED INTEREST WITH GAG ON BARRYMORE BROS.

Interest was stimulated in "Arsene Lupin" by L. O. Daniel, manager of the Queen Theatre, Austin, Texas, by starting a controversy in the newspaper over comparative acting abilities of John and Lionel Barrymore.

An advance reader in the local papers stated that Manager Daniel wanted twenty-five judges to decide which of the Barrymores was the greater actor at a special preview screening of the picture.

"The first 25 letters delivered to the theatre with name and address and telephone number plainly marked, will be selected as bids for the job of judging," Daniel explained. The private showing was held Friday morning prior to the picture's Sunday opening.

Over 100 requests came in asking that they be one of the 25 selected to act as judges. The ones finally chosen included many prominent names of people about town.

And then to follow up on the same idea, the Friday evening paper carried an article (together with a cut of Lionel Barrymore) that the 25 judges couldn't agree and that it was up to the public themselves to judge.

Better than average business testified to the amount of publicity derived from use of the stunt described above and the "judging" angle caused considerable gossip about town.

## STRATTON NOW ALL READY TO PRESENT A NUMBER ONE SHOW

A recent letter from W. L. Stratton, lessee of the Challis Theatre, Challis, Idaho, discloses that he has made many improvements in this house since taking it over about one year ago.

When he started operations last March about all he had were walls and a small booth. Since then the booth has been made over, new sound equipment installed, seats renovated and repainted orchid and green, and new carpets laid throughout. A new foyer has been built and a motor-controlled curtain installed on stage, which, to our way of thinking is A-1 equipment for a 216-seat house.

Now that Stratton has things ship-shape around his theatre, we'll be looking for some information concerning his selling methods. He does considerable advertising, even though his house is a small one, and as there are many others similarly situated, his ideas are sure to be appreciated.

## A FEW NOTES ON WHAT LEE GOLDBERG'S BOYS ARE DOING IN KENTUCKY

We are indebted to Lee Goldberg, Warner zone manager, who headquarters at Louisville, Ky., for a few notes on what some of his boys have been doing for the worthy cause of showbusiness.

First to come to our attention is a full page of theatrical news prepared each Sunday for a local newspaper by F. M. Kendall, manager of the Warner houses in Owensboro, Ky. Two 6 by 10 inch ads appeared at the bottom corners of the page and the balance was devoted to news of current and coming attractions. Star and scene mats were used for illustrations.

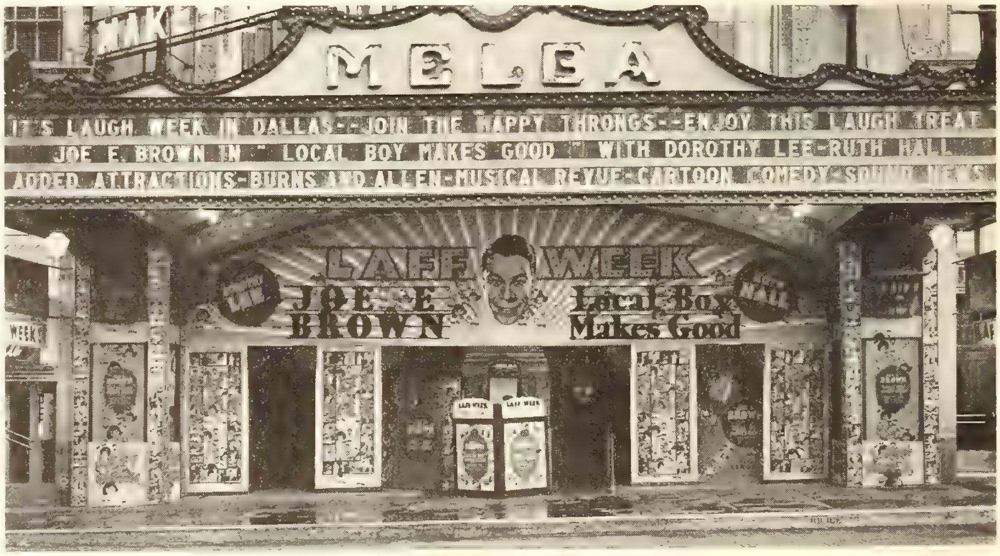
Next we have a little 4 by 5 card prepared for "Charlie Chan's Chance" by Leon Pickle, manager of the Warner houses in Henderson, Ky. One side is devoted to feature copy and the other is headed: "Now, You Egg Eaters, Figure This Out and Get a Free Pass—John has 10 dozen eggs; Henry has 30 dozen eggs, and William 50 dozen eggs. All three must sell their eggs at the same price per dozen and bring home the same amount of money. The first ten correct answers will receive a free pass."

Figure it out, Round Tablers, it's not bad.

Then there's Leon Pickle, whom you've heard about from time to time in this department. He recently promoted a novel full page co-operative ad in connection with his campaign on "Fireman Save My Child," and you'll find this illustrated and described in another story. He also sent out an exceptionally good letter on "Sin Of Madelon Claudet," calling attention to rare dramatic power and appeal that this picture possessed and stressing the personal endorsement angle.

Lee Goldberg has a lot of fast stepping men down in his zone and we are mighty glad to be able to pass along information on what they are doing for showbusiness. We don't have to tell you about their boss, for he's one of the best known showmen in the South. Thanks to him for his co-operation.

## A FRONT THAT BROUGHT BUSINESS!


MELBA
IT'S LAUGH WEEK IN DALLAS--JOIN THE HAPPY THRONGS--ENJOY THIS LAUGH TREAT
JOE E. BROWN IN "LOCAL BOY MAKES GOOD" WITH DOROTHY LEE-RUTH HALL
ADDED ATTRACTIONS-BURNS AND ALLEN-MUSICAL REVUE-CARTOON COMEDY-SOUND NEWS
LAFF WEEK
JOE E. BROWN
Local Boy Makes Good

*Here is the flashing, business-getting front erected under the supervision of none other than Manager Paul Short for the Dallas (Tex.) Melba Theatre. Close inspection will reveal many, many eye-arresting slants injected by the artist into this display. It sure was a corker. How about some of you other showmen who are turning out snappy front displays. Why not send us a picture so we can publish it here for the benefit of other showmen?*

# PERSONALITIES

**RAY JONES**, assistant manager of Loew's Akron Theatre for the past three years, has been transferred to a similar post at the Broad Theatre, Columbus, Ohio.

▽

**J. BONNER SAMS**, formerly manager of the Colonial Theatre, Winston-Salem, N. C., has been appointed manager of the Rialto and Broadway Theatres, Danville, Va. Henry Brown has replaced him at the Colonial. All houses are units in the Publix-Kibcey circuit.

▽

**A. C. CHILDHOUSE** of Valley Stream has succeeded Fred Kunegalis as assistant manager of the Playhouse Theatre, Great Neck, L. I.

▽

**K. D. HOFFMAN** had been named house manager of the Avon Theatre, Utica, N. Y. He formerly handled publicity at the Stanley Theatre, Newark, N. J.

▽

**RICHARD MOSS** will take charge of the Paramount Theatre, Los Angeles, Calif., when the United Artists, his present managerial assignment, closes down about April 1.

▽

**NORMAN SPROWL** has replaced John Rance as manager of Santa Ana theatres, Santa Ana, Calif., and Rance has Sprowl's old job at the Carthay Circle.

▽

**L. P. DeWOLFE** has succeeded Andy Roy as manager of the Paramount Theatre, Cedar Rapids, Iowa, Roy having been transferred to the RKO Orpheum Theatre, Omaha, Neb.

▽

**ROBERT ARMSTRONG** is in charge of the Liberty Theatre, Seattle, pending Frank Coyle's recovery from an attack of illness.

▽

**JOE GOETZ**, manager of the Paramount Theatre, Cincinnati, has also been given supervision of the Orpheum Theatre in that city.

▽

**RAY ALLISON** has been appointed manager of the Paramount Theatre, Toledo, Ohio, succeeding Charles Perry, who has been transferred to St. Louis. Dwight Van Meter, assistant manager, has replaced Ed Bresendine at the Princess Theatre, same city.

▽

**PERRY SPENCER**, former publicity aide at the Strand Theatre, Utica, N. Y., during the Ed Hart regime, has succeeded Leo Rosen as manager of the Strand Theatre, Syracuse, N. Y.

▽

**LEO ROSEN**, formerly manager of the Strand Theatre, Syracuse, N. Y., has been transferred to Jamestown, N. Y., where he will have charge of the Warner Theatre.

▽

**JOE COOPER**, recently transferred to Spokane as manager of the RKO Orpheum in that city, has been appointed manager of the Orpheum Theatre in Portland, Ore., replacing Ted Gamle, who has taken a lease on the Rialto Theatre, Portland.

▽

**JAMES ANDRUS**, formerly assistant to Homer Gill, northwest division manager, has been named manager of the Orpheum Theatre, Spokane.

▽

**PAUL SHERMAN**, formerly assistant manager of the Harlem Grand Theatre, New York City, is managing the Stadium Theatre, 119th Street and 3rd Avenue, N. Y. C.

**C. W. PETERSON**, formerly of the Strand Theatre, Waterloo, Iowa, has been transferred to a similar post at the Spencer Theatre, Rock Island, Ill.

▽

**EDWARD MASTERS** is the new manager of the RKO Palace Theatre, Rockford, Ill. He was formerly RKO city manager at Columbus, Ohio.

▽

**J. REAL NETH**, well known chain theatre executive in Columbus, Ohio, has been forced to take an extended vacation from his duties due to a nervous breakdown.

▽

**DAN CLINTON**, formerly connected with the Rex Theatre, Panhandle, Texas, a house which closed down a short time ago, has succeeded in refinancing the enterprise and is now established there as manager.

▽

**FRANK HENSON**, formerly assistant manager of the Century Theatre, a Loew house in Baltimore, Md., has been transferred to Boston as manager of the Beaux Arts Theatre.

▽

**WILLIAM VAN DINE**, of Buffalo, N. Y., has been appointed manager of the Orpheum Theatre, Utica, N. Y.

▽

**HOWARD RICH** has taken over operation of the Strand Theatre, East Hampton, Conn., and will show three times a week.

▽

**JOSEPH PHELPS**, with Prudential Theatres for the past five years as manager of the Patchogue Theatre, Patchogue, L. I., recently tendered his resignation.

▽

**CARSON RODGERS**, owner of the Rodgers Theatre, Cairo, Ill., is the proud father of a baby girl.

▽

**J. C. ROSS** has sold the Seco Theatre, Silver Springs, Md., to the Lewis-Bernheimer-Wilcox circuit.

▽

**GERALD EVANS**, formerly assistant to William De Vellier, manager of the Farragut Theatre, Flatbush Ave., Brooklyn, N. Y., has been appointed manager of the Rialto, another A. H. Schwartz house in Flatbush.

CLUB
EMBLEM PIN!!

*Use This Blank:*

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

*Kindly send me, postpaid, ....... Club pins, for which I enclose payment at $1.00 per pin.*

*Name of Member* ....................

*Theatre* ....................

*Address* ....................

*City* .................. *State* .........

**CLAYTON CORUM**, managing director of the Academy of Music, New York City, was married last week to Miss Evelyn Wilson. Among those who attended the wedding were: Mrs. Corum, mother of the groom; Ralph Walsh, Skouras Theatre executive, and Lou S. Hart, director of publicity at the Academy. The bride is a former show girl. Corum has been associated with the Brothers Skouras for a number of years and is known as an enterprising showman.

▽

**FRED SARGENT**, Prudential manager at the Bayshore Theatre, Bayshore, L. I., has severed his connection with the circuit.

▽

**E. P. COOK** has taken over his partner's interest in the Wieting Theatre, Toledo, Iowa.

▽

**R. E. ARCHIBALD**, manager of the newly opened Babcock Theatre, Billings, Mont., has named W. H. "Spec" McDonald as assistant manager.

▽

**JEAN BASS** is again in charge of the Nicalee Theatre, Cuba, Mo., following the withdrawal of T. F. Miller, former manager.

▽

**COPE FORBES** will continue as manager of the Fox Theatre Beatrice, Neb., following acquisition of this theatre by the Skouras interests.

▽

**SOL SHULKIN** has reopened the World Theatre, Sioux City, Iowa, and will operate under a policy of a dime admission at any old time.

▽

**B. B. GROBE** is remfiodeling the Royal Theatre, Bayard, Neb. New sound equipment will be installed.

▽

**FLOYD DAVIS** has succeeded C. W. Anderson as manager of the Fox-Rex Theatre, Clay Center, Kans., Anderson having been transferred to Topeka.

▽

**ED. C. DART** has taken over his partner's interest in the Delphus Theatre, Galena, Kans., and will close the house. He will continue to operate the Maywood.

▽

**L. M. BRUMMETT** is in charge of the Regent and Zimm Theatres, pending Manager Campbell's recovery from an attack of illness.

▽

**AL ROSENBERG** has received all right, title and interest in the lease of the Liberty Theatre. The house was recently sold to Rosenberg and Al Finkelstein for $34,000 at a receivers sale. Tom Olson will continue as manager.

▽

**TED WILSON** has taken over the management of the Royal Theatre, Cashmere, Wash.

▽

**CARL P. ROSE** has assumed his new duties as manager of Publix interests at Kearney, Neb.

▽

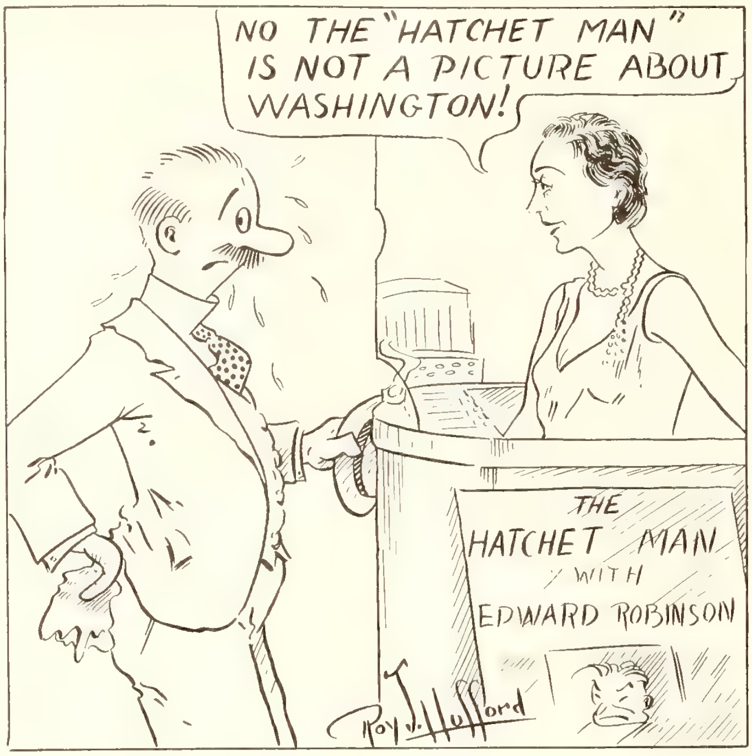
**A. G. PECCHIA**, owner of the Eatonville Eatonville, Wash., is expected back from a European trip with a newly acquired bride, according to information from his home town friends.

▽

**PETER J. WELCH**, receiver for the Pelican Theatre Corporation, Klannath Falls, Ore., has announced closing of the Pelican Theatre there for an indefinite period.

# IT REALLY HAPPENED!

By
ROY HUFFORD


NO THE "HATCHET MAN" IS NOT A PICTURE ABOUT WASHINGTON!
THE HATCHET MAN WITH EDWARD ROBINSON
Roy J. Hufford

This production came along at the right moment. In fact, many a patron developed the notion that it had something to do with the Washington Bicentennial Celebration. So don't get mad if you get questions like this when you play it. It's all in a day's work.

## MANY NOVEL STUNTS USED BY BRODIE TO SELL AVIATION FILM

Many excellent selling angles were used to put over "Hell Divers" in a campaign made by Ellis Brodie, manager of the Paramount Theatre, Haverhill, Mass., consisting of a newspaper tie-up, novel front, airplane bally and other productive effort.

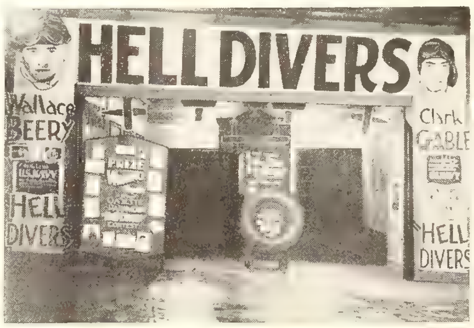
After many attempts in the past to crash a hardboiled local newspaper, Brodie finally succeeded in tying up for a classified page gag, whereby single letters placed in brackets in various ads were assembled by readers and formed into a sentence pertaining to the picture. This was run on a Wednesday and Thursday prior to opening and winners were announced on the following Saturday, or opening day. The classified manager was so gratified with the response that he will undoubtedly look with favor on another move along the same lines in the near future.

The lobby was decorated 10 days in advance with a large 40 by 9 rubber tire which was promoted from a local dealer. Copy stated that it was the same size used by the U. S. bombing planes in the picture. The display was further set off by placing an airplane propeller at base of stand and a model dirigible above.

The local Navy recruiting station was also contacted and permission secured to use "A" boards in a choice location for the regular one-sheets which stated that the picture has been made with the cooperation of the U. S. Navy Department. The local recruiting officer also aided in planting a reader in the newspaper in reference to four local boys who were aboard the U.S.S. Saratoga and others who had been assigned to battleships.

One of the accompanying photos will convey a fair idea of the false front made out of compo-board. The background was painted a vivid yellow and lettering was all done in bright purple and orange. About 25 cutouts of airplanes, made by the house sign artist, were hung around the outside edge of the marquee. The photo shows the cutout letters of title over entrance and cutout heads of stars at either side.

While complete plans for an airplane bally did not fully materialize on account of a severe snowstorm that left two feet of snow over the local airport, permission was grudgingly obtained from police authorities to tow one of the planes to the theatre, where an usher was placed on duty to prevent the curious from climbing all over the wings and into cockpit. But for the storm, the plane would have carried out the original plan to circle over the city, with large siren going full blast.



Unlike the usual policy in most sections of New England, this picture was single featured, and in order to satiate a public long trained in the art of exacting two pictures for the price of one, the theatre was lucky enough to have the Laurel-Hardy comedy, "Come Clean." Mention was given the short on marquee and space in ads generally devoted to the extra feature was used for the comedy.

Brodie certainly deserves credit for putting over a well rounded out campaign and for his success in crashing his newspaper for that long awaited tie-up.

## STEIN PROMOTED TWO COSTLESS DEALS WITH NEIGHBORHOOD STORES

Just to let his fellow Club members know that I. J. Stein, manager of the Broadway Theatre, Astoria, L. I., is on the job, we can report that he has been active in putting over a couple of costless tie-ups in his neighborhood.

On "Rainbow Trail" he contacted a soda fountain proprietor near the theatre and sold him on the idea of paying for the printing, distribution and mailing of 10,000 heralds. Over fifty per cent of the copy plugged the picture and the balance stated that the stub would entitle the holder to a five and ten cent rebate on sodas and sundaes for the current week. Stein also promoted a horse for this picture and had one of the ushers ride it around the neighborhood. A placard on his back played up theatre, attraction and playdates.

His other tie-up was made with the distributors of Life Savers and resulted in the promotion of six cases of the confections for give-away in envelopes carrying copy for "Silent Witness." These were distributed in the theatre, street and at candy stores.

It will be seen that Stein is pursuing his usual custom of promoting deals that will produce free advertising and publicity for his theatre and there can be no doubt that stunts of this sort are decidedly popular these days. We'll tell you more about this Round Tabler's work just as soon as we get a further line on his activities.

## HIGH SCHOOL DANCE TEAM HELPED HOBBS WITH MINUET STUNT

Patrons of the Hippodrome Theatre, a house at Pottsville, Pa., managed by Herwood E. Hobbs, were recently treated to an added attraction that was promoted without cost to the house.

As a personal favor to Hobbs the local High School made arrangements to present the School Minuet on the theatre stage as a Washington's Birthday attraction. Fifteen students took part in the number, attired in their own special costumes and accompanied by their own music. It was the first time the attraction had ever been made public.

A neat little local interest stunt for which Hobbs deserves full credit for promoting, in view of the fact that it did not set the theatre back one extra cent.

### Students Demand Cut

Students of Colgate University, Hamilton, N. Y., recently presented a demand on local theatre interests for a cut in admission from forty to twenty-five cents on account of hard times. Unless the demand is met, the petition stated, a resolution to boycott the theatre. The local house is on the William Smalley circuit and is managed by George Miller.

## MANY NOVEL STUNTS FEATURED "FIREMAN" CAMPAIGN BY DOUGLAS

Effective outdoor advertising, attractive front and lobby displays, novelty advertising and sundry other stunts combined to put over an excellent campaign on "Fireman, Save My Child" for Roland Douglas, manager of the RKO Orpheum Theatre, Sioux City, Iowa. Incidentally, the popular use of fire apparatus was shelved in this case for reason that the local department had just finished a big ballyhoo for the unemployment fund and therefore likely to prove a dud as a stunt for the picture.

WALGR
Fireman Save my Child

Outdoor advertising included the posting of ten 24-sheets, with special streamer date running across the top instead of bottom, nine days in advance; use of 50 3-sheets on special poster boards in choice location throughout city; the placing of a large cloth banner on building being demolished in main portion of city, and window panels in 100 prominent downtown stores.

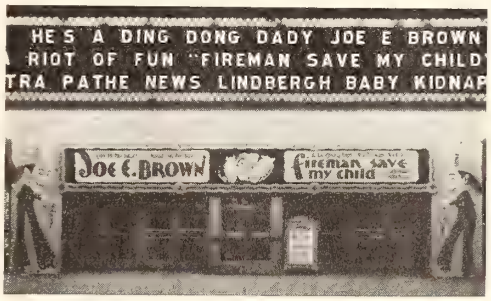
You will note by one of the accompanying photos that something decidedly different in fronts was used. Those large cutouts of Brown at either side were covered with real trousers, coats and vests and the innovation caused much comment. Even the horses' heads in the center of this display were made particularly effective through use of a shadow box with black velvet background.

For an advance lobby display a large frame box measuring 12 by 14 was used in a spot by the stairway where it attracted attention from every one who came inside the theatre. Catchy copy surrounded a large, special cutout of Brown, with fireman hat on head and his mouth wide open. Three 3-sheets painted blood red, with large heads of Brown taken from poster 3-sheet, but touched up with paint to resemble an oil painting, were placed in the outer lobby.

Barrel displays, such as described in this department some time ago and illustrated in the small photo here, were used to excellent effect out on the sidewalk in front of theatre. Each barrel had a large head of Brown on the pole, which was made to revolve by use of small motor inside the barrel. Later on the barrels were taken inside the lobby. This display attracted a great deal of attention.

Another stunt used in connection with this picture and one that can be put into effect on any occasion, was a tie-up with the "Correct Time Service." Through this arrangement, every sixth person calling for correct time was given a plug on the current show. Since there is an average of about 2,300 calls per day, it meant that over 380 people received daily notice on the picture.

The ranks of local unemployed furnished two men who took part in a street ballyhoo. Both were dressed in rubber coats on which was painted title and name of theatre. Old-time fireman hats topped off the costume. They worked the department stores, cafeterias, boxing matches, factories and other points where good circulation could be secured for hand bills. The fact that publicity was given to their former connection with the mayor's office brought word-of-mouth publicity. Three other men, each with a red axe, were used to keep the people in line at the box office.


HE S A DING DONG DADY JOE E BROWN
RIOT OF FUN "FIREMAN SAVE MY CHILD
TRA PATHE NEWS LINDBERGH BABY KIDNAP
JOE E. BROWN
Fireman save my child

For short notice it appears that Douglas and his crew put over a fine campaign. As he states, a fellow can't arrange a million stunts in a few days and his town is one that will not stand for too much sensational publicity on pictures.

## WINNING PATRONS THROUGH THEIR STOMACHS!

OFFEE & ASTRY
erved ree
Every Afternoon
OLDEN EAR OFFEE O
OHN EVER
AKING O.

*That old established custom of capturing affections by catering to the stomach is being practiced to excellent results by Carl H. Miller, manager of the West Coast Theatre, San Bernardino, Calif. Coffee and pastry are served daily except Saturdays, Sundays and Holidays at no expense to the atre but two hours' time for the girl attendant. An average of 250 people per day are taking advantage of the free eats.*

## SELECT CANVASSED BY O'DONNELL WHEN PLUGGING NEW FILM

As one means of publicizing "Broken Lullaby," J. K. O'Donnell, manager of the Haines Theatre, Waterville, Me., sent out letters to the intellectual element in his town. The list included professors of a nearby college and all High School teachers. Description of the picture was brief but poignant.

Other effort included advance telephone calls; a street bally of nine boys carrying placards on opening day; a window display of war relics, and a lobby display of guns, helmets, sabers and flags.

This is the first flash we've had from Waterville in quite some time and it's gratifying to know that O'Donnell is still hitting the old ball.

### Hot Weather Recipes!

Forthcoming issues of this department will carry many interesting stories relative to the boosting of box-office receipts during the summer months. One of these articles is a pip of a yarn from that well-known showman, Frank Whitbeck, and there will be many more from equally prominent theatre and advertising executives. Help the good work along by sending in your remedy.

The Stars Bring You Success! Stars' pictures on our programs bring patrons to your theatre when other devices fail. Get attention to your attractions in the patron's home. Use as handbills or mailings; pass them out with tickets; and see your B. O. build up fast. Pick any star you want. Change weekly or keep same one. Weekly programs printed with coming attractions on fine glossy paper, colored or white, in art borders of different color; quality job throughout. Write for samples and astonishingly low prices.

THE SHOWMAN'S PRESS
6311 Yale Avenue
CHICAGO

PROGRAMS PLUGGERS HERALDS TICKETS

MARLENE DIETRICH

# ALL RANDFORCE MEN NOW MEMBERS!

**CHARLES STEINMAN** makes his headquarters at the Republic Theatre, Williamsburg, Brooklyn, and from that point supervises the Commodore, Marcy, Roebling and Meserole, all in his district. He can probably be classed as the veteran of the Randforce circuit, having put in many years in this game. Charlie at one time acted as general manager for William Brandt, of Brandt Bros., and his wide experience as a showman also includes the handling of vaudeville. He has a most likable personality and is well thought of throughout the trade.

*Wear Your Club Pin! ! !*

**HARRY DAVEY** is another supervisor and he holds forth at the Ridgewood Theatre, Myrtle Avenue, Brooklyn. In addition to managing the Ridgewood he looks after the affairs of all Randforce houses in the sections of Ridgewood and Richmond Hill. He is also an experienced showman, having acted as manager of the Strand Theatre, New York City, and as general manager of the former Calderone Circuit, Long Island. He was also with the Irving Theatre Corporation as general manager and prior to taking his present post was supervisor for Fox on Long Island. As a side line he acts as vice president of the Lion's Club, Richmond Hill.

*Wear Your Club Pin! ! !*

**GEORGE LANGBART** is supervisor number three on our list and he hangs his hat at the Carleton Theatre, Flatbush avenue, from which point he caters to the ritzy Park Slope section of Brooklyn. His territory also takes in supervision of the Parkside, Duffield and Leader theatres. George is a real Bug on the subjects of Presentations and Service and a strong supporter of Mrs. Rita McGoldrick's section in the Motion Picture Herald.

*Wear Your Club Pin! ! !*

**LOUIS GOLDFARB** manages the Kinema Theatre out on Pitkin Avenue, Brooklyn, and like most every Randforce man he, too, is an experienced motion picture man. At one time in his career he followed the exchange end of the business and prior to going with Randforce was manager of the Fox Theatre at Corona, L. I. Pitkin avenue, his location in Brownsville, is one of the busiest thoroughfares in the city of Brooklyn, and Louis is getting his share of the theatre-going crowds.

*Wear Your Club Pin! ! !*

**MURRAY ALPER** is the manager of the Commodore Theatre at 329 Broadway, Brooklyn, and his is one of the busiest spots on the Randforce circuit. However, Murray is also an able showman and the handling of big crowds doesn't faze him at all. He recently became the proud and doting father of a baby boy and maybe that will explain why he has always been a nut on putting over Baby Contests. Okay, Murray, keep up the good work.

*Wear Your Club Pin! ! !*

**HARRY WACHTEL** manages the Riviera Theatre on St. Johns Place, Brooklyn, and this Randforce man is located near Monty MacLevy's neighborhood. Both he and MacLevy are located in a section of the city that will bring out the fighting qualities of any showman. They're flanked on all sides with stiff competition and good results at these houses rate some kind of a medal. We're glad to have Wachtel with us and hope that he'll keep us informed on what's going on in show business over in his neighborhood.

WITH the following list of managers elected members of this organization, it is the Round Table Club's pleasure to report that the Randforce Circuit of theatre men of Brooklyn and Queens, N. Y., now has one hundred per cent representation in this department.

Formerly under the Fox banner, the forty-odd houses comprising the Randforce Circuit were taken over some time ago by Messrs. Frisch and Rinzler, both well known exhibitors in the Metropolitan district and active in the Fox theatre chain prior to enactment of the decentralization policy. Samuel Rinzler was district manager for Fox in Brooklyn and on Long Island and Louis Frisch had charge of maintenance of all Long Island houses. Frisch now holds the office of president and Rinzler is vice-president.

Supervisors include Erwin Gold, Bensonhurst; Sidney P. Levine, East New York; George Langbart, Park Slope section; Charles Steinman, Williamsburg; Harry Davies, Ridgewood and Queens; George Davis, Brownsville, and Monty MacLevy, who in addition to acting as publicity supervisor for the entire circuit, has charge of the Savoy Theatre, Brooklyn.

In the booking department we find Irving Kaplan holding down the job of Chief Booker, with Jack Birnbaum acting as Booker. Maintenance is in the hands of Purchasing Agent Irving Goldstein and the accounting department is presided over by David Newnan, C. R. Stanton and R. Hodes. Felix Charney superintends projection.

So there you are, you fellows who have yet to become a member of the fastest growing organization of showmen in the whole world. Why put it off any longer? C'mon in and let's make it UNANIMOUS! It won't cost you a nickel to join and your membership entails no responsibility other than lending a helping hand to your brother showmen. Surely, that's a worthy cause. There's an application below. Sign it and send it in NOW! Thanks. "Chick."

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

*Position* . . . . . . . . . . . . . . . . . . . . . . . . . . .

*Theatre* . . . . . . . . . . . . . . . . . . . . . . . . . . . .

*Address* . . . . . . . . . . . . . . . . . . . . . . . . . . .

*City* . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

*State* . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**SAM FRIED** also has the distinction of being ranked as a veteran in the art of show-business and he holds forth at the Parthenon Theatre, Wyckoff avenue, Brooklyn. Before joining Randforce, Fried at one time held an executive post with the Jolson Theatres in New England and some of his past posts took him to theatres in Boston, Staunton and Summerville, Mass. Fried's likeable personality is one of his assets in this game and has been a help putting over many a tie-up with newspapers, etc. He recently engineered a big campaign on "Fireman," of which we may have more to write about in the future.

*Wear Your Club Pin! ! !*

**HERBERT MARK** is in charge of the Supreme Theatre, a Randforce house on Livonia avenue, Brooklyn, and he's another of the gang to be introduced to the big army of showmen in this organization. Herb operates on a straight picture policy and displays the usual Randforce aggressiveness when it comes to putting over shows. Prior to taking his present post he managed the Terminal and Cross Bay theatres for the Fox circuit.

*Wear Your Club Pin! ! !*

**LOUIS SCHNITZER** manages the Benson Theatre, a Randforce house in the Bensonhurst section of Brooklyn, which brings him in contact with Supervisor Erwin Gold. Lou is another one of the newcomers to the circuit and we're glad to introduce him to the rest of the fellows in this Club. Next time you see Eddie Schnitzer, of the Fox Exchange, give him our regards, Lou, and keep up the good work in the business of selling shows.

*Wear Your Club Pin! ! !*

**W. L. NOLAN,** known among his friends as "Wally," is the manager of the Maspeth Theatre, Maspeth, Long Island. He's another Randforce man with a wealth of experience in this game to his credit, having served with Loew, RKO, Publix and the A. H. Schwartz Century Circuit of Brooklyn. He's quite a hunk of a man, is "Wally," standing over six feet in his stockings, and all his energy goes into the business of selling shows. We are glad to welcome him into this Club.

*Wear Your Club Pin! ! !*

**JOSEPH HANLEY** is skipper of the Colonial Theatre, a large house located in the Broadway section of Brooklyn. He's another veteran showman in line for introduction to his many fellow Club members and now that he's with us we'll be looking for some news from his section of the big borough. George is a former member of the A. H. Schwartz Century Circuit and prior to that connection worked with Eddie Hyman at the Brooklyn Strand Theatre, where he helped his boss put over many a stunt that received mention in trade paper exploitation articles. There's no doubt but that he knows his way 'round theatres and we're mighty glad to welcome him as a member of this organization. You'll hear more about Hanley in the future.

*Wear Your Club Pin! ! !*

**BEN REISNER'S** name completes the list of new Club members from Randforce ranks and he manages the Carroll Theatre on Utica avenue, Brooklyn. We're sorry we haven't room for the reprinting of a fable he sent in, which packs a wallop in its moral. More about this at another time. Right now we're concerned with getting Ben introduced to his host of fellow showmen and with the show tips that he and his brother managers intend to contribute to this department. Let 'em come along, boys.

# MUSIC AND TALENT

# INCREASE OF STAGE SHOWS IN THE COUNTRY IS SEEN BY JOSEPH WEBER

## Occasional Name Acts Successful

Due to the success of the tabloid "Girl Crazy" and Ted Lewis and his stage show at the Indiana, B. V. Sturdivant, zone manager for Publix in Indianapolis, has come to the conclusion, he says, that while there is not a market for stage shows every week in Indianapolis, the public will pay for de luxe shows at intervals of two or three weeks.

As a result the Indiana has booked such shows as Bill Robinson's "Hot for Harlem," "The Camal Quarter Hour," The Mills Brothers and Guy Lombardo and his Orchestra to appear at intervals of two and three weeks.

Sturdivant said that the plan of booking "name" shows at intervals offered a solution for the theatre in the cities that have trouble with either a regular stage show policy or an all-film policy. This plan, he said, gives the public a chance to recuperate before another show is presented and gives the theatre a chance to reach more people with the trailer for the following attraction. The Indiana sets an admission top of 65 cents for the stage show performances and 50 cents for the all-film policy.

### Warner May Extend De Luxe Showing of Stage Musicals

Warners is following the lead of Publix and Balaban & Katz in Chicago, showing an abbreviated version of the musical comedy, "Follow Thru," at the Mastbaum in Philadelphia this week. The Warner Artists Bureau is behind the idea, which, if successful, will be adopted in other de luxe houses of the circuit.

George White, "Scandals" producer, has been conferring with William Goldman, general manager for Stanley-Warner in the Philadelphia territory. White, interested in the idea, may work on the preparation of short versions of "Flying High," "The Vagabond King," "Hit the Deck," "Desert Song," "Three's a Crowd," and others as probabilities at the Mastbaum.

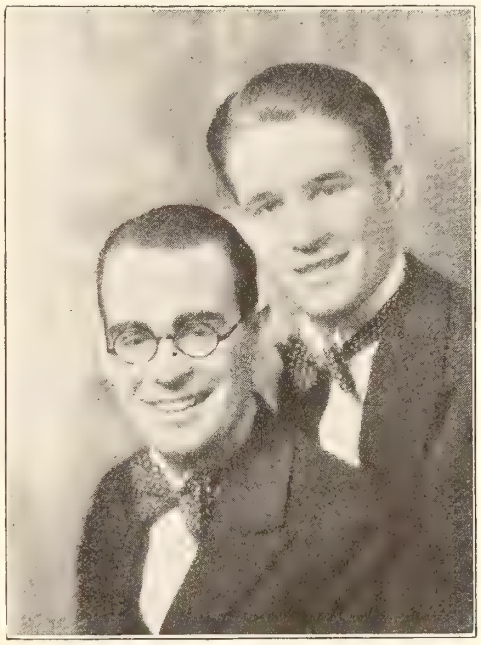
### Cody Plans Stage Tour

Bill Cody, western player for Monogram on the Coast, will leave on a personal appearance tour of the southern states upon the completion of his current film.

### Screen Players on Stage

Julia Hanley, Sharon Lynn, James Ellison, screen players, will play in "I Love an Actress," at the Pasadena Community Playhouse, during the week of April 23.

### RON BAGGOTT & DON MOORE



Here is a team of organists who have taken the organ and given it an entirely new and spectacular renaissance.

They are featured at the RKO Downtown theatre, Detroit, and are the only "live" talent on the theatre's programs. They're "selling" themselves, more so even than the organ, and from all reports are putting it over in great style.

Incidentally we will get a more conclusive story from the "boys" and print it in an early issue. Look for it.

### Crawford Air Time Cut

Jesse Crawford, for many years organist at the New York Paramount, will in the future broadcast on Sunday nights only over a National Broadcasting Company-WEAF network. He was formerly heard six times a week.

### Composes for Comedy

Bernie Grossman, Broadway composer, has completed seven new songs, in collaboration with Dave Silverstein, for the current Mack Sennett short on the Coast, "Hatta Marri," featuring Harry Gribbon, Babe Kane.

### Colleen Moore On Stage

Colleen Moore and her "Church Mouse," company opens at the El Capitan theatre in Hollywood on April 17. In the cast are Jameson Thomas, Helene Millard, Cyril Chadwick, Russell Fillmore, Charles Campbell.

## Head of American Musicians' Association Bases Belief on Increase in Number of Musicians Employed Recently

An increase of stage shows throughout the country was indicated by Joseph N. Weber, president of the American Federation of Musicians, in his assertion, in Kansas City last week, that there has been a great increase in the number of musicians employed by theatres in recent months.

He said he believed economic conditions were showing a remarkable improvement over last year and cited figures regarding employment of orchestras in theatres to bear him out. In 1931, he said, there were 2,500 musicians employed in theatres throughout the country, while this year there are some 7,000. These figures, of course, apply only to members of units affiliated with the American Federation, but in addition there is a small percentage of unaffiliated musicians employed.

The Federation executives said the comeback by musicians is due largely to the growth of stage presentations. The Federation's campaign against "canned music" in picture houses is continuing, he declared, although not as aggressively as in the past. Coupons expressing the signer's desire for orchestra music are still being received at Federation offices. The American Federation has 4,000,000 members, he said.

Weber, accompanied by Mrs. Weber, arrived in Kansas City from Cedar Rapids, Ia., where he was the principal speaker at the Midwest Conference of musicians' associations, held April 3 and 4. While here he conferred with members of Local No. 34, Kansas City Musicians' Association. He also visited St. Louis and Cincinnati before returning to New York headquarters.

### RKO "Theatre of the Air" Is Discontinued After 3 Years

The RKO "Theatre of the Air," radio hour of the Radio-Keith-Orpheum Corporation, broadcast its final program on Friday evening, April 8, over WEAF and a National Broadcasting Company network.

The program has been discontinued after three years of regular weekly programs, during which numerous vaudeville and film stars were featured. Miss Fanny Hurst, author of "Symphony of Six Million," spoke at the final broadcast.

### Bowes Signs Baritone for Air

Tom McLaughlin, 22-year-old baritone, has been added to the Major Bowes Capitol theatre radio program as featured artist over the NBC network.

# STAGE SHOWS

## Baltimore Keith

### Week ending April 2

The program opened with Vaughn De Leath singing from the wings. She was discovered before the microphone in the center of the stage with a piano and man pianist. She offered a cycle of songs including "I Love the Rain," "I Don't Know Why I Love You But I Do," "Good Night Sweetheart," "Pale Moon Shining," "Carolina Moon," with whistling like Downey, then other songs in the style of Bing Crosby, Kate Smith, and so on. She gave a medley of songs as an encore.

Next came Murray and Dexter, with comedy dialogue, songs and hokum, but slow moving. Russ Columbo followed with a cycle of songs before a microphone, assisted by Con Conrad at the piano for some numbers and pit orchestra for others. His songs included "I Can't Forget the Night I Met You," "I'm Sorry, Dear," "The Song Is Ended," "All of Me," "Time On My Hands." For encore he did a violin solo. His stage personality is cold.

## Detroit Hollywood

### Week (split) ending April 6

Eddie Loughton introduced Bobbie Brooke, soprano, as the "California Nightingale." She wound a petulant voice about "Sweethearts," from Maytime; "Indian Love Call," from Rose Marie, and "My Hero," from the Chocolate Soldier. The Merrymakers, Hollywood stage orchestra, followed with "Stop the Moon." Interpolations by voice, trombone, violin, piano and clarinet and monkey motions by Eddie Loughton helped to put this number over. Dick Henderson, billed as the international comedian, breezed through a Scotch monologue, passing up the heavy Lauder accent. He burlesqued a couple of popular songs, including "Tiptoe Through the Tulips," and handed out Limey music hall and pub stories. The house went strong for Henderson.

Betty Jane Cooper and the Lathrop Brothers was the class act of this bill. Betty Jane is a fair acrobatic dancer. The act opens with two of the Lathrop Brothers on the stage starting to sing "Sweet and Lovely." Betty Jane interrupts the song and declares that she was sent on the stage to sing a song the name of which she has forgotten. She tries several and with each trial removes an article of clothing—old burly stuff. She finally gets into a heavy tap. One of the Lathrop Brothers does what appears to be a difficult jumping split, landing with great force on the stage. The other two, paired, go through a strutting style of tap that needs no apologies.

## Portland Fox Paramount

### Week ending April 7

Arthur (Pat) West, with his 225 pounds, returned to Portland as master of ceremonies with Fanchon & Marco's "Gobs of Joy in Bermuda."

The snappy stage show opened with a blues song, enhanced by the graceful ensemble of sunkist beauties and a group of youthful funsters. The "Beautiful Lady" chorus was well costumed and the jovial Pat West, with his diminutive donkey drawing a dog cart, were at all times in front and center.

Lee and Port proved to be exceptional comedy dancers. Padro put over a sheaf of card tricks in an expert manner.

Elmer Herling, the singing sailor, has a remarkable voice and used it admirably in selected song numbers. Even "Pat" himself put on a song parody to good advantage.

Rose Marie Carter and Myrna Modie complete a strong stage cast.

Del Milne and his Paramountiers provided the instrumental music.

## New Orleans Saenger

### Week ending April 6

Carmine di Giovanni scores again in his fourth successive week at the Saenger. This week the Metropolitan grand opera tenor sings from "Rigoletto" during the orchestra overture by Lou Forbes and the grand orchestra, a clever and interesting musical melange this week. Charlotte Murrie is also featured with this group. Herbie offers his last songfest before finishing an engagement at the Saenger that has lasted over two years.

## San Antonio Sadler's

### Half week ending April 9

The concert orchestra under the direction of Eddie See started off the three new vaudeville acts which were highly entertaining as well as talented.

Strongheart, the canine of motion pictures, was put through some clever and fancy tricks by Ruton, the master dog trainer.

Roscoe (Nig) Allen, dressed as the old-time parson, came out with some comic dialogue and songs of a revival nature that made a decided hit with the tent show auditors.

The two Ciska Sisters were on next and did two tap dance turns that went over great. These pretty girls are only amateurs but they know their steps.

# UP AND DOWN THE ALLEY

### HELLO EVERYBODY!

The new firm of **Keit-Engel, Inc.**, is certainly the talk of the whole music industry. . . . **Joe Keit**, formerly head of **Remick's**, now has the controlling share of the new firm, with **Harry Engel** and **Harry Link** the other partners. . . . **Link**, formerly of **Santly Bros.**, enjoys one of the finest reputations in the professional field and has just become a partner in the new firm. . . . Some of America's foremost song writers are represented in the firm's new catalogue, headed with the following songs. . . . "When Lights Are Soft and Low," by **Arthur Freed** and **Peter Tinturin**; "Roses Are Red, Violets Are Blue," by **Sydney Clare**, **Charlie Tobias** and **Vincent Rose**; "Every Little Bit of Me," by **Al Bryan**, **Joe Young** and **George W. Meyer**; "There's Romance in the Air," by **Joe Young**, **Carmen Lombardo** and **George W. Meyer**; and "One More Night in Your Arms," by **Arthur Jarrett** and **Mickey Mickel**. . . . I might mention here that any one who missed the formal opening of this firm missed one of the grandest parties in the past two years. . . . Keit and the two "Harrys" did their darndest to make every one feel the good old days were back again, and did they succeed? . . . Well, I'm tellin' you. . . .

▽

Potatoes are cheaper, etc., and **Lou Breese** has been playing that song with a lot of other stuff about depression and love, etc., that song writers turn out. . . . And so it was recently announced that the big shot orchestra leader of the Minneapolis Minnesota theatre will be married in June. . . . The exact date hasn't been set; it probably depends on the price of potatoes; . . . but the young lady has been selected and she is **Miss Capitola Howe**, little blonde. Nothing is said about her being good looking, but she is a model, so we'll take that for granted. . . . Good luck, Lou. . . .

▽

There is another romance in the music business, that of **Lucille Tyson** and **Abe Glaser**. . . . Lucille has been with **Shapiro, Bernstein** for the past eight years and Glaser is the manager of the "ork" department of **Con Conrad**. . . . It was while he was working for **Shapiro, Bernstein** that the romance budded and bloomed into love . . . you funny thing (plug). . . .

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# ORGAN SOLOS

**LARRY McCANN** (Seattle Fox-Paramount) is an organist who is making himself very popular not only with the regular patrons of this house but with the many students of the nearby University of Washington. For Homecoming week, Larry incorporated in his solo all the college songs dear to the hearts of the students. The organ was appropriately draped with U. of W. blankets and he wore a yell king sweater. The usual songs, such as "Boola Boola," "Bow Down to Washington," "Collegiate," "Sweetheart of Sigma Chi," "Washington Fight Songs," were sung by the audience and Larry offered for his finale his own singing of "Betty Co-Ed."

**ARSENE SIEGEL** (Detroit Fisher) titled his group "April Fool." An inverted slide and a song without words chiefly characterize the April fool angle. "Call Me Darling" and "Let Me Call You Sweetheart" are first played straight, and then parodied as they would be after a year of marriage. The other number on the program is "Shine On, Harvest Moon."

**BERNIE COWHAM** (New York Flushing Keith) is offering his community singing songs in groups of twos and threes now and, though it is just another way of putting on tunes, this one seems to agree with the patrons. There being no stop between numbers, the audiences naturally get into the spirit better and sing even more lustily than before. Bernie is still greeting them with his own inimitable salute and the RKO theme song and this reviewer has yet to catch a solo when Bernie doesn't get a great reception when his name is flashed on the screen. Tunes, featured this week, are "Carolina Moon," "Carolina's Calling Me," "Cut Down the Old Pine Tree," special on "Apple Tree" and "Sycamore Tree." Bernie closed this interesting solo with his own edition of the North Shore Daily Journal, and gave them the current news and local gossip to the tune, "Spend an Evening in Carolina," and, as usual, received a very fine hand.

**LESTER HUFF** (Indianapolis Indiana) presents "Old Fashioned Movies." After showing a group of old-time slides, the projectionists turn on a sequence from one of the Paramount Screen Souvenirs, "The Curse of An Aching Heart." The singer, Thurston Spengler, in comic makeup starts singing "The Curse of An Aching Heart." Just then the ushers start down the aisles calling peanuts and popcorn. This brings one of the biggest laughs that any organ program has received in some time here.

**EGON DOUGHERTY** (New York Astoria Triboro) presented a solo recently in which he told the audience that the songs he had chosen would make a good film scenario and form the plot for a picture. Clever dialogue and gags afforded this organist an opportunity to build up a continuity for his usual community song-fest that worked up into a most entertaining presentation. Songs used were: "Kiss by Kiss," "Love You Funny Thing," "One of Us Was Wrong," "Can't We Talk It Over," and "Just Friends." A clever comedy angle was used for the closing number. It was the song "Rhymes," with words missing and to be filled in by the audience. A goodly amount of applause was given this popular organist.

# OVERTURES

**YASHA BUNCHUK** (New York Capitol), conductor of the Capitol Grand Orchestra, has this week compiled an overture of selections of Irving Berlin melodies with special arrangements by Harold Sturr, of the Capitol music staff. The tunes included are "Say It with Music," "He's a Devil," "All Alone," "Because I Love You," "Blue Skies," "How About Me," "Puttin' on the Ritz," "Some Sunny Day" and "Soft Lights and Sweet Music." Bunchuk and his aggregation of versatile musicians continues to be an outstanding feature of this Broadway house.

**WALT ROESNER** (San Francisco Fox) and the Fox Grand Orchestra offered "Tender Interludes," made up of selections from the works of Victor Herbert. The arrangement was a new one and proved especially pleasing, many of the selections being ones seldom heard. The finale was especially well received, the organ accompaniment assisting in making it unusually impressive. Joaquin Garay sang George Gershwin's "Of Thee I Sing" in his effective manner.

**HAROLD RAMSEY** (Dallas Palace) and his Modern Rhythm Band even outdid themselves over Ramsey's opening of his engagement. Aided and abetted by an enormous bunny on the stage curtain for atmosphere the orchestra gave an arrangement of Rubinstein's "Kamenoi-Ostrow" with the addition of a background of organ music by Raymond La Pere. The rhythm numbers of the pretentious program began with "Music in My Fingers" and swung smoothly into "When We're Alone," which featured a clarinet trio. Messrs. Sims, Hancock and Crites gave the audience "You're the One" while a brass trio and the drums had their inning also. "You Try Somebody Else" with Pianist Pem Davenport soloing was followed by "One Hour With You." This is the second week of Ramsey's highly successful baton wielding and his popularity is attested by the fact that his part of the program has continued to stop the show this week as well as during practically every show in his initial week.

**FRED SCHMITT** (Denver Denver) and orchestra took the symphonic arrangement of "Home" and played it as several different master musicians would have played it. First they played the theme, then as Rachmaninoff might have directed, then as a minuet by Paderewski, as a Rhapsody in Blue by Gershwin; the violins predominated when played as Kreisler would have liked it, and at the end with a military effect as Sousa would have given it. While this orchestra maintained their usual high standard of music on this overture, it did not prove as popular as most of their offerings.

**BENJAMIN KLASMER** (Baltimore Hippodrome) directed his Hippolians through "Overture 1732-1932" which included a medley of well known patriotic songsof the United States. A special film was worked into the offering, scenes from the American Revolution and Washington's life, finishing with a large piece of wet clay being molded into a head, a likeness of the First President.

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# TECHNOLOGICAL

# The BLUEBOOK School

### By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 124.**—(A) Describe a simple wet battery cell. (B) What is the voltage of a simple wet battery cell? (C) How much amperage may be obtained from a simple wet battery cell? (D) For what use were batteries primarily intended? (E) Which is the primary and which the negative of a wet battery cell? (F) What is the comparative area of the copper and zinc of a wet battery cell?

## *Answer to Question No. 118*

*Bluebook School Question No. 118 was: "(A) What is the candle-power per square millimeter of the ordinary arc crater floor? (B) How may the total light-giving power of the crater floor of an ordinary arc be computed? (C) May the square millimeter light-giving power of a crater floor be appreciably decreased by using an oversized positive carbon?"*

The number who "got by" on this one indicates some hard study and investigation on the part of a great many. This is made very apparent by comparing some of the answers received on the last two questions, with those on this one.

Those coming under the wire on 118 were Lester Borst, Evans and Rau, Frank Dudiak (who has again entered the school after an absence of something like two years), Barney Devieth, G. E. Doe, Bill Doe (and Another Doe, all of Chicago), Henry Edwards, Seymour Carroll, Pat O'Brien, George Thompson, T. Van Vaulkenburg, T. L. Danvol, Richard Singleton, Larry Tipton, William Broadbent, John Williams, Sam and Andrew Wells, Mike McGuire, Alonzo Zerach, F. G. Garrison, Tom L. Andrews, P. E. Garling, Tom Hazleton, Fred Tomlinson, John Wentworth, L. R. Dyker, Richard Felt, Dan Granby, Frank Lampton and John Gregg, James Devoy, Andrew Davis, H. D. Tyler, P. L. Toeping, N. D. Garling, John Ladd and Dave Morrison, R. L. Little and James Hughes, J. C. Harrington, Henry Sicmann, Frank Borker, A. Gibson and H. D. Moss, Richard Michaels, H. G. Tonlin, Dave Ladd, Tom Wignath, P. F. Daniels, Charles Tamper and George Baker, D. U. Talley, Dan Roxbury, Don Taberson, Alex Grey, Tom Foster and Frank Dalbey, Chick Peters, L. M. Davis and Robert Robey, Frank Oliver, William Bogert, S. May and George La Mont,, Robert Davis, J. L. Peters, Phent Davis, Don Garrison, D. L. Warren, Andy Rangor, Thomas C. McGruder, T. G. Graves, D. Goldberg, P. L. Davis, D. Samuels, Dave Bitdoll, H. T. Daniels, Frank Granger, Frank Borker, Dan L. Simmons, D. L. Graves, Dave Andrews, Will Peck, F. D. Roller, Samuel Dexter and Dave K. L. Knight, Jack Billings, S. Emmerson and T. D. Tuttle, Jim Mack and Henry Rann.

Good! Examination of the list discloses the fact that nearly all those who have been sending acceptable answers have made good on this one, plus quite a few whose answers have not, in the past, been good enough to be included. Again I have thought best to let various ones answer different sections of Question 118. First we will listen to D. U. Talley on Section A. He says:

"I have sent in answers regularly each week for eleven weeks, and each week it has been 'thumbs-down' for me. Guess I had better do some real work or quit the School —and I'm not a quitter, Brother Richardson, whatever else I may happen to be. I therefore looked up the candle-power matter in the Bluebook, and everything else I could get my hands on. Then I wrote one of the highest authorities I know of on carbon arcs. Out of all this I found the candle-power of projection arcs (straight arcs) is now set at approximately 160 per square mm; or a little above that figure if the arc be handled just right and the carbons free from excessive moisture."

A most excellent answer, and now we will listen to Frank Dudiak on Section B. He says:

"Let us assume the luminosity to be 160 c.p. per square mm. of crater area. We then have the algebraic formula: C is equal to area times 160, where C is equal to the total c.p. of the crater, A the square millimeter area of the crater, and 160 the c.p. per square millimeter of the crater floor. Assuming the crater to have an area of 100 square mm., substituting we have—

"C equals 100X160.

"C equals 16,000 candle power."

Correct, old friend. You may go up to the head of the class. And now as to Section C, we will listen first to Lester Borst, who puts it thus:

"All carbons, regardless of type of arc, reach their peak of efficiency at one position and at the maximum current the carbon will carry without overload. It then follows that operating a carbon below its maximum capacity will result in loss in efficiency just about in exact proportion to the decrease. The ordinary straight arc will not, however, be seriously affected if operated within 10 per cent of its maximum current capacity.

"But to get at the meat of this question, a straight arc having ⅝-inch positive, operating at 50 amperes, will deliver a measured candle-power of 50,000. [Assuming the arc to be properly adjusted and carbons of good quality and in good condition—F. H. R.] Substituting a ¾-inch positive for the ⅝-inch one, we shall find the total candle-power to have decreased to 47,000, which drop is due to the comparatively large, cool mass of carbon surrounding the crater, the size of which may not be appreciably decreased, but the temperature of its floor is.

"The greatest efficiency drop caused by the use of a too-large positive carbon, however, occurs with the high intensity arc, because of the great care used in establishing the correct diameter for any given flow."

I have printed this answer, though I cannot vouch as to the exactness of the figures supplied, nor is there time to consult the engineers as to the matter. May I ask the National Carbon Company arc department to tell us whether or no Brother Borst's "47,000 c.p." is correct?

With regard to Section C, Brothers Evans and Rau say:

"If an over-size positive carbon be used, the light-giving power of an ordinary straight arc is considerably diminished, because the increased bulk of carbon near the crater cannot be heated to the same temperature that the crater floor of the correct-sized carbon can. There is a relatively large mass of comparatively cool carbon lying close to the crater floor. It is only natural that this has a tendency to lower the temperature of the crater floor itself, thus reducing its candle-power per square millimeter and therefore the light-giving power of the crater as a whole."

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SOUND-ON-FILM HEADS $25.00 EACH—WHILE THEY LAST:—Ideal for Experimenters, or for Portables. Worth several hundred for parts alone. Complete with Sound Gate; Slit Block; Exciter Lamp Sockets; Photocell Compartments; Idler Rollers; Optical Lens Holders; Fly Wheels, etc. Write for details. S.O.S. Corp., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

"Complete Sound-on-Film Installation for 900 seat theatre: Two Senior Sound Heads complete with photo cells, optical systems, G.E. exciters, and all parts; All-Electric Theatre Amplifier with Tubes; RCA Stage Speaker, Booth Speaker, Two Motors, Non-Sync Turntable and Microphone, $400.00. Satisfaction guaranteed or your money back.—THEATRE SOUND SERVICE, Rochester, New York."

**ANOTHER SENSATIONAL S.O.S. VALUE—QUANTITY LIMITED:—Brand New Professional Projectors complete with RCA type Sound-on-Film Heads, Bausch & Lomb Optical System, UX 868 RCA PHOTOPHONE Photocells, Rear Shutter, worth $2500.00, special $395.00. Ideal for Private Projection Rooms, Churches, Schools, etc. Write S.O.S. Corp., Dept. E-H., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.**

## *Pipe Organ Wanted*

AM IN MARKET TO BUY second-hand pipe organ. Wish to inspect same, therefore would prefer hearing from Chicago or middle west. Organ must be priced at around $350.00. Address H. E. Beebe, Ipswich, South Dakota.

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## *Position Wanted*

OPERATORS AVAILABLE. Experienced on Western Electric and R.C.A. Write Associated Projectionists, 103 N. Rowan Ave., Los Angeles, California.

FEATURED ORGANIST—At Liberty, 10 years' experience. Featuring spot solos, slide presentations, any location considered. Address Box 132, Motion Picture Herald, 1790 Broadway, New York City.

LIVE WIRE THEATRE MANAGER desires position. Publicity expert, community builder and organizer. Moderate salary, commission or both. Best references. Will go anywhere. Address Box 133, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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AT LIBERTY: First class sound operator, 15 years' experience, married. Do all repair and janitor work, moderate salary, go anywhere. Address Box 142, Motion Picture Herald, 1790 Broadway, New York, N. Y.

## *Projector Repairing*

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

## *Theatres Wanted*

CAN SELL YOUR THEATRE QUICKLY. Send particulars. ALBERT GOLDMAN, 5 South Wabash Ave., Chicago, Ill.

## *Programs and Heralds*

WEEKLY PROGRAMS, new design, requires no folding, displaying cuts created in our own engraving plant—500, $2.50; 750, $3.25; 1000, $4.00; each thousand after the first, $2.50; postage prepaid to any point in the U. S. A. Over 300 theatres acclaim them the best yet. HERALDS, 5x10, beautifully illustrated with special cuts and imprinted with theatre name, town, dates, shorts and admission—250, 70c; 500, $1.10; 750, $1.50; 1000, $1.85; each thousand after the first, $1.50, postage prepaid. All orders, shipped same day as received. Address, "FEPCO" HERALD SERVICE, Leflang Bldg., Box 795, Omaha, Nebraska.

## *Theatre For Rent*

THEATRE FOR RENT OR LEASE, 250 seats, in western New York, all equipped. Reasonable, write David Krueger, 1346 Jefferson, Buffalo, N. Y.

## *Printing*

500 WHITEBOND Letterheads, Envelopes or Cards, $1.75. Address Webster's Press, Farmland, Indiana.

# NEWS PICTURE RELEASES

**FOX MOVIETONE NEWS**—No. 57—Eastern turf fans start again as season opens at Bowie, Md.—Japanese pay last tribute to dead—United States sea warriors fight on land—Notre Dame football team begins spring training—Artist introduces Albertina Rasch, dancer as spirit of dance—Coney Island feels urge of spring.

**FOX MOVIETONE NEWS**—No. 58—Hoover reviews parade on 15th anniversary of America's entry into war—Latest styles shown for Miss and Madame—German couple hold national championship for number of progeny in Germany—United States investigator returns from Hawaii—1932 circus gives New York kids a free treat—United States Army eagles stage on air show—French president gets a thrill at Auteuil.

**HEARST METROTONE NEWS**—No. 256—Nation celebrates 15th anniversary of America's entry into war—Golf queen saves title by one putt—Wrestler, called "German eel," wins New York bout—Europe's largest family developed by German couple—All Paris flocks to steeplehase at Auteuil—Roving cameraman finds evidence of spring's arrival.

**HEARST METROTONE NEWS**—No. 257—Japanese re-open Chapei, in Shanghai, to Chinese refugees—Archery champion gives demonstration at Pinehurst, N. C.—President Hoover officially opens baseball season at Washington—Parisian men return to "beavers" and give public a treat—Germans re-elect Hindenburg by 6,000,000 votes—Dixie girls try water obstacle race—United States artillery in training in Oklahoma.

**PARAMOUNT SOUND NEWS**—No. 73—Parisian inventor seeks new motor speed record—Aimee McPherson speaks for the prohibition law in Los Angeles—Inventor drops plane from sky by means of parachute—Canadian couple lead for $500,000 large family prize left by will—Spanish people hail new president, Niceto Zamora—Cameraman finds evidences of spring.

**PARAMOUNT SOUND NEWS**—No. 74—Englishman hits 118 miles per hour to set midget autospeed record—Army planes show battle formations over Michigan—World War veterans petition Congress for cash soldiers' bonus—General Dawes' niece wed in Illinois to son of Bank of England director—Japanese troops return home after triumphs in Shanghai—Carpentier in training for ring "comeback."

**PATHE NEWS**—No. 72—Ringling Brothers leaves Sarasota, Fla., for beginning of circus season—Indiana man enters cage of lions to tame one that clawed him—Richardson returns from investigation of Hawaiian conditions—Pathe News presents sister of Lindbergh at Red Lake Falls, Minn.—Great-aunt of Lindbergh, Jr., arrives in United States—Navy heavyweights battle for fleet championship—Laugh candidates for President cheer up Chicago voters.

**PATHE NEWS**—No. 73—Hoover reviews Army Day parade in Washington—Canadian large family race led by woman with 11 children—Member of House urges cut in United States expenditure—League of Nations Commission studies Far East situation—Frenchman builds car for try at auto speed record—Giraffe born in New York zoo—United States army fliers stage air show over Virginia field.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 30—Collegian fists fly in Columbia College disturbance—World pays tribute on bi-centennial of Austrian composer, Joseph Haydn—News paragraphs—Thrill finish marks first women's national pocket cue tourney in New York—Medieval festival marked celebration of "Holy Saturday" fete in Florence, Italy.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 31—Joyous Germans hail first lot of Munich's brew crop—President Hoover opens baseball season in Washington—New French car declared by inventor capable of new world speed mark—Business booms for frog ranch in California—Inaugurate world's shortest railroad for Vatican use—Unemployed man leaps off new Washington bridge with parachute, and lives—League commission silent after visit to Shanghai war ruins.

## Educational Takes Series of Six Shorts Based on Operas

Educational has acquired a series of six Operalogues, produced by the Kendall de Vally Operalogue Company in Los Angeles. A world-famous opera in condensed form is the basis of each number of the group. The shorts will concentrate upon the musical element in each case.

The first, "Milady's Escapade," based on "Martha," has already been completed. Howard Higgin directed an operatic cast composed of Wynne Davis, Willow Wray, Ivan Edwardes, Jack Howell, John Lince, C. Van der Belen, and a large chorus.

## Pathe News Has Department To Make Industrial Films

A new commercial department has been organized by Pathe News to engage in the making of business and industrial pictures. The department, it is said, will specialize in such subjects as pictorial courses in salesmanship, department store films, political assignments in association with a motorized truck company, and social and personal assignments. Both standard and 16 mm. sound on film will be available to accounts; RCA Photophone equipment to be used exclusively. Frederic Ullman, formerly of the Pathe News editorial department, is in charge of the newly organized department.

## Approves Trade Name

The Federal Trade Commission has vindicated the Sanford Mills and their selling agents, L. C. Chase & Company, in use of the trade name "Leatherwove," used chiefly as a trim on theatre seats.

# ON BROADWAY

### *Week of April 9*

### MAYFAIR

| | |
|---|---|
| Laughing With Medbury in Abyssinia | Columbia |
| What a Knight | Columbia |
| Niagara Falls | RKO Pathe |

### PARAMOUNT

| | |
|---|---|
| Wait Till the Sun Shines, Nellie | Paramount |
| The Dunker | Paramount |
| Screen Souvenirs No. 8 | Paramount |

### RIALTO

| | |
|---|---|
| Hide and Seek | Paramount |
| Screen Souvenirs No. 9 | Paramount |
| High Andes | Principal |

### ROXY

| | |
|---|---|
| Keep Cool | Principal |
| Gall of the North | Columbia |
| Voice of Hollywood | Tiffany |

### STRAND

| | |
|---|---|
| Sportslants No. 6 | Vitaphone |
| Bosko's Party | Vitaphone |
| It's a Panic | Vitaphone |

### WARNER

| | |
|---|---|
| The Perfect Suitor | Vitaphone |
| Up on the Farm | Vitaphone |
| Northern India | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| Sportslants No. 7 | Vitaphone |
| Crosby, Colombo and Vallee | Vitaphone |
| Sea Legs | Vitaphone |

## Rudulph Play to Be Staged

A new play entitled "Snooty," written by Gerald K. Rudulph, former newspaper and magazine editor and for the past three years director of publicity of RCA Photophone, will be presented by the National Players at Washington during the coming stock season. Clifford Brooke will again be associated with Steve Cochran and his National Players. According to present plans, "Snooty" will be given a Broadway production next fall.

General Play Company is representing the author.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Maid to Order | Julien Eltinge-Geo. Stone | Oct. 1 | 73 | |
| Night Life in Reno | Virginia Valli-Jameson Thomas | Nov. 1 | 72 | Aug. 8 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian |
| Trusty Triggers | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cyclone Kid | Buzz Barton | Oct. 28 | 60 | Nov. 28 |
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 15,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand | Bob Custer | Apr. 10,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 15,'32 | | |

### *Coming Feature Attractions*

| Title | Running Time |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Highway Riders | 6 reels |
| Lure of the Range | 6 reels |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## B. I. P. AMERICA

(See Powers Pictures, Inc.)

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Dangerous Affair, A | Holt-Graves-Blane | Sept. 30 | 77 | Sept. 5 |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 58 | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Guilty Generation | Leo Carillo - C. Cummings - Leslie Fenton | Nov. 19 | 82 | Nov. 28 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | | |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Range Feud | Buck Jones | Dec. 1 | 56 | Oct. 3 |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Bar V Maverick | Tim McCoy |
| Born to Trouble | Buck Jones |
| Criminal Court | Edmund Lowe-C. Cummings |
| Daring Danger | Tim McCoy |
| Faith | Walter Huston |
| Heroes of the West | Noah Beery, Jr. |
| Love Affair | Dorothy Mackaill - Humphrey Bogart |
| Riding Tornado, The | Tim McCoy-Shirley Grey |
| Substitute Wife, The | |
| Vanity Street | |
| War Correspondent | Jack Holt |
| Washington Merry Go Round | |
| Zelda Marsh | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | R. Barthelmess-M. Marsh | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Compromised | BenLyon-Rose Hobart | Dec. 5 | 65 | Sept. 12 |
| (Reviewed under the title "We Three") | | | | |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| Honor of the Family | Bebe Daniels | Oct. 17 | 66 | Oct. 24 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | |
| Local Boy Makes Good | Joe E. Brown | Nov. 28 | 68 | Oct. 8 |
| Penrod and Sam | Leon Janney | Oct. 3 | 71 | Aug. 29 |
| Ruling Voice, The | Huston-Young-Kenyon | Oct. 31 | 76 | Nov. 14 |
| Safe in Hell | Dorothy Mackaill | Dec. 12 | 75 | Dec. 26 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | |
| Dr. X | Lionel Atwill-Fay Wray | |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 |
| Jewel Robbery, The | Wm. Powell-Kay Francis | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 |
| New York Town | Joan Blondell | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 |
| Silver Dollar | Edward G. Robinson | |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 |
| Two Seconds | Edward G. Robinson | May 28,'32 |
| Week-end Marriage | Loretta Young-Norman Foster | June 25,'32 |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Cisco Kid, The | Baxter-Lowe-Montenegro | Nov. 1 | 61 | Oct. 10 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | | |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| Riders of the Purple Sage | G. O'Brien-M. Churchill | Oct. 18 | 57 | Sept. 19 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Skyline | T. Meighan - H. Albright - Maureen O'Sullivan | Oct. 11 | 70 | Aug. 22 |
| Sob Sister | J. Dunn - Linda Watkins | Oct. 25 | 71 | Sept. 26 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Wicked | V. McLaglen-Elissa Landi | Oct. 4 | 55 | Aug. 8 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After the Rain | Peggy Shannon | June 26,'32 | | |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 10,'32 | | |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | | |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | | Mar. 12,'32 |
| First Year | Gaynor-Farrell | July 31,'32 | | |
| Killer, The | George O'Brien | June 12,'32 | | |
| Man About Town | Warner Baxter-Karen Morley | May 15,'32 | | |
| Rebecca of Sunnybrook Farm | Chas. Farrell-Marion Nixon | June 5,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 22,'32 | | |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 8,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | July 24,'32 | | |
| Woman in Room 13 | Landi-Bellamy-Hamilton | May 1,'32 | | |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | | |

# (THE RELEASE CHART--CONT'D)

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anybody's Blonde | Dorothy Revier-Edna Murphy | Oct. 30 | 59 | Nov. 14 |
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Chinatown After Dark | Carmel Myers-Rex Lease | Oct. 15 | 59 | Oct. 31 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy<br>(Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert<br>(Re-issue-Sound) | Dec. 19 | 125 | |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Cuban Love Song, The | L. Tibbett-L. Velez | Oct. 31 | 86 | Oct. 24 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| New Adventures of Get Rich Quick Wallingford, The | Wm. Haines-Durante | Oct. 3 | 94 | Sept. 19 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Phantom of Paris, The | John Gilbert-Leila Hyams | Sept. 12 | 74 | Nov. 21 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Sin of Madelon Claudet, The<br>(Reviewed under title "The Lullaby") | Helen Hayes-Lewis Stone | Oct. 24 | 74 | Oct. 3 |
| Tarzan, the Ape Man | Johnny Weismuller-Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| West of Broadway | J. Gilbert-Brendel-L. Moran | Nov. 28 | 66 | Aug. 22 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| After All | Robert Young | May 28,'32 | | |
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| As You Desire Me | Garbo-Von Stroheim-M. Douglas | May 21,'32 | | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | |
| China Seas | | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Footlights | Buster Keaton | | | |
| Grand Hotel | Garbo-John Barrymore | | | |
| Huddle | Ramon Novarro-M. Evans | Apr. 23,'32 | | |
| Letty Lynton | Joan Crawford-Montgomery | Apr. 30,'32 | | |
| Limpy | Jackie Cooper-"Chic" Sale | Apr. 16,'32 | | |
| Night Court, The | W. Huston-P. Holmes-A. Page | May 7,'32 | | |
| Prosperity | Dressler-Moran | June 4,'32 | | |
| Red Headed Woman | | June 11,'32 | | |
| Sky Scraper | M. Evans | | | |
| Strange Interlude | Shearer-Gable | May 14,'32 | | |
| Three Blondes | | | | |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | |
| Forgotten Women | M. Shilling-Rex Bell | Dec. 1 | 67 | Dec. 12 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| In Line fo Duty | Sue Carol-Noah Beery | Oct. 1 | 54 | Oct. 10 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from Death Valley, The | Tom Tyler | Sept. 1 | 62 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Reckoning, The | Jas. Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 53 | Feb. 6,'32 |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beloved Bachelor | Paul Lukas-D. Jordan | Oct. 24 | 74 | Oct. 3 |
| Broken Lullaby<br>(Reviewed under the title "The Man I Killed") | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Frederic March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 68 | Nov. 28 |
| Girls About Town | Kay Francis-L. Tashman | Oct. 31 | 80 | Oct. 17 |
| His Woman | G. Cooper-C. Colbert | Oct. 3 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Misleading Lady | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| Once a Lady | Ruth Chatterton | Nov. 7 | 80 | Oct. 17 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strangers in Love | Frederic March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Touchdown | R. Arlen-C. Starrett-J. Oakie | Nov. 14 | 77 | Oct. 31 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Behold My Wife | C. Colbert-C. Brook | July 22,'32 | | |
| Come On, Marines (Tent.) | Chester Morris-Rich'd Arlen | June 10,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Man Service (Tent.) | Leslie Howard | May 20,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | May 20,'32 | | |
| Merton of the Talkies (Tent) | Stuart Erwin | June 17,'32 | | |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | |
| Search For Love (Tent.) | Miriam Hopkins-Paul Lukas-Chas. Ruggles | June 24,'32 | | |
| Sinners in the Sun | Carole Lombard-C. Morris | May 27,'32 | | |
| Sky Bride | Virginia Bruce-Frances Dee-Rich'd Arlen-J. Oakie | Apr. 29,'32 | | |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | | |
| Ten Commandments, The (Tent.) | Special Cast | July 1,'32 | | |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 13,'32 | | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | | |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.
## (Formerly B. I. P. America)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | Apr. 1,'32 | 70 | Jan. 16,'32 |
| East of Shanghai | Henry Kendall-Joan Barry | | 72 | Apr. 9,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Flying Fool, The | Henry Kendall-Benita Hume | Feb. 1,'32 | | Aug. 29 |
| Gables Mystery, The | Lester Matthews-Anne Grey | Apr. 25,'32 | 72 | |
| Keepers of Youth | Garry Marsh | | 70 | Mar. 26,'32 |
| Many Waters | Lillian Hall-Davies | May 1,'32 | 70 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | | Mar. 26,'32 |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 68 | Sept. 19 |
| Strictly Business | Betty Amann | | 37 | Mar. 19,'32 |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bad Company | Helen Twelvetrees | Oct. 2 | 75 | Sept. 12 |
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Freighters of Destiny | Tom Keene | Oct. 30 | 60 | Oct. 31 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Sundown Trail | Tom Keene-M. Shilling | Sept. 11 | 55 | Oct. 24 |
| Tip Off, The | E. Quillan-R. Armstrong | Oct. 16 | 75 | Oct. 31 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | | |
| Sunrise Trail | Tom Keene-Rochelle Hudson | | | |
| Truth About Hollywood | Constance Bennett | | | |
| Unmated | Constance Bennett | | | |
| Westward Passage | Ann Harding | May 13,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Consolation Marriage | Irene Dunne-Pat O'Brien | Nov. 7 | 81 | Sept. 5 |
| Fanny Foley Herself | Edna May Oliver | Oct. 10 | 72 | Aug. 15 |
| Friends and Lovers | Lily Damita-Adolph Menjou-Eric Von Stroheim | Oct. 3 | 68 | Aug. 15 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 6 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Secret Service | Dix-Shirley Grey | Nov. 14 | 68 | Oct. 10 |
| Way Back Home<br>(Reviewed under the title "Other People's Business") | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Bird of Paradise | D. Del Rio-Joel McCrea | | | |
| Eighth Wonder, The | Joel McCrea-Wray | | | |
| Hell Bent For Election | Edma May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | | | |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Is My Face Red | Ricardo Cortez-R. Armstrong | | | |
| March of a Nation | Dix-Dunne | | | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | | | |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | | |
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 15,'32 | 94 | Apr. 2,'32 |

## SONO ART-WORLD WIDE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Is There Justice? | Rex Lease, Walthall, Blanche Mehaffey | Oct. 4 | 62 | Oct. 3 |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Neck and Neck | Glenn Tryon-Vera Reynolds | Nov. 4 | 63 | Nov. 7 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Riders of the Desert | Bob Steele | | | |
| Scoop | | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Battle of Gallipoli, The | Carl Harbord | Wardour Films | Dec. 4 | 76 | Dec. 12 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service | | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Carnival | Joseph Schildkraut | Gaumont-W & F | | | Nov. 21 |
| Calendar, The | Herbert Marshall, Edna Best | Gaumont-W & F | | 78 | Nov. 7 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns. | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Flute Concert of Sanssouci | Otto Gebuehr | Ufa | Oct. 16 | 82 | Oct. 24 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Ghost Train, The | Jack Hulbert | Gainsborough-Gaumont | | 70 | Oct. 10 |
| Great Gay Road, The | Stewart Rome | Butchers Film Service | | 90 | Nov. 21 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| Heroes All | | Imperial Films | Nov. 11 | 58 | Dec. 5 |
| Hindle Wakes | Belle Chrystall | Gaumont-Gainsborough | | 79 | Oct. 10 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| Hobson's Choice | Viola Lyel | British Int'n't'l | | 65 | Oct. 24 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Killing to Live | | Amkino | | | Dec. 19 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Night Raid | Albert Prejean | Protex Trading Corp. | Nov. 7 | | Nov. 7 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic | | 72 | Nov. 14 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Service for Ladies | Leslie Howard | Paramount British | | 90 | Feb. 6,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Speckled Band, The | Lynn Harding | First Division | Nov. 6 | 67 | Nov. 14 |
| Splinters in the Navy | Sydney Howard | Gaumont-W & F | | 77 | Nov. 21 |
| Stamboul | Warwick Ward | Paramount-British | | 75 | Nov. 7 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Susanne Macht Ordnung | Truus Van Alten | Foreign Talking Pictures | Oct. 15 | 82 | |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Thirty Days | M. O'Sullivan-Betty Compson | Patrician Pic | | | Nov. 14 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic | | 69 | Mar. 7 |

## TIFFANY

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Terror | Ken Maynard | Sept. 13 | 64 | Oct. 17 |
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodore Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Leftover Ladies | Claudia Dell-M. Rambeau | Oct. 18 | 69 | Oct. 3 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Murder at Midnite | Alice White-Hale Hamilton | Sept. 6 | 64 | Oct. 10 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Last Mile, The | | | | |
| Luxury Girls | | | | |
| Racetrack | Leo Carrillo | | | |
| Silent Thunder | | | | |
| Strangers of the Evening | | | | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Palmy Days | Eddie Cantor | Oct. 3 | 80 | Sept. 5 |
| Scarface | Paul Muni | Mar. 26,'32 | | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Street Scene | S. Sidney-W. Collier, Jr. | Sept. 5 | 80 | Aug. 22 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |
| Unholy Garden, The | Ronald Colman | Oct. 10 | 75 | Aug. 8 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Ballyhoo | Eddie Cantor | | | |
| Congress Dances | Lilian Harvey | | | |
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| East of Borneo | Rose Hobart-Chas. Bickford | Sept. 15 | 74 | Oct. 3 |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| Heaven on Earth | Lew Ayres-Anita Louise | Dec. 12 | 78 | Oct. 3 |
| House Divided, A | W. Huston-H. Chandler | Dec. 5 | 70 | Nov. 28 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 30 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 63 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Reckless Living (Reviewed under title "Twenty Grand") | Mae Clarke-Norman Foster | Oct. 20 | 68 | Sept. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | | |
| Spirit of Notre Dame | Lew Ayres | Oct. 13 | 79 | Sept. 26 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov. 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart | | | |
| Back Street | Irene Dune-John Boles | | | |
| Brown of Culver | Tom Brown | | | |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | | | |
| Fate | | | | |
| Information Kid | M. O'Sullivan | | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | May 19,'32 | | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 12,'32 | | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Blonde Crazy (Reviewed under title "Larceny Lane") | James Cagney-J. Blondell | Nov. 14 | 75 | Aug. 22 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Dark Horse, The | Warren William-Bette Davis | June 18,'32 | | |
| Expensive Women | Dolores Costello | Oct. 24 | 63 | Nov. 21 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Mad Genius, The | John Barrymore-M. Marsh | Nov. 7 | 81 | Oct. 31 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| Road to Singapore, The | Wm. Powell-M. Marsh-Kenyon | Oct. 10 | 70 | Aug. 1 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Blessed Event | James Cagney | | | |
| Competition | "Chic" Sale-Marian Marsh-D. Manners | | | |
| I'm A Fugitive from a Georgia Chain Gang | All Star | | | |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Miss Pinkerton | Joan Blondell | | | |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | | Mar. 26,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| S. S. Atlantic | Kay Francis | | | |
| Street of Women | Kay Francis | June 4,'32 | | |
| Successful Calamity, A | George Arliss | | | |
| Winner Take All | James Cagney-M. Nixon | July 2,'32 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1931 unless otherwise stated]*

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 1 reel | |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywod Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier of Jazz | | | |
| Soldier Old Man | | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | | 1 reel | |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury In Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury In Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 1 reel | |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Little Pest, The | Aug. 15 | 8 | |
| Pet Shop, The | | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Sunday Clothes | Sept. 15 | 1 reel | |
| Treasure Hunt, The | | | |
| **SILLY SYMPHONIES** | | | |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wife | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles | Oct. 18 | 19 | Oct. 24 |
| Clyde | | | |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| No Holds Barred | Sept. 6 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Highlights of Travel | Sept. 12 | 10 | |
| Prowlers, The | May 1,'32 | | |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | |
| Hollywood Luck | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Brooks-Flynn-Dean | | | |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood | Nov. 8 | 21 | |
| Flynn-Brooks | | | |
| **MACK SENNET BREVITIES** | | | |
| Who's Who in the Zoo | Oct. 11 | 10 | |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback | Nov. 29 | 20 | Dec. 12 |
| Clyde-Gribbon-Beebe | | | |
| Divorce A La Mode | May 22,'32 | | |
| Flirty Sleepwalker | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Stone-Granger | | | |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Great Pie Mystery, The | Oct. 25 | 22 | Nov. 7 |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The | Apr. 24,'32 | 19 | |
| Arthur Stone-D. Granger | | | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The | Dec. 27 | 21 | Jan. 16,'32 |
| Gribbon-Granger | | | |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Bing Crosby | | | |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry | | | |
| Harry Gribbon | | | |
| I Surrender Dear | Sept. 13 | 22 | |
| Bing Crosby | | | |
| One More Chance | Nov. 15 | 21 | |
| Bing Crosby | | | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Collins-Crane | | | |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Once a Hero | Nov. 22 | 19 | Nov. 28 |
| Up Pops the Duke | Sept. 20 | 20 | |
| Chandler-Bolton | | | |
| **NOVELTIES** | | | |
| War In China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Outposts of the Foreign Legion | Oct. 18 | 10 | Nov. 21 |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bull-ere | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy | Oct. 4 | 22 | Oct. 3 |
| Ray Cooke-Dorothy Dix | | | |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Harry Barris | | | |
| Ship A-Hooey | | | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days in Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Ventian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | | 21 | |
| Love Pains | | | |
| Mama Loves Papa | Oct. 24 | 17 | |
| You're Telling Me | | 19 | |
| **CHARLEY CHASE** | | | |
| First In War | | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | | 21 | |
| Nickel Nurser | | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Beauties of the Aquarium | | | |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | | | |
| Spooks | | | |
| Stormy Seas | Aug. 22 | 9 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | | 7 | |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | | 16 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | | 20 | |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | | 20 | |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | | 20 | Feb. 13,'32 |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | | 19 | |
| War Mamas | Nov. 14 | 21 | |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Forehand, Backhand, Service (Tilden) | Sept. 5 | 9 | Aug. 15 |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Volley and Smash (Tilden) | Sept. 12 | 8 | Sept. 5 |
| Wild and Wooly | Nov. 7 | 9 | Sept. 5 |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The | Mar. 11,'32 | | |
| Burns and Allen | | | |
| Backyard Follies | Dec. 12 | | |
| Haig Trio | | | |
| Beach Nut, The | Oct. 3 | | |
| Herb Williams | | | |
| Beyond the Blue Horizon | Apr. 1,'32 | | |
| Vincent Lopez | | | |
| Bun Voyage | June 3,'32 | | |
| Lester Allen | | | |
| Cheaper to Rent | Sept. 19 | | |
| Willie West & McGinty | | | |
| Close Harmony | Jan. 9,'32 | | |
| Boswell Sisters | | | |
| Coffee and Aspirin | Apr. 8,'32 | | |
| Solly Ward | | | |
| Fair Ways & Square Ways | May 2 | | |
| Eddie Miller | | | |
| Finn and Caddie | Oct. 17 | | |
| Borrah Minnevitch | | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno | July 1,'32 | | |
| Ethel Merman | | | |
| Jazz Reporters | Nov. 21 | | |
| Charlie Davis & Gang | | | |
| Knowmore College | Apr. 15,'32 | | |
| Rudy Vallee | | | |
| Lesson In Love, A | Sept. 26 | 11 | Sept. 19 |
| Helen Kane | | | |
| Meet the Winner | May 6,'32 | | |
| Tom Howard | | | |
| More Gas | Oct. 24 | | |
| Solly Ward | | | |
| M'Lady | Mar. 28 | | |
| Irene Bordoni | | | |
| Musical Justice | Dec. 26 | 10 | Dec. 26 |
| Rudy Vallee | | | |
| My Wife's Jewelry | Aug. 22 | 11 | Sept. 12 |
| Tom Howard | | | |
| Naughty-Cal | Feb. 19,'32 | | |
| Lillian Roth | | | |
| No More Hookey | Aug. 29 | | |
| Haig Trio | | | |
| Oh My Operation | Jan. 16,'32 | | |
| Burns and Allen | | | |
| Old Man Blues | Mar. 18,'32 | | |
| Ethel Merman | | | |
| Old Songs for New | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Technicolor | | | |
| Out of Tune | Feb. 12,'32 | | |
| Herb Williams | | | |
| Pair of French Heels, A | Nov. 14 | | |
| Mitchell & Durant | | | |
| Pest, The | Mar. 14 | | |
| Tom Howard | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Via Express<br>Tow Howard | July 4 | 10 | Oct. 10 |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish | Aug. 22 | 1 reel | |
| No. 2—Painting with Light—The Dragons of Today — Songs of the Organ | Sept. 26 | 1 reel | |
| No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone | Oct. 24 | 1 reel | |
| No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ | Nov. 28 | 1 reel | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10 | May 27,'32 | | |
| No. 11 | June 24,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| My Wife's Gone to the Country | June 13 | 6 | Sept. 26 |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 1 reel | |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 3—Old Time Novelty | Oct. 10 | 1 reel | |
| No. 4—Old Time Novelty | Nov. 7 | 1 reel | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 28 |
| Betty Boop Limited | May 27,'32 | | |
| Bimbo's Express | Aug. 22 | 1 reel | Sept. 12 |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 1 reel | |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 8 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | | |
| Fur, Fur, Away<br>Smith & Dale | Oct. 3 | | Sept. 5 |
| Harem Scarem | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Mlle. Iren, The Great<br>Al St. John | Nov. 7 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Retire Inn<br>Billy House | Sept. 19 | | |
| Rookie, The<br>Tom Howard | | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur<br>(Reviewed under the title "In the Good Old Summer Time.") | Apr. 15,'32 | 20 | Sept. 5 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Pants<br>Smith & Dale | Aug. 22 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Love in a Pond | Aug. 17 | 8 | Sept. 19 |
| Magic Art | Apr. 25,'32 | | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| Promoter, The | May 30,'32 | 17 | |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gay Girl, The | June 27,'32 | | |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Manhattan Mariners | Aug. 24 | 9 | Oct. 24 |
| Olympic Talent | Aug. 9 | 8 | Sept. 12 |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Crashing Reno | Aug. 24 | 19 | Aug. 8 |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Oh, Oh, Cleopatra | Aug. 17 | 22 | Aug. 8 |
| Rule 'Em and Weep | May 2,'32 | 19 | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | |
| Mother-in-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | |
| Where Canaries Sing Bass | Aug. 10 | 18 | Sept. 12 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Beach Pajamas | Sept. 21 | 20 | Sept. 26 |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |
| Utmost Isle, The | Sept. 21 | 11 | Oct. 3 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | | |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 16 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **PICTURE CLASSICS** | | | |
| Kiddie Genius | | 9 | Nov. 28 |
| Out Where the West Begins | | 8 | Nov. 21 |
| Sightseeing in New York | | 17 | Dec. 19 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |
| **WILLIAM, J. D.** | | | |
| Nomadic, The | | 17 | Dec. 12 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Let's Eat | April. 25,'32 | 1 reel | |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 2—Trapped | Oct. 28 | 23 | Oct. 31 |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Backfield Plays<br>Notre Dame Football | Sept. 28 | 1 reel | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Famous Plays<br>Notre Dame Football | Sept. 21 | 1 reel | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Football Forty Years Ago<br>Pope Warner Football | Nov. 9 | 9 | Oct. 24 |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Offensive System<br>Notre Dame Football | Sept. 14 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 1 reel | |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 1 reel | |
| Shifts<br>Notre Dame Football | Sept. 7 | 1 reel | |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 1 reel | |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 13—Novelty | Sept. 15 | 9 | Oct. 10 |
| No. 14—Novelty | Oct. 12 | 1 reel | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | | |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| An Apple a Day<br>Lloyd Hamilton | Sept. 30 | 2 reels | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Fast and Furious<br>Daphne Pollard | Oct. 14 | 19 | Oct. 3 |
| Foiled Again | June 1,'32 | 2 reels each | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| Hotter Than Haiti<br>Summerville | Nov. 11 | 22 | Dec. 5 |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 2 reels | |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | Apr. 9,'32 |
| No. 9—The Toreador<br>Joe Penner | | 2 reels | |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 2 reels | |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 2 reels | |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| **HOW I PLAY GOLF—BOBBY JONES** | | | |
| No. 9—The Driver | | 1 reel | |
| No. 10—Trouble Shots | | 1 reel | |
| No. 11—Practice Shots | | 1 reel | |
| No. 12—A Complete Round of Golf | | 10 | Oct. 31 |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | |
| No. 8—Bosko's Party | | 7 | |
| No. 9—Bosko and Bruno | | 1 reel | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 1 reel | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Geer | | 1 reel | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| The Naggers at the Races | | 1 reel | Aug. 15 |
| The Naggers' Housewarming | | 8 | Sept. 8 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 1 reel | |
| Movie Dumb | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES** | | | |
| No. 1—The Clyde Mystery<br>Donald Meek-John Hamilton | | 21 | Oct. 31 |
| No. 2—The Wall Street Mystery<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 3—The Week-End Mystery<br>Donald Meek-John Hamilton-Jane Winton | | 17 | Dec. 19 |
| No. 4—Symphony Murder Mystery, The<br>Donald Meek-J. Hamilton | | 21 | |
| No. 5—Studio Murder Mystery, The<br>Donald Meek-John Hamilton | | 19 | Feb. 6,'32 |
| No. 6—Skull Murder Mystery, The<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 7—The Cole Case<br>Donald Meek-John Hamilton | | 2 reels | |
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| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Gigolo Racket, The<br>Helen Morgan | | 20 | Aug. 1 |
| Good Mourning<br>Eddie Foy-Dressler-White | | | Sept. 5 |
| Meal Ticket, The<br>Jack Pearl | | | June 13 |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| Silent Partner, The<br>Billy Gaxton | | | Aug. 15 |
| Success<br>Jack Haley | | 17 | Sept. 5 |
| **WAYNE AND WHITE COMEDIES** | | | |
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| No. 1—Little Journeys to Great Masters | | 1 reel | |
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| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | | |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |

# *WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?*

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it... lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

**WATCH FOR THIS EXTRA PROFIT HIT!**

Two big box-office stars in a powerfully-dramatic entertainment natural!

# GEORGE BANCROFT

in **"THE WORLD and THE FLESH"**

*with*

# MIRIAM HOPKINS

Directed by JOHN CROMWELL
From a play by Phillipp Zeska and Ernst Spitz

*This illustration can be secured in 3 column mat form at all Paramount exchanges*

**Paramount**

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

*Good Showmen Go Long on Shorts*

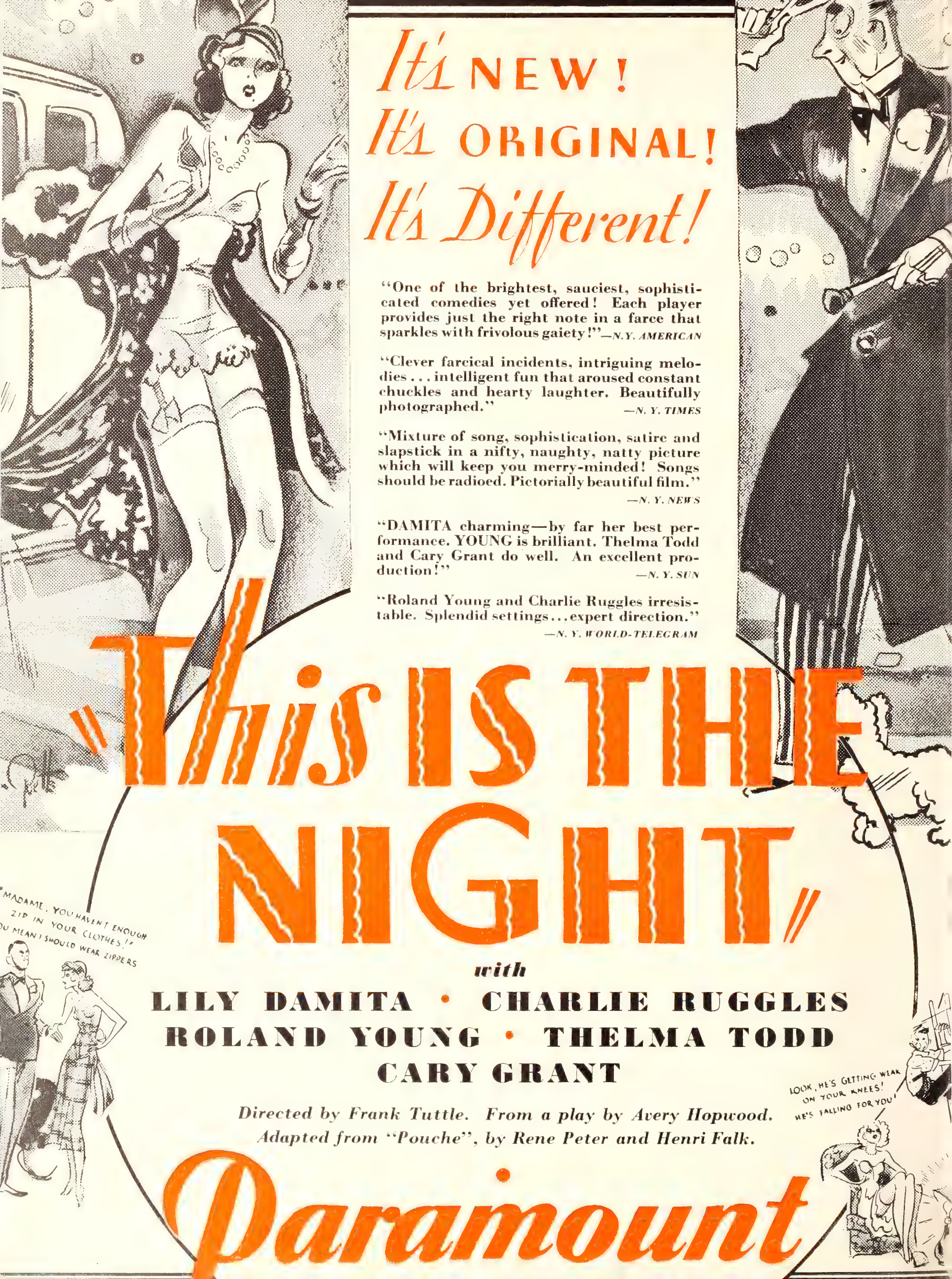
*Kent Fox President; Tinker Chairman*

RITA C. McGOLDRICK ON OUTSTANDING SHORTS OF 1932

**Vol. 107, No. 4**

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.*

**April 23, 1932**


"MADAME, YOU HAVEN'T ENOUGH ZIP IN YOUR CLOTHES!"
OU MEAN I SHOULD WEAR ZIPPERS
LOOK, HE'S GETTING WEAK ON YOUR KNEES!
HE'S FALLING FOR YOU!

## It's NEW!
## It's ORIGINAL!
## It's Different!

"One of the brightest, sauciest, sophisticated comedies yet offered! Each player provides just the right note in a farce that sparkles with frivolous gaiety!"—*N. Y. AMERICAN*

"Clever farcical incidents, intriguing melodies . . . intelligent fun that aroused constant chuckles and hearty laughter. Beautifully photographed." —*N. Y. TIMES*

"Mixture of song, sophistication, satire and slapstick in a nifty, naughty, natty picture which will keep you merry-minded! Songs should be radioed. Pictorially beautiful film." —*N. Y. NEWS*

"DAMITA charming—by far her best performance. YOUNG is brilliant. Thelma Todd and Cary Grant do well. An excellent production!" —*N. Y. SUN*

"Roland Young and Charlie Ruggles irresistable. Splendid settings . . . expert direction." —*N. Y. WORLD-TELEGRAM*

# "This IS THE NIGHT"

*with*

**LILY DAMITA • CHARLIE RUGGLES**
**ROLAND YOUNG • THELMA TODD**
**CARY GRANT**

*Directed by Frank Tuttle. From a play by Avery Hopwood.*
*Adapted from "Pouche", by Rene Peter and Henri Falk.*

**Paramount**

# IT PAYS TO PROMOTE!

Here's another example of M-G-M's helpful service to theatres. We urge you to get behind "NIGHT COURT" just as we urged you to promote "Tarzan, The Ape Man." Here's how the State Theatre in Boston promoted "Night Court" to record business!

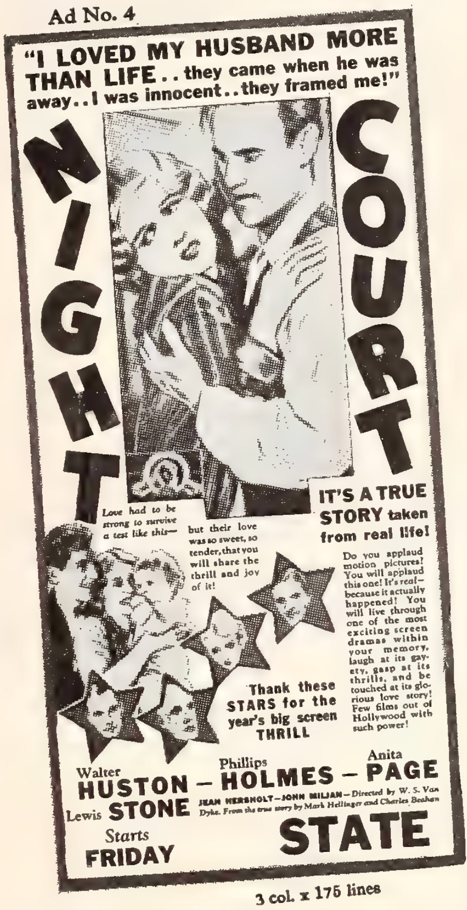
**A FEW of many things that got THE DOUGH in Boston!**

*(You can do it, too!)*

1. Thrilling trailer that told them about "Night Court" a week in advance!
2. House-front decked out with valance.
3. Enlarged thrill-ad No. 5 outside theatre.
4. Used extra ad space. Note selling campaign on this page.
5. Street car dash cards. Window cards.
6. Furnished 66 country papers with publicity.
7. Special ad run by paper free following Mark Hellinger's daily syndicated column.
8. Newspaper contest: "What Would You Do If You Were Judge?"
9. Promoted 40-piece band for opening night.
10. Tie-up with local dictaphone company.
11. Radio publicity on angles of picture affecting local public.
12. Lux tie-up with 1-sheet posters of Anita Page endorsement.
13. Posters, snipes covered town.
14. Fire siren on advertising truck.
15. Monster balloon and 12-foot banner illuminated.

**—And Many More Ideas, All in M-G-M's Showmanship Campaign Book! Ask for it!**

Ad No. 4



"I LOVED MY HUSBAND MORE THAN LIFE.. they came when he was away.. I was innocent.. they framed me!"

NIGHT COURT

Love had to be strong to survive a test like this— but their love was so sweet, so tender, that you will share the thrill and joy of it!

IT'S A TRUE STORY taken from real life!

Do you applaud motion pictures! You will applaud this one! It's real—because it actually happened! You will live through one of the most exciting screen dramas within your memory, laugh at its gayety, gasp at its thrills, and be touched at its glorious love story! Few films out of Hollywood with such power!

Thank these STARS for the year's big screen THRILL

Walter HUSTON — Phillips HOLMES — Anita PAGE

Lewis STONE

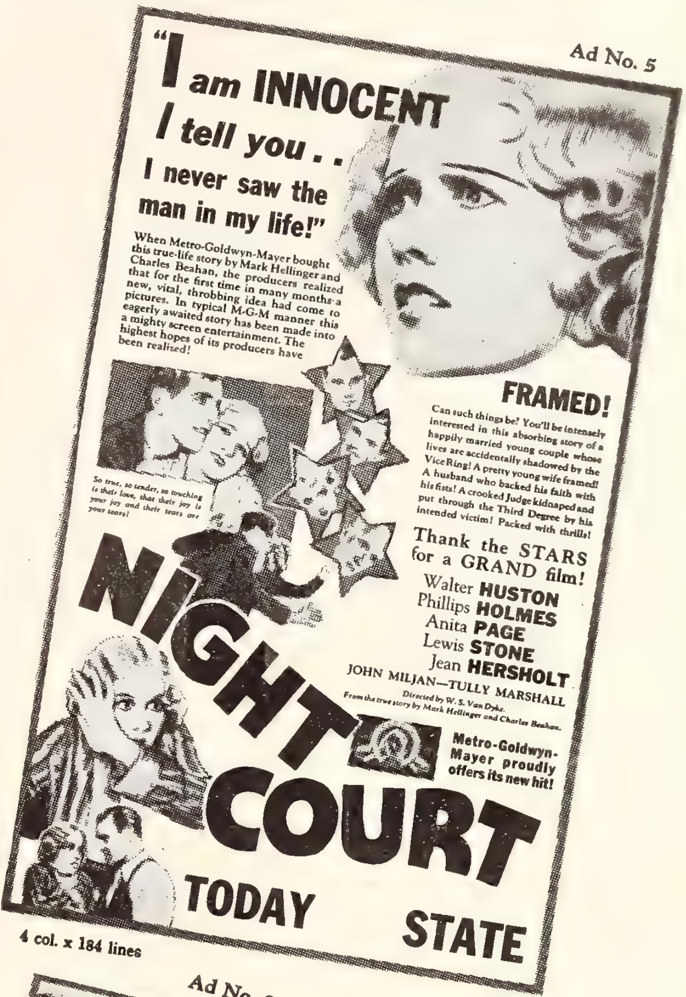
JEAN HERSHOLT—JOHN MILJAN—Directed by W. S. Van Dyke. From the true story by Mark Hellinger and Charles Beahan

Starts FRIDAY

STATE

3 col. x 175 lines

Ad No. 5



"I am INNOCENT I tell you.. I never saw the man in my life!"

When Metro-Goldwyn-Mayer bought this true-life story by Mark Hellinger and Charles Beahan, the producers realized that for the first time in many months a new, vital, throbbing idea had come to pictures. In typical M-G-M manner this eagerly awaited story has been made into a mighty screen entertainment. The highest hopes of its producers have been realized!

So true, so tender, so touching is their love, that their joy is your joy and their tears are your tears!

FRAMED!

Can such things be? You'll be intensely interested in this absorbing story of a happily married young couple whose lives are accidentally shadowed by the Vice Ring! A pretty young wife framed! A husband who backed his faith with his fists! A crooked Judge kidnaped and put through the Third Degree by his intended victim! Packed with thrills!

Thank the STARS for a GRAND film!

Walter HUSTON
Phillips HOLMES
Anita PAGE
Lewis STONE
Jean HERSHOLT
JOHN MILJAN—TULLY MARSHALL

Directed by W. S. Van Dyke.
From the true story by Mark Hellinger and Charles Beahan.

NIGHT COURT

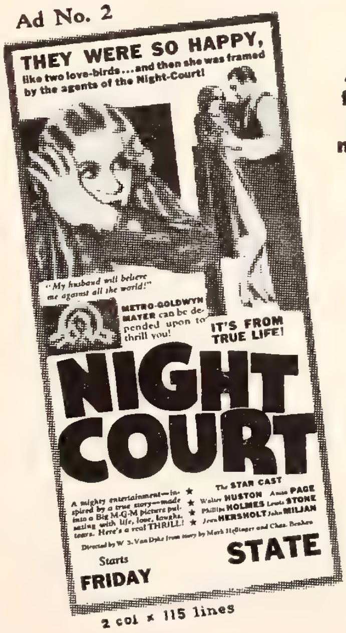
Metro-Goldwyn-Mayer proudly offers its new hit!

TODAY

STATE

4 col. x 184 lines

Ad No. 2



THEY WERE SO HAPPY, like two love-birds... and then she was framed by the agents of the Night-Court!

"My husband will believe me against all the world!"

METRO-GOLDWYN-MAYER can be depended upon to thrill you!

IT'S FROM TRUE LIFE!

NIGHT COURT

A mighty entertainment—inspired by a true story—made into a Big M-G-M picture pulsating with life, love, laughs, tears. Here's a real THRILL!

The STAR CAST
★ Walter HUSTON Anita PAGE
★ Phillips HOLMES Lewis STONE
★ Jean HERSHOLT John MILJAN

Directed by W. S. Van Dyke from story by Mark Hellinger and Chas. Beahan

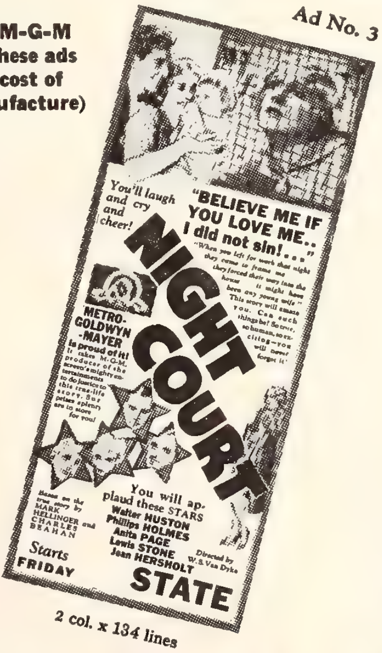
Starts FRIDAY

STATE

2 col x 115 lines

**Ask M-G-M for these ads (at cost of manufacture)**

Ad No. 3



You'll laugh and cry and cheer!

"BELIEVE ME IF YOU LOVE ME.. I did not sin!..."

"When you left for work that night they came to frame me . . . they forced their way into the house . . . it might have been any young wife." This story will amaze you. Can such things be! So true, so human, so exciting—you will never forget it!

NIGHT COURT

METRO-GOLDWYN-MAYER is proud of it! It takes M-G-M, producer of the screen's mighty entertainments to do justice to this true-life story. Surprises aplenty are in store for you!

Based on the true story by MARK HELLINGER and CHARLES BEAHAN

You will applaud these STARS
Walter HUSTON
Phillips HOLMES
Anita PAGE
Lewis STONE
Jean HERSHOLT

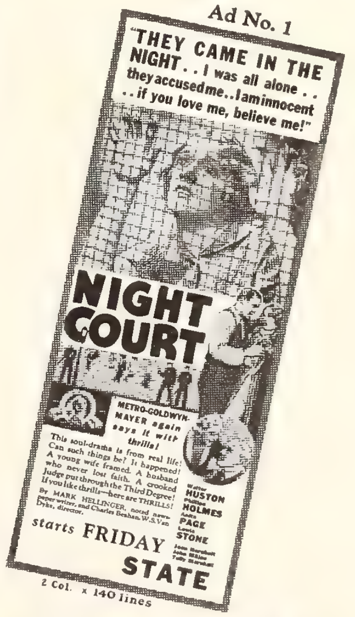
Directed by W. S. Van Dyke

Starts FRIDAY

STATE

2 col. x 134 lines

Ad No. 1



"THEY CAME IN THE NIGHT.. I was all alone.. they accused me.. I am innocent.. if you love me, believe me!"

NIGHT COURT

METRO-GOLDWYN-MAYER again says it with thrills!

This soul-drama is from real life! Can such things be? It happened! A young wife framed. A husband who never lost faith. A crooked Judge put through the Third Degree! If you like thrills—here are THRILLS! By MARK HELLINGER, noted newspaper writer, and Charles Beahan. W. S. Van Dyke, director.

Walter HUSTON
Phillips HOLMES
Anita PAGE
Lewis STONE
Jean Hersholt
John Miljan
Tully Marshall

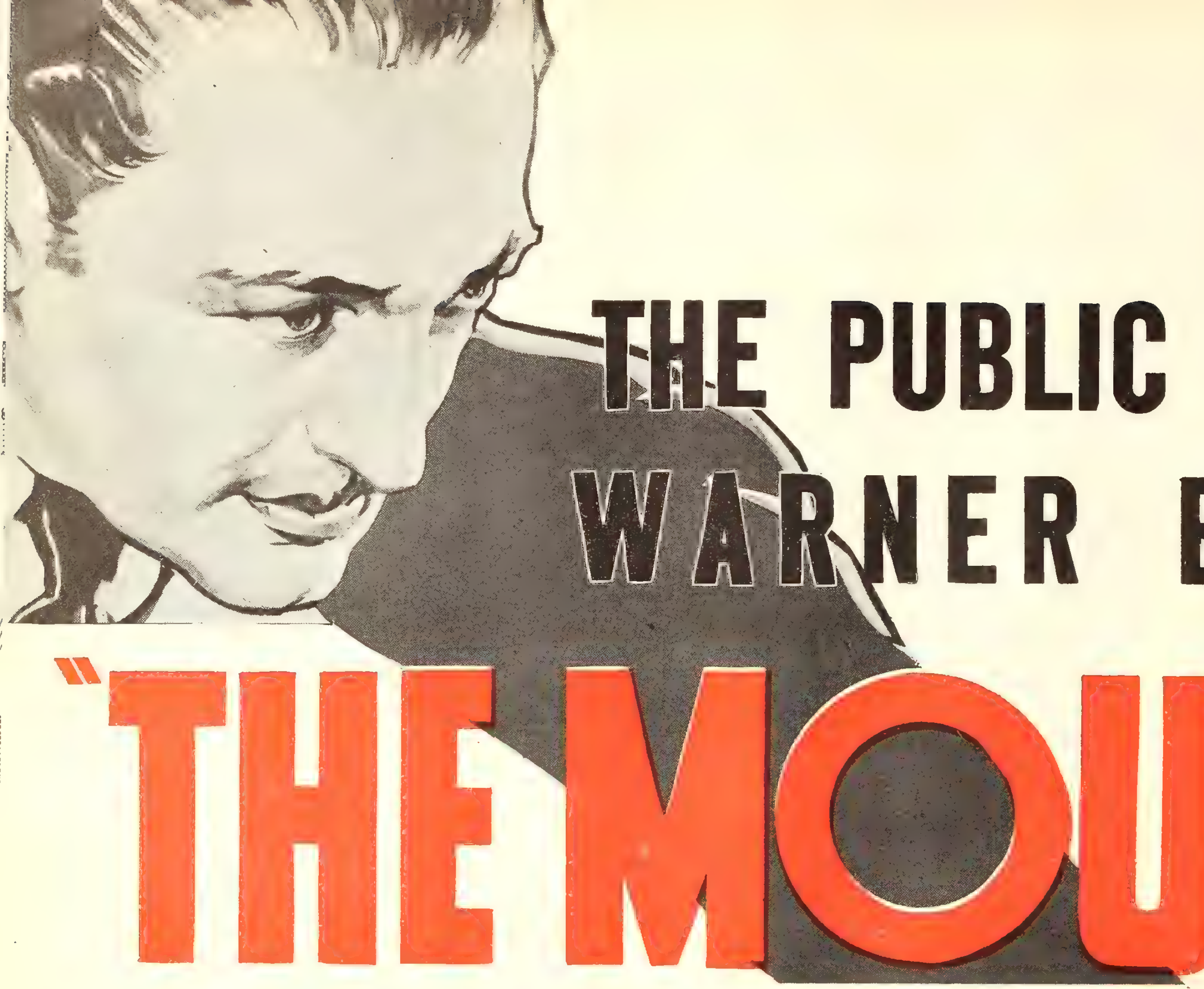
starts FRIDAY

STATE

2 Col. x 140 lines

# METRO-GOLDWYN-MAYER

*They back up your promotion with Great Pictures!*

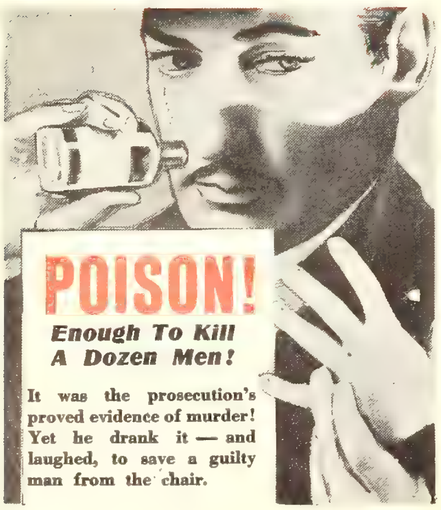


# THE PUBLIC VOTES WARNER BROS.

# "THE MOUTH

The picture that couldn't be cut—because there's a thrill in every foot! 8,000
A front-page scandal brought to the screen—the inside story of America's
Behind the Public Enemy. Killers run wild because he talks juries out of just
a new style in screen "types." Watch N. Y. Winter Garden box-office fig

## ONE OF THE BIG ONES!



**POISON!**

***Enough To Kill A Dozen Men!***

It was the prosecution's proved evidence of murder! Yet he drank it — and laughed, to save a guilty man from the chair.

## Watch WARREN WILLIAM

**win star rating for his powerful work in this thundering drama—With Sidney Fox, Aline MacMahon, John Wray, Guy Kibbee. Directed by James Flood and Elliott Nugent**

---

*In official nation-wide poll conducted by Motion Picture Producers and Distributors of America.

# FOR THRILLS!*
# ANSWER WITH

# PIECE"

feet—84 minutes of solid sensation!

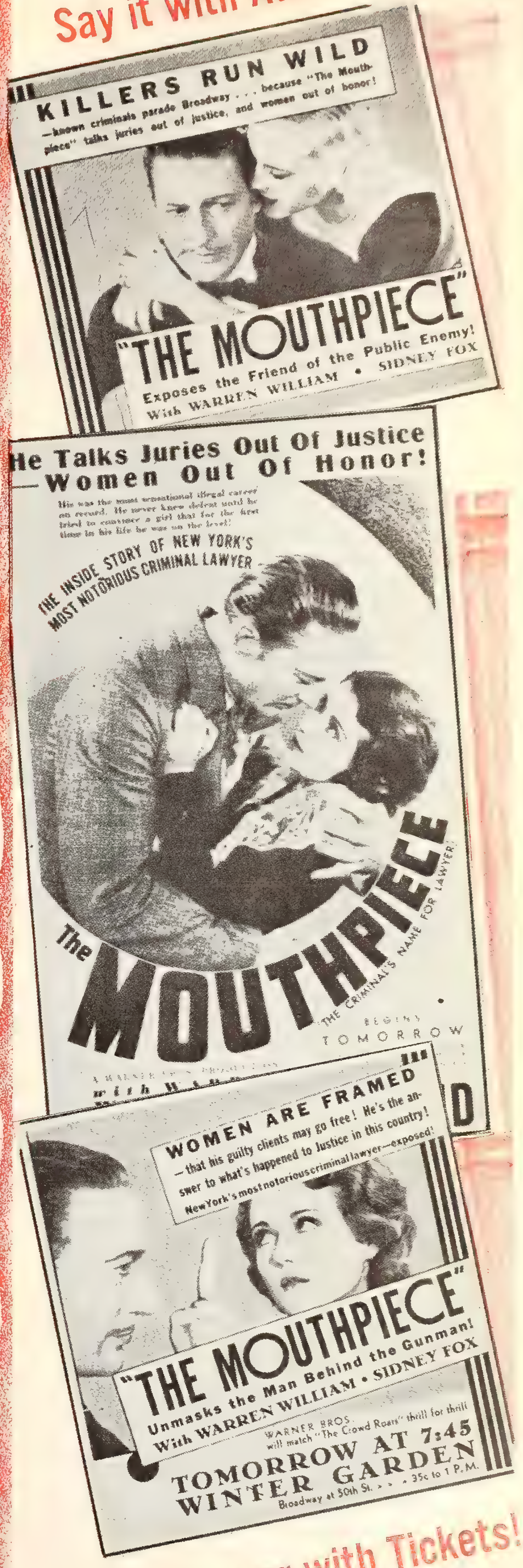
most notorious criminal lawyer—the Man

ice—and women out of honor. He'll start

ures for proof that "The Mouthpiece" is

VITAGRAPH, INC., DISTRIBUTORS

Say it with Ads...



KILLERS RUN WILD

—known criminals parade Broadway . . . because "The Mouthpiece" talks juries out of justice, and women out of honor!

"THE MOUTHPIECE"

Exposes the Friend of the Public Enemy!

With WARREN WILLIAM • SIDNEY FOX

---

He Talks Juries Out Of Justice
—Women Out Of Honor!

THE INSIDE STORY OF NEW YORK'S MOST NOTORIOUS CRIMINAL LAWYER

The MOUTHPIECE

THE CRIMINAL'S NAME FOR LAWYER!

BEGINS TOMORROW

---

WOMEN ARE FRAMED

—that his guilty clients may go free! He's the answer to what's happened to Justice in this country! New York's most notorious criminal lawyer—exposed!

"THE MOUTHPIECE"

Unmasks the Man Behind the Gunman!

With WARREN WILLIAM • SIDNEY FOX

WARNER BROS. will match "The Crowd Roars" thrill for thrill

TOMORROW AT 7:45

WINTER GARDEN

Broadway at 50th St. . . . 35c to 1 P.M.

..They'll answer with Tickets!

# 33 1/3% ABOVE

# NORMAL WEEK'S BUSINESS!

TODAY *that's* BUSINESS!

MONEY TALKS—
and at the Fox Theatre
Washington, D. C.

NOT ONLY DID THE BOX OFFICE HUM BUT THE S. R. O. SIGN WAS USED OVERTIME!

*No Wonder It's the Talk of Washington!*

# AMATEUR DADDY

*with*

**WARNER BAXTER**

**Marian Nixon**

Being one of the BEST ENTERTAINMENTS of the Season . . .

**FOX PICTURE**

with YOUR SHOWMANSHIP it will

**REPEAT THE WASHINGTON LANDSLIDE AT YOUR THEATRE!**

APR 22 1932 ©CIB 151639

# MOTION PICTURE HERALD

Vol. 107, No. 4 April 23, 1932

## THE CURSE OF THE WORD

THAT diligent and whimsical gentleman, "Observer," who writes the pungent paragraphs of Page One of the newly constituted "Hollywood Herald," presents in the last issue a paragraph reflecting a movement of vast importance, if it interprets the situation aright. In fact, it promises the return of the motion picture to the picture screen, in these words:

> *Three recent pictures indicate distinct development of new styles in sound picture treatment. In "This Is the Night" (Paramount), "Symphony of Six Million" (RKO) and "The Trial of Vivienne Ware" (Fox), there is a combination of camera mobility in story telling with the use of background music to further enhance dramatic values, which is worthy of serious study. Incidentally, it is interesting to note that directors of all three pictures are veterans of the silent days: Frank Tuttle, Gregory La Cava, William K. Howard.*

Now that will be something. If we may have motion pictures along with the words and music, the consuming public will be delighted and perhaps persuaded to pay for them.

Talk has been permitted to do the motion picture vastly more damage than the present surveys of the sound revolution have indicated. With large audiences the motion picture has come near to talking itself right out of a job.

Words are too smart.

Something of the condition is reflected in a few lines from a recent letter to the editor, written by Mr. H. E. Jameyson of Fox West Coast Theatres in Kansas City, in the course of which he remarked:

> *"We need more effortless entertainment and less of the type that makes intellectual and cultural demands on our patrons."*

Mr. Jameyson is in a perfect position to observe, in the operation of mass audience theatres, and with the background of an experiment in the "little theatre," for the intellectuals, behind him. His story is, in equivalent terms, that of every exhibitor in the country outside a few population centers.

Now, as we were saying, it is the word that is at fault in sound pictures. Sounds, especially music, can be and often are emotional. They do not necessarily carry much thought content, no matter what musicians may contend about their art. But words differ from sounds, in that they are abstractions and abbreviations for ideas, concepts, ratiocinations and all that sort of thing. Words are nothing to bring between an audience and its process of taking its predigested pleasure through the eye and ear. Too many words can ruin any amusement. There is, beside the general intellectual handicap of the word, the inescapable fact that the word is limited in its meaning and content to groups, cliques, sections and locales. There are just a few world-wide nouns, a few fairly international adjectives and positively no universal verbs. Now it chances that verbs are the only words with any action, go or velocity in them.

It is more than apparent that the motion picture, to continue and maintain its wide acceptance, must either vastly reduce its word content or must cover the same market with a larger array of diversified and specialized but less costly product for smaller audience units, the many minorities which compose the whole. This is precisely what has happened in the industry of the printed word.

Between the printed word and the screen is one tremendous difference. The printed word started with the classes and worked downward into the masses. The motion picture is now struggling with something of a reversal of that process, and temporarily suffers some loss of ground with the masses.

No one maker of pictures will do much about this, but by the inexorable processes which operate among the arts, just as truly as they do in organic life, the evolutions indicated will take place. The motion picture industry, which ever concerns itself so much with practice and so very little with analysis, principle and theory, will have to arrive at the end result by the costly process of cut-and-try. Meanwhile, the immediate commercial indication is for more background music, fewer words and shorter, simpler ones, with all the pictorial glamour and action in between that the camera can achieve.

△ △ △

## ROMANTIC ENGINEERING

TUESDAY morning at 7:30 o'clock Governor Ely of Massachusetts stepped up before a microphone and fired off a Revolutionary musket used at Lexington that morning of the battle 157 years ago when in the words of Emerson the embattled farmer "fired the shot heard around the world." With the technical connivance of the sound experts of Schenectady, the same gentlemen who shared in bringing sound into the motion picture, the old musket's last word was radioed around the world. The first shot started something, the last one has resulted, so far as we can note, only in some press items. It would have seemed fairer, and even better publicity practice, to have handed the musket at Schenectady to William Hale Thompson of Chicago, who has spent a lot of time shooting off in that direction.

△ △ △

## VIVE LA FAN!

DELIGHTFUL encouragement for the future of this industry is afforded by the evidences of the Broadway fan stampede at the opening of "Grand Hotel" the other night. The milling mob was not there because of the picture at all. It was pure demonstration of the continued potency of personality and the lure of those glamorous persons, the stars. The appreciation of a story, a play, a picture entails some slight mental effort, the possible exercise of intelligence, but the worshipful adoration of a screen personality operates on blind impulse, which is charmingly automatic, instinctive—and profitable to the purveyors.

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**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# Eluding McCarthy In Far Tahiti

GEORGE Bowles, master showman and bearer of glamorous tradition, has at last eluded and escaped from Jeff McCarthy and his wiles of thralldom in the service of the motion picture.

Three times Mr. Bowles has gone deep into retirement, forsaking the Great White Way forever, and three times Mr. McCarthy has lured him back. Now the persistent showman has quit, forever, maybe.

Bowles has gone to the end of the world to do it, and within certain civilized limits he has, as they say in the vernacular of *beche de mere,* gone *fa' Tahiti.*

The story of it all transpired just this week, with the arrival of a letter from Mr. Bowles to *The Quill,* official organ of the Theatrical Press Representatives of America, Inc.

Some time, every man has had his day dream of retiring from the moil of civilization to the idyllic South Seas, where emerald waters break in showers of pearl on the gleaming palm-rimmed beaches under azure skies—where cocoanuts and fish and yams abound, where dancing maidens greet the white man in bevies, wearing the tiare blossom over the left ear in the Tahitian sign meaning "Welcome, Stranger."

Bowles has made the dream come true.

At that late afternoon hour when Papeete bestirs itself and gathers on the hotel verandas to sip vermouth cassis, Bowles, in his immaculate white ducks, strolls over to the Blue Lagoon and sits in the cool shade, reflecting on the gorgeous calm that has come into his life, the while making whimsical grimaces at the harbor front where the ships come in with mail from the States, bearing the plaints and woes of his old coworkers of Broadway.

Bowles, one of the best known showmen of New York, took his rise in the world with Barnum & Bailey's circus and arrived presently in the legitimate production field of Broadway.

### Seeks Happiness, But Alas!

With due concentration on his life plan, Bowles presently made good on the ambition of most of the Broadwayites, circus men and vaudevillians of the Great White Way. He had *Enough,* and so he quit and went literally and joyously up to Westport, Conn., and established a model poultry farm. He was happy and well and content, when along came "The Birth of a Nation," upsetting the show world in general and J. J. McCarthy in particular. McCarthy drafted Bowles, who chaperoned Mr. Griffith's great picture through its ordeals of censorship and ultimate showing in Chicago, and in time took it to the Antipodes, with a long run in Australia.

Again, having profited neatly, Mr. Bowles fled the wiles of Broadway and sailed for France. He was, and is, a worshipper of Stevenson, so he sought out a retreat in Barbizon, scene of "Tales of the Forest," which was to be home forever.

Then came "Broken Blossoms" and Bowles had made the mistake of leaving his address with McCarthy. There was another round of the road. After the "Broken Blossoms" run, Bowles said his last farewells again and sailed—this time for a remote village in the south of France. There he would sit in the sunshine until the end of a contented life.

### Read It and Weep

But along came "The Big Parade" and that blandishing McCarthy again! Besides the franc had fallen. Bowles fell again, and again came to Brodway and "the road." He replaced his crumbling francs with American dollars and sailed away again.

This time Bowles is not to be interrupted. He plans to stay nowhere, so that nothing can mar his plans. He is off on the trail of Stevenson again, deep in the South Seas, pausing just now in Tahiti. He plans, when he thinks the end of the long, long trail is near, to spend the last days at Apia in Samoa, where Stevenson sleeps on the mountain top.

All the memories of this yarn were awakened the other day when the busy little "Quill" came along containing the letter from Bowles. It is in the words of a man who has found what he is looking for, with maybe just a grin at the bitter Broadway of today, tossed in. He writes:

> Paea, Tahiti (Oceanie).—This is by way of an answer to old friends who have written via the recent boats. Letters arrive monthly and I'll say there's nothing like being on the ground if one is after information.
>
> Helen Worden had a dream when she wrote her interesting story in the N. Y. World-Teley about "community life" in Papeete. She must have meant "The Blue Lagoon Hotel." This very excellent hostelry, where the TPROA girls, Arlene de Haas and Katharine Zimmerman, stopped when here, is conducted by my good friend, Mr. John Pitcairn. There is a central dining hall, built over the lagoon, with a great roof garden overlooking the sea, a charming view of the mountains, Mt. Diademe in full profile. There are many little bungalows where hotel guests live, coming and going by the different boats. But it is in no sense a settlement.
>
> Here's a Blue Lagoon menu card dated last Monday, including the works from Tahitian Raw Fish with Cocoanut sauce to Pappyra Poi and coffee at 25 frs. per plate ($1). I dined there the other night with my "vahine." (Please get it straight—"vahine" means woman, not "native," nor native butler).
>
> A man speaks of his "vahine" here as a Frenchman does of "his femme." It means the same. Might be his wife, his mistress or just a girl friend. No white man in Tahiti without a vahine.
>
> Several hotels of the Blue Lagoon type on the island, guests having their little cottages with electricity, baths, toilets and all modern conveniences. They dine in the center building, where there is a restaurant, a lounge, library and verandas over the sea.
>
> You see, we are quite civilized. Tahiti is no savage South Sea island, but a lovely spot with all the luxuries of tropic life—if you have the price. Seven hundred automobiles and only one road around the island after leaving Papeete.
>
> While it is possible to live here for almost nothing, a life of this sort means isolation in the unfrequented parts of the island. If one must live "native" he must earn his food somehow—climb the trees for his fruit, cultivate the soil for his taro and potatoes, penetrate the mountains for his wild bananas and oranges, and brave the surf of the outer reef for his fish.
>
> Perhaps he can get a surplus to sell as natives do for a little money to buy bread, coffee, sugar, pepper, salt and tobacco. Clothes and fuel cost practically nothing, but there are no jobs for foreign white men.
>
> As French is the language of Papeete and Tahitian the speech of the island, one is at a serious disadvantage without a knowledge of one or both.
>
> Fellows contemplating coming here should understand there is no chance for getting work whatever. No one should come without a little capital to secure a home and a sure income of about $50 a month. On this he can live decently in a quiet part of the island not yet penetrated by "rich Americans." If he wants to live indecently, it will cost a lot more.
>
> The hard luck stories from Broadway and the American theatre are most distressing. They make me thank God that I am out of it for good.

Mr. Bowles is out of it for good—maybe—unless Jeff McCarthy gets him again.

## This Week

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# KENT ELECTED FOX FILM PRESIDENT; TINKER NAMED CHAIRMAN OF BOARD

## Stockholders Re-elect Eleven Directors and Approve Plan To Reduce Stated Value of Capital Stock to 12 Millions

## W. C. Michel Executive Vice-President; Changes Most Sweeping Since Reorganization of Board One Year Ago

Sidney R. Kent was elevated to the presidency of the Fox Film Corporation by the board of directors at a meeting in New York on Tuesday afternoon. Following the annual meeting of stockholders, at which 11 out of 12 directors were re-elected and at which approval was made of a plan to reduce stated value of capital stock, the Fox directorate met in special session for organization purposes and also elected Edward R. Tinker chairman to succeed Harley L. Clarke, who asked to be relieved of the duties of that office although he continues as a board member.

Kent assumed the presidency seven months ahead of schedule. The terms of his deal with the Chase bankers and with Tinker specified December 1, next, as the date when he would succeed Tinker, but the manner in which Kent first tackled the job at Fox and his method of operating since then so impressed the bankers and Tinker that they decided within recent days to make the change at once. Tinker's Fox contract with Chase is for one year, expiring December 1. When he took over the reins for the bankers late last year Tinker agreed to remain with Fox at least one year although he did not say he would not continue after that time.

### General Management to Kent

The move by which Kent replaced Tinker in the presidential post, less than one month after Kent joined the company and three months following his sudden resignation from Paramount Publix, will enable Tinker as board chairman to concentrate chiefly on activities concerning the financial structure of the various Fox interests, while it gives to Kent full title to the general management of one of the industry's important companies, with complete authority over production and distribution. Operation of Fox Theatres, comprising some 500-odd houses, is vested in the Skouras Brothers, who will report to Kent only on important problems. In announcing the action of the board, Tinker said:

> "The election of Mr. Kent to the presidency of the Fox Film Corporation is a recognition of his ability as an executive and of his position as a leader in the industry. It is in keeping with plans formulated for the future of the company some months ago. It is the best possible assurance of continued improvement in the product of the company and of its restoration to a position of prosperity."

Earlier on Tuesday, stockholders reelected 11 directors: Winthrop W. Aldrich, David K. E. Bruce, Matthew C. Brush, Harley L. Clarke, Philip R. Clarke, Samuel W. Fordyce, Charles W. Higley, George M. Moffett, Edward R. Tinker, Cornelius Vanderbilt and Frank O. Watts. Stockholders elected Kent a board member succeeding Winfield Sheehan, who later was re-elected to the vice presidency. Sheehan is on an extended leave of absence, scheduled to terminate on June 9.

Advancement of Tinker to board chairman and of Kent from executive vice president to the presidency was immediately followed by the elevation of W. C. Michel from a vice presidential post to that of executive vice-president. The complete executive personnel of the Fox Film Corporation:

**Chairman of the Board**—Edward R. Tinker.
**President**—Sidney R. Kent.
**Executive vice-president**—W. C. Michel.
**Vice-president**—Winfield Sheehan.
**Vice-president**—James R. Grainger.
**Vice-president**—Richard A. Rowland.
**Vice-president and Treasurer**—C. E. Richardson.
**Vice-president**—Leonard A. Woolams.
**Vice-president**—Glenn Griswold.
**Secretary**—H. G. Fahlbusch.
**Comptroller**—Sydney Towell.
**Assistant treasurer**—W. S. Bell.
**Assistant secretary**—Felix Jenkins.
**Assistant secretary**—J. H. Lang.

Revision of the corporation's top executive line will not be followed by any radical changes in policy, according to a spokesman for the corporation, nor does the management contemplate at the moment any further changes of the executive roster. The changes made by the company this week were the most sweeping since the reorganization of the board a year ago. They are one of the final changes of many made over a period of several months.

Stockholders took action on the proposed change in the company's financial structure when they approved a plan to reduce the stated value of capital stock from $90,780,000 to $12,628,300. The proposal was made and action taken on it in order to enable the company to write some of its investments down to a nominal figure and to set up adequate reserves for revaluation of other assets. Investments in the stock of Fox-Theatres Corporation, Fox Chicago Theatres Company and in the equipment of its Kodo-Chrome Laboratories will thereby be written down to $1, and in addition, reserves will be increased from $2,233,095 to $40,030,525.

At the stockholders meeting, the voice of Jacob Conn, an exhibitor of Providence, was heard in protest against the balloting which resulted in the election of directors. Conn is a familiar figure in minority stockholders' defensives having participated loudly and widely in the fight of the minority holders of Pathe Exchange, Inc. which last year sought to dislodge the deal by which the Radio interests purchased assets of Pathe and later merged them with Radio Pictures. On Tuesday of this week his battle cry had to do with the policy of Fox with regards the poster renting situation and, along with some Class A holders, he claimed the election of directors was illegal because it was controlled by the voting trustees, which include Albert H. Wiggin, Frank O. Watts and Harley L. Clarke, and because of this alleged illegality, Conn threatened to speak to the government about it. The basis of this protest is supposed to hinge around the company's by-laws by which Class A stockholders have the right to elect nine directors out of 12 after the corporation fails to pay four quarterly dividends of $1. Formation of a stockholders' committee to oppose the election was threatened.

Conn voiced a word of praise for Sidney Kent, calling him "the greatest man in the industry," and at this point he related the fact that Kent "is not given enough authority in the Fox organization." Conn did not know that Kent would be elected president two hours later.

Edward R. Tinker, a New York banker, was elected president of Fox Film Corporation on November 17, 1931, succeeding Harley L. Clarke who was then named board chairman. Clarke relinquished the presidential post after less than 20 months following his purchase of a controlling interest from William Fox. Tinker's election culminated many weeks of negotiations and planning on the part of Clarke and Chase banking interests. Chase was brought into the Fox situation through Clarke's General Theatres Equipment Corporation and through financial support of Fox after Halsey, Stuart and Company withdrew from the situation. Because of his dominating influence in General Theatres, Clarke had been regarded as the controlling personality in Fox Film since William Fox sold out his interest.

### Tinker Former Chase Executive

Since General Theatres Equipment, Inc., went into receivership, however, the Chase National Bank, as the holder of notes against bank loans to the company and to Fox, has been in actual control of the holding company which controls Fox Film. The fact that Clarke was not re-elected chairman this week was taken by Wall Street as formal recognition of the fact that he no longer controls the company and is retiring in favor of the noteholders and debenture holders.

Tinker, a former Chase executive, and president of the Interstate Equities Corporation, was selected in 1931 as being mutually satisfactory to Clarke and to the Chase concern. Immediately following his election, Tinker went on the Fox board as a Clarke nominee. He then set about to rehabilitate the various Fox corporations and to reorganize them economically along the lines which he had followed in other industries and in banking circles. The remoulding process reached a climax only a few weeks ago when Tinker traveled Westward and established a production cabinet at the studio in place of a one-man policy of operation, and when he brought Sidney Kent

(Continued on page 12)

# BROADWAY STAGE FROM CAMERA EYE

*Noted Critic and Essayist Points Out Screen Values of Current Stage Offerings*

By BENJAMIN DeCASSERES

## WE ARE NO LONGER CHILDREN

Theme: After many years have elapsed can we (she or him) recapture the glamour of the first blossomy It?

No, my children of Eros, says Leopold Marchand, in one of the finest comedy-dramas of the season, "We Are No Longer Children," adapted from the French by Ilka Chase and William B. Murray.

We open on a Parisian cafe. Roberte is waiting for her lover, Jean. He comes in, from the opera, and a little later enter the girl he is going to marry and her father. Roberte and Jean are living together. We are spilled into the web right at the start. The drama clinks from the curtain's rise.

Some years later, in the second act, Jean is happily, dully, restlessly married. In comes Roberte, also restlessly married to a big pipe and drain man. Jean and Roberte feel the upheaval of the first libido jamboree. They love-clinch when the guests are out the room. Sex is mightier than marriage.

Act three: They are in Dieppe. They have both broken away from the bosoms of their families. But it is now *the next morning*. They have not recaptured the old Wine of Venus. It is all drained off. They both get back to their families quickly before they are discovered. Jean can't even carry Roberte any longer!

There are other excellent bits: the fine scene where Lisa Duval (played by the lovely Spring Byington) comes to give Jean his dead father's love-letters to her. Jean thought his father a model *bourgeois* husband. This scene is one of the most poignant scenes of ironic beauty on the local stage.

The other is the characterization of Harold Vermilyea as the friend of Jean, who also has aged and changed from a gay bohemian into a stupid business man. Geoffrey Kerr and June Walker carried off the leads excellently. William A. Brady produced.

There is an exquisite flavor and a ringing sincerity about this play. It must be screened, and if done right it will register among the adult better pictures.

Action? Another old picture superstitition. Character and plot are action. Whatever moves your heart and brain is action. Good dialogue is action.

## TOO TRUE TO BE GOOD

He belongs in pictures. He would make the greatest of all dialogue writers. He can make any one say anything—and say it with a snap and a sizzle that no dialogue writer has yet captured for the screen.

George Bernard Shaw, alias England's Other John *Bull,* alias the Emperor of Drama, alias the Man Who Even Snores Words, alias the Terra Cotta Voltaire, has got a new play on Broadway. It would make a corking picture if Saint Barney would only loosen up and let the boys out at Hollywood do it in their own way with Barney himself as the dialogue machine.

Shaw is, after all, as a dramatist, all spray and no fountain. Take away his dialogue and there is nothing at all. His brain is an epigram factory, and all his characters are just epigram-automats.

"Too True to Be Good," put on by the Theatre Guild, has a corking first act. A woman (the bird-headed and vocally thrilling Hope Williams) is in bed with measles. Her nurse (the cutting, the uproarious, the greatest lady clown on earth, Beatrice Lillie, is a crook. She lets in a high-class romantic burglar through the window. Instead of stealing the woman's pearls he preaches to her the beauties of the gay and open life of adventure. So he pretends to kidnap her, and all three make their getaway from rich respectability to the Open Road.

The next two acts are all dialogue—most of it musty and stale Shavanism—but there is a war going on back stage that is very funny, or could be made so in the films. Like Lubitsch's trick with Chevalier in "One Hour with You," Shaw's characters talk off and on to the audience. It's cute.

But the Old Man is tiresome; he's played out; there's no longer lead in his intellectual pencil. What he needs is Hollywood. Offer the Old Man five million cold for his whole product, no strings. And make some of the grandest pictures we've ever had. They'll be better than Shaw—with Don Marquis, for instance, handling the scripts.

Gad! That Scotch has a click in it, boys!

## BLOOD-STREAM

Imagine "The Last Mile" laid at the bottom of a mine, with one scene outside of the mine. But something more powerful, more terrible, more gripping than "The Last Mile" because it is underground. It is a prison mine worked by convicts.

The atmosphere of the play is smouldering hate. Negroes and white crooks have it in for the brutal warden. There is something demonic, terrible—like war or Dante's Hell—from the rise of the curtain. The air quivers with expectancy. It held me tight all the way through to the frightful end. It is not propaganda. It's a deep cut into raw life.

James Knox, white, is engineering a getaway. He has murdered a convict pit-boss. He, hunted day and night, is hidden in various pockets in the mine. The negroes feed him surreptitiously. He has secreted a stick of dynamite. He and the warden die together in the depths after it goes off.

An unusual character in this play is Gypsy Kale, an insane negro convict who believes himself to be God (played finely bv Frank Wilson). He has stolen the stick of dynamite, which he believes is a magic wand with which he is going to blow up the earth. He dies with the warden and Knox. Frank Wilson as Gypsy and Cecil Holm as Knox were perfect. There's good comic relief in the negroes.

Here is all the stuff of a crash screen thriller. Frederick Schlick is the author. The settings were by Jo Mielziner. Produced by Sidney Harmon.

## THE DECOY

Just a couple little angles make the show go 'round. And an angle is simply some exaggeration or jazzing of some commonplace situation. It is doing stunts on old themes. That's all we see on the stage and screen nowadays, with rare exceptions.

"The Decoy," by Harrison King, is a play that might have jelled into something if the author had only known the angle trick. But they'll angle it up, I think, pretty well when it gets to Hollywood. For there is certainly the making of a picture here.

Gloria Kerr hasn't the least suspicion that her father is the big Tin Box Boss of Belmont. Joe Wright, the editor of a newspaper that was out for circulation and righteousness, is gone up to the roof his noodle on her. When Gloria went out socially she wondered why people sidestepped her.

In the second act Gloria as secretary of a charity organization goes calling on a lady of uneasy virtue who was down with the pip, or something, in Noonan's Questionable Lodging House. And here is the beginning of the race toward the Big Scene. She learns from the Loose Dame all about her Tin Box father. Just as Papa is going to railroad Joe on a false charge of murder Gloria throws the harpoon into the old man, and the Tin Box gives up the ghost.

Clinch in the love-beam. *O sola mia!* It's good for the Harlem Circuit.

## HOUSE-WARMING

Gilbert Emery of Hollywood and New York and Pauline Frederick of Hollywood and New York wrote and staged, respectively, this comedy of a red piano and how it finally caused a bride to burn down the old Connecticut home.

The piano was presented by a Terrible Aunt of the new-made husband. This aunt nearly wrecks the marriage by her ancient New England ways.

It is just another pediculous play; but as Mr. Emery and Miss Frederick engineered it, you know whereto it is bound. I'd like to see Marie Dressler and Jim Cagney in it.

# KAHANE, AND FRANKLIN TO HAVE FREE REIN IN DIRECTION OF RKO

## Aylesworth's Schedule, Dividing Time Between RKO and RCA, Expected to Limit Activity in RKO to General Supervision

## Franklin Rounding Out Staff, To Be Headed by Cabinet of Five and Augmented by Divisional Directorate of Six

With Merlin H. Aylesworth, president of Radio-Keith-Orpheum and National Broadcasting Corp., scheduled to divide his time about equally between the two entertainment subsidiaries of RCA, the extent to which B. B. Kahane, president of Radio Pictures, and Harold B. Frank, president of Keith-Albee-Orpheum and Orpheum Circuit, will be permitted free rein in executive direction of RKO, became more apparent this week.

Aylesworth's schedule, established during his first week as president of both RKO and NBC, and likely to be adhered to indefinitely, has him devoting mornings to RKO affairs and the remainder of the day to NBC. The obvious restrictions imposed by this schedule, it is expected, will limit Aylesworth's participation in RKO affairs to general supervisory matters, with active direction of Radio Pictures and RKO theatres vested without limitations in Kahane and Franklin. The same restrictions on Aylesworth's activities, in the opinion of RKO executives, will prevent the widely discussed appointment of John Royal, vice president of NBC, to an important vaudeville post with RKO. Royal, who has had executive experience with Keith-Albee-Orpheum and is recognized as quite a showman, may now assume fuller responsibilities at NBC, similar to those evolving upon Kahane and Franklin at RKO.

"I would certainly like to have the benefit of Royal's ability and experience in the direction of RKO theatres," Franklin said. "However," he added, "Royal's duties at NBC are so numerous that I doubt whether he can be spared."

### Franklin Rounding Out Staff

With the statement that he considered the character of manpower of greater importance than physical assets, Franklin this week began to round out his theatre executive staff, which will be headed by a home office cabinet of five and augmented by a divisional directorate of six. RKO theatre operations, he said, will be placed on an individual basis, with a maximum amount of freedom granted to division managers. In addition, he promised that there would be no wholesale shifts or changes in organization and that those required would be made from within the ranks, wherever possible.

With the appointment of Herschel Stuart, former operator of the Fox-Poli circuit and recently invited to take over management of the Roxy theatre, New York, which he declined, to a post in charge of RKO theatre field men, Franklin's cabinet of five was completed this week. Other members are: Joseph Plunkett, vice president and general manager of RKO; Phil Reisman, vice president in charge of film booking; Martin Beck, in charge of vaudeville bookings, and Robert F. Sisk, director of advertising, publicity and exploitation. Stuart's appointment is effective May 1.

Four of the six divisional theatre directors were named by Franklin this week. They are: Nate Blumberg, in charge of the New York theatre division; Asher Levy, Chicago division director; Cliff Work, Pacific Coast division, and Charles Koerner, Southern division. Directors of Middle West and New England divisions have not been appointed yet, but Harry McDonald is definitely being considered for the New England post.

Other appointments of the week included that of Robert Connolly, formerly with Florenz Ziegfeld's producing organization, to a new post in charge of talent selection and program planning for the Palace Theatre, New York, with the title of "impresario." Myron Robinson, former assistant to Kahane in the RKO legal department, has been placed in charge of the real estate department, and F. H. White, whom he succeeds now has charge of the corporation's tax and assessment matters.

Appointments still in abeyance but regarded as certain to materialize in the near future are those of Maurice Goodman, RKO counsel, to the post of general counsel vacated by Kahane, and J. J. McCarthy to the production post of liaison officer between independent unit producers and RKO. Definite plans for the distribution of a minimum of 15 unit productions by Radio Pictures during the coming season have already been approved.

### Will Resume Theatre Broadcasts

E. M. Glucksman, former national director of theatres, ends his association with RKO this week with the decision to abolish the post he occupied.

Resumption of the weekly RKO "Theatre of the Air" broadcasts, probably at some time in the late summer or early fall, has been decided upon. S. L. Rothafel will be in charge of the broadcasts and will take active charge of plans for them on his return from a European trip beginning May 5.

Few changes in the executive personnel of Radio Pictures under Kahane's administration appear in prospect, the executive realignment in the production and distribution company having been completed prior to the change in RKO presidents which replaced Hiram S. Brown, now a member of the board of directors, with Aylesworth.

Ned Depinet continues as vice-president, in charge of distribution; David O. Selznick, studio and production chieftain; Lee Marcus, vice-president, serving as liaison executive between home office and studio; Frank O'Heron, vice-president, serving on studio business matters; and Jules Levy, general sales manager. The only appointment of consequence which appears in prospect in Kahane's jurisdiction is that of J. J. McCarthy to supervise arrangements for independent productions for Radio distribution, and this appointment remains in an indefinite stage, for the time being.

An effort will be made by Kahane to reduce the budget on Radio productions for the new season, it was reported this week, with a plan under consideration for holding costs to a $225,000 average, per picture. Kahane is now engaged in conferences on new season product which may be terminated within the next few days. Indications are that the company will have 54 pictures for distribution next season; 40 of which will be from its own studios and the remainder from independents.

The implied assurance of David Sarnoff, marked at a dinner in New York this week in honor of M. H. Aylesworth, that RCA was prepared to stand behind its subsidiary, RKO, to the limit, was responsible for a new spirit of enthusiasm in the RKO ranks. The assurance of Franklin that no wholesale changes were in prospect and that individual ability would be given every opportunity to show and prove itself in the theatre field, accounted for some more.

### Calls Man-Power Big Factor

Franklin attributed most of the ills of the theatre to overseating and weakness of man-power. The solution of the first, he said, depends upon the willingness of large circuits to join in a cooperative move designed to reduce overseating, and the second requires every executive and subordinate to prove his worth.

"It is idle to maintain," Franklin said, "that the efficiency of the motion picture industry increased anything like the proportion in which theatres have been acquired. Right up to the eve of the depression circuits over-built, investing in brick, stone and mortar, instead of brains, in a desire to dominate the industry. This resulted in overseating in practically every community throughout the country. The problem is particularly acute inasmuch as there are not enough good pictures to go around.

"Construction co-operation among theatre circuit groups will, through realignments and changes of policy, gradually solve the problem of too many seats," he said.

"Those motion picture organizations that laid more stress on the character of their man-power, rather than on physical assets, have fared much better," Franklin continued. "Those who built more modestly and expanded more soundly are finding in present conditions greater opportunities for the future.

"I have operated many theatres," he said, "and whatever measure of success I have had arises from the fact that individuality has always been encouraged where found. These lines will be followed in my present association and all possible latitude allowed men possessing such qualities. Responsibility should be definitely placed, and when it is entrusted to the proper hands we have achieved good organization.

"Division managers of our circuits will operate almost as if they were the owners of the houses in their charge and it is my

(Continued on following page)

# KENT PRESIDENT OF FOX

(*Continued from page 9*)

into the fold in charge of management, last month.

Reports that Kent would succeed Tinker as Fox president immediately followed Kent's acceptance of a contract to become chief operating executive of the company. A spokesman for the corporation said at that time that the Kent contract did not incorporate any written reference to his becoming president although it was revealed this week that a verbal agreement along these lines had been made. He did say, however, that it would be a "logical move" inasmuch as Tinker had been desirous of unburdening himself of many presidential duties in order to give more time to important financial matters.

Tinker has been engaged in financial work for more than 30 years and is a director of more than 35 banking, manufacturing, mercantile, railway and oil corporations. Several months elapsed before he made any drastic changes in the Fox scheme of operation. On June 10, a Chase-Tinker directorate was elected. This board still continues, with the exception of Sheehan, who was replaced this week by Kent. Its members all are prominent in banking and business affairs. David Bruce is a son-in-law of former secretary of the treasury Andrew Mellon and is a director of Union Pacific Railway. Matthew Brush is president of American International Corporation while Harley L. Clarke continues as executive of General Theatres Equipment and president of Utilities Power and Light Company. The Central Union Trust Company of Illinois is headed by Philip Clarke and the firm of Fordyce, Holliday and White, attorneys, has as its president Samuel Fordyce, also one of the Fox directors. Charles W. Higley is president of Hanover Fire Insurance Company, George K. Moffett is president of Corn Products Refining Company, and Frank O. Watts is board chairman of the First National Bank of St. Louis. Cornelius Vanderbilt, country gentleman and reputed to have large interests in railway and other large public utilities, is another Fox board member.

The 563 theatres now operated for Fox by Spyros and George Skouras will be operated by a cabinet of four under final organization plans completed and made effective with the return to New York of E. L. Alperson. George Skouras will operate in Greater New York, Charles Caballero will handle Central New York, L. J. Ludwig will handle New Jersey and Philadelphia and Charles Skouras will have charge of Fox West Coast and Fox Midwesco embracing 446 houses. Each executive will have under him numerous division managers.

An agreement is expected to be reached shortly in the efforts of the three committees working out a joint plan for seeking deposits of General Theatres Equipment debentures to further reorganization, according to Harry S. Durand, of the banking firm of Mackay & Company.

Durand was a member of the first committee formed to secure deposits from holders of $30,000,000 of six per cent debentures, on which interest was defaulted April 1. None of the three committees has obtained a majority as yet.

General Theatres Equipment Corp. has reported total income of $2,803,573 for the year ended Dec. 31, 1931, and net loss of $993,703 after expenses, taxes, interest, etc., but exclusive of $1,098,280 estimated loss due to trading in Class A stock of Fox Film Corporation and failure of brokerage house which was charged against operating surplus account.

Income account of General Theatres Equipment Corporation for 1931 follows: Dividends received, $2,650,572; interest received, $153,001; total income, $2,803,573; expenses, etc., $320,867; taxes and tax stamps, $139,851; interest, $3,032,364; amortization, etc., $304,194; net loss, $993,703.

Operating surplus account: Operating surplus January 1, 1931, $3,547,825; add: discount on $446,000 principal amount of ten-year 6% convertible gold debentures retired through sinking fund, $257,597, less: unamortized debt discount applicable to debentures retired, $39,680, leaving a balance of $217,917; total, $3,765,742; deduct: one quarterly dividend of 75 cents per share on preferred stock, $710,397; estimated loss due to trading in Class A stock of Fox Film Corporation and failure of brokerage house, $1,098,281; to write down to a nominal value of $1 patents obtained through allowance for developments and experiments financed by Harley Clarke, $192,952; net loss for year 1931, $993,704; operating surplus December 31, 1931, $770,408.

Tinker returned to the home office in New York early in the week from a visit to Movietone City in California where he installed Leonard Woolams as financial administrator on the West Coast. Kent's first visit to the Fox production plant since he joined the company will be made within a few days. He is scheduled to leave New York Saturday, returning in about two weeks for conferences regarding the new selling season.

In the meantime, W. C. Michel arrived in Hollywood to take charge of the studio pending the recovery of Richard Rowland from a recent operation for appendicitis. McIntire has been handling executive matters at the studio, but it is understood he is about to retire. He arrived in Hollywood from New York this week to "settle up."

On Monday, William Atkinson took over his new duties as president of the Fox Theatres Corporation, which has new offices in the film building at 729 Seventh Avenue, New York.

Activities concerning the company's control of the Roxy theatre in New York came to a climax on Monday when Class A stockholders of the Roxy Theatres Corp. elected Harry G. Kosch an attorney, president. He succeeds Harley Clarke who along with S. R. Burns and W. C. Michel, retire from the Roxy directorate.

The theatre will be operated as a separate enterprise apart from Fox. The Class "A" stockholders elected seven directors to the board of 12. Elected were Kosch,, Richard F. Hoyt of Hayden Stone & Company; Frederick Pope, Francis L. Robbins, Jr., W. E. Chanler, Philip W. Russel and Saul E. Rogers, former general counsel for Fox.

The Roxy has been operated by Fox as the corporation's ace de luxe operation in New York ever since a controlling interest was bought in 1927 from S. L. Rothafel. The shift in control follows the fourth consecutive omission of the quarterly dividend, which gave to A stockholders the right to elect a majority of the board. Heretofore, common holders have elected a board majority.

# Kahane, Franklin Given Free Rein

(*Continued from preceding page*)

guess they will feel their duties and obligations keenly. We will not attempt to direct their every move from New York. The New York organization will serve to guide operations, and to co-ordinate and inspire them, nothing further."

Reassuring the theatre personnel that no sweeping changes, other than from within the ranks, were in prospect, Franklin said:

"You are not to feel because of my entrance into this situation that there will be wholesale shifts and changes. There may be, of course, some realignment."

Striking the note of the new optimism in the RKO ranks, Franklin said:

"There is a feeling prevalent in RKO that the downswing has been arrested and the upper trend begun."

Sarnoff's implication of RCA support for RKO was assumed to include financial resources of the parent company should they be necessary, although this was not explicitly stated.

The parent electrical concerns new control the RKO board, with A. W. Robertson of Westinghouse Electric and Manufacturing Co., Gerard Swope and Owen D. Young of General Electric, and David Sarnoff of RCA, as members.

An unofficial advisory board to serve without titles will assist Aylesworth in RKO affairs, the board to be comprised of Hiram Brown, Kahane and Franklin.

Statements that the Boston office of the Radio-Keith-Orpheum vaudeville exchange, in charge of C. S. Breed, would be closed are incorrect, according to Martin Beck, director of vaudeville for RKO. The Boston office is now booking several theatres and will continue to serve these houses, it was said.

Changes in the story department of Radio Pictures, announced this week by Katharine Brown, scenario head, included one resignation and two additions. Islin Auster resigned to enter the play production field. Doris Halman, formerly with American Play Co. and the Fox scenario department, has been made assistant scenario editor at Radio, and Murdock Pemberton, play author and former art critic of *The New Yorker*, has been placed in charge of plays.

Announcement of a deal for one-half the Paramount product for the next five years, to be played in RKO New York houses, was made by Phil Reisman this week, RKO splitting Paramount product in New York with Loew's.

# GOVERNMENT ASKS PURE ENGLISH BUT PUBLIC BOOS VARSITY ACCENT

## Federation of British Industries and Trades Union Congress Demand Check on "Menace of Americanizing" by Films

By W. H. MOORING, London

The Rt. Hon. Walter Runciman, M. P., president of the Board of Trade, has consented to receive a deputation from the film group of the Federation of British Industries and the Trade Union Congress General Council, to have placed before him the views of these representative bodies on questions affecting the Government's policy on British film development.

In a memorandum prepared by these organizations and laid before the Board of Trade as preamble, it is pointed out that the full body of the Trade Union Congress and the Grand Council of the FBI are agreed that something should be done "to encourage and facilitate the production of good quality British films, not only at home but throughout Dominions and Colonies."

### "Menace of Americanization"

The memorandum points out that, apart from the commercial prosperity of the British Film Industry itself, it is desired "to emphasize the menace of Americanization by means of the film."

"Even more important," it continues, "is the educational and cultural menace of this Americanization. We have nothing to say in disparagement of American speech, customs, and cultural standards: these are matters for the American people and they are entitled to their own tastes in these things. But we prefer for our own people what may be described as English speech, customs and cultural standards, and we believe that the peoples of the British Dominions hold the same opinion."

Allegations are made in the memorandum that certain American films have not merely boosted American products, but have decried British goods with a deliberate object of favoring competitive commodities of U.S.A. origin. No titles are quoted, which in the circumstances must be regretted.

Crystallizing its objects, the memorandum recommends that the Government take steps to provide:

(1) That every British quota film shall cost a minimum of £150 for each hundred feet length, exclusive of copyright fees for story and music, and recording charges.

(2) That the advisory committee appointed under the Films Act (Quota), 1927, shall be enlarged to include representatives of the FBI and the TUC and that it should be given power to make recommendations to the minister.

(3) That the Board of Trade, acting in collaboration with this committee, should have power to classify films into three categories:

(a) Films which fulfill all the requirements of the Quota law (British Quota Films;
(b) Films fulfilling all the conditions except as except as regards the minimum cost (British films, not eligible for Quota), and
(c) Foreign films.

4. The ineligible British film could in special circumstances be accepted as quota footage, after consideration by the advisory committee, in such cases as the committee might feel it were justified.

(5) The Films Act should be amended to provide that foreign as well as British scenarists may be employed on British quota films.

While in many respects this move on the part of the FBI and the Trade Unions will meet with the approval of those in the British cinema business, there is likely to be much opposition to the suggestion that British cinema goers desire English speech such as is common (and peculiar) to the British universities. It is this English which is most of all resented by the working classes in Britain, who make up a good 90 per cent of the total British box-office crowd.

### "Raw Americanese" Not Appreciated

It is perfectly true that raw Americanese and crude American manners featured in many of the earlier talkies, and still appearing in a sprinkling of the less important ones, is not appreciated by the British people. But this memorandum fails to take into account the radical changes which Hollywood had made recently in regard to the purity of its English dialogue.

The fact is that British audiences, notably in the country, prefer the moderate speech reflected in most of the best of recent American pictures, to the affected effeminate tones which so often pass out of British studios as socalled patterns of pure English.

## BRITISH CIRCUIT PROFITS MAKE INDEPENDENTS RESTIVE

The report and annual accounts of Provincial Cinematograph Theatres, Ltd., for the year ended January 31, 1932, show a net profit of £485,605 which is only £21,204 below the net earnings of the concern during the previous year.

Most independent theatres have dropped from 25 to 50 per cent during the past year, and they are already incensed at the rental advantages which are enjoyed by the circuits. They argue, not without sense, that if the circuits can obtain rental terms around about 25 per cent shares, all in, they, too, should be able to book on those terms. But the majority of independent theatres still pay from 5 to 10 per cent more than the large circuits. PCT are maintaining their dividend to shareholders at 15 per cent for the year. They are also putting $45,000 to general reserve, which now totals £335,000: are writing £83,000 down beside the item property depreciation, and are paying off debenture stock sinking fund to the tune of £21,253, in addition to passing on £120,572 to next year. This is £5,852 more to carry forward than last year.

## MOROSCO OUT OF PARAMOUNT

Walter Morosco has broken with the Paramount British studio unit at Elstree, following differences with headquarters executives on the question of production costs. A new picture in the list for direction by Harry Lachman, director of several first-rate pictures for Paramount, must be limited to £12,000 cost. This means that no big name can be bought, and production must be sparing. Morosco said that if this represented a new policy he could not see the quality of the Paramount product being maintained at the standard set by the first half dozen pictures, and he walked out. The studio manager, D. Cunningham, also left.

Now S. E. Fitzgibbon takes over as production supervisor in Morosco's place. Hugh Perceval, assistant production manager from the start, and in charge of casting, remains.

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## Poster Operators Will Bid Exhibitors To Protest Session

Operators of independent poster exchanges will invite exhibitors from all over the country to attend a meeting in protest of distributors' action requiring the return of advertising accessories after their use, unless relief is forthcoming from the policy inaugurated by Fox and being considered by other distributors. The meeting probably would be held in New York in the early summer, in accordance with discussions held at the recent national poster exchange operators' meeting in Chicago, at which a defense organization was formulated by the poster men, known as the National Poster Service Association.

Nathan Burkan, George P. Aarons and another attorney have been retained to represent the new organization, and will also represent the New York Theatre Owners' Chamber of Commerce in the event the latter organization joins the protest move.

Fox is seeking formal understandings with heads of independent circuits on compliance with the company's accessories regulations. George Skouras, representing the Skouras operated theatres, is the only exhibitor to date who has agreed to comply in the matter of returning accessories to the company's exchanges.

Enforcement of the new regulations in the Des Moines territory, where a check-up revealed that two out of every three exhibitors were obtaining their advertising accessories from independent poster exchanges, probably will be delayed until the new selling season opens.

## Columbus Exhibitors Turn Against Amateur Nights

Exhibitors of Columbus, Ohio, feel they have profited by the experience of their brother operators in promoting amateur nights, prize drawings, midnight previews, and similar ways and means designed to lure the potential patron, and have agreed not to participate in or become a party to such tactics in the future, in the hope that this "hands off" policy will eventually attract other exhibitors to follow suit.

# CANADIAN FILM FEES BURDEN EXCHANGES

## Provincial Licenses, Censorship Costs, Trailer Charges and Other Levies Run Up Bills; British Pictures at Small Rates

The privilege of doing business in Canada costs a pretty penny for the film exchanges by reason of the annual provincial licenses, censorship fees, trailer charges and other levies imposed by the various governments, apart from routine expenditures ordinarily encountered in the course of everyday operations.

Eight of the nine provinces, the exception being the tiny Prince Edward Island, have censorship boards and the examination fees range from $2 to $6 a reel, the highest being found in Ontario. The result is that an outlay of $144 is necessary for censors' fees if a six-reel feature is to be released in all provinces, the individual charges for censorship in the case of a six-reel picture being as follows: Ontario, $36; Quebec, $18; Alberta, $18; British Columbia, $18; New Brunswick, $15; Nova Scotia, $15; Manitoba, $12, and Saskatchewan, $12.

There is also a charge for the censoring of trailers in at least four of the provinces. Ontario demands $3 for a 500-foot trailer; Quebec, $2; British Columbia, $1.50 and Saskatchewan, 50 cents. Thus, $7 is added to the cost of a film if a trailer is used. Censorship of advertising material is added in several provinces; the fee in Ontario, for instance, is $1 a subject.

### No Relation to Number of Houses

Film exchange licenses are issued by eight provinces on a yearly basis. A distributor operating across Canada must pay $1,860 for the eight licenses as follows: Ontario, $100; Quebec, $205; Manitoba, $255; Saskatchewan, $250; Alberta, $250; British Columbia, $300; New Brunswick, $250, and Nova Scotia, $250. Incidentally, there is no relation between the provincial fee and the number of theatres within the area concerned. Ontario charges $100 for a film exchange license, for instance, and Ontario has, by far, the greatest number of theatres in any province.

There is a further "nick" for the film distributor in the event that he decides to appeal the adverse decision of the censor board in three of the provinces. In Ontario an appeals costs $10 a reel, or $60 for a six-reel feature; in Quebec, the censors charge an extra $3 a reel for a second examination while an appeal in Alberta costs an additional $5 a reel—and the picture may be thrown out again.

The cost a reel for first viewing of a film by the censors in the respective provinces is as follows: Ontario, $6; Quebec, $3; Manitoba, $2; Saskatchewan, $2; Alberta, $3; British Columbia, $3; New Brunswick, $2.50, and Nova Scotia, $2.50.

### Half Rate for British Films

In Ontario a distinction is made with respect to the charge for censorship in the case of British films which are examined for $3 instead of $6 as applied against all foreign films including those from the United States. Ontario also offers a half-price rate of $3 for a reel of silent film while British Columbia gives a cut rate of $1.50 a reel for silent pictures but these are now few and far between.

Quebec makes provision for a second appeal from the decision of the censor board but charges more for it. The first appeal here costs $3 a reel, but for the second appeal, which is really the third examination of a picture, the charge is $5 a reel. Thus, $68 can be spent for Quebec censorship on a 6-reel feature in the three tries if it is taken that far.

The total cost of first censorship of a 6-reel feature and its trailer across Canada and an appeal in three provinces runs to $259, as follows: Censorship, eight provinces, $144; 500-foot trailer, $7, and one appeal in Ontario, Quebec and Alberta, $108.

These are provincial government charges only. The Canadian distributor, of course, has to pay duty on the film when imported into the Dominion, this being collected by the federal government. On top of all fees, too, is the heavy bill for express charges in shipping prints to the different provinces before they are censored and released.

Canada has increased the excise tax on all imports into the Dominion from one to three per cent and on sales from four to six per cent, as a result of which the Canadian film distributors will be assessed an additional cost of $100,000 a year, it is estimated.

The increases were introduced into the budget of Ernest Rhoades, federal finance minister at Ottawa, and have become law, being in effect automatically with the introduction of the budget.

## Eastern Pennsylvania MPTO Affiliates With the MPTOA

The MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware has unanimously voted to affiliate with the MPTOA, national organization. Action was taken by 74 members present at what was called the best attended meeting of the organization.

The vote was taken following report of Lew Pizor, president, who attended the recent Washington convention. The organization voted also for continuation of the continuing committee handling adjustment of the MGM sales policy. The decision followed the report of David Barrist, who attended the New York meetings.

## Asks Olsen & Johnson Scripts

Amedee J. Van Beuren, president of the Van Beuren Corporation, which produces shorts for RKO release, has asked the public to send in original manuscripts for a story to be screened with Olsen and Johnson, recently signed comedy team. No prizes are offered. Accepted scripts will be purchased.

# Senate Unlikely To Act on Block Booking Measure

The short time remaining before the conclusion of the current session of Congress and the possibility of an appeal by the Federal Trade Commission from the New York decision in the Paramount case will prevent any action before the Senate on Senator Smith Wildman Brookhart's block booking bill.

At the same time, the senate will shortly embark upon consideration of the new revenue bill.

Strong argument for further increase in the admission tax exemption was laid before the Senate finance committee this week as that body prepared to close its hearings preparatory to the writing of a tax bill for submission to the Senate.

Indications are that the bill passed by the House of Representatives will not be the measure approved by the committee. More than two weeks of hearings on the various provisions of that bill showed conclusively that many of the taxes had been adopted hastily and without due consideration to the industries affected.

With the appearance before the committee last week of C. C. Pettijohn, the stage was set for a concerted plea for a 50-cent exemption. Witnesses scheduled to appear this week, including Burt New of the Hays organization, Sidney E. Samuelson of Newton, N. J., Abram F. Myers of Allied States and Representative Emanuel Celler of New York, carried on the argument outlined by Pettijohn, showing the difficult position in which exhibitors found themselves today and the impossibility of undertaking any further burden in the way of taxes, while the tax could not be passed along to the patron.

To increase the exemption from the 45 cents granted by the House to the 50 cents asked by the industry, the committee was told, would have but little effect upon the revenue. It would bring into the tax-exempt fold only a comparatively few houses, while, on the other hand, a 50-cent exemption would take care of all elements of the industry which are dependent upon low admissions for their business.

No other industry is as heavily taxed as amusements, it was pointed out. In the case of theatres, the tax is 10 per cent on the retail price; in the case of the industries selected for excise taxes, the levies range from 1 to 10 per cent of the manufacturers' price. Industries which are to be subjected to these manufacturers' taxes, it was contended, have testified that such levies will add to their depression, and there is no reason to believe that the situation would be different in the theatres, particularly if the new tax bill should increase industrial unemployment.

Indications are that the finance committee may substitute the Treasury proposals for the bill passed by the House with, of course, some changes. In a revision of those proposals, submitted this week by Secretary Mills, an exemption of 10 cents for admissions is again repeated, the revenue of $110,000,000 anticipated therefrom being the third largest item in the whole list of taxes.

# THE CAMERA REPORTS

HONOR PARAMOUNT EXECUTIVE. Eastern exhibitors and distributors attending a luncheon at the Astor hotel in New York Tuesday, given in tribute to Milton Kusell upon his promotion from New York branch manager to district manager in the East for Paramount. At the speakers' table are shown Sidney Samuelson, Leon Rosenblatt, Al Lichtman, Joe Unger, Louis Nizer, Kusell, George Schaeffer, Phil Reisman, Charles C. Pettijohn, Charles L. O'Reilly and Gabriel Hess.

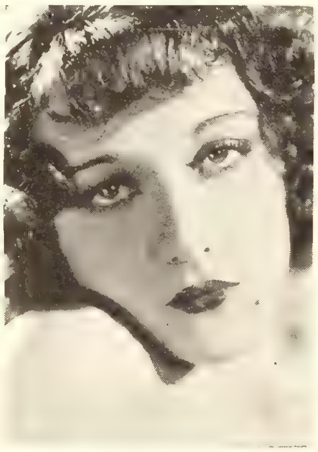
AT HOLLYWOOD PREMIERE. M-G-M executives—Louis B. Mayer, vice-president in charge of promotion, and Harry Rapf—arriving at the Chinese theatre in Hollywood for the opening of M-G-M's "The Wet Parade," picturization of the Upton Sinclair book of the same name.

AT NEW YORK PREMIERE. Merlin H. Aylesworth, president of Radio-Keith-Orpheum, with Mrs. Aylesworth and party at the opening of RKO Radio's "Symphony of Six Million." Shown are Mrs. Aylesworth, Mrs. James Quirk, Mrs. Lee Olivell, Kent Cooper, Aylesworth, Olivell.

BALLET. Members of the dance group in the film opera, "Milady's Escapade," which is condensed version of the grand opera, "Martha." This production is the first of a series being made by Kendall-DeVally for Educational release.

VACATIONING. Sally Eiliers, Fox featured player, as she arrived in New York the other day for a two-week vacation, timing her visit with the principal showings of her latest picture, "Disorderly Conduct."

UNDER CONTRACT. (Below) June Clyde, who has been signed by Universal for a long term. Her first assignment under the agreement is to the cast of Universal's picturization of Fannie Hurst's "Back Street."



BANGS. A suggestion from Mae Madison for an interesting revival in a season of many innovations in milady's coiffure. This is a new study by Ference of the Warner Brothers player, whose latest role is in Edna Ferber's "So Big."

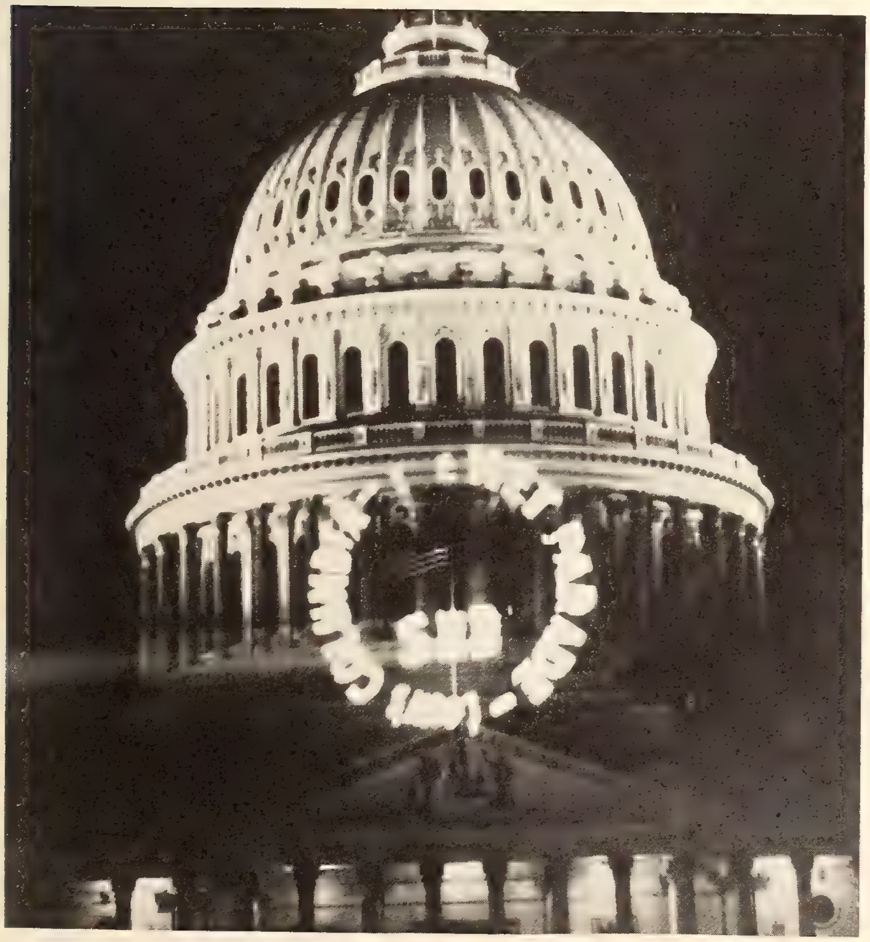
COUNTRYMEN. (Below) As George Arliss, himself not entirely an alienated son of Britain in spite of his long stage and screen career in America, played host to Lord and Lady Bing on the Warner Brothers lot. Arliss will summer in England.

CONTRAST. (Below) The blonde and the brunette united in the beauty of Joan Marsh, as emphasized in this new portrait of the M-G-M featured player. Her latest picture is "Are You Listening?"

SIGNED FOR WESTERNS. (Right) Rex Bell, born and bred a son of the West (and more recently become the husband of Clara Bow), who has been placed under contract by Monogram Pictures to star in a series of eight Westerns.

BLOSSOM TIME. Edward G. Robinson and Mrs. Robinson taking advantage of spring in the cherry orchards of Santa Clara county, California, where they went following the Warner Brothers star's completion of "Two Seconds."

PROPAGANDA. But not as political as it looks. This sign was projected upon the nation's capitol to exploit the world premiere of M-G-M's "The Wet Parade" in Washington—a daring stunt accredited to Billy Ferguson and Phil Di Angelis.



EXPEDITION HEAD. Dr. Arnold Fanck of Germany, as he arrived in New York to continue to Los Angeles for conferences with Carl Laemmle prior to leading a Universal company to Greenland to film an Arctic picture.

# CALL INDEPENDENTS IN YOUNGCLAUS SUIT

### Nebraska Protection Test Case Near End; Exhibitor Says Sales Branch Heads Gave Publix Local Protection

Paul F. Good, attorney for William N. Youngclaus of Madison, Neb., plaintiff in an action to enjoin protection under the antitrust laws, fought desperately in federal court Wednesday at Lincoln to prevent the defense from putting "smoke screens" around what he called the actual conditions in Nebraska. Good is trying to establish there was a reasonable open market in booking prior to the formal Nebraska protection agreement signed July 22, 1930.

Judge T. C. Munger refused to permit Good to call Lester F. Martin, Secretary of the Nebraska and Iowa Allied Association, but the ruling did not come until Good had explained what the availability clause meant.

Good formally rested his case Wednesday noon, and Arthur Mullen, defense attorney, immediately moved for dismissal. Judge Munger refused to hear such a motion until the defense had entered all its evidence.

With the testimony of half a dozen independent theatre owners into the record as to bookings on a par with Publix theatres in larger cities prior to the signing of the Nebraska protection agreement in July, 1930, and of the rigid enforcement of protection after that date, attorneys for Youngclaus Tuesday afternoon pressed their side of the antitrust suit.

Counsel for the distributors protested against evidence of other independents besides Mr. Youngclaus, but Judge Munger permitted them to take the stand. Youngclaus' suit specifies that he is also suing on behalf of other theatre owners similarly situated.

Youngclaus, who was on the stand for a whole day, testified that after the protection agreement the managers of distributing offices in Omaha all told him that they did not dare to sell him without giving the rival city of Norfolk protection, because the Norfolk house belonged to Publix and the Publix account was too big for any of the distributors to take a chance on losing.

Youngclaus also complained that when Norfolk won its protection over him, they often forced him to run short of pictures by changing bookings at the last minute. Testimony as to the drop in his box office receipts after the protection agreement was barred by the court.

## Feist Has No Word From Protest Unit

The continuing committee, scheduled to resume its meetings with Felix Feist, MGM sales manager, over a week ago, has made no efforts to communicate further with the Metro sales chief since April 5, at which time discussions ended without announcement of any accomplishment. It was stated at that time that meetings would be resumed the following week.

"I have heard nothing further from the committee since our last meeting," Felix Feist said this week.

The continuing committee is an outgrowth of the exhibitors' Metro National Protest Meeting held in New York last fall to seek modification of Metro's percentage and preferred play date policy.

## Powers to England With Compromise Plan on Production

"Pat" Powers sails this week for London to crystalize his newly acquired interests in British International Pictures. Before departing, Powers said:

"There are many things still that they need to learn in England if they intend to make pictures suitable for the American market. I intend to impress our British cousin with this and to offer a solution in the form of a compromise that will, I believe, be acceptable to both the British and American interests.

"I intend to produce under my own direction as to stars and directors six pictures a year in England. These pictures will carry box office names of high drawing power in the United States and be made by directors who have a knowledge of what Britain, the Empire and the United States demand of entertainment. I shall use men who have this knowledge.

"The British have an incomparable background for stories. It is as colorful as a rainbow. Every part of the Empire presents a set-up for romance, conflict and heroism. I believe we have directors in America, many of them British, who see the story possibilities, from an international point of view, of the Great Empire.

"The British want what they understand. In America the story's the thing, and, added to the story, a good box office name will put over a picture. I intend to make pictures in England with the best of both techniques.

"There is another question that comes up with the exhibitor. It is the extreme English accent, in British-made pictures, that is unacceptable in many parts of the United States. There is no reason why this cannot be corrected. Mr. Wynne-Jones and Major F. Craven, both Englishmen, who have traveled the English Empire from top to bottom, agree with me in this.

"British actors working in Hollywood soon learn to use the intermediate accent which is pleasing and acceptable anywhere in the English speaking world."

Jack L. Whittle was appointed manager of the Baltimore and Washington exchanges for Power Pictures, Inc.

## 450 Honor Kusell, Paramount Sales Manager for East

[Photo in Pictorial Section]

Milton Kusell, Paramount's recently appointed Eastern district sales manager, was honored by 450 friends at a luncheon on Tuesday at the Astor hotel in New York. Exhibitors and exchangemen joined with branch managers and circuit and executive heads in a lengthy laudatory testimonial to Kusell, who formerly was branch manager for Paramount in New York. On the dais were Al Lichtman, Charles C. Pettijohn, Gabriel L. Hess, Charles L. O'Reilly, George Schaeffer, Louis Nizer, toastmaster; Phil Reisman, Joe Unger, Leon Rosenblatt and Rudolf Sanders. Kusell has been with the company some 12 years.

Rosenblatt engineered the testimonial and had on his committee Henry Randel, Earle Sweigert, Joseph Schoen, Morris Sanders, Leo Brecher, Louis Frisch, Arthur Greenblatt, Charles Moses, Louis Nizer, Charles O'Reilly, Sidney Samuelson, Rudolf Sanders, J. M. Sider and Jack Springer.

Some of those who attended the impressively large gathering were:

Abrams, Leo
Adams, Adam
Adams, Peter
Baron, Martin
Barr, Cy
Becker, Herman
Becker, Joe
Bell, Edw.
Bellman, Jack
Benas, John
Binkov, James
Blatt, Jos.
Blumenthal, Lou
Blumstein, Abe
Bolognino, Lawrence
Bolte, John
Bond, Clayton
Bondy, Al
Bowen, Jack
Brecher, Leo
Broad, Max
Braun, Lou
Brown, Maurice
Buxbaum, Harry H.
Byrne, Jack
Chatkin, Dave
Chrystmos, Matty
Cocalis, Sam D.
Corson, Milton
Cohen, Emanuel
Cohen, Max
Cohen, Russell
Cronin, John T.
Cunningham, Ed.
Cunningham, J. P.
Danziger, Henry
Davis, B.
Davis, George
DeCosta, N.
Decker, Harry
Didsbury, C.
Dollinger, Irving
Drogan, A.
Drum, Frank
Ebenstein, Herbert
Eddy, A.
Edelstein, Mike
Ellis, Jack
Epstein, Morris
Feld, Milton
Felder, Joe
Feldman, Leo
Fellerman, Max
Ferraro, Al
Fink, Lou
Forman, Benj.
Frieberger, E.
Frisch, Louis
Gebhart, A.
Gerber, Irving
Gerstein, F.
Gibbons, Miles
Ginsberg, Murray
Gledhill, R.
Goldbaum, A.
Goldberg, Nat
Goldreyer, Al
Gottesman, Al
Gottlieb, Harry
Greenblatt, Arthur
Greenhalgh, Paul
Hammell, John
Hand, Stanley
Harra, M.
Harris, Harry
Harris, H.
Hattem, Jack
Hecht, Harry
Hendrickson, C.
Hess, Gebriel
Hodes, Phil
Hoffman, Walter
Hollander, Wm.
Horn, Bob
Hummell, Harry
Jacobs, Wm.
Jacobson, Morris
Jacobson, Sidney
Jacoby, Leo
Justry, Robert
Kaiserstein, M.
Kann, Maurice (Red)
Kaplan, Irving
Katz, Isadore
Knoble, Benj.
Kridel, Harry
Kruelik, A.
Kusell, B.
Kusell, H.
Kusell, Milton
Kutinsky, Matty
Kutinsky, Morris
Landau, Wm.
Lee, Joseph J.
Lichtman, Al
Loew, David L.
Meyers, Phil
Miller, H.
Moses, Chas.
Murphy, Wm.
Nizer, Louis
O'Reilly, Chas.
Pettijohn, Chas.
Phillips, Louis
Picker, Eugene
Randel, Henry
Reisman, Phil
Rosenblatt, Leon
Samuelson, Sydney
Sanders, Morris
Sanders, Rudy
Sanford, Bert
Schiller, Ed
Schoen, Joe
Seider, J.
Selig, Al
Schaeffer, Geo. J.
Sweigert, Earle
Unger, Joseph J.
Wormser, L.
Wolf, Robert

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

JOHN SCHARNBERG, RKO theatre manager at Madison, Wisconsin, has presented his nine-year-old son with one of the most complete miniature theatres ever constructed. The stage is five feet high by four feet wide and three feet deep and was constructd by Douglas Gautlett, RKO Capitol stage manager, who wired it according to city electrical requirements and also built scenery and curtains.

Three complete sets of scenery, including side pieces, drops and backs, can be arranged in 14 scene changes. It is likewise equipped with a silver screen and film projector. The electrical equipment consists of miniature footlights and two sets of overhead border lights, all controlled by a master switchboard. The stage may be lighted by red, blue or white lights, or by a combination.

Scenery is controlled by intricate sets of ropes and a set of puppets with jointed wooden bodies, also worked by strings, are completely costumed. Stage furniture is in proportion.

Harley Clarke has a complete miniature theatre in his country place in Chicago, in which he used to screen new Fox pictures en route from Hollywood to New York, while he was president of the Fox corporations.

▽

*A sales executive of one of New York's second-string independent distributing companies was suddenly and dramatically retired the other day—and for many reasons, one of which involved the sale of the company's franchise to two different exchanges for the same territory.*

▽

**Whether the motion picture business will be represented along with other arts and industries at the forthcoming "World's Fair" at Chicago next year appears at the moment to be a matter of interest. The reason for the industry's reluctance to participate may be found in the "preliminary suggestion" made by the fair interests to film leaders who were asked sometime ago to build and operate a series of studios on the fair grounds, transferring some of their production activities from Hollywood to Chicago so that the public could see just how pictures are made. Of course, this "suggestion" was vetoed as being impossible. In the meantime, sponsors of the celebration have formed a new corporation to work on the matter with representatives of our industry.**

▽

In connection with an increase in the use of airplanes and balloons for exploitation stunts, Publix warns its managers that in no instance are they to assume any responsibility for the theatre. Even where free air trips are offered, house operators are told to insist upon contest winners signing waivers releasing the theatre from responsibility.

▽

*The Angols theatre at Angols, New York, is admitting customers for "whatever they care to give."*

▽

**And now we know why Harry Rapf looked gloomy following the death of Phar Lap—Australian "wonderhorse." Rapf had signed the horse the day before his sudden death to appear in a Metro picture and he was to have supervised the vehicle.**

▽

An insight into general conditions in Mississippi may be gleaned from the following which appeared in a recent issue of the *Times-Picayune* at New Orleans:

"PURVIS, MISS.:—Judge H. E. Watts states there is no need of prospective bridegrooms delaying their wedding on account of lack of money, as he will accept syrup, corn or hay as compensation for performing the ceremony."

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## *What! No Butter?*

*The current widespread premium give-away vogue reached its height this week in New York when exhibitors in Bronx, Brooklyn and downtown Manhattan Jewish neighborhoods gave away free matzohs to patrons for the Passover holidays.*

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**While surveying current activities of a subsidiary belonging to a national company, one of our staff reporters interviewed the unit's executive, who expended much effort in trying to impress the reporter with the importance of expansion plans which are now being formulated for Europe. The executive then went on at great length to explain why he could not reveal details for publication, concluding the discussion with the pleasant warning: "And don't be surprised to see my assistant jumping a boat for Paris any day now." All of which is splendid, but it would be less surprising to hear of the boss's sudden departure for European shores for a stay quite indefinite and not concerned with expansion plans either.**

▽

*One of the more progressive territorial theatre press agents for a national circuit writes as follows:*

*Our zone is the greatest in the company's circuit. "If you should make mention of it, please give my boss all the credit, and don't forget to tell them how valuable a man I am. That might stir them up . . . and perhaps the outcome will be a raise — in salary . . . !"*

▽

**RKO's press agent in Hollywood interrupted the usual daily routine to send along word that "A lot of suppressed desires were satisfied when six players were added to the cast of 'The Truth About Hollywood.'**

**"Jack Trainer and Gordon DeMaine were cast as picture executives with the right to hire, fire and bawl out actors. Rex Lindsey took the part of a drunk and won the chance to step on the toes of executives. The part of a waitress gave Carol Wines the opportunity to spill a glass of water on a dignified director. Effie Eisler, as a visiting tourist, got the chance to say what she pleased about the whole picture industry."**

Try to figure this one out. The same publicity writer also sends word that because the Japanese are sensitive about the way they are presented on the screen, Toshio Mori, dancer from Japan, will become a Chinese girl for "The Roar of the Dragon."

▽

**Actors took the places of dummies during filming of "Doctor X" on the Warner lot last week. The players were drafted when heat from overhead incandescents melted ears and faces of wax figures.**

▽

When new interests took over the physical operation of an independent distributor the other day, account books disclosed some rather interesting deals. In one key city the company had sold one of its better feature releases to a downtown first-run for the sum of $5. The same talker was booked into two Broadway first-runs for one week at $200 for both, at a time when the whole world was discussing the subject of the picture and stories of its theme were appearing on page one of newspapers everywhere.

ROUTING of complete displays and ballyhoos for fronts over the Publix circuit is one of the newest wrinkles in economy operation. Originally costing between $100 and $200, the displays may be rented for as little as $2. Some of the material being used will be sold after the displays have served their usefulness to Publix. The circuit claims that the fronts have increased business, showing an improvement as high as 300 per cent. Four have been built for use with Western pictures; three each for "Ben Hur," "East of Borneo" and "50 Fathoms Deep"; one for "Mystery of Life" and two each for "The Struggle," "Murders in the Rue Morgue," "Hatchet Man" and "Chinatown After Dark." They are intended principally for "B" and "C" houses.

▽

*Gary Cooper, who is on his way back to Hollywood from a vacation in East Africa, is supposed to have told an* Evening Standard *reporter in London that he shot "fifty head of various sorts—tigers, lions, cheetahs, antelopes and wild cats." Cooper reported that he got within 12 feet of a couple of rhinos—and then "bolted." He was "scared stiff."*

*A slow-motion picture of Mr. Cooper bolting, with only a 12-foot start, from a couple of rhinos would have been of historical interest, to say nothing of its comic possibilities.*

▽

**Edgar Allan Woolf blames difficulties between producers and "famous writers" to the fact that these writers consider work on pictures as "pot boiling" and their trip to Hollywood a "lark."**

▽

*An average of 200 prints are made on the first order for all productions of Paramount.*

▽

Add Ho Hums, as received from a Hollywood press agent:

"After a long series of delicate negotiations, climaxed by a 10-minute telephone call between New York and Hollywood, Richard Dix has bought himself a Scottish terrier.

"This announcement came today from the offices of Robert Presnell, Radio writer, who acted as mediator in the negotiations.

"The dog, known among the canine elite as 'Sporran Blackie,' will be sent to California after a distemper innoculation; excitement is tense in the Dix household pending his arrival."

▽

**Cheer up! "Bramwords" reports that "history records eight major business cycles between 1885 and 1927; there are as many booms as there are crises, and as many recoveries as recession."**

▽

A man bobbed up in a middle western state the other day declaring that he was Jesse James, the bandit, and had never been dead at all. But it didn't help him very much. Some producer had already made "the life and death" of Jesse.

▽

**Various attractions are described in a theatre program thusly: "The year's most delightful romance!"; "The season's melodramatic novelty sensation!"; "Greatest talking picture of the age!"; "The story that will never grow old!"; The laugh of a lifetime!"; "Nothing like it!"; "A million dollar's worth of fun, excitement and romance!"; "Something new on the screen!"; "Most sensational of all talkies!"; "The action-romance thrill you've been waiting for!"; "A picture that's different!" etc.**

# CANADA HAS FEWER ARBITRATION CASES

## Shrinkage in Revenues Probably Less Than in Australia, Britain and U. S., Says Cooper in Distributors-Exhibitors Report

The annual report of the Motion Picture Distributors and Exhibitors of Canada, presented by Col. John A. Cooper, president, at the annual meeting in Toronto, contained a number of interesting items with reference to trade activities in the Dominion during the past year.

In view of the fact that arbitration was removed from trade practices in the United States last year, Col. Cooper's declaration that no changes in the Standard Contract were made in Canada during the year is highly interesting. It is pointed out that there were fewer cases requiring arbitration during the year. Moreover, the principle of arbitration was approved in the recent judgment of Justice Garrow, who presided at the so-called Motion Picture Combine Trial. According to the report of the MPDE, the total amount involved in arbitrations in Canada in 1931 was $248,356.11 as compared with $304,420.35 in the previous year.

▽

### Tendency Toward Fewer Features

An estimate of the available feature pictures in Canada for the year shows a total of 465 releases, including 60 French dialogue features. All of these were sound pictures. The total number of features, all sound, was 406 during the previous year, while the supply of sound and silent features for the year 1928-1929 was 457. Excepting the French imports, the total for 1931 was 405 features. The statement is made that the tendency is towards a lower total of features, this possibly partly due to the decrease in the number of wired houses as compared with the number of silent houses four years ago. It is also partly due to the prevailing policy of distributors to make fewer and better pictures, the report reads.

The report says that both distributors and exhibitors experienced a shrinkage in revenues last year, though this was probably not as great in Canada as in Australia, Great Britain and the United States. Shrinkage in average theatre receipts was accompanied by an expansion in the number of active theatres. According to the report, the number of theatres having both film and disc equipment was 620 on December 31 last, as compared with 499 one year before and 261 as of December 31, 1929. The increase last year was 25 per cent. The total number of theatre installations at the end of 1931 was 765, this including those with equipment for either film track or disc only.

▽

### No Quotas Imposed

The possibility of a quota for British pictures was discussed in several of the Canadian Provinces during 1931 but only in Ontario was a law passed giving the lieutenant-governor in Council the power to set a British film quota if and when the Ontario Government thought advisable. Although this law was on the statute books for nine months of the year, the Government did not see its way clear to supplement this by any regulations. Since the report was issued, British Columbia has followed Ontario's example.

The number of British pictures circulated in Canada was practically the same as in the previous year, but undoubtedly these features attracted greater attention, it is declared. French feaures brought into the Province of Quebec increased greatly in 1931 and received an increased patronage.

The improvement in film buildings was continued by the addition of a new exchange building in Calgary last December. The system of fire inspection in film exchange structures was maintained and the results were eminently satisfactory. It is pointed out that not one fire has taken place in a film exchange in Canada since organization of the MPDE.

The number of gratis films distributed in 1931 was much lower owing to the fact that few institutions had sound installations and the supply of silent films was exhausted. Gratis films were provided wherever possible, however. Unemployment relief work was undertaken by the Film Boards of Trade while the exchanges cooperated with exhibitors who provided benefit shows for the unemployed or for other relief purposes.

# Classification of Circuit Theatres Plan Suggested

Informal discussions seeking the "modernization" of film distribution are being held among sales executives, Al Lichtman, United Artists distribution chief, told a gathering of exhibitors and industry executives at a testimonial luncheon to Milt Kusell, Paramount district manager, held in New York this week.

Various plans designed to improve distribution methods and correct industry ills have been suggested and discussed informally, according to Lichtman. One of the plans, he said, contemplates a breakdown of controlled circuits into theatre classifications having a specific policy defined for each. Available product would likewise be classified and allocated to the theatre for which it is designed, according to this plan.

Overcoming distribution weaknesses by improved methods would comprise one of the cures for faulty industry conditions, Lichtman said. "The trouble with the business today," he added, "is not only due to the depression, but to too big wishbones and our own shortcomings."

### Loew Declares Dividend

Loew, Inc., has declared a regular quarterly dividend of $1.62½ cents per share on the preferred. Dividend is payable May 14 to stockholders of record April 29.

GEORGE BROWN

*The newly appointed director of advertising and publicity of Columbia Pictures, is a man of wide experience in the third estate. Before entering the film industry he was city editor of the Washington Herald and later advertising manager. He has been variously advertising manager of Universal and Warner and with RKO Theatres as divisional director of publicity for the Middlewest and West Coast. At Columbia he also has under his direction the exploitation and art divisions and the two house organs, "The Showman" and "The Beacon."*

## Motion Picture Exhibits to Feature Chicago Exposition

The entertainment features of the Chicago Century of Progress Exposition will be built around the exhibits of the motion picture industry, according to plans being formulated by the Chicago Hollywood Corporation, newly formed $500,000 organization, which will have charge of many features of motion picture representation at the centennial.

## Sedgwick Resigns Important Famous Players Canadian Post

Harry Sedgwick has resigned an important executive post as head of the Famous Players Canadian Corporation offices in Toronto. He had held the post eight years.

Sedgwick took a prominent part in the recent amusement tax battle for the corporation, which resulted in a victory for all Canadian theatres.

## Movietone Establishes New Reel Theatre in Barcelona

A newsreel theatre has been established in Barcelona, Spain, according to Truman H. Talley, general manager of Fox Movietone News. The addition of Barcelona brings the total of major cities with newsreel houses to six.

All six theatres are operated by the Movietone company. Cable reports to the home office indicated that the new theatre in Barcelona was well received.

# DISTRIBUTORS GET MORE LEEWAY IN AUSTRALIA CENSORING CHANGE

## Companies Now Permitted to Reconstruct Films Before Submitting Them; Hicks Recall Is a Surprise There

By CLIFF HOLT, Sydney

Changes in the censorship system of Australia have brought no surprises, and, if anything, are advantageous to the industry. The Commonwealth Appeal Board has been reduced in personnel from three members to one; and permission has been granted distributors to reconstruct their pictures before submission to the censor authorities.

Chief censor for seven years, Cresswell O'Reilly retains his office, the only alteration in the board being the substitution of Mrs. G. D. L. Hansen for Mrs. Lena Lynch. When the latter was appointed to the board a year ago, her bona fides as an arbiter of film morals were openly criticized, but she was a prominent figure in prominent labor organizations and so she got the job. The return of the Nationalist regime meant the exit of Mrs. Lynch.

An army man, and widely respected in public life, General I. G. MacKay, the sole appeal authority, should prove an excellent choice. Only time, however, can determine whether that belief will be borne out. Meanwhile the industry hopes.

Abolished several years ago, the privilege of viewing their pictures before they reach the censor's projection room will be gladly availed of by the renters. Announcing that regulations were being framed to put this privilege into practice, Minister for Customs Gullet said that such a change should save considerable time in the official censorship. It had many advantages, and, if sufficient safeguards were provided to insure control over the films while in the custody of the importers, there seemed to be no reasonable objections to it.

The arrangement is only tentative, and the question of its continuance will be decided later.

### Hicks Recall a Surprise

The recall to New York of John W. Hicks, Jr., for eleven years chief of Paramount in Australasia and the Far East, occasioned great surprise in both film and social circles.

Hicks gained for himself a reputation probably unparalleled by any other distribution chief ever to hold office in Australia, and while congratulating him on his new appointment, the industry will regret his departure. For more than a decade he has been a dominating factor in the business of hiring films in this country, and by his consistent belief in showmanship methods and the mutual working of exchanges in conjunction with the exhibitor in selling the product to the public, he pioneered what is now the accepted method of distributor-exhibitor cooperation.

William J. Clark, who succeeds him as head of the Paramount organization here, is wellknown to the Australian industry. He will carry on the policies of the company, not as a stranger who must learn the ropes, but as a man with a thorough knowledge of Australian conditions, having already spent three years here, first as associate to Hicks, then as general sales manager.

### "Dracula" Triumphs in Sydney

Not for years has a picture cleaned up Sydney as spectacularly as "Dracula" has done. Its success has been phenomenal. Opening in mid-summer weather, and going into the Capitol, a house which boomed one time but which now is satisfied with a weekly gross of $6,000 to $6,500, "Dracula" pulled in a little in excess of $16,250 in its first week, and, at that, turned the crowds away.

Three or four years ago, the Capitol might have got $25,000 dollars in a big week, but since then admission prices have come down about 33 per cent, and the public is supposed to be barren of spare cash. "Dracula's" performance is therefore all the more meritorious. The "horror" cycle certainly seems to have started off on the right leg in Australia.

In praising "Dracula" for its audience value, the work of H. C. McIntyre, head of Universal, and Percy L. Curtis, publicity director, must not be overlooked.

### Fullers in Film Agreement

British films have done pretty well in Australia the last couple of years, but they take their largest stride forward under an agreement just signed between British Dominions Films and the Fullers, by which the entire BDF product will be given first-runs in the Fullers' city theatres, and their suburban houses, numbering about 20. The contract stipulates that none but British and Australian pictures shall form the program when BDF features are being screened.

BDF has also acquired a lease of the Athenaeum theatre, Melbourne, a fairly successful long-run house.

The deal is hailed with delight by the Tory papers of the Commonwealth, newspapers, which, while rightly encouraging Australians to patronize Empire product to the near-exclusion of foreign screen material, forget that without American pictures Australian cinemas would never be able to carry on. In a lengthy discussion of the negotiations, the *Melbourne Argus,* most conservative of all newspapers in this country, remarks that at last British and Australian films will be presented to the public in a setting worthy of their appeal and value as entertainment.

"Far too long," says the paper, "have these films been shown in a manner that suggested them as being subsidiary productions to American films, which, no matter how excellent some may regard them in a technical sense, fail so often in their treatment of subjects and frequently—and frankly—are propagandist in their aim of proving that America is the most remarkable country in the world."

### Second Efftee Group Completed

The Australian producing organization, Efftee Films, has completed its second unit program, and the featured item, "The Sentimental Bloke," an adaptation of the famous Australian novel, is being given an extended season run in Melbourne. A great deal of interest is manifested in this second batch of Efftee pictures, owing to the fact that the first were such unqualified successes out here. Their overseas fate has yet to be determined, but in the meantime Efftee is grossing very flattering returns, and is hoping for even greater returns with "The Bloke." Those hopes are likely to be fulfilled because "The Sentimental Bloke" is undoubtedly the greatest Australian picture ever made. There are no two ways about it. It has human and romantic interest, comedy, sob-stuff, action, it is excellently acted, and no fault could be found with the general production set-up. When ten years ago, the late E. J. Carroll took "The Sentimental Bloke" to England, he grossed the then staggering sum of £20,000 or approximately $100,000. No Australian picture in England, silent or sound, has since got anywhere near that sum, and so the prospects for the sound version of "The Bloke" in the United Kingdom, not forgetting Australia, of course, look rosy. Courage will be required to tackle the American market with it, but stiffer obstacles have been overcome in the past.

"The Bloke" completed, Efftee has now started a musical, "His Royal Highness," and is preparing for production a story of life on an Australian sheep station, "Pick and the Duffers."

## British Dominion Pictures Made First-Run in Fuller Circuit; Efftee Completes Its Second Unit Program

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# Consolidated Film Proposes Reduction of Capital Stock

Consolidated Film Industries has notified the New York Stock Exchange of a proposed reduction in capital represented by the outstanding preferred and common stock from $9,000,000 to $6,524,973 and also a change in authorized common stock from 600,000 shares of no par value to 600,000 shares having a par value of $1.

Each present share is to be exchanged for a corresponding share of new stock. The par value of the preferred stock will be reduced from $20 to $15, under the plan.

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# Cleveland Film Board Case Will Be Heard During June

The monopoly suit of the Cleveland exhibitors against the Cleveland Film Board of Trade and all its members, charging restraint of trade and unfair trade practice, will probably be heard in June, after closing of the jury court.

The indication came from the offices of Federal Judge John Jones, where it was also learned that no case on the docket will precede the film suit. Stanley, Horwitz and Kiefer will represent the exhibitors.

# MARCH BOX OFFICE CHAMPIONS

THE country's key-theatre box offices registered in March a wide variety of interest, ranging from operetta through light and heavy drama to exotic outdoor melodrama. First position, according to box office ratings, went to Paramount's Maurice Chevalier vehicle, "One Hour With You," a romantic musical. But immediately following it comes the air-thriller, RKO Radio's "Lost Squadron." Paramount also placed third with "Shanghai Express," also somewhat of the thrill pattern. In fourth position was Warner Brothers' George Arliss picture, "The Man Who Played God," which was a "champion" for February, as was RKO Pathe's "Lady With a Past," which holds fifth place for March. Sixth position is held jointly by M-G-M's "Tarzan, the Ape Man" and First National's "Fireman, Save My Child."

## ONE HOUR WITH YOU

### PARAMOUNT

●

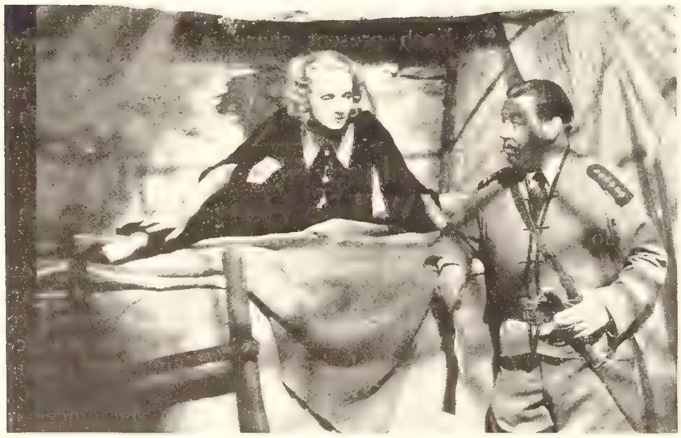
Screen play by Samson Raphaelson. From the play by Lothar Schmidt. Direted by Ernst Lubitsch. Music by Oscar Straus. Lyrics by Leo Robin. Cinematographer: Victor Milner. Cast: Maurice Chevalier, Jeanette MacDonald, Genevieve Tobin, Charlie Ruggles, Roland Young, George Barbier, Josephine Dunn. Released March 25, 1932.

## LOST SQUADRON

### RKO RADIO

●

Story by Dick Grace. Screen play by Wallace Smith, with added dialogue by Herman Mankiewicz and Robert Presnell. Directed by George Archainbaud. Associate producer, Louis Sarecky. Art director: Max Ree. Cinematographer: Eddie Cronjager. Cast: Richard Dix, Mary Astor, Erich von Stroheim, Dorothy Jordan, Joel McCrea, Robert Armstrong. Released March 12, 1932.



## SHANGHAI EXPRESS

### PARAMOUNT

●

Based on story by Harry Hervey. Screen play by Jules Furthman. Directed by Josef von Sternberg. Cinematographer: Lee Garmes. Cast: Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland, Eugene Pallette. Released, February 12, 1932.

# MAN WHO PLAYED GOD

## WARNER BROTHERS

- Author, Jules Eckert Goodman. Play from short story by Governeur Morris. Adapted by Julian Josephson and Maude Howell. Directed by John G. Adolfi. Cinematographer: James van Trees. Edited by William Holmes. Cast: George Arliss, Bette Davis, Violet Heming, Ivan Simpson, Louise Closser Hale, Andre Luget. Released Feb. 20, 1932.

# LADY WITH A PAST

## RKO PATHE

- Screen play by Horace Jackson. Directed by Edward H. Griffith. Cinematographer: Hal Mohr. Edited by Charles Craft. Cast: Constance Bennett, Ben Lyon, David Manners, Don Alvarado, Albert Conti, Merna Kennedy, Blanche Frederici. Released February 19, 1932.

# TARZAN THE APE MAN

## M-G-M

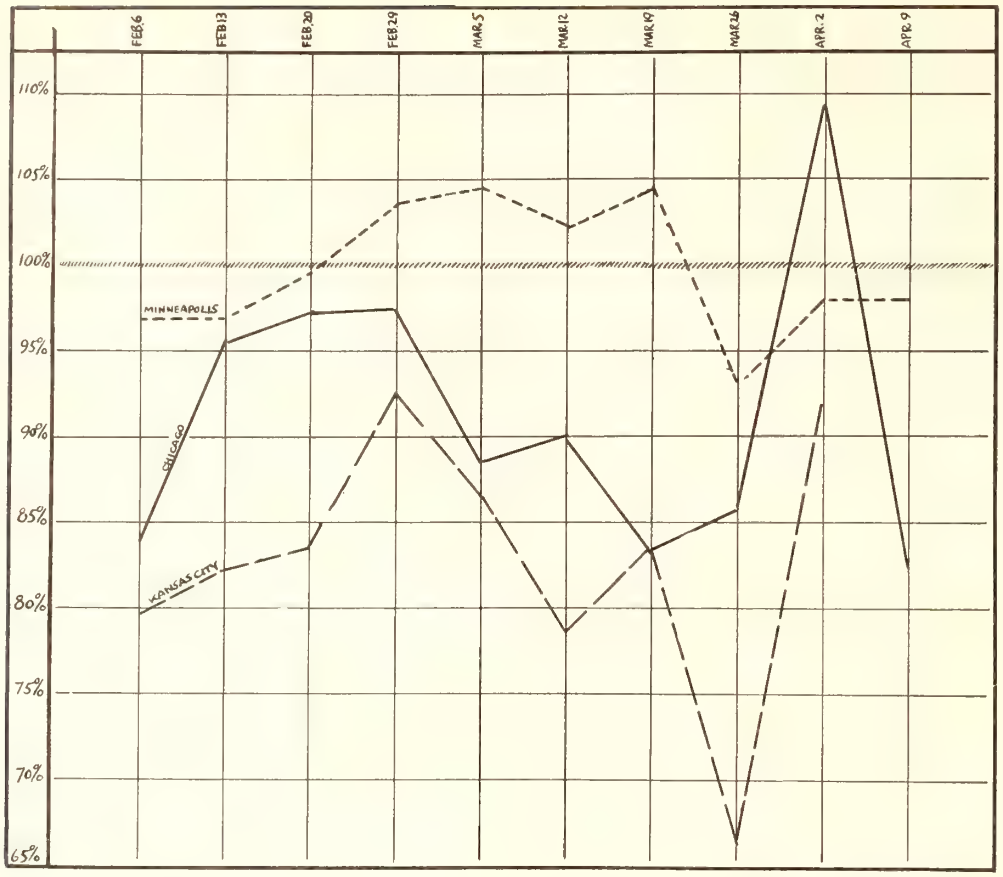
- Novel by Edgar Rice Burroughs. Directed by W. S. Van Dyke. Adapted by Cyril Hume. Dialogue by Ivor Novello. Cinematographers: Harold Rosson and Clyde De Vinna. Cast: Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan, C. Aubrey Smith. Released March 12, 1932.

# FIREMAN SAVE MY CHILD

## FIRST NATIONAL

ROSEDALE
FIRE
DEPT
ROSEDALE
FIRE
DEPT

- Story and adaptation by Robert Lord, Ray Enright, Arthur Caesar. Directed by Lloyd Bacon. Editor: George Marks. Cinematographer: Sol Polito. Cast: Joe E. Brown, Evalyn Knapp, Lilian Bond, Guy Kibbee. Released February 20, 1932.



In the graph is presented a comparison of box office receipts in Minneapolis, Chicago and Kansas City, for a ten-week period, based upon the weekly compilation of theatre receipts in MOTION PICTURE HERALD. The 100 per cent line represents average box office receipts in each city for the year 1931.

# Sees Film's Value In The Schoolroom

James D. Stover, assistant superintendent of the Cincinnati public schools, in a recent address before the Better Motion Picture council of that city, praised the producers for their efforts to determine the value of motion pictures for educational purposes.

Stover said in part: "I am concerned largely with the use of motion pictures in schools. If we accept the general principle that the motion picture has become one of America's most interesting and most extensive occupations, attracting to it all classes of people, it is quite possible that we may find something of value in it for the school room.

"Great credit must be given several producers for the interest which they have taken to endeavor to determine the value of pictures for educational purposes. To what extent sound pictures can be installed for some time to come is a big issue. Apparently their value has been definitely established. The big question is that of cost. The motion picture is playing a most important role in the life of our people. Without making any statement pro or con regarding the influence of the commercial film upon society, we must recognize that the motion picture as a device does have great educational possibilities, and as rapidly as opportunity permits the schools of our country will avail themselves of much valuable material for use in the classroom."

# Changes By RKO, Skouras on Coast

Changes in theatre personnel of RKO houses on the Coast have followed similar shifts in Fox West Coast which began with visits of the Skouras Brothers recently. The changes includes managers, publicity men, district managers and the importation of out of town men into San Francisco theatres.

Important alterations have been made in the Skouras operating plan. A. M. Bowles will have complete supervision over the de luxe houses operated by Fox, such as the new Paramount and the Fox in Oakland; Fox, San Francisco; Warfield, San Francisco.

Richard Spier, newly appointed East Bay district theatre manager, will make his headquarters at the Grand Lake theatre, Oakland, and, in addition to the remaining Fox houses in Oakland, Berkeley, Richmond and San Jose, will have added to the houses under his immediate supervision the California and St. Francis theatres, San Francisco. These two latter houses have switched policies, St. Frances going second-run and California third-run.

### Balaban & Katz Pays Dividend

Balaban and Katz, Chicago, has declared a quarterly dividend of 37½ cents on the common stock, placing the issue on a $1.50 basis against $3 previously. Regular quarterly dividend of $1.75 on the preferred stock was also declared. Both dividends are payable July 2 to stock of record June 18.

# Paramount Stock Holders Postpone Session; No Quorum

The annual stockholders meeting of the Paramount Publix Corporation, scheduled for Tuesday last at headquarters of the company in New York will be held on Tuesday, April 26. The deferment was due to a lack of a quorum, there being approximately 1,376,301 proxies represented on Tuesday, or 200,000 less than the required total. The corporation's constitution requires 50 per cent of the stockholders to elect directors and 66 2/3 to vote otherwise.

Stockholders are scheduled to elect new directors and to vote on the action of the board of directors in authorizing a proposed employees' stock plan and they will also act on a proposal to change the presently authorized 4,000,000 shares of no par common into 4,000,000 shares with a par value of $10. Stockholders of record of April 4 will be entitled to vote.

## Fay Has a Successful Week With Jobless in Stage Act

Edward M. Fay, Providence exhibitor, suggests possible emulation of a plan which was proposed to him and which was, he indicates, most successfully carried out, as a means of unemployed relief, at least in a measure, at his Fays theatre.

Fay took about 12 men from the North Main Street Recreation Rooms, a Providence refuge for unemployed men operated by leading society women, and used them in an act at the theatre, advertising it for what it was. Fay says: "These men gave an exceptional act for about 15 minutes, and with rented costumes looked like professionals. They behaved like gentlemen; we had no trouble with them, and we had a good week's business."

## 900 Dedicate Rooms of New National Warner Club

The new National Warner Club rooms in the New York executive building of Warner Brothers were dedicated by almost 900 members of the club, at an entertainment and dance Thursday night. The event which marked a widened scope of activities and benefits for members of the club, was attended by H. M. Warner, president of Warner Brothers, and Sam E. Morris, executive vice-president. Harold Rodner, managing director of the club, predicted 8,000 membership in a month. Entertainment was supplied by the Warner Artist's Bureau. A boatride is scheduled for June.

## British Cabinet Minister Says Films Prevent Crime

Motion pictures are doing more to prevent crime than to encourage its commission, it was publicly stated last week by Sir Herbert Samuel, British home secretary.

The English cabinet minister was reviewing criminal statistics before the House of Commons when he made the remark.

# HERE'S HOW

*C. H. Buckley of the Harmanus Bleecker Hall, Albany, New York, did*

The Biggest Business in Months Playing to

## ABSOLUTE CAPACITY

*with*

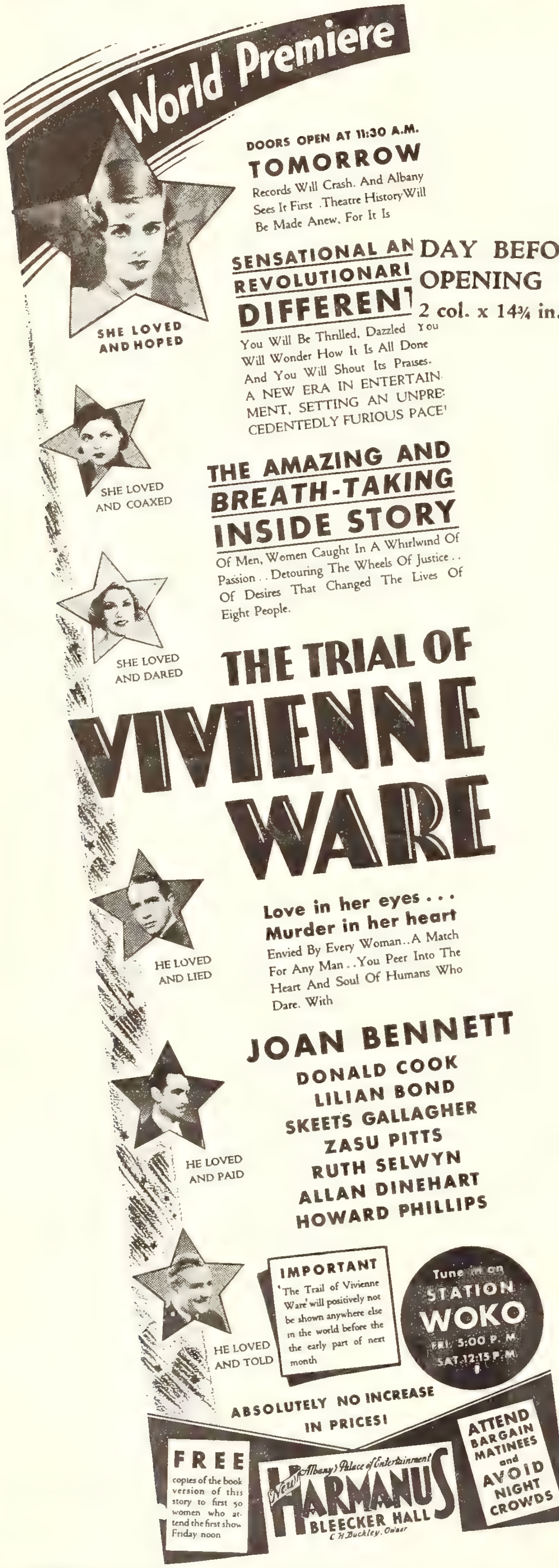
# The TRIAL of VIVIENNE WARE

A FOX PICTURE

# AND YOU CAN

## THE ADS

These two display ads (in addition to teaser campaign) got the crowds started. A 29½-inch ad on the day before opening—a 30-inch ad on opening day. Because of their local angle, these mats are *not available.* But you can easily adapt them for your own town.



DAY BEFORE OPENING
2 col. x 14¾ in.

World Premiere

DOORS OPEN AT 11:30 A.M.
**TOMORROW**
Records Will Crash. And Albany Sees It First .Theatre History Will Be Made Anew. For It Is

**SENSATIONAL AN**
**REVOLUTIONARI**
**DIFFEREN**
You Will Be Thrilled, Dazzled You Will Wonder How It Is All Done And You Will Shout Its Praises. A NEW ERA IN ENTERTAIN MENT, SETTING AN UNPRE CEDENTEDLY FURIOUS PACE!

**THE AMAZING AND BREATH-TAKING INSIDE STORY**
Of Men, Women Caught In A Whirlwind Of Passion . . Detouring The Wheels Of Justice . . Of Desires That Changed The Lives Of Eight People.

SHE LOVED AND HOPED
SHE LOVED AND COAXED
SHE LOVED AND DARED

**THE TRIAL OF VIVIENNE WARE**

**Love in her eyes . . . Murder in her heart**
Envied By Every Woman . . A Match For Any Man . . You Peer Into The Heart And Soul Of Humans Who Dare. With

**JOAN BENNETT**
**DONALD COOK**
**LILIAN BOND**
**SKEETS GALLAGHER**
**ZASU PITTS**
**RUTH SELWYN**
**ALLAN DINEHART**
**HOWARD PHILLIPS**

HE LOVED AND LIED
HE LOVED AND PAID
HE LOVED AND TOLD

**IMPORTANT**
'The Trail of Vivienne Ware' will positively not be shown anywhere else in the world before the the early part of next month

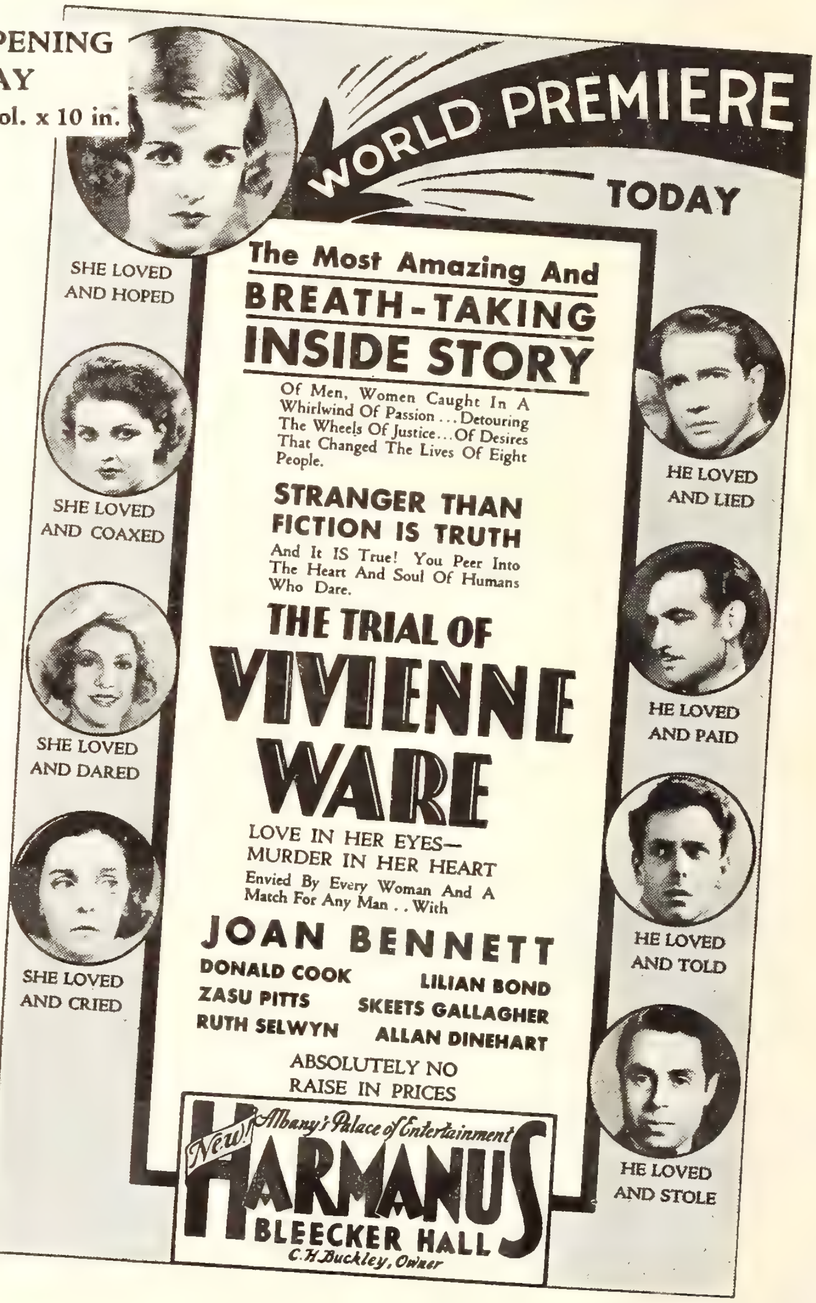
Tune in on STATION WOKO
FRI. 5:00 P. M.
SAT. 12:15 P. M.

ABSOLUTELY NO INCREASE IN PRICES!

**FREE**
copies of the book version of this story to first 50 women who attend the first show Friday noon

New! Albany's Palace of Entertainment
HARMANUS BLEECKER HALL
C. H. Buckley, Owner

ATTEND BARGAIN MATINEES and AVOID NIGHT CROWDS



OPENING DAY
3 col. x 10 in.

WORLD PREMIERE
TODAY

**The Most Amazing And BREATH-TAKING INSIDE STORY**
Of Men, Women Caught In A Whirlwind Of Passion . . . Detouring The Wheels Of Justice . . . Of Desires That Changed The Lives Of Eight People.

**STRANGER THAN FICTION IS TRUTH**
And It IS True! You Peer Into The Heart And Soul Of Humans Who Dare.

**THE TRIAL OF VIVIENNE WARE**

LOVE IN HER EYES—
MURDER IN HER HEART
Envied By Every Woman And A Match For Any Man . . With

**JOAN BENNETT**
**DONALD COOK** **LILIAN BOND**
**ZASU PITTS** **SKEETS GALLAGHER**
**RUTH SELWYN** **ALLAN DINEHART**

ABSOLUTELY NO RAISE IN PRICES

New! Albany's Palace of Entertainment
HARMANUS BLEECKER HALL
C. H. Buckley, Owner

SHE LOVED AND HOPED
SHE LOVED AND COAXED
SHE LOVED AND DARED
SHE LOVED AND CRIED
HE LOVED AND LIED
HE LOVED AND PAID
HE LOVED AND TOLD
HE LOVED AND STOLE

# "The TRIAL of VIVIENNE WARE"

# DO THE SAME

## STATION WOKO BROADCAST

Six 30-minute broadcasts nightly, the first on Monday preceding the opening. The last on the day following the opening. Station supplied air time free. *You can get the records for these broadcasts FREE from your Fox Exchange.*

## NEWSPAPER PUBLICITY

Not one, but *three,* newspapers tied up: The Times-Union, Albany News and Morning Knickerbocker Press. Special pictorial layouts, features and news stories supplemented daily reviews of the broadcast by the three radio editors. *You can get this same newspaper co-operation.*

## NEWSPAPER REVIEWS

You can depend upon nothing but raves, as these Albany reviews indicate. *The Times-Union:* "Full of action . . . full of suspense and thrills galore. Will appeal to every type of theatre-goer." *Knickerbocker Press:* "World premiere comes off with success. An unusual semblence of reality." *Albany News:* "Good drama. Joan Bennett makes a lovely heroine."

## OTHER EXPLOITATION

**STORE BROADCAST:** Broadcasting of the daily instalments on the main streets of downtown Albany, in department stores and in drug stores through special loud speakers.

**BOOK PRIZES:** 100 copies of the Grossett-Dunlap book version of "Vivienne Ware" to the first 100 women to attend opening day show.

**WINDOWS:** General window displays and book store displays of the Grossett-Dunlap book.

**TELEPHONE TEASER:** To a selected list of telephone subscribers synchronized to fit in with previous day's broadcast and newspaper teaser campaign.

**NEWSPAPER TEASER:** Special series of six one-column ads, fully outlined in Fox press book.

**BILLBOARD TEASER:** On a 160-foot board to synchronize with newspaper teasers. Painted daily. Message not fully completed until sixth day. See Fox press book.

**SUMMONS GAG:** Judges, lawyers, court attendants circularized with special summons, serving notice that "the inside story" of "The Trial of Vivienne Ware" would be revealed at the theatre.

## SCREEN TRAILER

Created tremendous talk among the fans. By all means get the National Screen Trailer — *it's a pip!* Packed with thrills, romance, speed and drama.

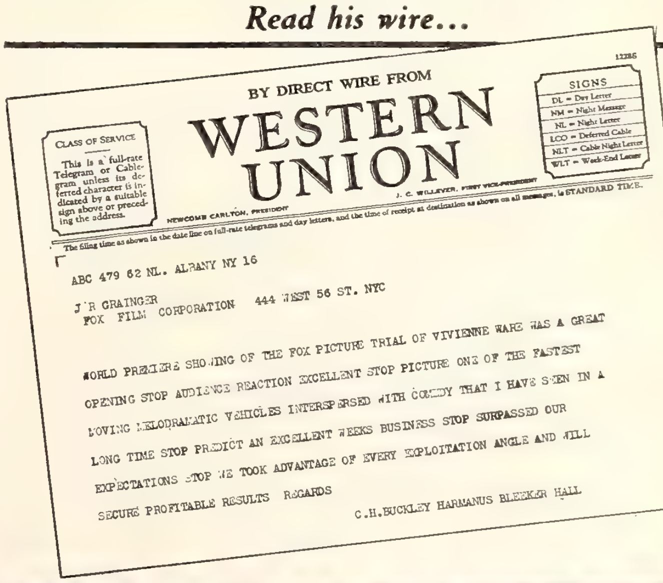
## 162 RADIO STATIONS

will broadcast "The Trial of Vivienne Ware" April 25 to May 8th.

---

## IS MR. BUCKLEY SATISFIED?

*Read his wire...*



12286

BY DIRECT WIRE FROM

WESTERN UNION

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

ABC 479 62 NL. ALBANY NY 16

J R GRAINGER
FOX FILM CORPORATION 444 WEST 56 ST. NYC

WORLD PREMIERE SHOWING OF THE FOX PICTURE TRIAL OF VIVIENNE WARE WAS A GREAT
OPENING STOP AUDIENCE REACTION EXCELLENT STOP PICTURE ONE OF THE FASTEST
MOVING MELODRAMATIC VEHICLES INTERSPERSED WITH COMEDY THAT I HAVE SEEN IN A
LONG TIME STOP PREDICT AN EXCELLENT WEEKS BUSINESS STOP SURPASSED OUR
EXPECTATIONS STOP WE TOOK ADVANTAGE OF EVERY EXPLOITATION ANGLE AND WILL
SECURE PROFITABLE RESULTS REGARDS

C.H.BUCKLEY HARMANUS BLEEKER HALL

# -SHOWMAN'S Gold Mine!

# CODE IS IMPROVING ADVERTISING THROUGHOUT TRADE, SAYS HAYS

## Tells of Unending Effort of Foreign Governments to Bar U. S. Films so as to Boost Own Industry Artificially

The entire stream of advertising of the motion picture has been and is being influenced for the better by the Advertising Code, through the precept and example of "rigorous care in the press books issued by our producing companies and constant educational work with the theatre managers of affiliated theatres," says Will H. Hays, president of the Motion Picture Producers and Distributors of America, in his tenth annual report, second instalment of which is printed on this and succeeding pages.

Mr. Hays declares that "there is evident a growing recognition of the fact that our advertisements are the show window of our business, that our ads must reflect our pictures accurately and that the temptation to salacity in advertising, whether it be sometimes productive of box-office receipts or not, involves a policy that the industry cannot afford to, and will not, pursue."

### Artificial Restrictions Abroad

Introducing a summarizing of taxation restrictions in foreign countries directed against the American motion picture in the effort to build up native industry, Mr. Hays said the story of the American picture abroad "is the story of an unending effort on the part of governments throughout the world to bar through artificial restrictions the American motion picture in the hope that the resultant starved entertainment demand in the respective countries will in some mysterious way assure the creation there of an industrial asset comparable to that possessed by the United States."

Of the activities of the motion picture in the field of education, the MPPDA president cited the following:

> *36 research studies, all agreeing that motion pictures materially increase the efficiency of the child's learning;*
>
> *Development of the surgical film as a means of instruction;*
>
> *Organization of a direct inquiry, collating the opinions of educators in 673 colleges and universities, on the value of the sound motion picture for teaching;*
>
> *Presentation of a new study and summation of previous studies, compiled by Dr. F. D. McClusky, head of the National Academy of Visual Instruction.*

Hays also pointed out that universal use would aid the taxpayer to the extent of a saving of $1,000,000 in ten years, by reduction in the amount of retaking of courses.

### Entertainment Prime Aim

Closely linked with these phases are several of the subjects taken up by Hays in the part of his report which was printed in full in the last issue of the HERALD. He pointed out the constantly growing number of pictures being produced on an improved standard of entertainment value, with a consequent vast increase in the potential audience, though he pointed out at the same time that the industry "cannot desert mass for class." Hays also told the MPPDA directors that the public understanding of the industry and its problems is increasing.

One way to maintain that better understanding, he declared, is to keep in mind the fact that entertainment is the screen's basic purpose. This is one of the many subjects he expands upon in the following:

America is in the mood and the process of rebuilding. As a nation, we have the task ahead of remolding many of our economic concepts and of readjusting our lives. Losses we have suffered, but gains we have made; the day of the cheap cynic and the falsely brilliant destructive mind is passed. The man with something useful to contribute to the nation and to solid forms of human happiness is the man for whom we have use and approbation.

The same thing is true of pictures that is true of men.

Much of the audience that patronizes a motion picture theatre wishes to come out with a sense of added strength and comfort, to aid in the task of meeting responsibilities as serious as those faced by any generation.

This need we are increasingly supplying. I need only to cite three current pictures, *Broken Lullaby*, *Arrowsmith* and *The Man Who Played God*.

### Short Subjects

In the short subject field as in the field of feature pictures, self-regulation has progressed from an initial preoccupation of avoidance of bad taste to an affirmative policy of developing and securing support for constructive types of pictures.

The scope of the short subject market will require continued alertness in precautionary directions. The preponderance of comedy as the natural dramatic expression of the short also entails constant factors requiring care. However, it is illuminating to consider this brief list of short subject series, planned or in production, which represent the result of affirmative thought toward translating industry purposes to the screen in this field:

a. *The Medal of Honor Series,* in which it is planned to reconstruct into dramatic stories those actions which inspired awards of the Congressional Medal of Honor.
b. *The Famous Classics Series,* in which some well known poem of American origin will be interpreted in dramatic action by a player of ability and reputation.
c. *The Austin Turner Series,* which will depict in drama some unusual nature studies and life studies in the American West.
d. *The Birth of Word's Series,* which will trace the historic facts of interest in the origin of words.
e. *The Historic West Series,* in which the abandoned mining towns and forts of the Western territory will be used as backgrounds for a group of educational short subjects.
f. *The Marionette Series,* in which a new type of puppet embodying more elasticity and pliability in its composition will be used.

### Entertainment, the Screen's Basic Purpose

Because we state and re-state the extra-entertainment considerations involved in developing a socially useful content of pictures it is wise also to state and re-state the basic philosophy and fact of our primary obligation to the public, an obligation which in itself contains the essence of inspiration and of impulsion to the finest effort of which we are capable.

The function of motion pictures is to ENTERTAIN. This we must keep before us at all times and we must realize constantly the fatality of ever permitting our concern with social values to lead us into the realm of propaganda.

Pictures may be so made as to carry strength and inspiration to those who see them. They may be safeguarded in the matter of their problematical effect on behavior. These values we shall continue to conserve and develop. But, first of all, pictures must entertain.

Entertainment possesses in itself and of itself a moral value and is a vital necessity to the millions whom we serve. No group, no cause, no social, religious or civic faction is permitted to inject propaganda into American motion pictures.

Deliberately and consciously, motion pictures are for international good will and for the forces of law as against the forces of crime. We have, too, certain obligations that wrong shall not be made attractive and that religion shall not be mocked.

The adherences admit of no justifiable controversy. But on every other topic the American motion picture preserves its impartiality, owns no civic obligation greater than the honest presentment of clean entertainment and maintains that in supplying effective entertainment, free of propaganda, we serve a high and self-sufficing purpose.

## Emphasizes Entertainment as Screen's Basic Purpose; Declares Short Features Reflecting Affirmative Policy

### News Reels

Probably the most universally enjoyed part of the theatre program is the News Reel. It is current event and history, popular sport and tragedy of the passing of a great statesman, war in its frightful reality and the Disarmament Conference in session, the religious service of the Buddha in a forbidden temple in the interior of China and the Easter Parade on Fifth Avenue, a scenic bit of African jungle set next to a trip over the North Pole. Friendship between nations grows with understanding. American news reels make neighbors of them all. The news reel is education, natural education, at its best. It is as entertaining as life itself.

### Advertising Code

Sufficient time has now elapsed, and sufficient effort been expended, to permit appraisal of the value of the Advertising Code developed by the publicity heads of the member companies and signed on June 6, 1930.

At the outset we were somewhat dismayed by the fact that an average of 15,000 individual motion picture advertisements are prepared daily by exhibitors throughout the country. This means that the varied minds of many men, each working with enthusiasm, sometimes under heavy pressure of need for stimulating theatre attendance, bring to the writing of motion picture advertising the inevitable dangers inherent in creative sales copy prepared and issued at high speed.

Nevertheless, we decided that rigorous care in the press books issued by our producing companies and constant educational work with the theatre managers of affiliated theatres would by precept and example influence the entire stream of motion picture advertising. This promise has proved to be correct.

Furthermore, the Association's staff member in charge of this work has undertaken to bring to the attention of theatre managers not affiliated with our members those examples which occur of questionable advertising. We have found that such suggestions are taken in good part and throughout the industry there is evident a growing recognition of the fact that our advertisements are the show window of our business, that our ads must reflect our pictures accurately and that the temptation to salacity in advertising, whether it be sometimes productive of box-office receipts or not, involves a policy that the industry cannot afford to, and will not, pursue.

Hundreds of letters, hundreds of telephone calls, conferences day-in and day-out, have constituted a continuing campaign. In many cases there are legitimate differences of opinion as to specific advertisements, but there is a definite border-line where most reasonable minds agree that good taste ends and we have concentrated our efforts, with considerable success, at the task of keeping on the right side of that line.

Four typical sets of instructions, issued by member companies of the Association to their own employees, are quoted herewith. They show the tenor and earnestness of the organized determination to keep our advertising wholesome.

1. *FOX.* The following is quoted from the Fox house organ:

> "Every manager, advertising man and publicity man in the entire circuit of Fox Theatres is hereby cautioned to use the utmost care in the writing and the art works of ads, and to make them conform STRICTLY to the code laid down by the Motion Picture Producers & Distributors of America. Keep your copy clean and free from any immoral suggestion whatever. Improper poses in your drawings or photographs are OUT. Do not try to get around these rules. An ad is either moral or immoral. Rest assured that you'll save yourself a lot of trouble by staying inside the bounds of propriety."

22.. *LOEW.* "The Loew-Down," house organ for the Loew theatres, under the heading "Salacious Ads Will Not Be Tolerated," carried the message:

> "Of late there has been a tendency in the advertising of Motion Pictures which reacts tremendously against the best interests of this business. I refer to the salacious and off-color advertising that we see so very often. I will not point to any specific examples. I am sure you see it all around you.
>
> "At this time I want to impress on your minds that, as far as the Loew Theatres are concerned, we will not countenance any such advertising, and I do not want to be placed in an embarrassing

# TRADE RESTRICTIONS ABROAD CITED

*(Continued from preceding page)*

position by your inattention to these instructions.

"You know the reason for salacious advertising and salacious exploitation. It is erroneously based on the theory that it increases business. You can definitely forget such an alibi. It will not be countenanced by us in the analysis of your advertising.

"I may say that the same message is going forward to all theatres in all circuits. Any time you see salacious advertising on the part of your competitor, cut it out immediately and mail to our Home office. A constant check will be made by us, by all other circuits, and by the Hays Office, all determined that once and for all we are going to clean up this situation.

"The Press Sheets and Advertising Copy furnished you by the various film companies and your own Publicity Department will not contain anything objectionable, and while you may deviate from time to time, never do so with the thought in mind that you want to color up the subject matter so that it will become at all salacious.

"Please intorm everybody connected with you that we are very much in earnest about this, and cannot tolerate any violation of this code."

3. *WARNER.* Almost simultaneously the following instructions were issued by Warner Brothers:

"Effective immediately, we must definitely and absolutely refrain from any attempts at obscene or salacious advertising of any kind, in connection with our theatres, because if our Organization and the entire industry attempts to stimulate business through this medium it will prove very detrimental and eventually will bring ruinous results to our theatres and our industry as a whole."

4. *PARAMOUNT.* Mr. Sam Katz of Paramount Publix has frequently expressed himself strongly regarding the application of the Code. He has had placed in all the press books of Paramount Publix the following:

"In preparing advertisements, no one in Publix theatres is permitted to go beyond the meaning of the words in the advertising copy in this Manual, or in the advertising copy taken from producers' press-sheets.

"Any manager or advertising man who goes beyond the general trend of advertising as outlined in these two sources, in an effort to frame salacious or sensational advertising, does so at the peril of his job.

"Publix Theatres will accept no alibis for salacious advertising. You are to stick to the spirit of the manual or press sheet in framing your advertising copy."

The Code has had the full backing of the Trade Press in the educational work that has brought the industry markedly forward in the field of wholesome advertising. Before its adoption there were almost daily examples of so-called "jazzing up" of copy.

We shall not be able to relax vigilance in this matter of clean advertising, but already we have arrived at the place where motion picture advertising compares favorably with the advertising of other commodities. The occasional mistake still occurs but it is episodic and not epidemic.

## Conservation and Protection

In film exchanges in the United States 150,000,000 feet—approximately 28,000 miles—of motion picture film are examined, stored, repaired or shipped each day. In the 300 working days of the year this amounts to 45,000,000,000 feet of film passing through human hands.

One of the important public services of your Association has been the quiet development of a thorough system of inspection for exchange buildings and a constant study and improvement of methods of handling this enormous amount of film.

Rigid monthly inspection of all exchanges is maintained. In most instances the inspection is carried out by a member of the local Fire Department, and a committee composed of branch managers and the Secretary of the Film Board of Trade. After inspection a fire drill is conducted and report is made as to the bearing and conduct of the employees. A trophy is awarded yearly to the branch exchange having the most consistently perfect inspection record.

The Director of Conservation of the Motion Picture Producers and Distributors of America visited each of the 457 exchanges at least once during 1931.

In the past eight years more than $26,000,000 has been expended in the construction of fireproof exchanges in the United States, all erected in accordance with plans approved by the Conservation Department of this Associaiton and designed particularly for the protection of our workers and of neighboring tenants. We are in continuous contact and frequent conference with all fire protection and fire prevention bodies and with conservation groups.

Figures for the past four years indicate the effectiveness of our effort:

1928. One fire. Monetary loss $25. This fire resulted from static spark caused by the sun's rays on a metal table, which ignited film as it was being rewound.

1929. One fire. Loss $1,200. This was caused by defective concealed wiring in the Poster Deparment. No film was involved. Loss resulted from wooden poster racks and advertising matter.

1930. One fire. Monetary loss $15. Six hundred feet of film were destroyed.

1931. Two fires occurred. Total monetary loss $225. Both fires occurred in regional or unaffiliated distributing offices. One office was receiving the benefit of the Conservation Department, consequently was inspected regularly. This fire occurred in the Poster Department and was believed to have been caused by a careless smoker. No film was involved. The total loss in this fire was $25.

These figures comprise a splendid testimony to the results of organization in industry.

A curious misapprehension exists in some quarters, and should be corrected in the record, concerning the Pathe Studio fire that occurred in New York on December 10, 1929. An impression seems to exist that this was a fire of film origin, but that is not the case.

The National Fire Protection Association stated in its official report that the fire originated in a velvet drop curtain from an unknown cause. It is definitely established that only eleven reels of film were burned and that this film was in no way a contributory cause of the fire or to the spreading of the flames. The entire interior of the building was ablaze before the eleven reels of film took fire. Eight of the burned reels were in the mezzanine floor projection booth and three reels were in the camera dark room. The films in the cutting room and in the vaults did not ignite and were uninjured except by water.

## Preservation of Film for Future Generations

In May, 1930, I transmitted to the President of the United States the willingness of the industry to co-operate in the preservation for future generations of current motion picture product that might be deemed to possess exceptional historical or educational value.

Pursuant to this offer and to subsequent discussions, it is planned to have historical film archives in the Federal Archives Building at Washington—plans for which are now being drawn. The significance and importance of this historical and educational record is self-apparent.

We have collated the opinions of the best available technical minds as to how this project might be made practicable and a special committee of the Society of Motion Picture Engineers is working in co-operation with those charged by the Government with responsibility for the method of preserving the motion picture record of our time.

## American Motion Pictures Abroad

Wherever American pictures are shown, in any country in the world, there results an invigorating stimulation of local will to buy. Products on the shelves of local merchants move faster, whether they are American made or manufactured abroad.

We have established, in the United States, beyond doubt, that a good picture in an attractive theatre brings purchasers to the mercantile establishments in the downtown section or to the neighborhood stores; that the small town providing excellent motion picture entertainment draws a constant of increased visits, with increased buying, from the surrounding rural districts.

Modern economics are so inter-related that it is very difficult for an institution to serve one element in the business world without rendering simultaneously corollary service to other phases of business.

The application of this principle abroad was evidenced with vigor at the time when as President of your Association I negotiated with the French Government relative to quota requirements proposed by that government which our industry deemed confiscatory.

Hundreds of French motion picture exhibitors, and many Chambers of Commerce in the affected areas, protested emphatically to the French authorities expressing the deep concern with which their local communities view the possibility of a diminished supply of entertainment of a degree of excellence only obtainable, in continuous flow, from American studios.

Unfortunately, the far-seeing view of economies does not always prevail and it is human nature for us to regard a tangible dollar going to our neighbor today with more acute realization than we view a dollar intangibly created or stimulated in added business at home.

The story of the American motion picture abroad is the story of an unending effort on the part of governments throughout the world to bar through artificial restrictions the American motion picture in the hope that the resultant starved entertainment demand in the respective countries will in some mysterious way assure the creation there of an industrial asset comparable to that possessed by the United States.

Americans, who have developed a large part of the motion picture industry of the world, are inclined to forget the toil, the creative effort, the investment and the self-discipline that have combined to create this tremendous commercial asset. We view our production center as a matter of course, but those who do not have it seek desperately to create some such asset over night by fiat of law. In this purpose new precedents have been set in trade restrictions in the effort to force into being similar stimulators of commerce in other countries.

The extent to which these trade restrictions have grown is indicated by the following brief summary of import duties, quota laws and other economic burdens imposed in some foreign countries on the distribution of American pictures:

### Argentina

Import duties increased to a straight specific duty on motion picture films amounting to 15 pesos gold per kilo, without surcharges. It was formerly 4 pesos per kilo.

### Australasia

In Australia there is a Commonwealth tax payable by all companies on profits derived from Australia amountiing at present to one shilling four pence in the pound. On property income an additional one shilling six pence in the pound will be assessed, making a total federal tax of two shillings ten pence, as well as the various state taxes. The State of Victoria has imposed a quota which provides that 2,000 feet of British film shall be shown in each program, 1,000 feet of which shall have been made in Australia. This has been in effect since July 1, 1927. In New South Wales, 12½% of gross income is regarded as taxable income.

In New Zealand there is a film quota identical with that in effect in Great Britain and which amounts to 12½% on the distributor and 7½% on the exhibitor, becoming 10% after September 30th.

### Austria

Under the Austrian quota regulations, for each sound film produced domestically and recognized as a native film there are issued 21 interim certificates and for each sound short, from 1 to 2 interim certificates, according to type. On the basis of one interim certificate there may be issued 10 import permits for short sound films of less than 350 meters length each, or 5 import permits for short sound films from 350 to 700 meters each. Two interim certificates are necesary for a film between 700 and 1,500 meters length, and three certificates for the issuance of one import permit for a sound film of over 1,500 meters length. For the issuance of one import permit for a sound film for the comprehension of which by all classes of patrons the insertion of text and titles is necessary, the following must be submitted:

| | |
|---|---|
| for 2 copies | 1½ interim certificates |
| 3 copies | 2½ interim certificates |
| 4 or more | 3 interim certificates |

Interim certificates are purchasable from the Film Bureau of the Chamber of Trade, Commerce and Industry in Vienna at 1,000 shillings each.

### Belgium

A commercial profits tax is levied by the State at the rate of 9.9% to which must be added the local tax rate that may be levied up to 100% of the State tax, in which case the total tax rate will amount to 19.8%, increased to 22% as and when the profits are distributed in the form of a dividend. As a result of recent legislation the fiscal authorities are enabled to tax foreign companies in one of the other of the following alternative methods (whichever yields the higher assessment) where they are not satisfied that the accounts present a full and proper disclosure of the results of the Belgian business:

(a) On an assumed net profit of 15% of the cash takings or collections;

(2b) On an assumed net profit of Belgian Francs 10,000. per employee or workman.

There is also a "taxe mobiliere" amounting to 15%.

### Chile

A tax of $50. Chilean currency on the first release of all foreign films in each district.

The revenue authorities propose that for the purpose of income tax assessments their taxable profits shall correspond to 8% of the gross rentals earned in Chile.

### Colombia

Import duties increased on talking and silent motion picture films from 80 centavos to 1.60 pesos per kilo, and on discs from 20 centavos to 2.50 pesos per kilo.

### England

Besides the quota at present effective in Great Britain amounting to15% on distributors and 10% on exhibitors, this latter becoming 12½% after September 30th, import duties have just been levied in England as follows:

| | |
|---|---|
| Negatives | 5 pence per foot |
| Positives | 1 penny per foot |
| Positive sound track only | 33 1/3% ad valorem |
| Negative sound track | 10% ad valorem |
| Discs | 33 1/3% advalorem |

### Germany

The German kontingent regulations at present in force, valid until June 30, 1932, provide for ths distribution of film import permits among companies which have distributed German films between Jan-

# AGENCY FOR GOODWILL

(*Continued from preceding page*)

uary 1, 1930, and June 30, 1931. These permits are allocated as follows:

Sound permits: 60 to distributors
30 to exporters of German sound films
15 to the sound film reserve fund
105—plus an additional 20, applicable to either sound or silent, but presumably to sound;
Silent permits: 40 to distributors
20 to exporters of German silent film
10 to silent films reserve fund
70

German import permits are not purchasable.

### Hungary

In addition to the regular import duty of $50 per 220 pounds, the following charges are made on imported films:

Import certificate, 1,000 pengos (approx. $175) per film for films of over 400 meters in length and 200 pengos (approx. $35) for films less than 400 meters in length
Silent films require no import certificates.
Film Fund charges: 20 fillers ($0.035) per censored meter, silent, 30 fillers ($0.052) per censored meter, sound, plus.
Regular censorship fee of 10 fillers ($0.0175 per meter.

### India

Import duties increased to 37½% ad valorem, on a basis of 4½ annas per foot on exposed motion picture film; on unexposed film to 25% ad valorem.

### Italy

Restrictions against the exhibition of dialog films in any language except Italian.

### Jugoslavia

A quota just instituted provides that for every 1,000 meters of imported film up to the end of 1933 the importer is obliged to order or to produce and to put into traffic at least 70 meters and, after that date, 150 meters of domestic product. For failure to comply with these regulations fines are imposed that will cost the importer of an American film $275 for each print entered into Jugoslavia, plus a censoring fee of $118, provided the film is of the average length of 2,200 meters.

### Mexico

Tax of 1% on gross receipts. Duties increased, effective April 22, 1932, from 8 pesos per kilo to 75 pesos on films and, on discs, from 1.20 pesos to 50 pesos per kilo.

### Siam

Import duty increased from 30 to 100 satangs per 100 feet.

### Spain

Imports of films now duitable as general merchandise at the rate of 25 gold pesetas per kilo net, on both positive and negative, and it is no longer possible to enter them under the former regime of temporary imports, except for educational purposes.

### Sweden

Import duties on motion picture film increased from 80 crowns to 1,500 crowns per 100 kilos.

### Union of South Africa

In addition to a primage duty previously imposed of 5% ad valorem, the Union of South Africa has imposed a customs surtax of 7½%, effective March 24, 1932, on the domestic value in gold on all imports, except specified goods for use by agricultural producers.

It is worth while to note that no retaliatory restrictions have been asked of our government by the American industry. The import duty exacted by the United States on motion pictures from abroad **is** negligible. Distributors and exhibitors alike welcome and use acceptable foreign motion picture product judging it solely upon its appeal to American audiences and upon its conformity to our standards of community suitability.

### Foreign Opinion of American Pictures

The widespread and intensive trade restrictions instituted abroad against American motion pictures have, for the most part, been accompanied by commendable frankness on the part of proponents of the restrictions, but an occasional apologist has attemtepd, in defense to his own constituencies, to set up the premise that cultural or moral grounds were a consideration.

The wholesomeness of American picture entertainment standards compares so favorably with those of the world at large that this type of propaganda does not merit discussion. No excuse can be found for the instances in the United States where men who make a living by "riding" the movies have lent themselves to the dissemination of this impudently false charge.

When the British quota was being debated in Parliament, Colonel Josiah Wedgwood, Member of the Committee of the House of Commons, rose in answer to an attempt to disguise this trade restrictions as a moral measure. Colonel Wedgwood said:

> 'No, sir, that's all wrong. American morality on and off the films is quite all right. They are the most straight-laced people in the universe. Anything that gets put over in America we shan't criticize from the standpoint of morality.
>
> "I am shocked at some films. I actually have to walk out of the theatre sometimes, but they are not American films.
>
> "Leave me my American films."

Among the serious and responsible attempts to get at the truth of the effect of American films abroad was the exhaustive study conducted by the Indian Cinematograph Commission, appointed by resolution of the Government of India Home Department and reporting, in 1928, directly to the Indian Parliament.

"We are without exception," said the report, "satisfied that the majority of films certified for public exhibition in no way tend to demoralize the Indian public, or to bring western civilizaiton into contempt."

Dr. R. E. Diffendorfer, of the Board of Foreign Missions of the Methodist Episcopal Church, made a wide personal investigation in the Far East. In his conclusions he publicly stated:

> "Much of the criticism against moving pictures from America is propaganda which is more or less economic in its origin. Indeed, there are motion picture producers who do not wish the American moving pictures to gain a foothold in the Far East. Trade rivalry is responsible for a good deal of this propaganda."

One more witness out of scores available serves to emphasize the true relation of American motion pictures to the body of worthy entertainment. Dr. Franz Koelsch, Industrial Phisician to the Bavarian Government, brought to America the following results of experimentation there:

> "We find in Germany that the increasing popularity of motion pictures leads more and more to the whole family taking its recreation as a unit. This is great progress from a sociological standpoint. Tests which we made of the psycological effect of American motion pictures brought us to the conclusion that the inevitability of punishment, as portrayed in plots under the safeguards voluntarily adopted by the producers in the United States, tend to make the screen a very positive deterrent from crime."

On the affirmative side of the question the League of Nations and many scientific bodies and individual scientists throughout the world have reached the conclusion that among the most potent agencies toward the eventual establishment of World Peace is the American motion picture. The vivid effect of War pictures and the deep impression wrought by such psychological studies as *Broken Lullaby* are in the profoundest sense servitors for Peace.

Far and above this particularized service the cosmopolitan nature of American motion pictures, drawing their scenes, their stories and their personnel from many lands, create a sense of unity as they satisfy a universal human need—the requirement for mental release through entertainment.

The American motion picture is an agency for international good-will and a worthy representative abroad of the United States. With every month of self-regulation and conscientious care at the studios its worth in this field increases.

(*Concluded in next issue*)

## Dr. Peter Snell Awarded SMPE Fellowship on Picture Study

DR. PETER SNELL

Dr. Peter A. Snell of the University of Rochester has been awarded the fellowship of the Society of Motion Picture Engineers, which was made possible through a $1,500 donation of the late George Eastman.

Dr. Snell will shortly begin investigations which are expected to prove constructively valuable in motion pictures. He will study, in particular, certain phases of production and the measurement of the physiological processes involved in visual fatigue.

## Exchanges to Aid Academy in Image Frame Campaign

**[The Official Uniform Aperture Data Sheet is published for ready reference in the projection room on page 80.]**

General adoption by theatres throughout the United States and Canada during April and May of the new uniform image frame size for motion picture projection machines, established by the Academy of Motion Picture Arts and Sciences, and outlined last week in MOTION PICTURE HERALD, will mark one of the final steps in the technical transition from the silent motion picture to the talking film.

Improvements in the photographic appearance of the picture on the screen will result from the recommendations, made by the motion picture production industry's cooperative organization after two years of surveys and researches, Academy officials say. Hollywood studios benefit by a similar Academy uniform image frame size in use since February 15, which permits speedier cinematography and more flexible technique in talking picture making.

Theatre managers and projectionists will receive through their exchanges, detailed instruction leaflets covering the change-over to the new system. The leaflets will accompany the new picture releases, many of which already have been photographed through the new Academy uniform camera aperture. Uniformity in the size and shape of pictures as photographed in Hollywood and projected in theatres is attained by adoption of a uniform size for camera apertures and one for projectors. It is said that the adoption of a uniform image frame size will result in a closer coordination between the cameras of Hollywood and the projection equipment of the theatres, eliminating at one stroke expensive and troublesome variances in photographic and projection practices, which followed upon the coming of the sound device to motion pictures.

During the next few weeks, the exchanges are to distribute the instruction leaflets to every theatre in the United States and Canada, advising managers and projectionists how to get improved photographic quality from the uniform picture frame with which new product is now being released by the studios. In each exchange city, the individual exchanges are to cooperate in the distribution of the leaflets, so as to cover the field most efficiently and economically.

## Big 4 Enters Third Year With Enlarged Program

The Big 4 Film Corporation, which on April 12th, 1930 released its first talking Western, has completed two years of independent production and distribution and is now formulating plans for the coming season. Beginning with a schedule of six westerns for 1930-1931, Big 4 will have 12 Westerns, 14 melodramas and possibly 2 "Specials" on its 1932-1933 program.

Burton King will continue as head of production on the West Coast, while John R. Freuler, president, of Big 4, will be assisted by Charles L. Glett, vice-president, in determining production policy and in directing exchange relations.

# PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

## THIS IS THE NIGHT

**Paramount** **80 minutes**

THIS is not only "the night," but "the dough" as well, especially for the larger cities. Smaller towns may find the sledding a little hard but through clever merchandising—in which the picture offers dozens of fine slants—should get by to excellent returns. Truthfully speaking, this is one of the cleverest and most entertaining pictures of the year. One thing is certain: it redeems Lily Damita, who had fallen into a rut through her last few pictures.

If this title is not box office then what is? Combine that title with the names—Charlie Ruggles, Roland Young, Lily Damita and Thelma Todd—add some pep in your catch-lines, and, presto, you have a show that is worthy of plenty of raves and advance notices, to say nothing about the word-of-mouth talk that should follow each performance.

Audience value is swell. They should sit and giggle, and laugh out loud. They'll love the risque bits chiefly because they have been cleverly handled. But all in all they are almost sure to consider this one of the best pictures this season, as we have.

Selling slants are plentiful, especially if you get a screening in advance. Lacking that advantage you can pick up your press book from the exchange and get the general gist of the picture. The HERALD informative review will help considerably, too. As mentioned, the title, the cast and some spicy catch-lines, augmented and enhanced by a few of those thumb-nail mats used in the New York campaign, ought to get you one grand send-off to standing room only. We care not where your theatre is located, human nature is the same the world over; serve them a dish of something a wee bit naughty and they'll go for it in a big way.

Big towns and cities can spot it where they feel it will be OK, but small towns should play away from kid or Sunday showings.

If you don't do capacity with this one, do not blame the picture. It's a swell title, a swell cast and a swell picture.

## LOVE STARVED

**RKO Pathe** **75 minutes**

A MOST pleasing performance by Helen Twelvetrees places this one in the class of fairly good entertainment. We would like to report the same for young Eric Linden, but he overacts. Miss Twelvetrees is likable, convincing and in general carries most of the burden upon her shoulders.

The title can be used in conjunction with its original name, "Young Bride," and will help put it over in your selling campaign. The star should be sold even above the title if she has any sort of following in your community, and if not, it would pay to give her a strong plug just the same for future b.o. value. Any of the others in the cast that happen to be well-liked in your town can be played up accordingly. Arline Judge is OK for a rather unsympathetic role, but she handles it nicely.

Audience value will be stronger in the smaller towns than the big ones. The reason is clear enough. It's one of those pictures that will please the less sophisticated type of audience and they are generally found outside of the large cities. At any rate, while far from a "swell" picture, it ought to hold its own in most theatres.

Sell it sensibly. Plug Twelvetrees. Use plenty of appropriate catchlines to convey the type of story and to create human-interest appeal. It has lots of possibilities and many natural selling slants most logical and practical for merchandising. Make good use of them and back this picture up with a box office appeal campaign. You should get by nicely despite the opinions of big city critics who can easily find much to kick about.

Of no use on your kid days and safer all around if played away from a Sunday. But taking everything into consideration, this one is OK.

## An Index to Showman's Evaluations

*Following is a listing of pictures on which appeared comment in this department by Charles E. Lewis, an exhibitor and editor of the Managers Round Table department; the period covered including issues from December 5, 1931, to April 16, 1932:*

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## CARELESS LADY

**Fox** **67 minutes**

A FAR from impressive affair that may slip by in the smaller spots. The idea has been more than overdone on the screen and most times it lacks sincerity and conviction.

The title is a sort of neutral affair. Whatever way you surround it will be the theme of your selling campaign. You need not necessarily lack for ideas to build onto this title. "Careless Lady" can be twisted about to mean a lot of good box office things. Names are none too strong but you'll have to fall back on them as well to bolster up your merchandising. Joan Bennett and John Boles constitute the two important ones. The rest, we feel, are purely incidental.

Audience strength is the same as the title: neutral. Some will find it fairly good entertainment while others may chalk it up as an evening wasted. But if they get a swell surrounding program of classy short features, it may round out your show to the point where they will more than get their money's worth.

Of no use for kids or Sundays, but our suggestion is that you play it somewhere midweek on your short-run spot and back it with as smart a campaign as a weak picture requires.

—CHARLES E. LEWIS

▽

# This Is the Night

### *(Paramount)*

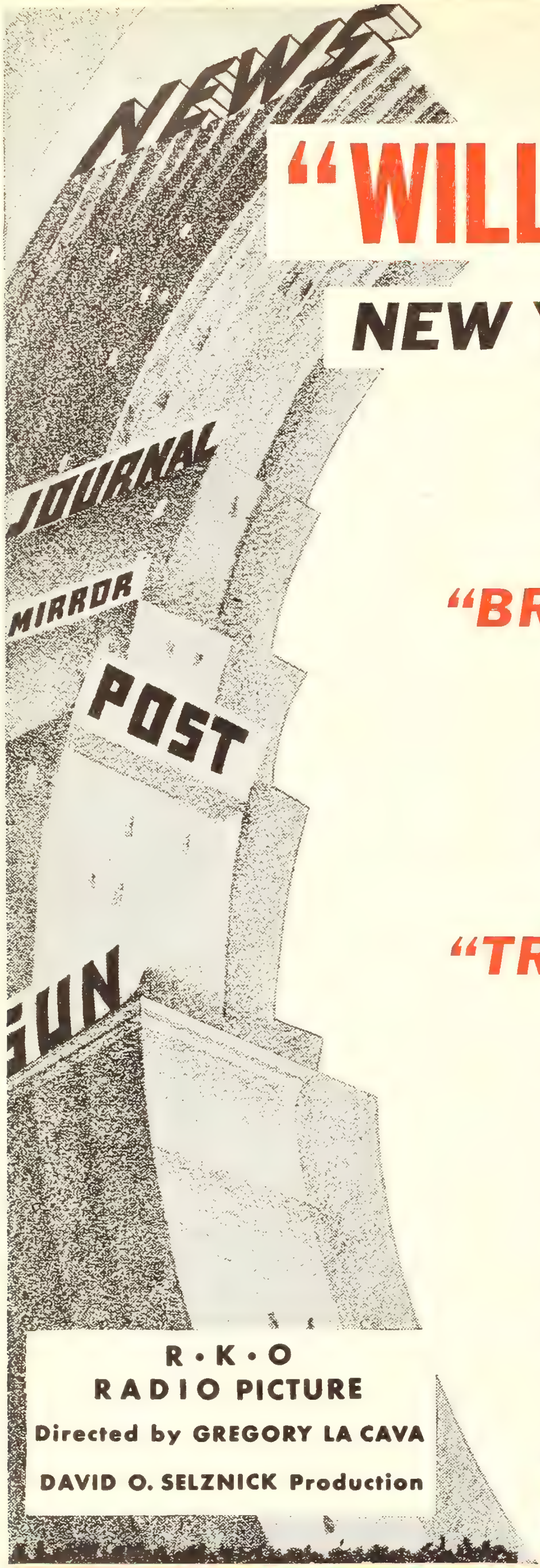
### Comedy with Music

A comedy, adapted from a cleverly sophisticated play of Avery Hopwood, with dialogue of sparkling comic nature, and the consummate activities of Roland Young, Charles Ruggles in particular, kept an audience at the New York Paramount in various and assorted conditions of chuckles, laughs and genuine, unmistakable enjoyment through its entire length.

The music is strictly for background purposes, as are the pretentious Venetian scenes, moonlight on the canals, a strong and tenor-voiced Italian gondolier, all done without intrusion, rather in keeping with the theme, which is almost of a musical-comedy nature.

There is little enough to the story, but there is meant to be little. It is light, but the audience indicated clearly enough that it is enjoyable, as well. Roland Young, bachelor, and wealthy Parisian, is in love with Thelma Todd, statuesque and blonde, who is at the same time married to Cary Grant, new Paramount player, who has height and looks, in a dark fashion, and who happens to be a famed javeline thrower, much to Young's discomfiture when he suddenly walks in on the two at Miss Todd's apartment.

To cover the planned trip to Venice, Young en-



# "WILL BE A SMASHING

## NEW YORK'S GREAT PAPERS

"A very human affair that pulls enough heart strings to insure its success on a very large scale. Will be a smashing box-office success."
*C. P. Hammond, New York Post*

## "BRILLIANT PERFORMANCES

"A triumph for Fannie Hurst. Marvelously genuine in its atmosphere and sincerity."
*William Boehnel, N. Y. World Telegram*

"Rich in human interest."
*Rose Pelswick, N. Y. Evening Journal*

## "TRIUMPH FOR FANNIE HURST

"A finely made production carrying terrific audience appeal." *Julia Shawell, N. Y. Graphic*

"Has simplicity of emotion that is truly touching." *Richard Watts, N. Y. Herald*

"A deeply human story, powerful drama, natural comedy, inspired direction and unusually perfect casting."
*Leo Meehan, Motion Picture Daily*

R • K • O
RADIO PICTURE
Directed by GREGORY LA CAVA
DAVID O. SELZNICK Production

# FANNIE HUR

# SYMPHONY OF

**RICARDO CORTEZ • IRENE DUNNE •**

# BOX-OFFICE SUCCESS"

## BOW TO A GREAT PICTURE!

"One of the best cinematic feats I have ever seen. Brilliant performances by the whole cast . . . Mr. Cortez is incredible."
*John S. Cohen, Jr., New York Sun*

## BY THE WHOLE CAST"

"Always sincere and effective."
*Regina Crewe, N. Y. American*

"A message worth considering . . . rivets the attention from first scene to the last."
*Martin Dickstein, Brooklyn Eagle*

## . MARVELOUSLY GENUINE"

"Every person was held to silence by the simple but effective unfurling of the narrative."
*F. Mordaunt Hall, N. Y. Times*

"Abounds in human interest. A tense and throat-hurty picture which gets you."
*Irene Thirer, N. Y. Daily News*

"Strong human interest. Story highlighted by exceptional performances. Should click big."
*Don Gillette, Film Daily*

TIMES
AMERICAN
WORLD TELEGRA
HERALD TRIB
GRAPHIC

**NOW PLAYING**
***TWO-A-DAY***
**GAIETY THEATRE, N. Y.**
***THE PICTURE EVERY EXHIBITOR IS WAITING FOR***

## ST'S GREAT STORY OF A GREAT CITY

# SIX MILLION

**GREGORY RATOFF • ANNA APPEL**

lists the aid of friend Ruggles, who has spoiled the situation by unwittingly "tipping off" Grant to the state of affairs. Ruggles hires Lily Damita to act as Young's wife to throw Grant off the trail, and they all pack off to Venice, canals, moonlight and comedy.

Grant begins to fall for Miss Lily, and incidentally, both Ruggles and Young begin to do the same thing. When Grant pays attention to Miss Damita Young is angered at both Grant and Ruggles, and Miss Todd decides that maybe she would like to keep tight hold on Grant after all. As Miss Damita, therefore, gives up the foolish effort and takes a gondola toward the station and Paris, Young comes to a realization and pursues, via another gondola. They meet and are left against a moonlit background. The cast handles itself well, it was generally considered, with Ruggles and Young drawing continuous laughter via their lines.

Produced and distributed by Paramount. Directed by Frank Tuttle. From play by Avery Hopwood. Adapted from "Pouche" by Rene Peter and Henri Falk. Screen play and lyrics by George Marion, Jr. Music by Ralph Rainger. Photographed by Victor Milner. Release date, April 8, 1932. Running time, 80 minutes.

CAST

| | |
|---|---|
| Germaine | Lily Damita |
| Bunny West | Charles Ruggles |
| Gerald Grey | Roland Young |
| Claire | Thelma Todd |
| Stepan | Cary Grant |
| Jacques | Irving Bacon |
| Chou-Chou | Claire Dodd |
| Studio Official | Davidson Clark |

## Life Goes On

***(Paramount)***

**Another Lonsdale Tale**

***(Seen in London)***

Just another of those smart films, is this Lonsdale story, first titled "Sorry You've Been Troubled," and then changed by Paramount executives at the last moment.

It was found entertaining stuff, though considered not quite up to the standard of excellence of some other of the Paramount Elstree product. Lonsdale's work relies on talk.

There is an amusing motif here, although a dead man is found concealed in an hotel. Murder is suspected, but the end finds us believing that if we had had shares in the man's companies we too would have desired to keep quiet the fact that he had died suddenly—even if we too had to risk the suspicion of having murdered him.

Hugh Wakefield, with several leading roles to his credit, has his first star chance here as a silly detective. The supporting cast is for the most part good. Elsie Randolph, first class comedy stage star, in this, her first film, shows up well as a comic phone exchange girl. Jack Raymond has made the best of his camera chances, and the general scope in story and settings has been turned to the best account possible, it was indicated.

Produced by Paramount British Productions. Directed by Jack Raymond. Photographed by F. A. Young. Running time, 78 minutes.

CAST

| | |
|---|---|
| Ridgeway Emsworth | Hugh Wakefield |
| Robert Kent | Wallace Geoffrey |
| Ronald St. John | Warwick Ward |
| Clare Armore | Jean Stuart |
| Lady Sheridan | Betty Stockfield |
| Phoebe Selsey | Elsie Randolph |
| Arthur Carlysle | Denis Hoey |

## Love Starved

***(RKO Pathe)***

**Drama**

Adapted from the play, "Young Bride," by Hugh Stanilaus Stange, RKO offers a dramatic effort, with Helen Twelvetrees and Eric Linden as the youngsters who fail to make a go of a sudden marriage until a good beating brings Linden out of the clouds and restores his common sense.

The film, atmospherically, is drab, with little comedy to lighten the story, which, in setting, is limited to a public library, a boarding house room, and a cheap taxi dance hall.

Linden, bluffing youngster with much conversation about "big business deals," meets Miss Twelvetrees when Polly Walters, with whom she works, takes her on a "blind date." Miss Twelvetrees, orphaned, works in a library presided over by Blanche Frederici. The girl, alone and lonely, is captivated by dashing young Linden, and the two are suddenly married.

Linden continues his bluff, promising big deals, which somehow never materialize, until Miss Twelvetrees is forced to return to the library to support them. She suddenly discovers that she will soon have a baby. and Linden, stunned, finds himself back in his old haunts, drinking, dancing and gambling. He hears of a dancing contest at the hall, from Arline Judge, old flame, and decides to enter with her as his partner, planning to use the prize money to meet the impending expense. Miss Judge had merely been playing Linden for a good thing, however, and succeeds in separating him from most of the money he had won gambling.

Miss Twelvetrees, hearing of the dance affair, breaks away from Linden in a stormy scene and plans to take poison as the only way out of a difficult situation. Linden, seeking to retrieve some of the money from Miss Judge, becomes engaged in a brawl at the hall with Cliff Edwards and others of the hangers-on. He is most competently and completely thrashed, and thereby becomes, we are given to understand, reformed. Melodramatically, he returns home contrite, exactly as Miss Twelvetrees is raising the glass of poison to her lips. Reconciliation concludes the story.

Roscoe Ates presents a moment or two of his stuttering humor, as the speakeasy bartender.

Produced and distributed by RKO Pathe. Directed by William Seiter. Screen play by Garrett Fort. From stage play by Hugh Stanislaus Stange. Art director, Carroll Clark. Film editor, Joseph Kane. Release date, April 8, 1932. Running time, 76 minutes.

CAST

| | |
|---|---|
| Allie Smith | Helen Twelvetrees |
| Charlie Riggs | Eric Linden |
| Maisie | Arline Judge |
| Pete | Cliff Edwards |
| Mike | Rosco Ates |
| Daisy | Polly Walters |
| Miss Gordon | Blanche Frederici |
| Skeets | Allan Fox |

## But the Flesh is Weak

***(MGM)***

**Comedy Drama**

Robert Montgomery and C. Aubrey Smith, as the inpecunious son and likewise inpecunious widower-father, respectively, offer a picture of two English gentlemen, one trying to pay the rent by memories and the dinners at wealthy homes they represent; the other impetuous, young and on the trail of a wife, but a wife with money. Father is very much in favor of the idea.

An audience at the New York Capitol seemed to enjoy the film, which relies on rather smart dialogue and the dashing love-making of Montgomery for the most part. Comment conceded that the work of Montgomery, Smith, Nora Gregor, with whom Montgomery falls in love, was perhaps the best, with minor parts well taken care of respectively.

Montgomery meets Heather Thatcher, daughter of a Duke, and possessing much money. Montgomery almost falls, until he comes upon Miss Gregor, whom he thinks is wealthy. As a matter of fact she is a penniless widow, but by the time he finds that out, Montgomery is too far gone. His undisputable frankness in proposals and love-making supplied much of the amusement for the audience.

Miss Gregor turns a deaf ear, being engaged to smug, most English Edward Everett Horton, but Montgomery carries the fortress by storm and she succumbs to his wiles. Meanwhile, however, father has ideas of making a bit of loose change and at the same time providing a bit of a nest-egg for the couple. But the cards run wrong, with the result that father is forced to sign a check, worthless of course, for several thousands of dollars, redeemable at the bank next morning. He is about to commit suicide that night, but son stops him, shows him the error of his ways, and engaged himself to the ducal daughter, Miss Thatcher, breaking with Miss Gregor. The check is covered.

The latter, at a house party, hears the news and is about to rush off with a Russian prince, Nils Asther, when Montgomery tells Miss Thatcher the reason, is given "God-speed," plays the caveman with Miss Gregor after telling her the truth, and she runs after him to conclude. Incidentally, Smith has married a wealthy old-flame to make sure there will be no financial difficulties in the future.

Produced and distributed by M-G-M. Directed by Jack Conway. Story, continuity and dialogue by Ivor Novello. Photography by Oliver T. Marsh. Film editor, Tom Reed. Release date, April 9, 1932. Running time, 82 minutes.

CAST

| | |
|---|---|
| Max | Robert Montgomery |
| Rosine | Nora Gregor |
| Lady Joan | Heather Thatcher |
| Sir George | Edward Everett Horton |
| Florian | C. Aubrey Smith |
| Prince Paul | Nils Asther |
| Duke of Hampshire | Frederick Kerr |
| Lady Ridgway | Eva Moore |
| Gooch | Forrester Harvey |
| Findley | Desmond Roberts |

## Probation

***(Chesterfield)***

**Drama**

Moderately received at a New York neighborhood situation, this independent effort centers its attention upon a rather simple story, which was considered in the main to have been well executed in treatment and satisfactorily performed by the players, including John Darrow, Sally Blane, Clara Kimball Young, J. Farrell MacDonald, Eddie Phillips, chiefly.

Sally Blane becomes to an extent bored with her more or less routine existence, and her engagement to a not-so-perfect character, and goes to her uncle's courtroom for diversion, if nothing else. The judge-uncle is MacDonald. Eddie Phillips has been unpleasantly engaging the attentions of Darrow's sister, with the result that Darrow roundly trounces him and is haled into court. Uncle MacDonald seeks to occupy his niece's time and puts Darrow on probation in the custody, so to speak, of Miss Blane.

Before the probation period draws to a conclusion, Darrow is more than a little interested in the future of his custodian. Unfortunately, Miss Blane does not reciprocate, going ahead with her preparation for the impending marriage. Only one day before the wedding date, however, Miss Blane exercises the women's prerogative, and she and Darrow conclude the film together.

Presented by George R. Batcheller. Distributed by Chesterfield. Directed and edited by Richard Thorpe. Story by Arthur Hoerl. Adaptation and dialogue by Edward T. Lowe. Photographed by M. A. Anderson. Sound, Pete Clark. Release date, April 1, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Nick Jarrett | John Darrow |
| Janet Holman | Sally Blane |
| Judge Holman | J. Farrell MacDonald |
| Alan Wells | Eddie Phillips |
| Mrs. Humphrey | Clara Kimball Young |
| Ruth Jarrett | Betty Grable |
| Alec | David Rollins |
| Gwen | Mary Jane Irving |
| Bert | Matty Kemp |
| The Kid | David Durand |

## Ronny

***(Ufa)***

**Operetta**

Melodiously light and more or less engaging is this Viennese operetta, which is said to have gained some little note in the Teutonic capitals of Europe. Emmerich Kalman, noted for his musical comedy efforts in Europe and in America, has here turned his attention to the screen and Ufa, to picturize this particular work. He is noted as having had much to do with the scenario, text and of course the music of the piece.

A steadily crowded house at the intimate Little Carnegie Playhouse in New York gave special evidence of having enjoyed the attractiveness and voice of Kathe von Nagy, as the costume designer who suddenly becomes the leading player in the operetta composed by the Prince of Perusa, played personably and with much charm by Willy Fritsch, who also is possessed of a reasonably secure singing voice. Otto Wallburg extracted numerous laughs with his portly and excitable portrayal of the director of the Perusa theatre, where the operetta of the prince is to be presented.

Accidentally Miss Nagy meets the prince when she brings the costumes for the play to Perusa, in the more or less inconsequential story, and they are immediately attracted to one another. Intrigue among the retainers of the prince develops, in light musical comedy style, when his minister plans to use Miss Nagy as a foil to extract the Prince's signature for certain documents more or less of state.

The Prince invites Miss Nagy to dine with him in princely style, but she is so beseiged with intrigue that she flares up and walks out on the Prince in high dudgeon. She can afford to, since she is now the star of Perusa. She is under the impression that the Prince had been the source of the annoying trickery.

After he pursues her disappearing train, and captures her from the observation platform, occurs the final scene, with Prince and impending Princess walking back down the railroad track arm-in-arm. More than a little comedy, and melodious song numbers were conceded to have been chiefly responsible for the patrons' enjoyment of the film.

Produced and distributed by Ufa. Directed by Reinhold Schunzel. Supervised by Gunther Stapenhorst. Story by Emmerich Pressburger and Reinhold Schunzel. Photographed by Fritz Arno Wagner. Sound, Herman Fritzsching. Music by Emmerich Kalman. Release date, April 13, 1932. Running time, 82 minutes.

CAST

| | |
|---|---|
| Ronny | Kathe von Nagy |
| Prince of Perusa | Willy Fritsch |
| Director of Perusa Theatre | Otto Wallburg |
| Anton | Willi Grill |

## SHORTS

### Duck Hunt

***(Columbia)***

**Mickey, Of Course**

Mickey Mouse, the animated film star, is sent by Walt Disney on a duck hunt, but the ducks make a monkey out of the mouse, as well as his droop-eared hound. Mickey pursues the ducks, then the ducks pursue Mickey and the hound, and it is all done in that amusing animated style which has made Mickey Mouse what he is today. The originality of the Disney output is again apparent.—Running time, 7 minutes.

### Running With Paddock

***(Universal)***

**Appealing**

Charles Paddock of the flying feet herein indicates how the track expert utilizes feet, arms and brain in accomplishing startling marks of speed on the cinder path. Slow motion better records the action, and a bit of comedy is injected, with Paddock and a fat man racing for a fleeing trolley car. Interesting to anyone with a flair for sports. There is as well general appeal in the intimate action of a notable figure in the sports world. One of the Christy Walsh All-American Sports series.—Running time, 10 minutes.

### Cheaper to Rent

***(Paramount)***

**Amusing**

Two clumsy carpenters rather amusingly succeed in making a total wreck of a building they are attempting to complete. A neighborhood theatre audience in New York had an enjoyable time during the comedy number.—Running time, 10 minutes.

### Sportslants

***(Vitaphone)***

**Sporting Skill**

Ted Husing takes his audience for a glance or two at Tony Canzoneri, lightweight boxing champion of the world. Tony goes through his paces in an exhibition bout with his sparring partners, while Husing points out that which is worth looking at. Ralph Greenleaf, world pocket billiard champion, shows how it is done with cue and ivory. Interesting, skillful exhibitions.—Running time, 8 minutes.

### County Hospital

***(MGM)***

**By All Means**

Stan Laurel pays a visit to Oliver Hardy, who is in the hospital, with his leg suspended on pulleys and heavily swathed in bandages. The trouble begins and the enjoyment of the audiences should begin when Laurel attempts to crack a nut with the weight on Hardy's legharness. Hardy sits on a hypodermic needle and then tries to drive Laurel home. One of those sure-fire stunts with the dodging flivver, which finally folds up like an accordion and runs around in circles concludes the film amusingly. A group at the projection room attested to the short's laugh-provoking possibilities.—Running time, 20 minutes.

### Love, Honor and He Pay

***(Columbia)***

**A Few Laughs**

Another of Eddie Buzzell's bedtime yarns about nothing in particular, but fairly amusing in any case. A neighborhood audience extracted a certain amount of enjoyment from the short. Buzzell is before the microphone, as usual, doubling for the voices of the characters in the story he recounts.—Running time, 9 minutes.

### Niagara Falls

***(RKO Pathe)***

**Fair**

One of the Gay Girls series of comedies, and one which is fairly successful. A bit of slapstick, mostly at the expense of one of the girls, is moderately suitable. June MacCloy, blonde and rather able in singing, leads her two pals in attempting to get a job in a music store. They nearly succeed, until the boss tries to kiss one of them. June gets a job singing over the radio and is sufficiently successful to marry the lad who was taken by her voice. The short is considerably weakened by a flat, punchless conclusion.—Running time, 20 minutes.

### What A Life

***(MGM)***

**Amusing**

A cartoon number featuring Flip the Frog and his buddy. They play the accordion and violin on the street, but the money is so slow coming in that they pawn their instruments and then give the proceeds to another street player. They find themselves in trouble in the apartment of an officer of the law. Little dialogue, but accompanying music thoroughout the short.—Running time, 7 minutes.

### The Cole Case

***(Vitaphone)***

**Murderer's Machinations**

Entertainingly told is this S. S. Van Dine murder mystery. One Fred Cole, bent on the collection of insurance, hires a secretary, who is his double. Reporting to the police that he has been receiving threatening letters, he kills his secretary, and poses as his own brother in an effort to collect insurance. The law puts its hand on his shoulder as he is about to board a boat for France.—Running time, 20 minutes.

### Love Pains

***(MGM)***

**Numerous Laughs**

The Boy Friends are usually good for a laugh or two, and in this instance are good for several. Two soda jerkers are plenty angered when their respective girls fall for one and the same newcomer, David Rollins. They plan a plot, masquerading as his wife and the "girl's" father. Overheard, a counter plot is planned and Rollins is tipped off. The two lads are in for it and they get it, all very amusingly.—Running time, 20 minutes.

### Spreading Sunshine

***(Vitaphone)***

**Fair**

The nagging pair, Mr. and Mrs. Jack Norworth in real life, try to do their good turn but find it rather expensive. At the Sunshine Mission, they find a man, and take him home to act as butler. During their absence, he invites his friends, until the wild party is broken up by the arrival of Mr. Norworth. A general battle results in the "guests' " forcible ejection. Only a fair comedic effort.—Running time, 10 minutes.

### Stealing Home

***(RKO Pathe)***

**Amusing**

James Gleason, manager of the championship team of Rufftown, leads his team into the big game with the West Side Horrors, while his star pitcher, Harry Gribbon, is reduced to a state of intoxication by the crooked barber. Gribbon arrives in time to win with a home run when he throws the bat over the fence. It is baseball as it has never been played, and as such is amusing, if more or less nonsense.—Running time, 19 minutes.

### Up On the Farm

***(Vitaphone)***

**Just Fair**

Comparatively little to be called amusing or entertaining in this effort, which concerns a rich New Yorker who builds a farm on the roof of a high penthouse in order to satisfy the terms of the will through which he became wealthy, that he live on a farm. The setting gives an excuse for musical and dance numbers. An audience at the Strand in New York was not especially enthused.—Running time, 9 minutes.

### Beau and Arrows

***(Universal)***

**Juvenile Enjoyment**

Younsters and more than a few oldsters should extract a reasonable amount of enjoyment from this Oswald the Rabbit cartoon. Oswald is leading a caravan across the desert when it is attacked by Indians. He takes to flight but returns to fight, and what is used for ammunition is a product of the cartoonist's fertile imagination.—Running time, 7 minutes.

### Sea Legs

***(Vitaphone)***

**Fair Enough**

A curious mixture of musical comedy acts and choruses and the comedy of a man who seeks to evade his wife, with disastrous conclusions, is the subject matter of this fair short. The man sees his wife off, then, unknown to her, boards another boat leaving at the same time. Unfortunately, she becomes confused and boards the boat on which her husband is having a high time. During the trip, the entertainment comes in the form of varied musical comedy snatches.—Running time, 19 minutes.

# THEATRE RECEIPTS

Theatre receipts for the calendar week ended April 16, 1932, totaling $2,142,914, showed a decrease of $119,667, from the previous calendar week, ended April 9, when a total of $2,262,581 was recorded from 180 theatres in 30 cities. In the later week 178 houses in 30 cities are noted. During the April 16 period six new low individual house record figures were established, and no new high figures, which compares with one new "high" and five new "lows" for the preceding seven-day period.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Albany** | | | | | | | |
| Harm-Bleeker | 2,300 | 35c-50c | "Young America" (Fox) (6 days) | 11,215 | "Tarzan, the Ape Man" (MGM) (6 days) | 11,960 | High 1-24 "Reducing" $18,500<br>Low 2-13-32 "Tonight or Never" 4,820 |
| Leland | 1,350 | 20c-25c | "The Passionate Plumber" (MGM) (6 days) | 3,860 | "Business and Pleasure" (Fox) (6 days) | 3,900 | High 5-2 "Strangers May Kiss" 8,100<br>Low 12-26 "Ex-Flame" 2,900 |
| Ritz | 1,146 | 20c-25c | "The Wiser Sex" (Para.) (6 days) | 1,830 | "Steady Company" (U.) (3 days)<br>"Cross Examination" (Artclass) (3 days) | 1,940<br>1,670 | High 10-31 "East of Borneo" 4,950<br>Low 4-16-32 "The Wiser Sex" 1,830 |
| RKO Palace | 4,000 | 25c-60c | "One Hour With You" (Para.) (3 days)<br>"Cohens and Kellys in Hollywood" (U.) (3 days) | 12,500<br>6,200 | "The Lost Squadron" (Radio) (3 days)<br>"The Office Girl" (Radio) (3 days) | 11,400<br>8,450 | ........................................ |
| Strand | 1,900 | 35c-50c | "The Crowd Roars" (W. B.) (6 days) | 8,420 | "Strangers in Love" (Para.) (6 days) | 6,000 | High 10-24 "Susan Lenox" 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Europa | 267 | 25c-50c | "The True Jacob" (German) and "Monte Carlo" (Para.) (6 days) | 800 | "Wild Men of Kalihari" (Principal) and "The Blue Angel" (Para.) (6 days) | 1,000 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond" 450 |
| Hippodrome | 2,250 | 25c-50c | "Hotel Continental" (Tiff.) (6 days and Sun. midnite show) | 15,000 | "The Lost Squadron" (Radio) (6 days and Sun. midnite show) | 12,000 | ........................................ |
| Keith's | 2,500 | 25c-50c | "Strangers in Love" (Para.) (6 days and Sun. midnite show) | 7,000 | "Murders in the Rue Morgue" (U.) (5 days and Sun. midnite show) | 6,000 | High 4-9 "Bachelor Apartment" 16,080<br>Low 2-6-32 "Manhattan Parade" 4,000 |
| Loew's Century | 3,076 | 25c-60c | "The Crowd Roars" (W. B.) (6 days) | 17,500 | "Alias the Doctor" (F. N.) (6 days) | 18,400 | High 4-11 "Tailor Made Man" 30,000<br>Low 3-26-32 "The Wiser Sex" 16,000 |
| Loew's Parkway | 987 | 15c-35c | "The Man Who Played God" (W. B.) (6 days) | 4,700 | "Polly of the Circus" (MGM) (6 days) | 5,000 | High 1-30-32 "Emma" 5,600<br>Low 1-10 "Lottery Bride" 3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "Arsene Lupin" (MGM) (6 days) | 21,000 | "One Hour With You" (Para.) (6 days) | 21 000 | High 4-11 "Strangers May Kiss" 33,500<br>Low 12-12 "The Big Parade 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "The Broken Wing" (Para.) (6 days) | 2,900 | "It's Tough to Be Famous" (F.N.) (6 days) | 2,600 | High 1-3 "Going Wild" 4,500<br>Low 6-13 "Too Young to Marry" 2,400 |
| New | 1,600 | 25c-50c | "Amateur Daddy" (Fox) (6 days) | 8,000 | "Devil's Lottery" (Fox) (6 days) | 7,500 | High 1-10 "Man Who Came Back" 18,000<br>Low 3-26-32 "The Gay Caballero" 5,000 |
| **Boston** | | | | | | | |
| Keith's | 2,800 | 25c-60c | "Cohens and Kellys in Hollywood" (U.) | 22,500 | "Shopworn" (Col.) | 19,500 | High 12-5 "Frankenstein" 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston | 2,500 | 25c-50c | "Young Bride" (Pathe) | 23,000 | "Steady Company" (U.) | 26,000 | High 4-9-32 "Steady Company" 26,000<br>Low 12-26 "The Deceiver" 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 24,000 | "Arsene Lupin" (MGM) | 23,000 | High 1-24 "Hell's Angels" 31,500<br>Low 3-26-32 "Polly of the Circus" 18,000 |
| Loew's State | 3,700 | 25c-50c | "Night Court" (MGM) | 24,500 | "Are You Listening?" (MGM) | 22,000 | High 4-11 "City Lights" 25,000<br>Low 7-18 "Man in Possession" 19,000 |
| Metropolitan | 4,350 | 35c-75c | "This is the Night" (Para.) | 38,000 | "Alias the Doctor" (F. N.) | 38,000 | High 1-31 "No Limit" 44,500<br>Low 7-4 "I Take This Woman" 30,000 |
| Paramount | 1,800 | 25c-50c | "The Crowd Roars" (W. B.) | 16,500 | "One Hour With You" (Para.) (2nd week) | 17,000 | ........................................ |
| Scollay Square | 1,800 | 25c-50c | "Alias the Doctor" (F. N.) | 14,500 | "Fireman, Save My Child" (F. N.) | 13,500 | High 1-17 "Right to Love" 25,000<br>Low 12-26 "His Woman" 9,500 |
| Uptown | 2,000 | 25c-60c | "The Crowd Roars" (W. B.) | 12,500 | "One Hour With You" (Para.) (2nd week) | 12,000 | High 9-26 "Monkey Business" 15,000<br>Low 12-26 "X Marks the Spot" 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "The Crowd Roars" (W. B.) | 22,900 | "Arsene Lupin" (MGM) | 30,000 | High 3-28 "My Past" 39,500<br>Low 3-19-32 "Dancers in the Dark" 17,000 |
| Century | 3,000 | 25c-50c | "No One Man" (Para.) | 14,700 | "The Gay Caballero" (Fox) | 18,000 | High 2-14 "Cimarron" 25,600<br>Low 3-5-32 "Cheaters at Play" 5,800 |
| Court Street | 1,800 | 25c | "The Expert" (W. B.) (4 days) | 2,900 | "Steady Company" (U.) (4 days) | 2,000 | ........................................ |
| Great Lakes | 3,000 | 25c-50c | "Tarzan, the Ape Man" (MGM) (2nd week) | 14,600 | "Tarzan, the Ape Man" (MGM) (1st week) | 31,000 | High 8-8 "Politics" 35,100<br>Low 12-26 "Flying High" 9,100 |
| Hippodrome | 2,100 | 25c-35c | "Disorderly Conduct" (Fox) | 7,000 | "It's Tough to be Famous" (F.N.) | 8,700 | High 2-14 "Free Love" 26,300<br>Low 4-16-32 "Disorderly Conduct" 7,000 |
| Lafayette | 3,300 | 25c | "Hotel Continental" (Tiff.) | 9,000 | "The Guilty Generation" (Col.) | 9,700 | High 4-11 "Ten Cents a Dance" 24,100<br>Low 12-19 "Leftover Ladies" 6,400 |
| **Charlotte** | | | | | | | |
| Broadway | 1,167 | 25c-50c | "The Crowd Roars" (W. B.) (3 days)<br>"Impatient Maiden" (U.) (3 days) | 4,000<br>3,500 | "It's Tough to be Famous" (F.N.) (3 days)<br>"Shopworn" (Col.) (3 days) | 4,000<br>4,000 | ........................................ |
| Carolina | 1,441 | 25c-40c | "Amateur Daddy" (Fox) (2 days)<br>"Tarzan, the Ape Man" (MGM) (4 days) | 3,000<br>7,500 | "Sky Devils" (U. A.) (3 days)<br>"Dancers in the Dark" (Para.) (3 days) | 5,000<br>5,500 | ........................................ |

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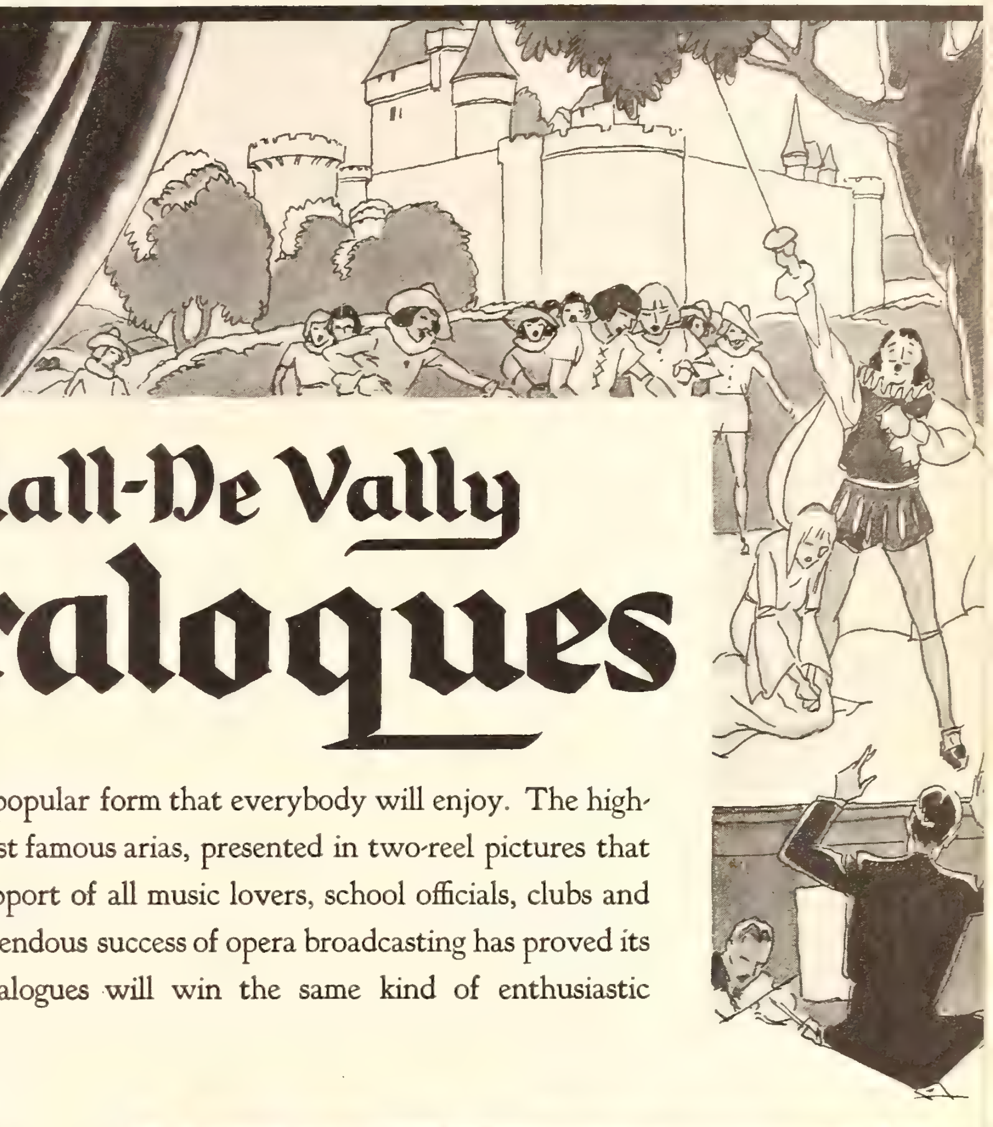

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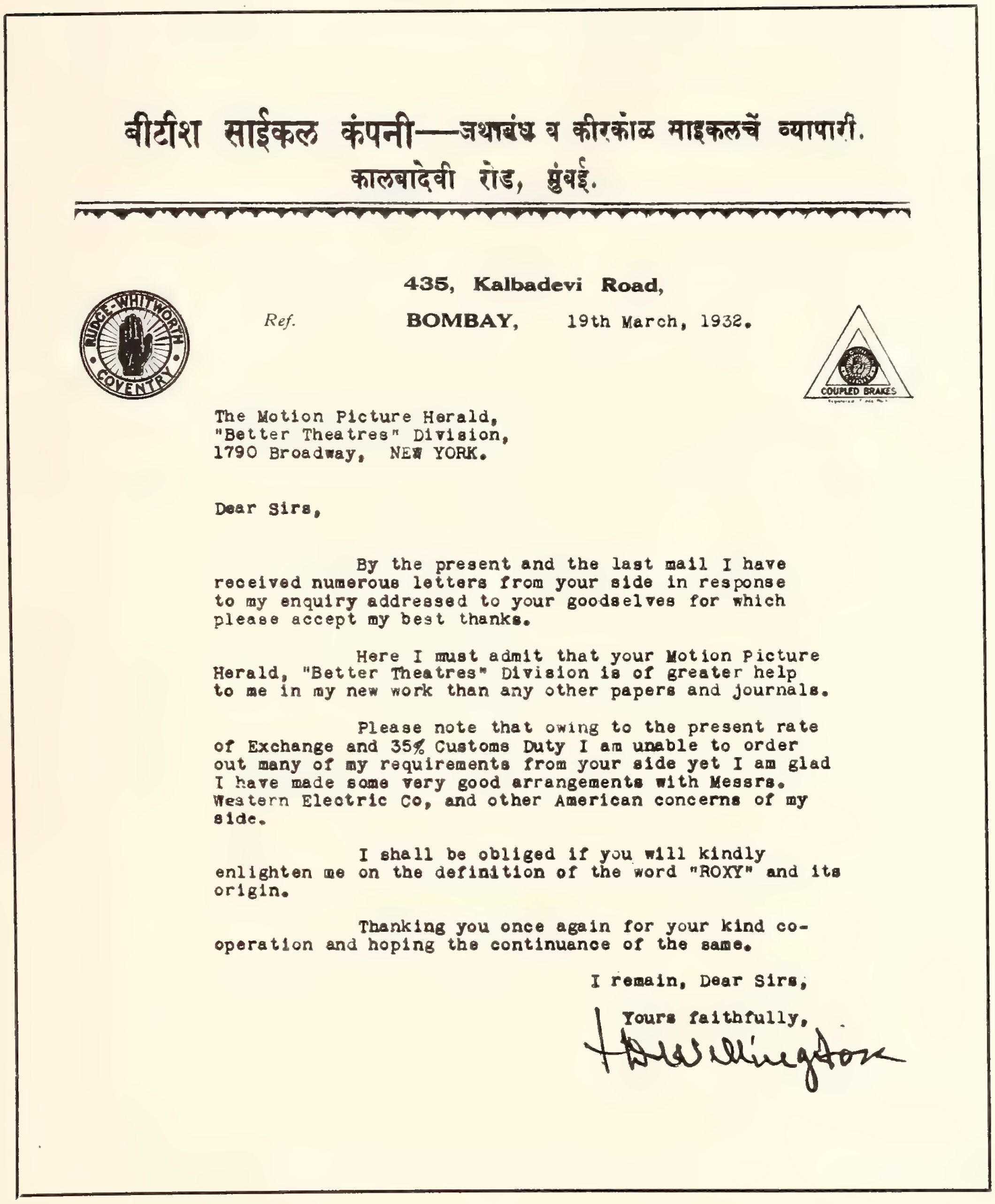
# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "But the Felsh is Weak" (MGM) | 33,000 | "The Crowd Roars" (W. B.) | 38,500 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "One Hour With You" (Para.) (3rd week) | 16,000 | "One Hour With You" (Para.) (2nd week) | 24,000 | High 2-7 "Doorway to Hell"<br>Low 3-5-32 "Broken Lullaby" | 38,170<br>20,000 |
| Oriental | 3,940 | 35c-85c | "Amateur Daddy" (Fox) | 21,000 | "Are You Listening?" (MGM) | 24,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Steady Company" (U.) | 23,000 | "Carnival Boat" (Radio) | 22,500 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| Roosevelt | 1,591 | 35c-85c | "Freaks" (MGM) | 13,000 | "Hotel Continental" (Tiff.) | 16,000 | High 4-11 "Dishonored"<br>Low 6-6 "Tabu" | 30,350<br>10,100 |
| State Lake | 2,776 | 35c-85c | "Cohens and Kellys in Hollywood" (U.) | 12,000 | "Young Bride" (Pathe) | 16,500 | High 12-12 "Frankenstein"<br>Low 4-16-32 "Cohens and Kellys in Hollywood" | 44,000<br>12,000 |
| United Artists | 1,700 | 35c-85c | "Tarzan, the Ape Man" (MGM) | 30,000 | "Sky Devils" (U. A.) (2nd week) | 7,500 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "Impatient Maiden" (U.) | 4,150 | "Stepping Sisters" (Fox) | 3,800 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Wayward" (Para.) | 22,800 | "Cohens and Kellys in Hollywood" (U.) | 20,000 | High 11-14 "The Spider"<br>Low 4-9-32 "Cohens and Kellys in Hollywood" | 35,000<br>20,000 |
| RKO Capitol | 2,000 | 30c-50c | "But the Flesh is Weak" (MGM) | 11,500 | "One Hour With You" (Para.) (2nd week) | 10,500 | High 10-24 "Susan Lenox"<br>Low 2-27-32 "Strangers in Love" | 18,661<br>8,500 |
| RKO Family | 1,140 | 15c-25c | "Branded Men" (Tiff.) (4 days)<br>"Pleasure" (Artclass) (3 days) | 2,015<br>1,085 | "The Saddle Buster" (Pathe) (4 days)<br>"Behind Stone Walls" (Mayfair) (3 days) | 2,080<br>1,120 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women and "Man in Possession" | 4,275<br>1,900 |
| RKO Lyric | 1,400 | 30c-50c | "Tarzan, the Ape Man" (MGM) (7 days and Sat. midnite show) (2nd week) | 12,500 | "Tarzan, the Ape Man" (MGM) (7 days and Sat. midnite show) (1st week) | 17,500 | High 2-14 "Reducing"<br>Low 3-26-32 "After Tomorrow" | 21,300<br>8,300 |
| RKO Palace | 2,700 | 30c-50c | "Sky Devils" (U. A.) (7 days and Sat. midnite show) | 13,000 | "Girl Crazy" (Radio) (7 days and Sat. midnite show) | 16,500 | High 8-15 "Politics"<br>Low 3-26-32 "Hotel Continental" | 29,500<br>9,500 |
| RKO Strand | 1,350 | 25c-40c | "The Heart of New York" (W.B.) (4 days)<br>"Racing Youth" (U.) (3 days) | 2,340<br>1,260 | "The Silent Witness" (Fox) (4 days)<br>"Arrowsmith" (U. A.) (3 days) | 2,275<br>1,225 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| Ufa-Taft | 400 | 34c-49c | "Freaks" (MGM) (8 days-2nd week) | 2,200 | "Freaks" (MGM) (6 days and Sat. midnite show) (1st week) | 4,000 | .................................................. | |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 24,000 | "Arsene Lupin" (MGM) | 20,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| Art Cinema | 1,200 | 25c-50c | "The Private Secretary" (Capital) German (35c) | 800 | "Ein Burschenlied Aus Heidelberg" (Ufa) | 1,100 | .................................................. | |
| RKO Hippodrome | 3,800 | 25c-50c | "Scandal for Sale" (U.) | 16,500 | "Shopworn" (Col.) | 15,000 | High 12-5 "Frankenstein"<br>Low 4-18 "Unfaithful" | 30,000<br>10,000 |
| RKO Palace | 3,100 | 25c-75c | "Steady Company" (U.) | 21,000 | "Love Affair" (Col.) | 24,500 | High 5-2 "Laugh and Get Rich"<br>Low 7-18 "Arizona" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "The Misleading Lady" (Para.) | 18,000 | "Dancers in the Dark" (Para.) | 21,500 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillmann | 1,900 | 25c | "Cock of the Air" (U. A.) | 4,500 | "She Wanted A Millionaire" (Fox) | 6,000 | .................................................. | |
| Warners' Lake | 800 | 25c-50c | "The Crowd Roars" (W. B.) | 8,500 | "Beauty and the Boss" (W. B.) (4 days) | 2,200 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "Fireman, Save My Child" (F. N.) | 13,000 | "One Hour With You" (Para.) | 14,500 | High 8-8 "Politics"<br>Low 12-26 "Husband's Holiday" | 25,000<br>12,500 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "The Passionate Plumber" (MGM) | 7,000 | "Hotel Continental" (Tiff.) | 5,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huffman's Rialto | 900 | 20c-50c | "The Deceiver" (Col.) (3 days)<br>"The Final Edition" (Col.) (4 days) | 950<br>1,400 | "Forbidden" (Col.) | 2,500 | .................................................. | |
| Huffman's Tabor | 1,900 | 25c-50c | "After Tomorrow" (Fox) | 8,000 | "Play Girl" (W. B.) | 7,500 | High 3-21 "City Lights"<br>Low 11-28 "Men in Her Life" | 14,000<br>5,500 |
| Orpheum | 2,600 | 25c-65c | "Young Bride" (Pathe) | 10,000 | "Girl Crazy" (Radio) | 14,000 | .................................................. | |
| Paramount | 2,000 | 25c-50c | "The Broken Wing" (Para.) | 7,000 | "The Hatchet Man" (F. N.) | 11,000 | High 1-10 "Hell's Angels"<br>Low 4-16-32 "The Broken Wing" | 22,000<br>7,000 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "Tarzan, the Ape Man" (MGM) | 12,000 | "Greeks Had A Word For Them" (U. A.) | 9,000 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 1,776 | 15c-35c | "Law and Order" (U.) (4 days)<br>"Scandal for Sale" (U.) (1 day) | 4,000<br>1,000 | "Young Bride" (Pathe) | 7,500 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders inthe Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "Alias the Doctor" (F. N.) (4 days)<br>"This is the Night" (Para.) (3 days) | 6,000<br>5,000 | "It's Tough to be Famous" (F.N.) (4 days)<br>"Broken Wing" (Para.) (3 days) | 6,000<br>5,000 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9,000 |
| Strand | 1,100 | 20c-35c | "Love Affair" (Col.) (4 days)<br>"The Heart of New York" (W. B.) (3 days) | 2,000<br>1,200 | "After Tomorrow" (Fox) (4 days)<br>"The Struggle" (U. A.) (3 days) | 2,300<br>1,800 | High 3-21 "Trader Horn"<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 7,000<br>1,500 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Young Bride" (Pathe) (6 days) | 9,000 | "Girl Crazy" (Radio) | 11,000 | .................................................. | |
| Fisher | 2,300 | 25c-60c | "But The Flesh is Weak" (MGM) | 15,000 | "It's Tough to be Famous" (F.N.) | 17,000 | .................................................. | |
| Fox | 5,000 | 25c-50c | "Careless Lady" (Fox) | 24,000 | "Devil's Lottery" (Fox) | 30,000 | .................................................. | |
| Michigan | 3,000 | 25c-75c | "The Miracle Man" (Para.) | 30,000 | "The Crowd Roars" (W. B.) | 27,000 | .................................................. | |
| Paramount | 3,450 | 25c-60c | "One Hour With You" (Para.) (3rd week) | 10,000 | "One Hour With You" (Para.) (2nd week) | 9,000 | .................................................. | |
| United Artists | 2,000 | 25c-75c | "Tarzan, the Ape Man" (MGM) (2nd week) | 14,000 | "Tarzan, the Ape Man" (MGM) (1st week) | 20,000 | .................................................. | |
| **Hollywood** | | | | | | | | |
| Pan. Hollywood | 3,000 | 35c-65c | "Arrowsmith" (U. A.) | 11,500 | "Lena Rivers" (Tiff.) | 16,000 | High 1-10 "Sin Takes a Holiday"<br>Low 2-6-32 "Ladies of the Big House" | 19,000<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "It's Tough to be Famous" (F. N.) ($2.00 premiere) | 17,500 | "Man Wanted" (W. B.) | 15,000 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

# *from INDIA*



बीटीश साईकल कंपनी—जथाबंध व कीरकोळ साइकलचें व्यापारी.
कालबादेवी रोड, मुंबई.

**435, Kalbadevi Road,**
*Ref.* **BOMBAY,** 19th March, 1932.

The Motion Picture Herald,
"Better Theatres" Division,
1790 Broadway, NEW YORK.

Dear Sirs,

By the present and the last mail I have received numerous letters from your side in response to my enquiry addressed to your goodselves for which please accept my best thanks.

Here I must admit that your Motion Picture Herald, "Better Theatres" Division is of greater help to me in my new work than any other papers and journals.

Please note that owing to the present rate of Exchange and 35% Customs Duty I am unable to order out many of my requirements from your side yet I am glad I have made some very good arrangements with Messrs. Western Electric Co, and other American concerns of my side.

I shall be obliged if you will kindly enlighten me on the definition of the word "ROXY" and its origin.

Thanking you once again for your kind co-operation and hoping the continuance of the same.

I remain, Dear Sirs,

Yours faithfully,

H.D.Wellington

*BETTER THEATRES*
*section of*
*MOTION PICTURE HERALD*
*is as international as the motion picture itself, and its mechanisms and services and devices of presentation.*

# [ THEATRE RECEIPTS--CONT'D ]

| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 193 to date) | |
|---|---|---|---|---|---|---|---|---|
| **Houston** | | | | | | | | |
| Kirby | 1,654 | 25c-50c | "Amateur Daddy" (Fox) | 4,500 | "It's Tough to be Famous" (F.N.) | 4,500 | High 3-7 "Abraham Lincoln"<br>Low 3-26-32 "Dancers in the Dark" | 9,500<br>3,000 |
| Loew's State | 2,700 | 25c-50c | "But the Flesh is Weak" (MGM) | 8,000 | "Are You Listening?" (MGM) | 7,000 | High 5-2 "Trader Horn"<br>Low 6-27 "Five and Ten" | 19.8[illegible]<br>5,000 |
| Metropolitan | 2,512 | 25c-50c | "Arrowsmith" (U. A.) | 9,000 | "One Hour With You" (Para.) | 9,000 | High 10-24 "Palmy Days"<br>Low 7-25 "Secret Call" | 14,000<br>6,500 |
| RKO Majestic | 2,250 | 25c-50c | "Cohens and Kellys in Hollywood" (U.) | 4,000 | "Young Bride" (Pathe) | 4,000 | High 2-14 "Cimarron"<br>Low 1-16-32 "Girl of the Rio" | 18,000<br>2,000 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Amateur Daddy" (Fox) | 4,000 | "Hotel Continental" (Tiff.) | 3,500 | High 6-13 "Daddy Long Legs"<br>Low 12-26 "Surrender" | 10,000<br>3,300 |
| Circle | 2,600 | 25c-50c | "This is the Night" (Para.) | 8,000 | "Panama Flo" (Pathe) and and "The Big Shot" (Pathe) | 6,000 | High 2-14 "Cimarron"<br>Low 8-22 "Traveling Husbands" | 13,000<br>4,000 |
| Indiana | 3,300 | 25c-50c | "Alias the Doctor" (F. N.) (25c-65c) | 15,000 | "One Hour With You" (Para.) | 14,500 | High 1-17 "Her Man"<br>Low 3-26-32 "Lady with a Past" | 25,000<br>10,000 |
| Lyric | 2,000 | 25c-50c | "Beauty and the Boss" (W. B.) | 7,000 | "Devil's Lottery" (Fox) | 8,500 | High 1-10 "Under Suspicion"<br>Low 9-12 "East of Borneo" | 13,000<br>5,750 |
| Palace | 2,800 | 25c-50c | "Are You Listening?" (MGM) | 6,500 | "Tarzan, the Ape Man" (MGM) | 11,100 | High 5-2 "Trader Horn"<br>Low 4-16-32 "Are You Listening?" | 22,000<br>6,500 |
| **Kansas City** | | | | | | | | |
| Liberty | 1,200 | 25c-50c | "Beauty and the Boss" (W. B.) (7 days and Sat. midnite show) | 4,000 | "One Hour With You" (Para.) (7 days and Sat. midnite show) | 6,000 | | |
| Mainstreet | 3,049 | 35c-60c | "Panama Flo" (Pathe) (7 days and Sat. late show) | 16,500 | "Cohens and Kellys in Hollywood" (U.) (7 days and Sat. late show) | 14,000 | High 1-9-32 "Peach O' Reno"<br>Low 4-9-32 "Cohens and Kellys in Hollywood" | 25,500<br>14,000 |
| Midland | 4,000 | 25c-50c | "Are You Listening?" (MGM) (7 days and Sat. midnite show) | 13,000 | "Sky Devils" (U. A.) (7 days and Sat. midnite show) | 12,500 | High 1-23-32 "Hell Divers"<br>Low 5-9 "Quick Millions" | 30,400<br>7,500 |
| Newman | 2,000 | 35c-50c | "The Misleading Lady" (Para.) (7 days and Sat. midnite show) | 9,000 | "Fireman, Save My Child" (F. N.) (7 days and Sat. midnite show) | 8,500 | High 2-27-32 "Shanghai Express"<br>Low 3-26-32 "Alias the Doctor" | 25,000<br>8,000 |
| Pantages | 2,200 | 20c-40c | "Shopworn" (Col.) | 7,100 | "The Final Edition" (Col.) | 6,200 | | |
| Uptown | 2,200 | 25c-50c | "Good Sport" (Fox) | 3,700 | "The Monster Walks" (Mayfair) | 3,500 | High 1-10 "Girl of Golden West"<br>Low 4-9-32 "The Monster Walks" | 8,000<br>3,500 |
| **Los Angeles** | | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "Cheaters at Play" (Fox) | 31,000 | "Beast of the City" (MGM) | 25,000 | High 10-25 "Susan Lenox"<br>Low 3-5-32 "The Silent Witness" | 39,000<br>6,963 |
| Orpheum | 2,750 | 35c-65c | "After Tomorrow" (Fox) | 14,000 | "The Final Edition" (Col.) | 17,000 | High 1-9-32 "Frankenstein"<br>Low 12-26 "Heaven on Earth" | 34,000<br>6,500 |
| Paramount | 3,596 | 35c-65c | "One Hour With You" (Para.) (2nd week) | 17,000 | "One Hour With You" (Para.) (1st week) | 15,000 | High 10-31 "Beloved Bachelor"<br>Low 2-6-32 "Tomorrow and Tomorrow" | 41,000<br>7,500 |
| RKO | 2,700 | 25c-40c | "The Unexpected Father" (U.) | 11,500 | "Carnival Boat" (Pathe) | 11,000 | High 1-9-32 "Men of Chance"<br>Low 2-6-32 "The Secret Witness" | 22,100<br>7,000 |
| W. B. Downtown | 2,400 | 25c-50c | "Man Wanted" (W. B.) | 10,500 | "Beauty and the Boss" (W. B.) | 14,000 | High 2-7 "Little Caesar"<br>Low 10-10 "I Like Your Nerve" | 27,000<br>7,000 |
| W. B. Western | 2,400 | 35c-65c | "Man Wanted" (W. B.) | 4,800 | "Beauty and the Boss" (W. B.) | 7,000 | | |
| **Milwaukee** | | | | | | | | |
| Alhambra | 2,660 | 25c-50c | "Scandal for Sale" (U.) | 7,500 | "The Wiser Sex" (Para.) | 8 300 | | |
| Garden | 1,150 | 25c-50c | "Hotel Continental" (Tiff.) (25c-60c-5 days) | 5,800 | "Shopworn" (Col.) (25c-65c-8 days) | 12,000 | | |
| Pabst | 1,375 | 35c-50c | "A Waltz by Strauss" (Ufa) | 1,500 | "Der Kleine Seitensprung" (Ufa) (5 days) | 1,800 | | |
| Palace | 2,587 | 25c-60c | "One Hour With You" (Para.) (2nd week) | 8,000 | "One Hour With You" (Para.) (1st week) | 10,000 | | |
| Riverside | 2,180 | 25c-60c | "The Lost Squadron" (Radio) (25c-50c) | 9,500 | "The Deceiver" (Col.) | 12,800 | | |
| Strand | 1,406 | 25c-50c | "Der Liebesexpress" (German) (3 days)<br>"Safe in Hell" (F. N.) and "Sundown Trail" (Pathe) (4 days) | 900<br>2,000 | "Emma" (MGM) | 6,300 | | |
| Warner | 2,500 | 25c-60c | "The Crowd Roars" (W. B.) | 10,800 | "It's Tough to be Famous" (F.N.) | 8,800 | | |
| Wisconsin | 3,275 | 25c-65c | "Arsene Lupin" (MGM) | 15,000 | "Disorderly Conduct" (Fox) | 13.800 | | |
| **Minneapolis** | | | | | | | | |
| Aster | 812 | 20c-25c | "The Secret Witness" (Col.) (3 days)<br>"The Heart of New York" (W. B.) (4 days) | 750<br>750 | "Her Majesty, Love" (F. N.) | 1,500 | High 2-20-32 "The Guardsman"<br>Low 4-18 "Men Call It Love" | 2,000<br>900 |
| Lyric | 1,238 | 20c-40c | "After Tomorrow" (Fox) | 2,500 | "Are You Listening?" (MGM) | 2,800 | High 5-30 "Kiki"<br>Low 1-24 "Men on Call" | 4,000<br>1,200 |
| Minnesota | 4,000 | 30c-75c | "Tarzan, the Ape Man" (MGM) | 23,000 | "Arsene Lupin" (MGM) | 23,000 | High 6-27 "Daddy Long Legs"<br>Low 12-19 "His Woman" | 32,000<br>18,000 |
| Pantages | 1,500 | 25c-50c | "Scarface" (U. A.) (2nd week) | 4,500 | "Scarface" (U. A.) (1st week) | 5,000 | | |
| RKO Orpheum | 2,900 | 25c-50c | "Impatient Maiden" (U.) | 14,000 | "Ladies of the Jury" (Radio) | 15,000 | High 12-14 "Cimarron"<br>Low 3-26-32 "Prestige" | 30,000<br>12,000 |
| State | 2,300 | 25c-50c | "The Wiser Sex" (Para.) | 8,000 | "One Hour With You" (Para.) | 8,000 | High 1-2-32 "Sooky"<br>Low 14-18 "Body and Soul" | 10,000<br>6,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | "Alias the Doctor" (F. N.) and "It's Tough to be Famous" (F. N.) | 12,500 | "Lady With A Past" (Pathe) and "Hatchet Man" (F. N.) | 12,500 | High 1-10 "Just Imagine"<br>Low 12-25 "The Guardsman" and "The Tip-Off" | 18,000<br>8,000 |
| Imperial | 1,914 | 15c-40c | "Tu Sera Duchess" (French) | 4,800 | "Il Est Charmant" (Para.-French) (2nd week) | 3 500 | High 1-17 'Office Wife"<br>Low 12-26 "Mad Parade" and "Reckless Living" | 10,000<br>2,800 |
| Loew's | 3,115 | 30c-75c | "Polly of the Circus" (MGM) | 14,500 | "After Tomorrow" (Fox) | 14,500 | High 4-2-32 "Fireman, Save My Child"<br>Low 7-18 "Stepping Out" | 16,500<br>9,000 |

# [THEATRE RECEIPTS—CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Montreal (Cont'd)** | | | | | | | | |
| Palace | 2,600 | 30c-99c | "Arsene Lupin" (MGM) (2nd week) | 12,500 | "One Hour With You" (Para.) (3 days-2nd week)<br>"Arsene Lupin" (MGM) (4 days-1st week) | 3,000<br>8,000 | High 4-2-32 "One Hour With You"<br>Low 12-26 "The Yellow Ticket" | 19,500<br>10,500 |
| **Princess** | **2,272** | **25c-65c** | "Sky Devils" (U. A.) and "X Marks the Spot" (Tiff.) | 9,500 | "Greeks Had A Word for Them" (U. A.) and "Corsair" (U. A.) | 10,500 | **High 4-1 "City Lights"**<br>**Low 7-18 "Colonel's Lady"** | 22,500<br>7,200 |
| Strand | 750 | 15c-50c | "Dance Team" (Fox) and "Charlie Cahn's Chance" (Fox) | 3,800 | "Emma" (MGM) and "Under Eighteen" (W. B.) | 4,100 | High 2-14 "London Calling" and "Sisters"<br>Low 6-27 "East Lynne" and "Can Love Decide?" | 5,200<br>3,000 |
| **New York** | | | | | | | | |
| Cameo | 549 | 25c-75c | "South Sea Adventures" (Principal) (2nd week) | 4,840 | "South Sea Adventures" (Principal) (1st week) | 6,463 | | |
| **Capitol** | **4,700** | **35c-$1.50** | "Hell Divers" (MGM) | 69,855 | "Tarzan, the Ape Man" (MGM) (2nd week) | 68,574 | **High 1-9-32 "Mata Hari"**<br>**Low 12-19 "Flying High"** | 110,466<br>48,728 |
| **Embassy** | **598** | **25c** | All Newsreel | 7,351 | All Newsreel | 7,062 | **High 1-3 Newsreels**<br>Low 3-9-32 Newsreels | 9,727<br>7,062 |
| **Mayfair** | **2,300** | **35c-85c** | "Scandal for Sale" U.) | 11,622 | "Ladies of the Jury" (Radio) | 19,793 | **High 12-12 "Frankenstein"**<br>**Low 3-12-32 "Impatient Maiden"** | 53,800<br>11,000 |
| **Paramount** | **3,700** | **40c-$1.00** | "Misleading Lady" (Para.) | 61,500 | "Shopworn" (Col.) | 56,100 | **High 2-7 "Finn and Hattie"**<br>**Low 12-26 "Heaven on Earth"** | 85,900<br>35,700 |
| **Rialto** | **1,949** | **40c-$1.00** | "One Hour With You" (Para.) (3rd week) | 18,900 | "One Hour With You" (Para.) (2nd week) | 29,000 | **High 2-27-32 "Shanghai Express"**<br>**Low 6-27 "Dracula" and "Hell's Angels"** | 64,600<br>4,500 |
| **Rivoli** | **2,103** | **40c-$1.00** | "One Hour With You" (Para.) (3rd week) | 16,500 | "One Hour With You" (Para.) (2nd week) | 27,800 | **High 1-9-32 "Dr. Jekyll and Mr. Hyde"**<br>**Low 12-19 "The Struggle"** | 67,100<br>14,100 |
| **Roxy** | **6,200** | **35c-$1.50** | "Disorderly Conduct" (Fox) | 53,000 | "Devil's Lottery" (Fox) | 53,000 | **High 1-2-32 "Delicious"**<br>**Low 3-5-22 "Cheaters at Play"** | 133,000<br>30,000 |
| **Strand** | **3,000** | **35c-85c** | "It's Tough to be Famous" (F.N.) | 15,821 | "Beauty and the Boss" (W. B.) | 12,321 | **High 1-17 "Little Caesar"**<br>**Low 4-2-32 "The Missing Rembrandt"** | 74,821<br>8,012 |
| **Warner** | **1,490** | **50c-75c** | "Beauty and the Boss" (W. B.) (10 days) | 2,950 | "Play Girl" (W. B.) | 3,677 | **High 1-3 "Viennese Nights"**<br>**Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With the Show," "Gold Diggers of Broadway"** | 16,968<br>1,646 |
| **Winter Garden** | **1,493** | **35c-$1.00** | "The Crowd Roars" (W. B.) (4th week) | 28,500 | "The Crowd Roars" (W. B.) (3rd week) | 44,721 | **High 9-19 "Five Star Final"**<br>**Low 6-6 "Maltese Falcon"** | 59,782<br>16,692 |
| **Oklahoma City** | | | | | | | | |
| **Capitol** | **1,200** | **10c-50c** | "Ladies of the Big House" (Para.) | 4,800 | "Girl Crazy" (Radio) | 5,000 | **High 2-7 "Illicit"**<br>**Low 2-20-32 "Beast of the City"** | 11,000<br>3,500 |
| **Criterion** | **1,700** | **10c-50c** | "The Crowd Roars" (W. B.) | 5,600 | "Polly of the Circus" (MGM) | 6,000 | **High 2-21 "Cimarron"**<br>**Low 12-5 "Consolation Marriage"** | 15,500<br>4,400 |
| **Liberty** | **1,500** | **10c-35c** | "Final Edition" (Col.) (3 days)<br>"Behind the Mask" (Col.) (4 days) | 900<br>950 | "Cheaters at Play" (Fox) (3 days)<br>"Carnival Boat" (Pathe) (4 days) | 850<br>1,200 | **High 1-24 "Under Suspicion"**<br>**Low 6-20 "Big Fight" and "Drums of Jeopardy"** | 7,200<br>900 |
| **Mid-West** | **1,500** | **10c-50c** | "Shopworn" (Col.) | 4,500 | "Disorderly Conduct" (Fox) | 4,800 | **High 9-19 "Young as You Feel"**<br>Low 3-12-32 "Prestige" | 11,000<br>4,000 |
| **Omaha** | | | | | | | | |
| **Orpheum** | **3,000** | **25c-60c** | "Young Bride" (Pathe) (25c-50c) | 9,500 | "Carnival Boat" (Pathe) | 11,500 | **High 2-14 "Cimarron"**<br>Low 4-16-32 "Young Bride" | 25,550<br>9,500 |
| **Paramount** | **2,900** | **25c-60c** | "Arsene Lupin" (MGM) | 8,000 | "One Hour With You" (Para.) | 8,500 | **High 3-19-32 "Broken Lullaby"**<br>**Low 3-26-32 "Fireman, Save My Child"** | 16,250<br>5,500 |
| **World** | **2,500** | **25c-40c** | "Strangers in Love" (Para.) and "The Pasionate Plumber" (MGM) | 5,750 | "High Pressure" (W. B.) and "Wayward" (Para.) | 5,750 | **High 4-11 "Men Call It Love"**<br>**Low 11-28 "The Cisco Kid"** | 16,000<br>4,500 |
| **Ottawa** | | | | | | | | |
| **Avalon** | **990** | **15c-35c** | "Lovers Courageous" (MGM) and "Platinum Blonde" (Col.) (3 days)<br>"She Wanted A Millionaire" (Fox) (3 days) | 1,650<br>1,200 | "Taxi" (W. B.) (3 days)<br>"The Silent Witness" (Fox) (3 days) | 1,550<br>1,100 | **High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"**<br>**Low 6-27 "My Past" and "Fifty Million Frenchmen"** | 3,700<br>1,900 |
| **Capitol** | **2,592** | **15c-60c** | "The Man Who Played God" (W. B.) (6 days) | 8,000 | "Arsene Lupin" (MGM) (6 days) | 8,500 | | |
| **Centre** | **1,142** | **15c-60c** | "Lost Squadron" (Radio) (6 days) | 5,500 | "Alias the Doctor" (F. N.) (6 days) | 5,100 | **High 5-16 "Devil to Pay"**<br>**Low 1-3 "Sunny"** | 6,300<br>2,900 |
| **Imperial** | **1,091** | **10c-40c** | "The Secret Witness" (Col.) (3 days)<br>"Beauty and the Boss" (W. B.) (3 days) | 1,600<br>1,800 | "Beast of the City" (MGM) (3 days)<br>"Woman Between" (Radio) (3 days) | 1,700<br>1,650 | **High 5-9 "Trader Horn"**<br>**Low 3-26-32 "The Expert" and "Working Girls"** | 7,000<br>2,200 |
| **Regent** | **1,225** | **15c-60c** | "Play Girl" (W. B.) (3 days)<br>"Michael and Mary" (U...) (3 days-2nd week) | 2,600<br>2,300 | "Michael and Mary" (U.) (3 days-1st week)<br>"Prestige" (Pathe) (3 days) | 2,800<br>2,700 | **High 1-23-32 "Suicide Fleet" and "Dance Team"**<br>**Low 12-26 "Cuban Love Song" and "His Women"** | 6,200<br>3,900 |
| **Rideau** | **1,000** | **10c-35c** | "Hell Divers" (MGM) and "Sweet Kitty Bellairs" (W. B.) (3 days)<br>"The Hatchet Man" (F. N.) and "Reducing" (MGM) (3 days) | 1,700<br>1,400 | "Private Lives" (MGM) and "Paris" (F. N.-revival) (3 days)<br>"Taxi" (W. B.) and "Hold Everything" (W. B.-revival) (3 days) | 1,800<br>1,800 | | |
| **Philadelphia** | | | | | | | | |
| **Arcadia** | **600** | **50c** | "Broken Lullaby" (Para.) (6 days) | 4,000 | "Wayward" (Para.) (4 days) | 1,500 | **High 12-17 "The Guardsman"**<br>**Low 1-9-32 "West of Broadway"** | 6,500<br>2,000 |
| **Boyd** | **2,400** | **35c-75c** | "One Hour With You" (Para.) (6 days—3rd week) | 13,000 | "One Hour With You" (Para.) (6 days-2nd week) | 16,000 | | |
| **Earle** | **2,000** | **25c-65c** | "Are You Listening?" (MGM) (6 days) | 18,500 | "Impatient Maiden" (U.) (6 days) | 19,000 | **High 1-2-32 "Makers of Men"**<br>**Low 11-28 "Touchdown"** | 27,000<br>13,000 |
| **Fox** | **3,000** | **35c-75c** | "Careless Lady" (Fox) (6 days) | 21,000 | "Devil's Lottery" (Fox) (6 days) | 20,000 | **High 2-7 "Man Who Came Back"**<br>**Low 3-26-32 "Shop Angel"** | 40,000<br>17,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| **Philadelphia (Cont'd)** | | | | | | | | |
| Karlton | 1,000 | 40c-50c | "Beauty and the Boss" (W. B.) (6 days) | 4,000 | "Alias the Doctor" (F.N.) (6 days) | 4,800 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "The Expert" (W. B.) (6 days) | 7,500 | "Explorers of the World" (Raspin) (6 days) | 8,000 | High 1-30-32 "Arrowsmith"<br>Low 3-26-32 "A Woman Commands" | 27,000<br>7,000 |
| Mastbaum | 4,800 | 35c-75c | "Shopworn" (Col.) (6 days) | 43,000 | "Strangers in Love" (Para.) (6 days) | 59,000 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "Tarzan, the Ape Man" (MGM) (6 days—2nd week) | 17,000 | "The Hatchet Man" (F.N.) (2 days-2nd week)<br>"Tarzan, the Ape Man" (MGM) (4 days—1st week) | 3,500<br>15,000 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "Sky Devils" (U. A.) (6 days) | 10,000 | "Dancers in the Dark" (Para.) (6 days) | 12,000 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |
| **Portland, Ore.** | | | | | | | | |
| Fox Paramount. | 3,068 | 25c-60c | "The Miracle Man" (Para.) | 13,400 | "Tarzan, the Ape Man" (MGM) | 15,200 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "The Unexpected Father" (U.) | 4,600 | "Shopworn" (Col.) | 3,600 | | |
| RKO Orpheum | 1,700 | 25c-50c | "Cohens and Kellys in Hollywood" (U.) | 14,000 | "Young Bride" (Pathe) | 9,500 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists.. | 945 | 25c-35c | "The Broken Wing" (Para.) | 3,600 | "She Wanted A Millionaire" (Fox) | 3,500 | High 1-10 "Hell's Angels"<br>Low 3-5-32 "Shanghai Express" | 12,500<br>2,500 |
| **Providence** | | | | | | | | |
| Fays | 1,600 | 15c-50c | "Amateur Daddy" (Fox) | 8,000 | "It's Tough to be Famous" (F.N.) | 7,300 | | |
| Loew's State | 3,800 | 15c-50c | "Are You Listening?" (MGM) | 9,900 | "Sky Devils" (U. A.) | 12,200 | High 2-7 "Inspiration"<br>Low 3-26-32 "The Passionate Plumber" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "Probation" (Chesterfield) and "Hotel Continental" (Tiff.) | 10,200 | "Disorderly Conduct" (Fox) | 11,000 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "This is the Night" (Para.) | 6,000 | "The Broken Wing" (Para.) | 5,500 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-50c | "Cohens and Kellys in Hollywood" (U.) | 8,500 | "Shopworn" (Col.) | 9,500 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory | 1,600 | 10c-35c | "Carnival Boat" (Pathe) and "Cock of the Air" (U. A.) | 3,200 | "Love Affair" Col. and "The Struggle" (U. A.) | 2,000 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |
| **St. Paul** | | | | | | | | |
| Paramount | 2,300 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 8,200 | "Arsene Lupin" (MGM) | 8,000 | High 8-22 "Smiling Lieutenant"<br>Low 1-17 "Paid" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "Fireman, Save My Child" (F.N.) | 6,000 | "One Hour With You" (Para.) | 5,000 | High 9-5 "Huckleberry Finn"<br>Low 1-17 "Just Imagine" | 9,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Ladies of the Jury" (Radio) | 14,000 | "The Impatient Maiden" (U.) | 12,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Shubert | 1,500 | 15c-40c | "Sky Devils" (U. A.) | 3,000 | "Greeks Had A Word for Them" (U. A.) | 3,000 | | |
| Tower | 1,000 | 15c-25c | "Are You Listening?" (MGM) | 2,400 | "Wayward" (Para.) | 1,800 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |
| **San Francisco** | | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Charlie Chan's Chance" (Fox) | 14,000 | "Hell Divers" (MGM) | 14,000 | High 8-15 "Daddy Long Legs"<br>Low 12-19 "Susan Lenox" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "Road to Life" (Amkino) | 3,300 | "A Waltz by Strauss" (German) (2nd week) | 2,750 | | |
| Fox | 4,600 | 35c-60c | "Amateur Daddy" (Fox) | 31,000 | "She Wanted A Millionaire" (Fox) | 31,000 | High 1-3 "Lightning"<br>Low 2-20-32 "The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 25c-60c | "Law and Order" (U.) | 11,000 | "Wayward" (Para.) | 12,000 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 35c-60c | "Girl Crazy" (Radio) (25c-50c) | 9,000 | "Lost Squadron" (Radio) (2nd week) | 10,000 | High 12-12 "Frankenstein"<br>Low 2-20-32 "Prestige" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "Tarzan, the Ape Man" (MGM) | 22,500 | "One Hour With You" (Para.) (2nd week) | 16,000 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists. | 1,200 | 25c-60c | "Hotel Continental" (Tiff.) | 5,500 | "Greeks Had A Word for Them" (U. A.) (2nd week-5 days) | 7,100 | | |
| Warfield | 2,700 | 35c-60c | "The Wiser Sex" (Para.) | 19,000 | "Disorderly Conduct" (Fox) | 21,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "Alias the Doctor" (W. B.) (9 days) | 9,500 | "Heart of New York" (W. B.) (5 days) | 3,500 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c | "The Final Edition" (Col.) | 4,000 | "Old Man Minick" (W. B.) | 4,000 | | |
| Fifth Avenue... | 2,750 | 35c-75c | "Are You Listening?" (MGM) | 14,000 | "Tarzan, the Ape Man" (MGM) | 14,500 | High 4-18 "Trader Horn"<br>Low 1-2-32 'The Boudoir Diplomat" | 17,000<br>7,000 |
| Liberty | 2,000 | 10c-25c | "The Speckled Band" (First Div.) | 5,500 | "Police Court" (Monogram) and "Speed in the Gay Nineties" (Edu.) | 6,000 | High 1-10 "The Lash"<br>Low 3-12-32 "Morals for Women" and "Hotel Continental" | 11,500<br>5,000 |
| Music Box | 950 | 25c-75c | "Shopworn" (Col.) | 6,500 | "Sky Devils" (U. A) | 7,000 | High 2-28 'City Lights"<br>Low 2-6-32 "High Pressure" | 14,000<br>5,500 |
| Paramount | 3,150 | 25c-50c | "This is the Night" (Para.) and "Careless Lady" (Fox) | 8,000 | "Sky Devils" (U. A.) "Devil's Lottery" (Fox) | 6,000 | High 1-10 "Paid"<br>Low 4-9-32 "No One Man" and "Devil's Lottery" | 18,000<br>7,000 |
| RKO Orpheum.. | 2,650 | 25c-75c | "Cohens and Kellys in Hollywood" (U.) | 13,500 | "Young Bride" (Pathe) | 13,000 | High 10-31 "Spirit of Notre Dame"<br>Low 3-21 "Kept Husbands" | 18,000<br>10,000 |
| **Toronto** | | | | | | | | |
| Imperial | 3,444 | 15c-75c | "Dancers in the Dark" (Para.) (6 days) | 18,000 | "Hotel Continental" (Tiff.) (6 days) | 17,000 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "Polly of the Circus" (MGM) (6 days) | 12,000 | "Arsene Lupin" (MGM) (6 days) | 12,000 | High 4-18 "City Lights"<br>Low 12-19 "Ben Hur" | 22,000<br>9,500 |
| Shea's | 2,600 | 30c-75c | "Taxi" (W. B.) (6 days) | 11,500 | "The Big Shot" (Pathe) (6 days) | 11,500 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Tivoli | 1,600 | 15c-60c | "Michael and Mary" (U.) (6 days) | 13,500 | "One Hour With You" (Para.) (6 days-2nd week) | 8,500 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-60c | "The Wiser Sex" (Para.) (6 days) | 12,000 | "After Tomorrow" (Fox) (6 days) | 12,000 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Night in a Barroom" | 14,000<br>8,300 |

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
**MOTION PICTURE HERALD**
*Every Week—for Mutual Benefit and Progress*

**→ CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS ←**

## GOOD SHOWMEN GO LONG ON SHORTS

### By TERRY RAMSAYE

THE short subject is the longest story in the annals of the motion picture. The short subject is at once also the father and the stepchild of the industry, geneologically the father, economically the stepchild.

The motion picture was born a short and found its career first as a headline novelty in vaudeville and after a few prospering months became a filler. In fact, the standard unit of length, the reel of approximately a thousand feet, was established by the time allotted to the motion picture as a vaudeville turn.

The motion picture, gaining a theatre of its own, became a show of shorts and presently with the rise of the feature drama outgrew its filler lengths.

But the heritage of that earlier day remains in the measure which the industry has tended to put upon the shorter picture. The short has been treated since like the stepchild of tradition—within the industry.

The public, however, knows nothing of this. The audience which pays for its seats is no less interested in amusement for the forty per cent of its time spent seeing shorts than in the sixty per cent devoted to the feature.

Incidentally the most famous man in the world, the most famous actor of this or any world, and of this or any age, Mr. Charles Chaplin, achieved it all and brought more money to the box office than any other player in all the history of the business, in shorts. He made his screen debut and built his unparalleled success, for himself and for the screen, right through the fevered days of the origin and rise of the feature drama.

It is in shorts, almost exclusively, if one excepts the feature length expeditionary pictures, that the motion picture has opportunity to deal with the world of interesting facts and with the glamour, romance, adventure and excitement which is not to be expressed in the fiction of drama.

The newsreel, probably the most cheaply bought unit of screen entertainment, in relation to its cost and value, is responsible for creating and maintaining a proportion of the public goodwill and interest in the motion picture tremendously out of ratio to its appreciation within the industry.

Also it is only in the making of shorts, strangely enough, that this conservative, self-playing industry of the motion picture ever really permits itself flights of fancy and dashes of bold experimentation—elements that really ought to be considered the essence of showmanship.

In my personal observation, including not a little experience as a producer and sometimes purveyor and distributor of shorts, the better showmen of these United States know and appreciate considerably more of the importance of shorts than the august corporations and their sales managers and salesmen.

Shorts are in the main weakly sold and poorly serviced.

The more aggressive and generally successful showmen are those who think best of the shorts and do the most with them. It takes a diligent and aggressive showman in these days of block and volume selling to exercise choice and intelligent selection. He has to fight with the machinery of the industry and its inertias to get a chance to do the best for his audience with the short product.

It is of interest, too, to glance over the policies of the exhibitors who have made notable records to see how much attention they have ever given to the short component of their program. Name a leading exhibitor and you are almost sure to be pointing to an enthusiast on the short component of the show—Roxy, McCormick, Jameyson, Franklin, just to name a few offhand. And observe elsewhere in these pages the boldfaced remark of Fred S. Meyer that "Nobody ever walked out on a newsreel." In the following pages of The Round Table the showmen tell their own story.

It's a shortsighted policy that gives the shorts the short end of the deal. All the real showmen know better. They go long on the shorts.

# THIS TIME YOU SAID IT!

**EVERY line of material used in this special issue is from the men who buy, book, exploit or otherwise sell the short features to the public.**

**You're going to like the way we've tackled and treated the entire matter from start to finish. You'll like the humorous slants as well as the more serious comment. You'll enjoy the digs as well as the boosts and most certainly you will find that all in all this issue should prove not alone interesting but mighty helpful too.**

**We've made a special effort to cover a lot of territory and in so doing we succeeded in getting important articles from the house manager in the different sized towns and cities as well as the advertising chiefs of the circuits. After all, who are better qualified to discuss short features than the men in the field who must capitalize on the value of such subjects and make them add dollars to the box office.**

**If you find this edition interesting and helpful in but a small measure then our efforts have not been in vain. To those who responded so cheerfully in furnishing the material we can only express our sincerest thanks and appreciation.**

**"CHICK" LEWIS**

## BROADWAY CUT-OUT!

LEWIS
LAUREL & HARDY

Pictured here is a six-foot, full-color cut-out used by the Capitol Theatre, New York City, to advertise the well-known comedy team, Laurel & Hardy. This cut-out is so designed that it may be used over and over again for each release. It is only necessary to strip in the alloted space the name of the current offering.

### Thanks to "Hank" Harold!

Many thanks to "Hank" Harold, of the Warner Theatre publicity staff, Cleveland, Ohio, for the most attractive art work he forwarded for use in this short subject section of the Round Table Club. However, it arrived too late to be set up and about the only gesture we can make at this late hour is to assure this enterprising showman that we fully appreciate his efforts and that the material will certainly make its appearance in a forthcoming issue.

### Kids on Vacation Soon

Many of our Club members at this time of the year are lining up plans to hold as much kiddie trade as possible during the Summer months when the youngsters' thoughts are centered on sports, swimming and other games, rather than the theatre. Some have found that the booking of a good serial will keep up their interest. Cards bearing punch marks for the several episodes are generally issued, with the last one good for a free admission, providing the holder has attended consecutive performances.

## PLAY A FEATURETTE IN PLACE OF EXTRA PICTURE, SAYS COHEN

With the thought in mind that the double feature is daily becoming more and more of an evil, Ben M. Cohen, manager of the Capitol Theatre, Hazleton, Pa., and a seasoned showman in every sense of the word, theorizes to the extent of offering a suggestion which would considerably alleviate the present suffering of both exhibitor and patron; and, incidentally, provide a market for many deserving short features.

"Apply the novelette to the talkies," says Cohen. Ditch the extra feature and replace it with a featurette to run from 30 to 40 minutes. He calls attention to the fact that the dramatic playlet proved a highly successful vehicle for a number of movie stars who were out to regain some lost popularity and would like to know a better way to rebuild the box office value of certain players, than to star each one of them in a featurette.

It is safe to state that each one of the stars whose value at the box office has decreased still has a distinct following. This following can be counted upon to patronize the offering. Played as a featurette and billed as one, would not keep away those who have unfavorably reacted to seeing them in a full length feature. And as Cohen states, there's many a feature that's sold as a feature which could be trimmed down to featurette length and not lose anything but its dragging qualities.

Basing arrangement of a program on an average of two hours running time for most houses, he suggests something along the following: feature picture, 70 minutes; newsreel and trailer, 12 minutes; featurette, 30 minutes; cartoon, 8 minutes. That will total exactly 120 minutes.

There can be no doubt but that the double feature policy has been gaining ground for the past several years, particularly in the highly competitive sections of the larger cities, and the short subjects have consequently been forced into the discard. There can be room for little more than a few news shots and trailers shown when two feature length pictures are played.

That brings the situation down to the point of whether the two-feature program is entirely acceptable to patrons. How many managers in the heavily populated neighborhood sections know the true answer to this question? The price of admission to see "Two Big Features" these days is certainly reasonable and the average patron is apt to more or less be tolerant of quality when made to feel that it is a bargain bill. Maybe he or she would enjoy a more diversified show, consisting of a feature, a two-reel comedy, a full-length newsreel and other short numbers; but, while this thought may be in mind, it's considerable of an effort to hunt out the manager and tell him about it.

Cohen's suggestion is, of course, directed at Hollywood, for it's a production problem. Hollywood, however, is practical enough to follow the trend of public taste in entertainment. If enough showmen hold that it would be advisable to produce the "featurette," let them apply the necessary pressure and we venture to state that constructive results will be attained.

## SHORT FEATURE PROMINENTLY BILLED

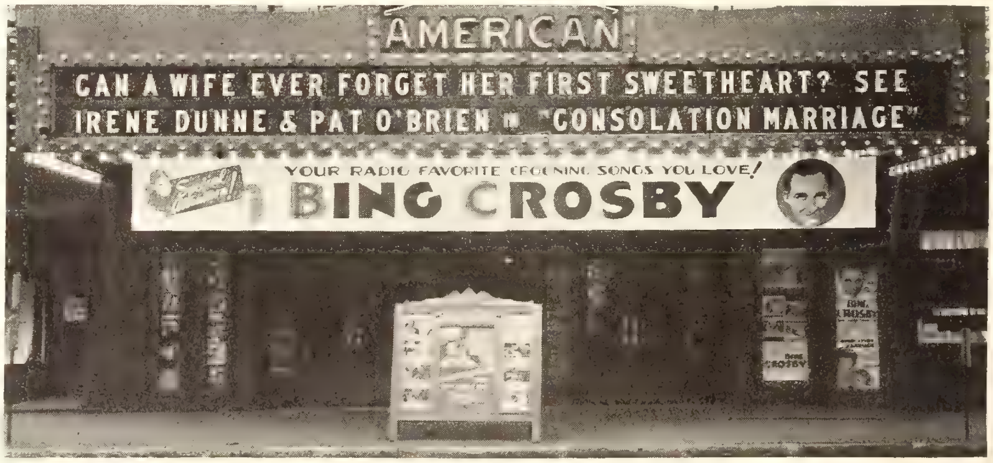

AMERICAN
CAN A WIFE EVER FORGET HER FIRST SWEETHEART? SEE
IRENE DUNNE & PAT O'BRIEN IN "CONSOLATION MARRIAGE"
YOUR RADIO FAVORITE CROONING SONGS YOU LOVE!
BING CROSBY

*Photo above shows what the manager of the American Theatre, Evansville, Ind., thought of a Bing Crosby short feature as a drawing card on his program. Note the large banner that runs across almost the entire length of marquee. Also, the one-sheets at side on entrance to theatre. As far as we can see the short was actually billed over the feature.*

# WARNER BROS. BELIEVE IN DOUBLE FEATURES

*like these*

**CAGNEY AND BLONDELL** in **"THE CROWD ROARS"** *and* **HELEN MORGAN** in **"The Gigolo Racket"**

**"PLAY GIRL"** with **Loretta Young, Norman Foster** *and* **BOBBY JONES** in **"How I Play Golf"**

**"BEAUTY and the BOSS"** with **Marian Marsh, Warren William** *and* **GEORGE JESSEL** in **"Politics"**

**BARBARA STANWYCK** in **"SO BIG"** *and* **WALTER WINCHELL** in **"The Bard of Broadway"**

**"IT'S TOUGH TO BE FAMOUS"** with **Doug. Fairbanks Jr., Mary Brian** *and* **RUTH ETTING** in **"A Regular Trouper"**

Vitaphone Short stars give you all the draw of an extra feature! What bigger names could you want for your lights than those listed above—and scores of others just as famous? Do the smart thing—get feature names at short prices . . . get

# VITAPHONE SHORTS

**THEY FILL THE BILL WITH NAMES THE WHOLE WORLD KNOWS!**

"VITAGRAPH, INC., DISTRIBUTORS

Bring back -

# Bobby

IN

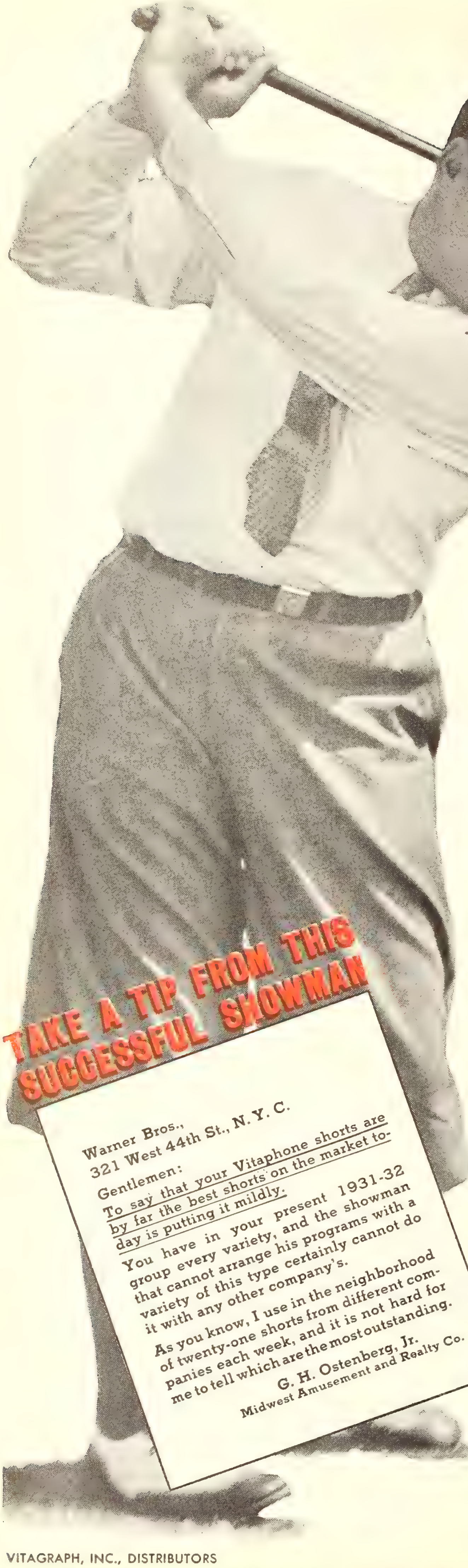
## "HOW I PLAY

PLAY THEM SINGLY - - - OR AS A

2 Typical Examples of the Unusual Profit

# VITAPHONE

They Fill the Bill --



TAKE A TIP FROM THIS SUCCESSFUL SHOWMAN

Warner Bros.,
321 West 44th St., N. Y. C.

Gentlemen:

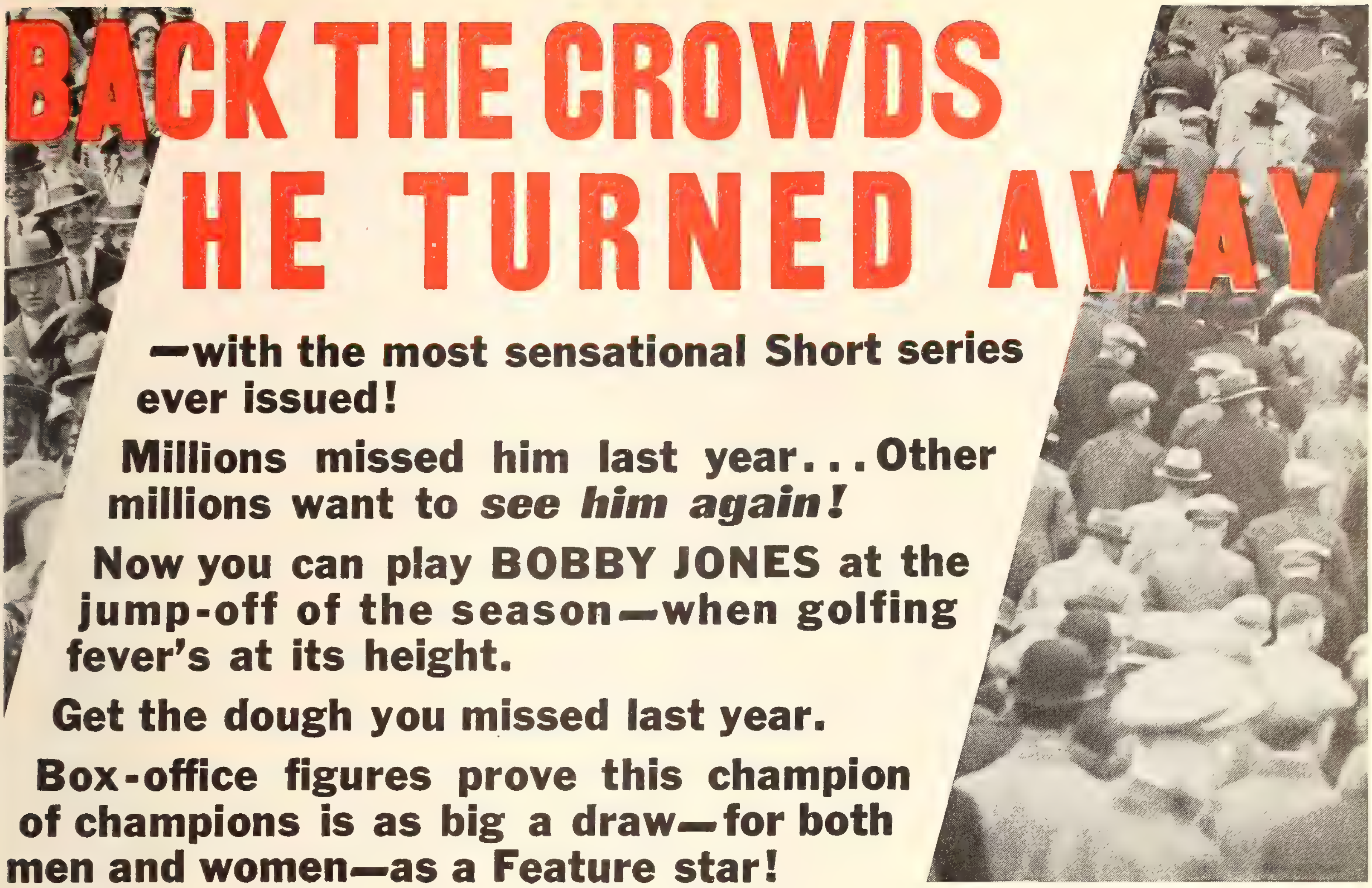
To say that your Vitaphone shorts are by far the best shorts on the market today is putting it mildly.

You have in your present 1931-32 group every variety, and the showman that cannot arrange his programs with a variety of this type certainly cannot do it with any other company's.

As you know, I use in the neighborhood of twenty-one shorts from different companies each week, and it is not hard for me to tell which are the most outstanding.

G. H. Ostenberg, Jr.
Midwest Amusement and Realty Co.

VITAGRAPH, INC., DISTRIBUTORS



# BACK THE CROWDS HE TURNED AWAY

**—with the most sensational Short series ever issued!**

**Millions missed him last year... Other millions want to *see him again!***

**Now you can play BOBBY JONES at the jump-off of the season—when golfing fever's at its height.**

**Get the dough you missed last year.**

**Box-office figures prove this champion of champions is as big a draw—for both men and women—as a Feature star!**

# Jones

**GOLF"** TWELVE 1-REEL GOLF LESSONS BY THE WORLD'S GREATEST GOLFER!

**FEATURE—in 6- or 12-Reel Combinations!**

Possibilities WARNER BROS. Offer You in

# SHORTS

and that goes 2 ways!

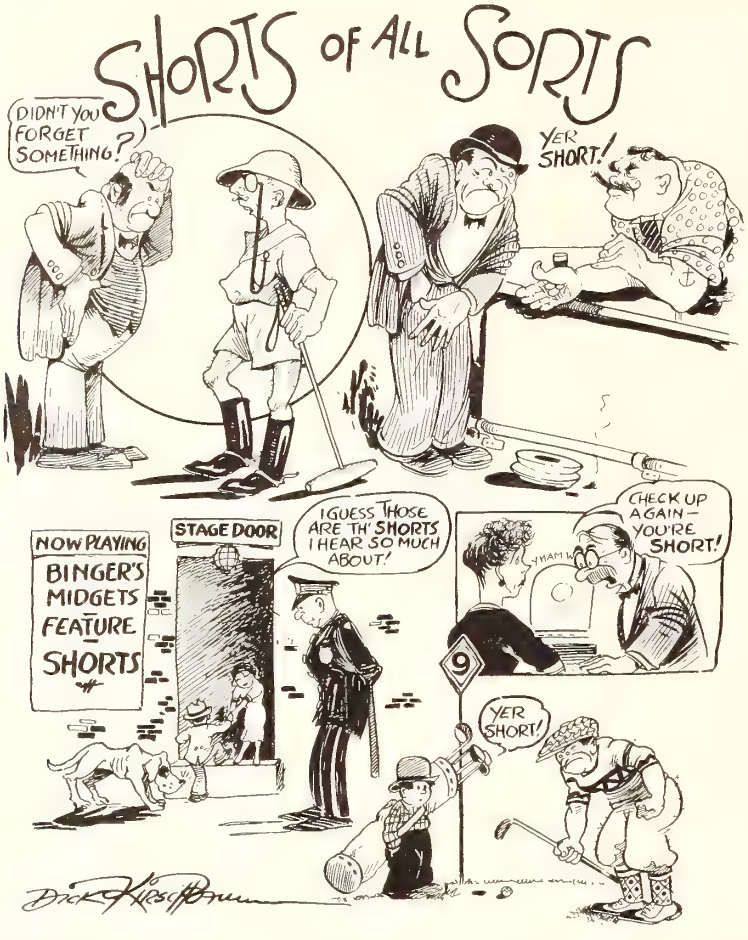
And have you heard what others are doing with

## "ADVENTURES IN AFRICA"

**Over 5,000 houses have found this twelve 2-reel adventure series has all the lure of a *Feature Serial!* Attracts steady, repeat patrons... Ideal for Saturday shows... If you've overlooked this proved profit opportunity, don't wait another day to call your Vitaphone exchange!**

• ***Ticket-Selling Trailer FREE!***

# DICK KIRSCHBAUM'S LOBBY LAFFS!


SHORTS of ALL SORTS
DIDN'T YOU FORGET SOMETHING?
YER SHORT!
NOW PLAYING BINGER'S MIDGETS FEATURE SHORTS
STAGE DOOR
I GUESS THOSE ARE TH' SHORTS I HEAR SO MUCH ABOUT!
CHECK UP AGAIN— YOU'RE SHORT!
9
YER SHORT!

**Dick's thoughts were running to all kinds of shorts except the kind that comes out of film cans. But since it is within the spirit of this special issue we'll let you in on what is running through Dick's mind right at this time.**

## GOLD IN THEM THAR SHORTS, SAYS NANCE; HAS FOOTBALL PLAN

Programs can be well balanced and box office receipts increased through the proper booking and exploitation of short subjects, believes F. D. Nance, general manager of Hall Industries Theatres, Beeville, Texas.

He has often found that a good short could be made to stand shoulder to shoulder with a feature as a box office attraction, and at times has even featured a "name"-short over the rest of the program.

An instance of over-billing a short occurred several months ago when he played his first Bing Crosby two-reel subject. On this occasion he gave Crosby top billing in all newspaper ads and programs; used mailing lists for letter that featured Crosby; stretched a 40-foot banner across the street in front of theatre with copy, "Bing Crosby—Radio's Newest and Latest Sensation in 'I Surrender, Dear,'" and tied up with a local dealer to have Crosby records played on an electrical phonograph in the lobby. Provision was also made for sale of the records.

Very little mention was given the feature in order to test out the strength of Crosby and it was found that his following was strong enough to bring the patrons in. In view of this his next two-reeler is awaited with interest. Other comedies, featuring Charlie Chase, Laurel and Hardy, Andy Clyde and other well known "names," have also been successfully sold along with the feature attraction.

Incidentally, here's a good idea from Nance that can be filed away for action early next fall when Round Tablers will start campaigning for customers during the football season.

Even before the baseball season comes to an end thousands of newspapers in every section of the country will devote column after column of publicity to this great sport. The radio will soon follow with play-by-play accounts of the great games. That will be the time to get busy on that good series of football subjects, which we will assume will be ready for the occasion.

Nance believes that such subjects can be merchandised through the schools, and the first step in his plan is to secure the cooperation and sponsorship of the local high school coach. Let him select the series that he wants and then book the subjects for eight consecutive weeks, the theatre to distribute books of coupon tickets to the entire eight shows at a small reduction in price. The books are to be sold through the schools and a percentage of the receipts turned over to the athletic fund for the purchase of equipment. Every school, particularly in the smaller cities, is always clamoring for additional funds for the many expenses attached to the turning out of a squad of players.

As the result of such a tie-up, the theatre has several hundred boosters and salesmen combing its territory to sell tickets, bringing a forcible message not only to schoolroom, but to practically every home in the city. Also, do not underestimate the vast amount of good will to be obtained through a medium of this kind. It goes without saying that the newspapers will cooperate and the net result will be many extra dollars in the box office on a series that otherwise would be just a "filler" because of technical nature.

In addition to football shorts, he believes there are many other series of shorts that also have strong merchandising angles, such as "Paramount Pictorials," "Screen Souvenirs," Ripley's "Believe It or Not," "Strange As It Seems," and the ever-popular cartoon series. All these will go a long way toward building a diversified and well balanced program, because these reels are interesting, novel, and often unusual as to shots.

It is Nance's strong belief that much money has been lost in this industry through careless booking of short subjects; hence, he often spends more time booking shorts than features. When these are set he doesn't just consider them as fillers, but as each and every one a picture that contains some angle that can be made to fill some otherwise empty seats. With that thought in mind he has brought the short subject into a prominent spot in all programs.

## MICKEY MOUSE PARADE IN MILWAUKEE!

***More than 3,000 members of the Fox-Midwesco Mickey Mouse Club, Milwaukee, Wis., took part in a huge parade, despite the fact that it rained on the day the celebration was staged. Just take a slant at that parade! As far as we can see by the original photo, the columns extend many blocks down the street, evidence, certainly, that Mickey is well thought of in Milwaukee. Floats and banners marked the different divisions of youngsters.***

# A SHOWMAN DISCUSSES THE SHORT-COMINGS OF THE SHORT FEATURE!

### Here Is an Intelligent View of What Is Wrong with the Present Short Subjects and Newsreels! Do You Agree?

By

H. E. JAMEYSON

Mid-West Theatres

### Are Your Reactions the Same as Jameyson's in Connection with the Shortcomings of the Present Day Type of Shorts?

**In an issue devoted almost entirely to a discussion about the Short Feature we honestly felt that it would appear much too one-sided if we dwelt altogether on the merchandising and exploitation of this all-important matter.**

**It remained for H. E. Jameyson, a showman of wide experience in all branches of the business, to give us some frank opinions about what is NOT all right with short features and newsreels.**

**His comments are right to the point and should command the attention and respect of the entire industry. Executives as well as showmen ought to carefully digest every word of this unusual article and then analyze their own feelings on the matter, especially the portions that may tend to improve the quality of these subjects which are so badly needed to round out a perfect program.**

**We wonder how many other showmen have given this matter as much thought as Jameyson. How many have really stopped to think about short subjects and newsreels. Whether they stand ready to accept such program builders as a matter of fact or a matter of importance. Think it over brother showmen; it all comes under the heading of entertainment.**

**Thank you "H.E." for your invaluable assistance in helping us make this issue constructive as well as educational.**

**"CHICK"**

SHORT subjects. The step children of an industry gone crazy with sound!

Well do I remember the days when an irate patron might greet the manager with a cold deadly light in his eyes: "Where was the newsreel? That's what I came to see." Probably the patron was indulging himself in a white lie. He didn't come solely to see the news, but he did miss it.

How long has it been since you have heard a complaint about a missing newsreel? How long since you have had some one explain that "the news is always the best part of the show for me"? Come to think of it I haven't heard that statement in a long, long time. Other managers tell me the same thing.

### What's the Matter?

I suspect we've sacrificed news for sound. There's no news in hearing Margaret Sanger discuss the birth control via the sound track. She was doing it before the photo electric cell was invented. Seeing her . . . hearing her . . . may be interesting, but it isn't news! Neither is half the material that constitutes the present so-called newsreel.

You can't rush a ton of batteries, a mile or two of cable, a truck of electrical gadgets to a three alarm fire and expect to get anything but the dying embers of what might have been a news picture. Sound made the newsreel articulate but made it slow, cumbersome, immobile. It was not a fair exchange. The newsreel lost its potency.

Turn now to some of the other shorts. Can any speech of mine or of any other person add to the beauty of Yosemite or Yellowstone? Isn't is futile to accompany these with a "lecture"? Isn't such painting of the lily irritating to the person who would revel in the silent magnificence of these scenes.

And then there's comedy. Here's where sound has had the most stultifying affect. Has there, of a sudden, been created some immutable law forbidding pantomime, the oldest and most popular of the dramatic arts? The inscrutable will of filmdon has apparently ordained that sound shall be the bait by which the latent laugh is to be lured from its hiding place. What a ghastly mistake!

### Listen To Your Patrons!

I can already hear the chorus of protesting voices. I will be severely . . . perhaps profanely . . . advised that pantomime still rules comedy. I will be told that sound in comedy is but an adjunct not the whole. But . . . go to a theatre . . . listen to the patrons and not to the screen. The comedian provokes a laugh. In front of you a man turns to his companion, "What did he say?" By that time the comedian is speaking again. The answer is never given. All about you the audience is straining to hear. The spontaneous laugh that was generated is suddenly hushed. The movie audience has long since learned the implacable projection machinery takes no account of human emotions. Their yarn must be spun at the rate of 90 R.P.M's. The dullards, the slow thinkers, the hard-of-hearing find the pace too swift. The effort too great.

### A Strange Contrast!

Contrast this with the old days of the silent movie when we built a mammoth business upon our ability to deliver entertainment without demanding any effort upon the part of our patrons. Only rarely in these days of sound does a theatre throb and swell with the screams and guffaws of a hilarious audience. Our laughter is shortened and restrained. Our entertainment is lessened in direct proportion to the effort we must put forth to contain ourselves and to listen.

"Well," you say, "if this is true of short reels isn't it also true of longer features?" Indeed it is. More than the leaders of this industry suspect. But it is particularly true in short subjects because of their brevity; because they are expected to be diverting rather than dramatic or informative; and because they are not given the careful intelligent production that is lavished upon most of the longer productions.

In the days of silent pictures the cartoons were "slipping" rapidly. In these days they are the most popular short. Why? Because no effort is required of the spectator. All we need to do is lean back in our seats and commence to grin and giggle.

Every seasoned trouper knows that a gesture often robs a speech of its effectiveness. He knows if he moves a hand, the spectator's attention will be distracted and the words will be lost.

An ambidexterous person is rare. So also is the person whose faculties permit him to take equal cognizance of sound and scene. The movie patron has been nourished on a simple diet of action comedy. In the course of time we became masters of pantomime. Now we're garnishing our efforts with superfluous speeches and are thus putting a burden on our patrons who are unable to corordinate their senses of sight and hearing.

This particular limitation of the human being shows up very conspicuously in his reaction to comedy.

Scientists tell us that a great percentage of people have defective hearing. The estimate varies from as low as 12½ per cent to as high as 30 per cent. It goes without saying these people . . . without realizing why . . . are not deriving a full measure of pleasure out of our offerings.

### Solve the Problem!

The inarticulate millions have told us that something is wrong with our entertainment. They have conveyed the message to us by their absence from our theatres. They have not told us what or why, because they do not themselves know. The movies do not lure them as they once did. These simple folks . . . and after all most of us are simple . . . seek effortless entertainment. We are not giving it to them. We make them look sharply. We make them listen hard. We make them coordinate their auditory and optical faculties to the end that the message conveyed from the screen may eventually reach their brain. We make them "shush" promptly. We make them sit quietly. We're making our patrons work!

Is this an attack on "talking pictures" as such? No. It's a plea for a more sane and intelligent use of sound. We can dispense with a tremendous amount of the dialogue that now fills our pictures, especially our short subjects. The supplementary short pictures should be interludes in the "task" of looking and listening to the feature. They should be "vacations" from the "work" entailed in keeping up with piece de resistance of our program. They should provide our patrons with a "let down" from the unconscious effort of eighty minutes of continuous looking and listening.

When we learn the great bulk of a theatre's patronage is temperamentally and constitutionally unable to adjust itself to protracted periods of mental, optical and auditory alertness we will be better able to cope with the problem of declining attendance.

# THE SUPPORTING SHOW!

*Chet Miller of Cheyenne Says Much Can Be Done to Improve the Show Through "Builders"!*

HOW many times have you sat down to a fine dinner, of maybe roast young turkey, and all the trimmings. And thoroughly enjoyed it because everything was on the table to make it a "perfect" meal. But what a dud it would be had your host or hostess overlooked the salad, gravy, mashed potatoes and the desert (just served you dry turkey), with maybe a whole cucumber for desert. You would think to yourself how much they could learn about serving a meal. How many other times have you went to a cafe to enjoy a repast, and was served a very disappointing selection of food, and then left the place feeling pretty good, because the desert was delicious to such an extent that you forgot how poor the main meal was itself.

### Up to the Manager!

Every manager of a theatre is a host or hostess, and is catering to a finicky public, all of whom have different tastes. But must take your menu as you serve it. So do you serve your programs with this thought in mind. Or do you run along with the false impression that any old thing will do for trimmings, providing the main dish is okay? We should all give more thought to our program, and see that we have the proper shorts that will please, and that they are suitable to balance the feature. What a crime it would be to book a morbid two-reel detective story, an uninteresting travelogue, and a poor sport review with a feature like "Frankenstein." Or just as bad to waste your best comedy with a feature like POLITICS. The selection of your short program is VERY IMPORTANT, and should be given as much, if not more, thought than feature bookings. A poor feature can be made much poorer, or much better, according to the short subjects that are booked with it.

### Advertise Your Shorts

Give them good space in your newspaper ads. On your marquee, and in your lobby. Let your patrons know what you are serving for trimmings. (Many an appetite has been created by a sign in a window, "Fresh Strawberry Short Cake Today.") To many of your patrons the short subjects are the best part of the program. And many a time a patron has walked away from your box office, after being informed that they would miss a certain short subject if they went in now. Many a time a good short subject could easily share newspaper space with the feature on a 50-50 basis. Many a time patrons could be sent out of the theatre with a GOOD taste in their mouth, by running a good short subject after a poor feature, that would otherwise send them out grumbling.

Every manager knows the short subjects that draw, and please. Don't hide this information under your hat. Watch your newsreel advance bulletins. What a chance to score on a famous kidnapping case or some important event or personality. How many foreign-born patrons would come to your theatre if they knew that a travelogue of their own country was to be shown. How the football fans would turn out if they know that pictures of some famous team were on your screen. How the golfers would come if they were properly informed as to the merits of a series of pictures showing golf instruction.

Watch your shorts subjects at the preview or your first show. Maybe there might be something in them that you could capitalize on. Recently the writer ran a musical short, and recognized a young man who sang a number, and who was from a neighboring town. We immediately notified the manager in this neighboring town of the fact. He booked this short, let his people know that a local boy was in it, and that he had a good part. And packed his theatre.

### Good Audience Stuff!

Another instance two or three years back, the writer played a short, which was an act by two singers. They sang one number and couldn't decide what else to sing. One of them suggested to the other that they let the audience decide. After asking the audience, they repeated a name of a song just as if some one in the audience had called for it, and sang another number. They then repeated the same thing for the third number by letting the audience supposedly choose a song. After seeing this subject at the preview we decided to make it realistic. And done so by having "plants." In the audience to call out the name of the songs as the singers ask for them from the screen. The effect that this drew from the audience was remarkable, and it went over big and caused more comment then the feature picture. This short I don't think was produced with the above thought in mind. But by watching your short little effects like this can be worked out once in awhile.

Don't overlook the fact that your short subject is as important to your program as your feature. And that they are not merely "Fillers" to kill time while waiting for the customers to come to see the feature picture. For how many would come to see your feature if they knew that you didn't run short subjects? So bear in mind that variety is the spice of life, providing it's the right kind.

## ON THE BILLBOARDS, TOO!

Many short features have grown in popularity to such an extent that showmen have created panels and special boxes on their billboard posters to plug them. This slant was brought to our attention only the other day when driving through Long Island our attention was attracted to a twenty-four sheet stand in which the short features were given prominent mention for both changes on the poster.

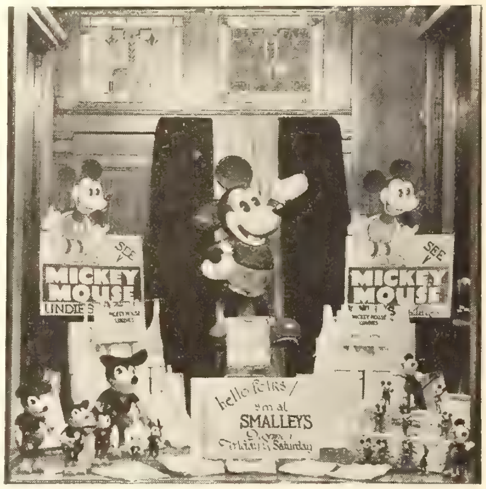
If you have a knack of layout copy for twenty-four sheets you can always work out a plug for those shorts which appeal most to your audience. It may act as the final tug to the box office for those who are not too keen for your feature picture.

## MICKEY MOUSE NOW PLUGGING "UNDIES": GILLADETTE SAYS SO

We never expected to hear that the famous Mickey Mouse was plugging a brand of underwear, but, according to information from Norwich, N. Y., where H. L. Gilladette manages the Smalley Norwich Theatre, it's a fact and the photo on this page will prove our claim.

It all came about when the president of the Norwich Knitting Company conceived the idea that marketing undies under the brand of Mickey Mouse would be a great gag. He is a man of action and forthright contacted Mr. Walter Disney, the arch mouse of Hollywood fame. Result—a tie-up for the exclusive right to manufacture undergarments for children from 3 to 12 years of age.

And that is the reason why it may be recorded that the first display of Mickey Mouse undies for youngsters, not oldsters, was made by Manager Gilladette of Norwich. Furthermore, if the first display is a forerunner of what is to follow, the undie manufacturer, Mr. Lehman, has started something which will be duplicated in other towns if the tie-up works out the way he thinks it will. On the very first day the window appeared, it is reported that the kiddies begged their parents for an opportunity to don a suit of Mickies. (We shall claim a copyright for this name.)



Before we sign off on Gilladette's activities, let us call your attention to that window display. Note the Swiss cheese, if you can, at the bottom of the display. But you may take our word for it that it's there, likewise the many figures of Mickey and a card tying the deal in with showings of a cartoon at the Norwich. So prepare yourselves, fellow Round Tablers, for an invasion of "Mickies," providing the resourceful Mr. Lehman has his way. Thanks also to Tom Wear for letting us in on this gag.

### Another New Novelty

"Flip the Frog," Metro's cartoon character, has a new coloring book for children. The book measures 11 x 15 inches and contains 32 pages of amusing drawings of doings in Frogtown. Half of the plates are in full color and the balance are in black and white for coloring. An arrangement has been made with the publishers for exhibitors to deal direct on a wholesale price basis when using the books as matinee premiums. Cost is about 6.3 cents apiece in quantities of one dozen and up.

SCREEN SOUVENIRS

## "SCREEN SOUVENIRS" (Para.)

If there is any short subject which has captured the audience's affections, it certainly is "Screen Souvenirs." The series have now reached the point where the opening title is greeted with a spontaneous round of applause, not only on Times Square but on Main Street too.

If you have yet to run one of the "Screen Souvenirs" get busy and spot them on schedule. You'll find an audience reaction that mighty few shorts or even features can boast of.

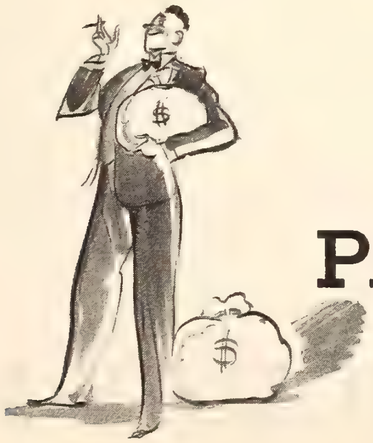
**M. P. HERALD**

## AND . . .

if there is any shorts producer who has captured the exhibitor's affections,

# IT CERTAINLY IS PARAMOUNT!

Just as in feature productions, PARAMOUNT is the style originator in shorts. SCREEN SOUVENIRS is only one example. Look, for instance, at BETTY BOOP, the little lady who captivated the nation's audiences on her very first appearance! Look at the names in PARAMOUNT TWO-REEL COMEDIES, SCREEN SONGS, ONE-REEL PRODUCTIONS! The splendor of PARAMOUNT PICTORIALS! Because of its unequaled resources and ingenuity, PARAMOUNT always provides the exhibitor with the newest ideas, the biggest names, the most entertaining short subjects. That's why the smart exhibitor, who chooses seat fillers instead of program fillers, buys—



# PARAMOUNT SHORTS

# —and once your patrons have had a taste of PARAMOUNT NEWS, try and give them anything else!

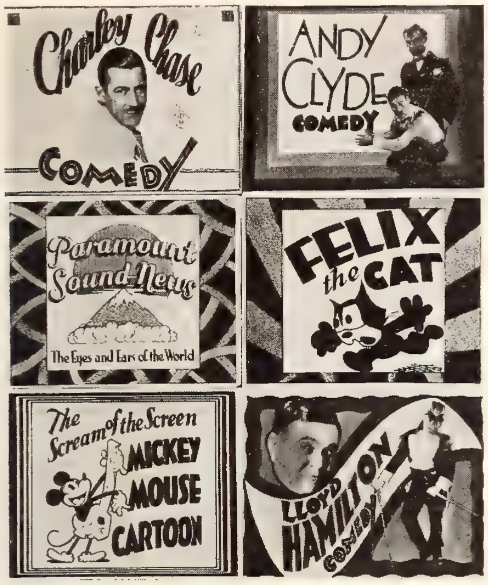
All the world loves "The Eyes and Ears of the World"—PARAMOUNT NEWS! It gives them the latest and greatest events of the day, with full sound as well as accurate photography . . . a news reel that actually makes them feel they're right on the scene! Whether it's a war or a funny bit of human interest; an earthquake or a sports event—audiences live the moment when PARAMOUNT NEWS flashes it on the screen! And it's really news when PARAMOUNT brings it—if Jimmy Doolittle has to break an aviation record, if special trains and boats have to be chartered, if blizzards and battle-fields have to be braved—it's all in the day's work, as long as PARAMOUNT NEWS gets there first! INTEREST and TIMELINESS have made PARAMOUNT NEWS one of the most popular subjects in the theatre today!

# PARAMOUNT NEWS

# EXPLOITING THE SHORT FEATURE!

## POSTER PHOTOGRAPHS

8" x 10"


Charley Chase
Comedy
ANDY CLYDE COMEDY
Paramount Sound News
The Eyes and Ears of the World
FELIX the CAT
The Scream of the Screen
MICKEY MOUSE CARTOON
LLOYD HAMILTON COMEDY

Drawing can be made by your artist, selecting the shorts which you feel will mean money, and after assembling each subject so that it can be used at any time, have an 8"x10" photograph made of each.

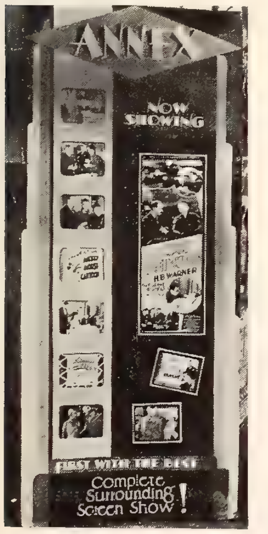
You will find that over a period of time, these stills will cost you the same or less than stills purchased at exchanges. If you have no artist to do the lettering, the local printer can set up beautiful type and give you glossy proofs for reproduction.

These stills are samples of this type of work.

## POSTER FRAMES

**This photograph shows a poster frame used in front of the theatre displaying photographs as outlined above.**

**Note the size and importance of the program.**


ANNEX
NOW SHOWING
FIRST WITH THE BEST
Complete Surrounding Screen Show!

One sees advertised an ordinary feature, thereby causing the eye to wander to the stills, with the hope that something will be appealing enough and worth while seeing.

Not only does the potential patron see the stills, but also "MICKY MOUSE," "ANDY CLYDE," "PARAMOUNT NEWS" —and in spite of the fact that the feature may be weak, the customer is satisfied that he will receive his "money's worth."

[P. S.—Note the phrase on bottom of poster frame: "Complete Surrounding Screen Show!"]

The 8 x 10 stills illustrated above can be found right in the above frame photo bearing out Davidson's ideas along these lines.

If you do not have a frame like the one pictured above, Davidson herewith furnishes you with layout that can be built inexpensively.

I'VE been asked to submit to the Motion Picture Herald Round Table Club, an article on the "SELLING OF SHORT SUBJECTS TO THE MOVIE PATRON."

Gentlemen, I'm going to be very candid!

It's almost impossible for anybody in our great business to definitely tell other men throughout the field how to do certain things without raising a discussion which always ends in uncertainty; the great evil that has been a hindrance to our business.

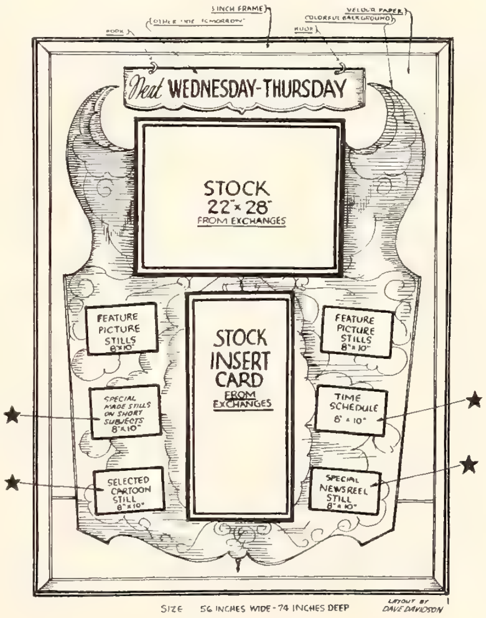
Therefore, what I have done, is gathered various items that have proven themselves excellent selling media, sorted them into a simple systematic plan, and so arranged them that your assistant under your guidance and supervision can follow out a definite concrete plan—one that you can rest assured, will bring absolute results to your box office.

The plan is divided into five separate units, which, if carefully followed at each change of program will assure you of good coverage. Of course, there are other things that can be done, however, all in all, you can feel satisfied that your shorts are sold, without any further thought.

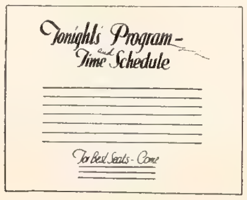
**DAVE DAVIDSON**
Advertising Manager
Publix Greater Talkie Theatres
Detroit, Mich.

Look it over closely, it is quite self-explanatory.

A theatre having three changes of program weekly can use three frames in their lobby. Definite results have proven that the patron will stop and look at the **simple, interesting, complete** story-telling media.

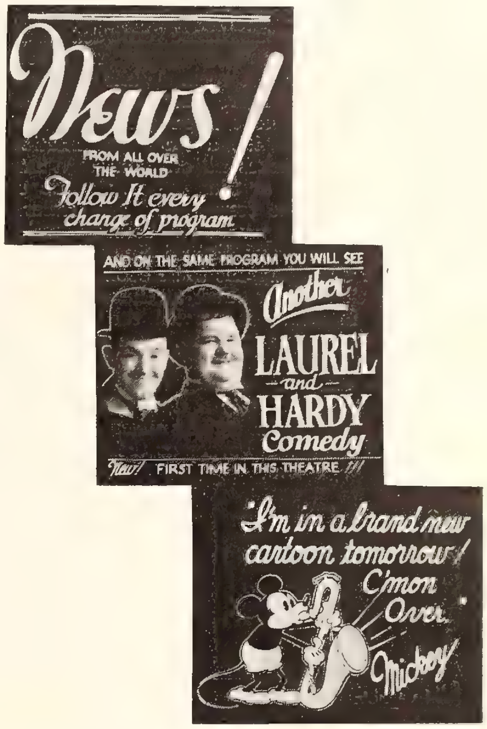

3 INCH FRAME
OTHER LINE "TOMORROW"
HOOK
VELOUR PAPER
COLORFUL BACKGROUND
HOOK
Next WEDNESDAY-THURSDAY
STOCK 22"x28" FROM EXCHANGES
FEATURE PICTURE STILLS 8"x10"
STOCK INSERT CARD FROM EXCHANGES
FEATURE PICTURE STILLS 8"x10"
SPECIAL MADE STILLS ON SHORT SUBJECTS 8"x10"
TIME SCHEDULE 8"x10"
SELECTED CARTOON STILL 8"x10"
SPECIAL NEWSREEL STILL 8"x10"
SIZE 56 INCHES WIDE - 74 INCHES DEEP
LAYOUT BY DAVE DAVIDSON

The dater at the top of the frame is moveable, so that other copy can be placed thereon. The 22x28's and Insert Cards are purchasable at all exchanges, as well as the two stills showing scenes from the feature.


Tonight's Program—and Time Schedule
For Best Seats - Come

The other four spaces are used for the selling of cartoons, Ripley's, Pictorials, etc. . . . While the last space can be used for a time schedule or something along that line.

## TRAILERS


News!
FROM ALL OVER THE WORLD
Follow It every change of program
AND ON THE SAME PROGRAM YOU WILL SEE
Another LAUREL and HARDY Comedy
New! FIRST TIME IN THIS THEATRE
I'm in a brand new cartoon tomorrow! C'mon Over.
Mickey

Since this article is directed more to the second, third and consequent runs, instead of to the downtown houses, I suggest the making up of a series of short one-frame stock trailers, as cards Nos. 1, 2, 3, attached herewith.

Trailers are so made that they always can be used. In other words, if you have a Laurel and Hardy short, simply follow the general idea, as shown in card No. 1, or in the Mickey Mouse card No. 2. These are always current and the line at the bottom of the trailers, "New! First time at this theatre," informs the patron that it is not a repeat. These trailers follow immediately after the National Screen sound trailer selling the feature attraction. In this manner the patron seated in the theatre becomes aware of the large and fine program and takes away with him a promise to himself that there is a program he mustn't miss. Card No. 3, selling the newsreel, should be run after every group of trailers selling the coming program. Newsreels are the vital part of every program. This plan is for the theatre that cannot afford to have trailers selling shorts for every change.

### Other Trailer Slants

Included in the trailer material we dug out of Dave was some of the more eleborate style used for the downtown first runs and deluxers. One thing in particular which attracted our attention was an idea he used in conjunction with "Shanghai Express" and probably many times before.

His trailers started off with a special on the feature. This was followed up with trailer plugs for the surrounding program, but each carrying the feature title and Dietrich head in a comet effect.

In working it along these lines he not only succeeded in getting his short subjects across with proper emphasis but did not afford the patrons the slightest chance of forgetting the importance of his feature. We considered this an exceptionally good idea and feel that many other houses will find it worthwhile, as long as they are using trailers, to follow the same slant.

The continuity of his trailers is as follows: Feature, Screen, Act, Comedy, Screen Song and

(Continued on Next Page)

# 'SHORT' EXPLOITATION!

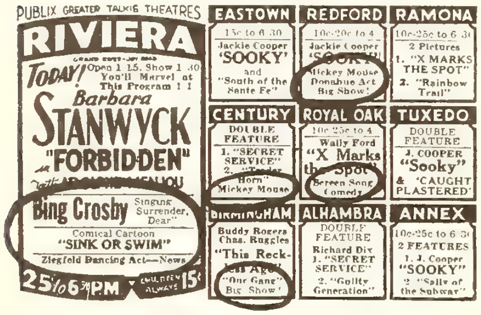
*(Continued from preceding page)*

News. If you can visualize the effectiveness of this advance plug then you will better appreciate it. Picture your house crowded with patrons and the big coming feature announcement is flashed on the screen. While they are still digesting that feature plug you follow it right up with your next strongest bet on the coming program. If it's a stage presentation or vaudeville act, makes no difference. Whatever it may be, flesh or film, it gets the proper plug. Then after the feature and act trailers, you follow it right up with the comedy trailer and then the News and Screen Song if that's the way your show happens to be booked in.

By using that comet effect at the top of the trailer card in which is carried the title and picture of star, you immediately tie the entire series of trailer's together and avoid the monotony of a different looking trailer for each announcement. It's merely a throwback on the old idea of institutional trailers when each theatre used an individual border or theatre monogram for their national special trailers.

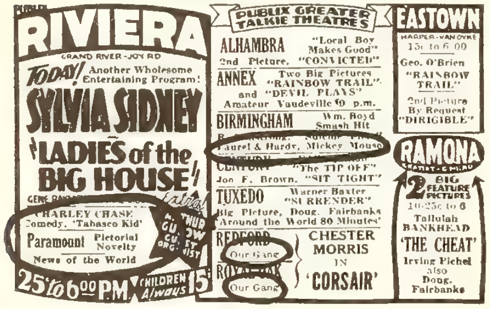
## NEWSPAPERS

Newspaper Ad #1


PUBLIX GREATER TALKIE THEATRES
RIVIERA
TODAY! Open 1 15. Show 1 30 You'll Marvel at This Program ! !
Barbara STANWYCK in "FORBIDDEN"
Bing Crosby "Singing Surrender, Dear"
Comical Cartoon "SINK OR SWIM"
Ziegfeld Dancing Act—News
25¢ to 6 30 P.M. CHILDREN ALWAYS 15¢

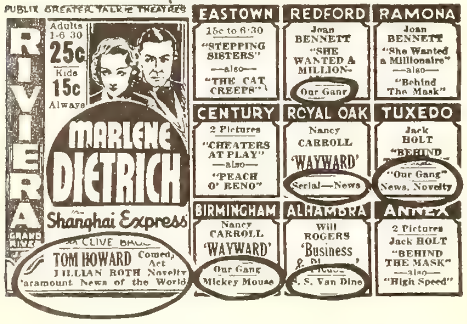
EASTOWN 15c to 6 30 Jackie Cooper 'SOOKY' and "South of the Sante Fe"
REDFORD 10c-20c to 4 Jackie Cooper "SOOKY" Mickey Mouse Donahue Act Big Show!
RAMONA 10c-25c to 6 30 2 Pictures 1. "X MARKS THE SPOT" 2. "Rainbow Trail"
CENTURY DOUBLE FEATURE 1. "SECRET SERVICE" 2. "Trader Horn" Mickey Mouse
ROYAL OAK 10c 25c to 4 Wally Ford "X Marks the Spot" Screen Song Comedy
TUXEDO DOUBLE FEATURE J. COOPER "Sooky" & 'CAUGHT PLASTERED'
BIRMINGHAM Buddy Rogers Chas. Ruggles "This Reckless Age" "Our Gang" Big Show!
ALHAMBRA DOUBLE FEATURE Richard Dix 1. "SECRET SERVICE" 2. "Guilty Generation"
ANNEX 10c-25c to 6 30 2 FEATURES 1. J. Cooper "SOOKY" 2. "Sally of the Subway"

Newspaper Ad #2


RIVIERA GRAND RIVER-JOY RD
TODAY! Another Wholesome Entertaining Program!
SYLVIA SIDNEY "LADIES of the BIG HOUSE"
CHARLEY CHASE Comedy, 'Tabasco Kid'
Paramount Pictorial Novelty
News of the World
25¢ to 6⁰⁰ P.M. CHILDREN Always 15¢

PUBLIX GREATER TALKIE THEATRES
ALHAMBRA "Local Boy Makes Good" 2nd Picture, "CONVICTED"
ANNEX Two Big Pictures "RAINBOW TRAIL" and "DEVIL PLAYS" Amateur Vaudeville 9 p.m.
BIRMINGHAM Wm. Boyd Smash Hit Laurel & Hardy, Mickey Mouse
CENTURY "The TIP OFF" Joe E. Brown, "SIT TIGHT"
TUXEDO Warner Baxter "SURRENDER" Big Picture, Doug. Fairbanks 'Around the World 80 Minutes'
REDFORD Our Gang
ROYAL OAK Our Gang
CHESTER MORRIS IN 'CORSAIR'
EASTOWN HARPER-VAN DYKE 15c to 6 00 Geo. O'Brien "RAINBOW TRAIL" 2nd Picture By Request "DIRIGIBLE"
RAMONA 2 BIG FEATURE PICTURES 10-25c to 6 Tallulah BANKHEAD 'THE CHEAT' Irving Pichel also Doug. Fairbanks

Newspaper Ad #3


PUBLIX GREATER TALKIE THEATRES
RIVIERA Adults 1-6 30 25c Kids 15c Always
MARLENE DIETRICH in Shanghai Express with CLIVE BROOK
TOM HOWARD Comedy Act
LILLIAN ROTH Novelty
Paramount News of the World

EASTOWN 15c to 6:30 "STEPPING SISTERS" —also— "THE CAT CREEPS"
REDFORD Joan BENNETT "SHE WANTED A MILLIONAIRE" Our Gang
RAMONA Joan BENNETT "She Wanted a Millionaire" —also— "Behind The Mask"
CENTURY 2 Pictures "CHEATERS AT PLAY" —also— "PEACH O' RENO"
ROYAL OAK Nancy CARROLL 'WAYWARD' Serial—News
TUXEDO Jack HOLT "BEHIND THE MASK" "Our Gang" News, Novelty
BIRMINGHAM Nancy CARROLL 'WAYWARD' Our Gang Mickey Mouse
ALHAMBRA Will ROGERS 'Business & Pleasure' S. S. Van Dine
ANNEX 2 Pictures Jack HOLT "BEHIND THE MASK" —also— "High Speed"

Because of the fact that the local theatre does not do much newspaper advertising, the short subject should not be overlooked.

The clippings of a group of neighborhood theatres are herewith attached, showing how advertising the "Short Subject" can be worked into the ads.

## MARQUEE COPY

### RICHARD DIX "THE LOST SQUADRON" LAUREL & HARDY COMEDY—NEWS

Please note the importance that the bottom line adds to the feature being advertised. This is just an idea of marquee copy. I have seen canopy copy which for the second line instead of reading LAUREL & HARDY COMEDY-NEWS, lists the other players in the feature attraction. If Richard Dix does not mean enough to the attraction, the featured players certainly do not. This is just an idea for comparison.

In writing marquee copy I generally list on a piece of paper everything that I have for sale; find out the amount of space I have for advertising, then use just the most important items. This may seem the usual procedure, but, having corrected canopy copy for ten theatres during the past two years, I'm satisfied in saying that marquee copy does not get enough thought and is sadly neglected.

## STUNT ADVERTISING

Various methods of exploitation on selling short subjects would be, for example, Curios displayed in prominent locations to help sell Ripley's "Believe It or Not."

Newspaper tieups with newspapers carrying Grantland Rice Sportlights, for which you can receive big ads in return for mention. The running of a short subject personality is a great stunt, to be used a week before that star will appear in person, and things of that nature.

Stunt Advertising to me is so wide a subject that it's one man's idea against another's as to whether or not you can check an actual increase in the "Box Office," and because of this, I'm leaving this media to your own discretion.

## SPECIAL STUFF

In addition to the type of material advocated by Davidson in his campaign to sell shorts as a direct medium to increase box office receipts, he also has used a multigraphed bulletin in the past for the purpose of aiding the individual house managers in how to get the most out of their surround show. Captioned, "XCHANGE" Sell Your Shorts, it conveyed special material on different series.

This same information is available to any and every showman by merely going to your local exchange and finding out what material and accessories they have on the different short series booked into your house.

**Dave Davidson has set forth, briefly and to the point, some mighty helpful suggestion for the advertising and exploiting of the Short Feature via many different mediums. His suggestions are all based upon actual experience and tried and proven methods. You can therefore feel that in adopting any of the ideas incorporated in his suggestions you are taking very little chance of slipping up.**

**We could have made this a long drawn out article running three or four pages long, as a matter of fact Dave wanted us to build a complete story around the material he sent; but after studying it for a while we decided that the way he sent it, together with his terse comments, could not be improved upon. So here you have it. "CHICK"**

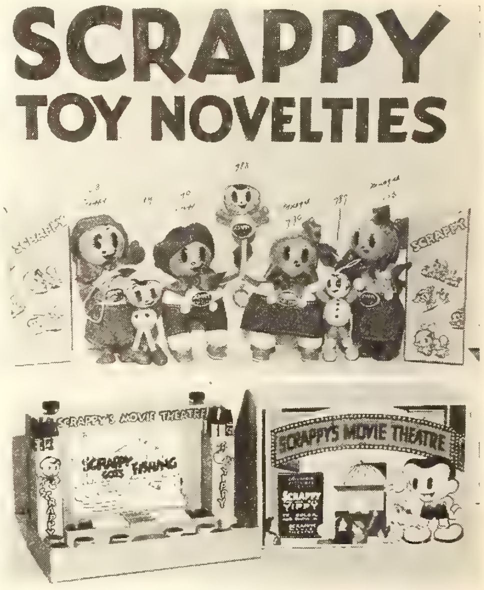
## MOTHER'S DAY!

**Many showmen have already laid their plans for Mother's Day; others will be getting all set within the next week. Department stores, chain stores, specialty shops, florists, candy shops and other merchants will be receiptive for tie-ups for this occasion. A number of managers will have special covers for their programs; many more will issue special invitations to a selected group; special slides will be used and songs sung fitting the day, and numerous stunts will be employed throughout the nation to publicize the event.**

**Tie in with this nationally observed day and let your patrons know what you are playing then and the following week. Tell them to bring mother along. Do your share of the ballyhoo and reap a consequent reward.**

## ARRANGEMENTS MADE FOR MANUFACTURE OF "SCRAPPY" GIVEAWAYS

Arrangements have been made by Columbia Pictures Corp. with a number of manufacturers for the manufacture and distribution of a variety of articles suitable for window displays in drug stores, toy shops and candy stores.



Pictured here is an assortment of "Scrappy" dolls and two games, "Scrappy's Movie Theatre and Scrappy Goes Fishing." Other articles interesting to children include pencil sets, paint and crayon sets, child's tea set, a series of drawing and story books, and "Scrappy" Chocolate covered candy. The company's suggests that the articles may be used as give-aways, tie-ups, etc. Your exchange will give you any additional information you may desire.

## Sunday War Continues

The battle of Plainfield, N. J., Sunday movies continues, the latest development being the arrest of Manager Walter Haas, in charge of Publix houses in the city. Prior to Haas' arrest his predecessor was arrested, and so on and so on, all in spite of the fact that the County Court has ruled that operation of Sunday movies is not in violation of a city ordinance. However, indications are that local authorities will fight it out if it takes all Summer.

## The Sun Never Sets on Movietone

FOX
MOVIETONE
NEWS

## The World's Greatest Newsreel

# DOUBLE OR 'TROUBLE' FEATURES— DOES THIS ANSWER THE RIDDLE?

By FRED S. MEYER
Alhambra Theatre
Milwaukee, Wisc.

## This Practical Showman Is of the Opinion That You Can Present a Better Show with Good Supporting Shorts!

IT is only natural that in a discussion about short features the double (or trouble) feature slant would inject itself. Fred Meyer tackles this problem in his own typical way; meaning that he calls a spade a spade and gives you the inside slant as seen through his own b.o. window.

We are inclined to believe that if most showmen would face this, as well as other problems, in a more aggressive manner they would arrive much sooner at the solution.

Once again we want to emphasize the fact that every item appearing on the Club pages can be construed as being put before the other Club members for their consideration. If you disagree we expect you to take the floor and express your own views.

In your next letter we suggest that you vote for or against Fred Meyer's views on the matters discussed in this article.

"CHICK"

IF, as has been claimed time and again, there is no ill in the motion picture business that a good picture can not cure, it seems ridiculous to assume, as so many showmen are doing these days that it takes two class-one feature productions to build up a program that will find favor with the public. It would seem that movie patrons are being over-indulged in this particular form of entertainment to a point where they will become so sated it will be hard to re-adjust programs to a sane level.

### Just a Stimulant!

As S. R. Kent said in speaking of this condition, at the Washington convention last month:

"It is like feeding morphine to a sufferer. It brings temporary relief but when the effect wears off, then what?" Hence, bearing this sage deduction in mind, it would appear well to turn to some other and wiser method of program building which brings us to the subject of "shorts," always reliable when properly selected and presented.

This is my twenty second year in this industry. From the day a news reel first made its bow I can not recall a single instance where a patron walked out during its showing. Folks may disapprove of any part of the program, but **NOBODY EVER WALKED OUT ON A NEWS REEL.** Our patrons enjoy visiting strange places and peoples, and the sole difference in this "mode of travel" appears to be in the "route."

### Did Sound Help Newsreels?

When sound first came into being and various producing companies started making talking news reels it was obvious that, due to the necessity of shifting cumbersome equipment, hot news for screen consumption would be retarded in its progress. This plus the fact of outside noise interference made a successful talking news a big problem. In the silent days it was the rule rather than the exception to show news reel shots of a sports event a few hours after the "classic" ended. Not only Broadway but key cities throughout the country would show the running of the Kentucky Derby, a major football or world series game in record time. This was because the camera man could set up in a minute; he was not bothered about sound trucks, etc., thus making the NEWS a worthy contemporary of the daily press.

It remained for "Uncle Carl" Laemmle to conceive an idea whereby animated news could still be kept as NEWS and have sound and voice behind it. Radio had become very popular in the homes and of the many announcers one name stood out, head and shoulders above the rest, Graham MacNamee. If MacNamee was a household word, why not utilize that popularity for the screen, must have been Mr. Laemmle's thought.

As a result, Radio's foremost announcer made his bow as Universal's newsreel talking reporter.

### News That Is "Hot"!

The recent Lindbergh kidnapping case furnished a good example of audience reaction. Every newsreel covered the event and after seeing practically all, I believe I can state authoritatively that MacNamee created a feeling of sympathetic understanding not equalled in any other expressed method of screen or press. And again, some months ago, when gangsters shot down innocent children in Brooklyn, who can forget MacNamee's description of that calamity or his tirade against organized gangsters?

The old adage that you can "only get out of a picture what you put behind it" holds doubly true insofar as it applies to short subjects. Advertised as News, it means just that—supposedly current events. By the same token Literary Digest, Times, etc., also contain news depending solely on how new the subject matter is. In our advertising, we always mention MacNamee by name. Space is allotted to him in our ads, as well as on our lobby displays. Occasionally we use a likeness of the announcer. This attracts attention, because it is augmented by a brief resume of the current highlight topics. At the end of the news reel subject we carry our own stock trailer, containing MacNamee's likeness and mentioning the fact that he is a weekly feature in this theatre.

No one likes the Universal Talking Reporter but the public. No one ever walked out on our news reel. It has been found best—by actual test.

## Find Out Definitely Whether Your Patrons Want Quality or Quantity and Be Guided Accordingly in Your Booking!

Some years ago, a Trade paper awarded a Gold Medal for the best short subject produced during that particular season. It seems to me that there never was a more opportune time than the present to do something for the shorts. They—short subjects—properly balanced and publicized are the sole answer to our "trouble feature" problem. Take the Babe Ruth series for example. We presented the five of them, and it was with genuine regret when the fifth was shown. I wish there had been ten more. I can recall no single or series of short subjects that were better liked by young and old than "Playing Ball with Babe Ruth" **real** entertainment A positive answer to the cry for getting the kids back again.

"Strange as it Seems" many of our patrons actually inquire when the next STRANGE will be shown. In this day and age where nothing seems to arouse more than casual interest, it is nothing short of unusual to have people comment and ask for the next release. In this case as in Universal's News Reel I believe the Talking Reporter is as responsible for the public demand as is the techni-colored subject matter. What the eye sees, the heart believes. Well, it's much easier to fool the eye than the ear. The latter is much truer than the eye. And the freaks of nature are but secondary alongside of an interesting description.

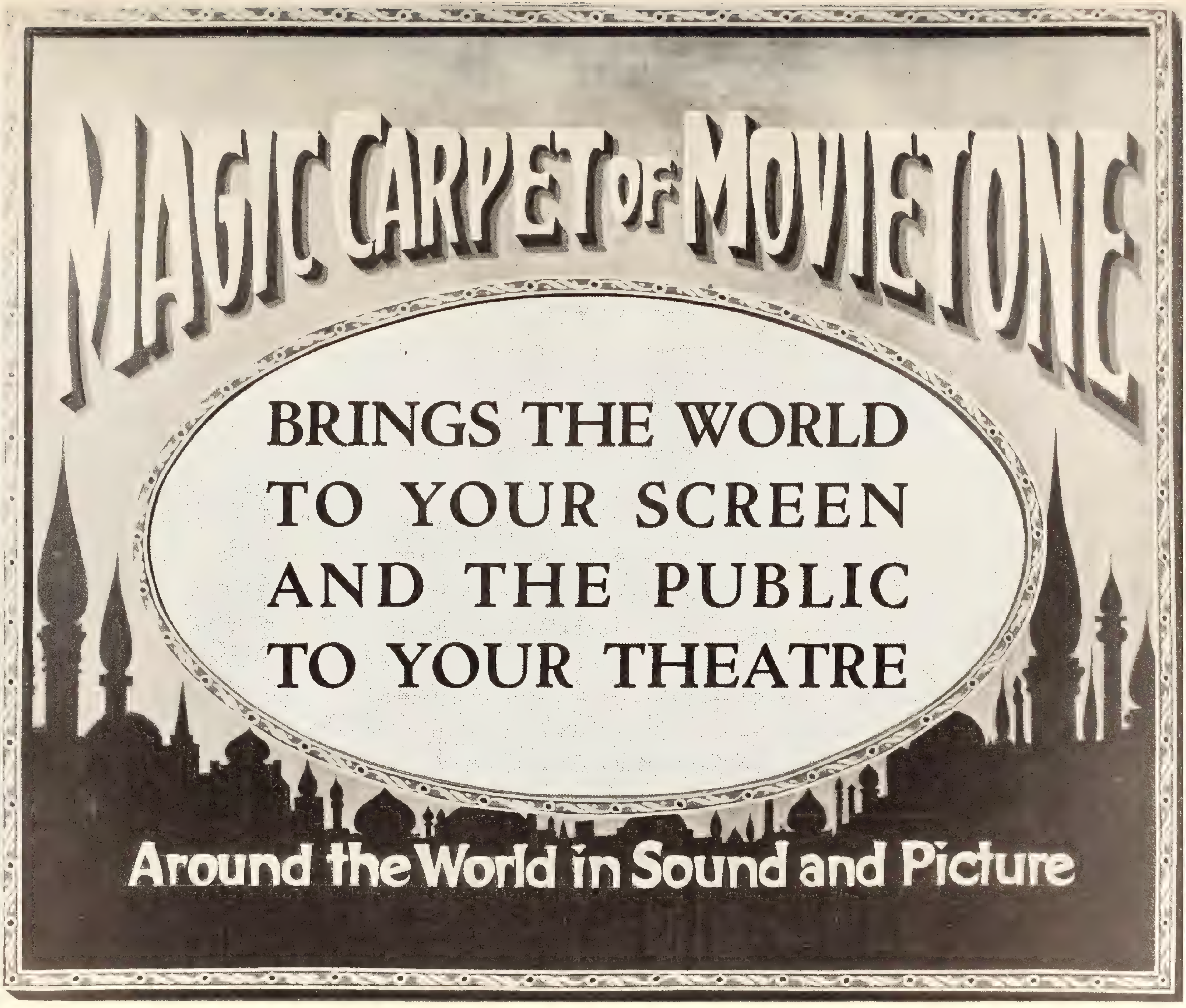
### Let's Have Showmanship!

Three months ago I made a statement that I would like to repeat here: "What the industry needs above all else in 1932 is a restoration of COMMON SENSE SHOWMANSHIP."—I stick to this opinion. The country has had more than its fill of double features. Theatres have given away everything from a kitchen stove to a house and lot. Admission prices were reduced to pre-war days; "two-for-ones," family nights, etc. failed to bring anything but temporary relief. If we're to survive, there's but one thing left for us to do:

To build programs with vision. To carefully select and properly balance the "added featurettes"; to present and feature a news reel that is NEWSY; in brief, to go back to the "mixed program" days of 1912. Maybe I am wrong, but it was the result of those early days that brought us to the lofty heights of today. And why, may I ask, can't the public be interested again as it was in the Biograph Girl, the Vitagraph today, the Broncho Billy or 101 Bison days?

Backward, turn backward, oh time in thy
flight
Let us be showmen and cure our plight!

# ONE A WEEK


MAGIC CARPET OF MOVIETONE
BRINGS THE WORLD
TO YOUR SCREEN
AND THE PUBLIC
TO YOUR THEATRE
Around the World in Sound and Picture

# FROM FOX

# ROUND OUT THE PROGRAMS!

By

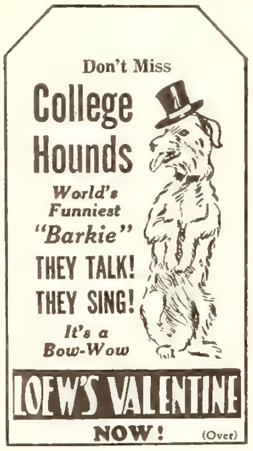
WALTER S. CALDWELL

Manager

Loew's Valentine

Toledo, O.

WOULD you be intrigued by a motion picture program composed entirely of feature-length films? Neither would WE. It would be like meat without seasoning; like fish without a piquant sauce; like Hamlet without the "hams" playing it.


Don't Miss

College Hounds

World's Funniest "Barkie"

THEY TALK! THEY SING!

It's a Bow-Wow

LOEW'S VALENTINE

NOW! (Over)

*Caldwell plugged one of his shorts via this tag, which was distributed throughout the city.*

The abbreviated reels; the "shorts" or "featurettes" or whichever you care to term them, are what round out any program.

For the purpose of this brief article, I'll call them "shorts" and hope the B.V.D. people will think it an indirect tie-up.

We consider exploiting our shorts as seriously and carefully as we do the starred 60 or 70 minute feature. And this is WHY:

Laurel and Hardy, Charlie Chase, Our Gang, Boy Friends, the Dogville comedies and other funny shorts have won a definite and appreciative following. So have Mickey Mouse, Silly Symphonies, Flip the Frog and the other animated chuckle-inciters. Another portion of our clientele is partial to out-of-doors pictures, and naturally, the Traveltalks, the Sportsman's reels and the films pertaining to life in the open have their appeal.

But the short subject that is, in my opinion, the most important, is the newsreel. Witness the popularity of these timely audience-pullers, by the fact that the entire theatre programs in New York and elsewhere are devoted wholly to the projection of last-minute news shots from all over the world.

DO you know that the largest and most influential newspapers in the United States have standing orders to play up on page one and other advantageous positions in their periodicals, pictures of the day's happenings to the exclusion of almost everything else? The same is true of the newsreels in theatres, with the added zest of seeing them in action and hearing the voices of the subjects. That is why I always big type newsreel and emphasize its box-office value.

And another thing (you are probably doing the same thing, but it's worthy of a line) we have always eliminated ALL commercial advertising from our screens. The so-to-speak "silver sheet" if its use is prostituted by the flashing of "sales" at a local emporium or other non-entertaining matter, takes its function of entertainment away and the theatre ceases to belong to its patrons, the people who pay your salary and mine, and becomes an advertising medium and inadvertently, but most certainly, slowly antagonizes the clientele. Better by far to utilize the time a paid advertisement would occupy, with a short of some type—and there are scores of notable ones that would please an audience.

IN Toledo we exploit shorts almost as heavily as we do the features.

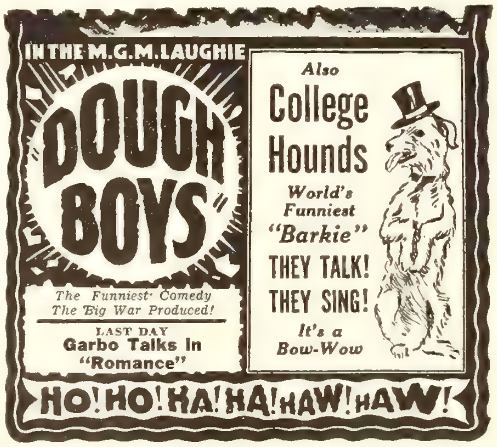
Witness:

With one of the Dogville comedies we tied up with a local meat-packing plant that furnished us 10,000 fresh full-sized "wienies." These were tagged with theatre mention and passed out on busy street corners by pretty girls with attractive looking baskets. Do you think that a single person passed them by? And, in addition to the laugh with which the passerby took the miniature "doggie" he or she was reminded of the Dogville comedy playing in Loew's Valentine and we had a healthy reaction all that week. We took a huge six-sheet frame and spelled out with "wienies" the name of the comedy, placed it near our ticket office, and one of the newspapers gave us a three-column spread on the strength of the novelty.

Same with the Laurel and Hardy comedy; same with a Charlie Chase; same with almost all of the shorts that garnish our programs. Each lends itself admirably to some kind of local tie-up.

WHEN the William Tilden Tennis reels were played, we tied up with the *Toledo Blade*, gave an inexpensive but flashy cup for a letter on "My Greatest Thrill in Tennis," and it was good for ten stories and three two-column pieces of art.

The "Fisherman's Paradise" with Pete Smith's glib and droll chatter, has won an army of devotees who wouldn't know if a nimrod was a portion of fishing tackle or a stage weight, but the reels have the out-of-doors lure and so we hammer away at them in our newspaper ads, on our screen and also in our herald.


IN THE M.G.M. LAUGHIE

DOUGH BOYS

The Funniest Comedy The Big War Produced!

LAST DAY

Garbo Talks In "Romance"

Also

College Hounds

World's Funniest "Barkie"

THEY TALK! THEY SING!

It's a Bow-Wow

HO! HO! HA! HA! HAW! HAW!

In fact, the screen always announces a week in advance the shorts of the next program. When the celebrated "Cuckoo" musical prelude of a Laurel and Hardy comedy is flashed, audiences invariably burst into an audible wave of laughter and the same is true with some of the other established fun-creators. We have noticed that the impending advent of a Mickey Mouse draws plaudits and so does the announcement of a half dozen other favorite shorts. We find room on our marquee for our featured shorts each week. It is seen by uncounted thousands daily and at times I firmly believe that it is the magnet that draws patrons in equal proportions to the seven or eight reeler.

When we do not find space in our ads to run the schedule of shows we are deluged with phone calls asking when a certain short will go on. That certainly indicates interest.

Our lobby blazons forth the shorts of the present and coming week and we have cut-outs of the better known favorites on display in plenty of advance time to cause the patrons to chatter about them.

Oh, yes; as in the Tilden Tennis reels, when we played the series of Football pictures, we tied up with the high schools; got our football schedules and did the obvious but important things to win their patronage, and we certainly did receive it.

The Traveltalks are naturals for tourists windows in the local travel bureaus, and when we have aviation shorts the various air travel agencies and the airports are billed and heralded.

You may have heard something of a depression. It is asserted that some folks are a bit glum. That's the chap who can be sold on shorts. Not the Stock Market variety, of course, but snappy, entertaining, clever reels that for the time being at least, will make the down-in-the-mouth patron bid the blues begone.

HE'S your ace in the hole, the backbone of your business, the one who makes it possible to meet payrolls—and by the same token, that is true of your shorts—THEY are your ace in the hole; THEY are the backbone of your business; THEY are the best investment and the ones that pay the biggest dividends (properly exploited, of course) on any man's picture program.

A diversified program of intelligently selected shorts is what draws many a vagrant dollar to your till and the repeated return of your modern-day, hard-to-please patron.

## BILL ADAMS SELLS HIS SHORTS DESPITE TWO-FEATURE POLICY

With a double feature policy in effect for the past two years, manager of the Colonial Theatre, Brockton, Mass., hasn't very many opportunities to exploit short subjects; however, now and then a short, or a series of shorts of outstanding calibre pops up and extra attention is given them.

Adams was one of the many showmen who cashed in on the Bobby Jones series of golf shorts released last season and in all probability will go to work on something else along the same lines this season, if it happens along. Last year he had no difficulty in effecting a tie-up with one of the largest department stores in the city for a golf equipment window display and was also successful with the promotion of a large co-operative ad among the sporting goods stores.

One of the best paying shorts he ever played at his theatre was a newsreel of the Brockton delegation to the American Legion Meet at Detroit last Fall. Adams made a special trip to that city in order to see that motion pictures were taken of the parade and was amply repaid for his time with the returns that came his way when the shots were shown. This stunt also crashed the local newspapers for front page stories.

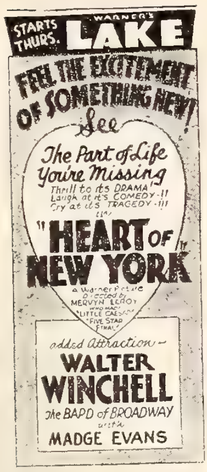
Adams' reminders about golf and motion pictures concerning local residents are both well worth considering, particularly since the golf season is with us, and there's no telling when some local happening can be picked up by the camera and made into a box office bet.

### School Advertising

Once again let us mention the advertising possibilities offered by the distribution of manilla paper text book covers among school children.

It is mandatory that all pupils cover their books and keep them constantly clean. One of the largest book cover companies (name on request) is putting out a cover that will fit all size books and imprinting same with theatre advertising. One at hand shows members of "Our Gang" on the front portion of cover. The covers cost less than a cent each.

HERE IS THE WAY SMART SHOWMEN GIVE THEIR SUPPORTING SHORT SUBJECTS THE PROPER BREAK IN THEIR UP-TO-THE-MINUTE NEWSPAPER ADVERTISING. MANY A SHORT HAS HELPED PUSH AN OTHERWISE WEAK SHOW UP TO GOOD B. O. RETURNS.



STARTS THURS. WARNER'S LAKE

FEEL THE EXCITEMENT OF SOMETHING NEW!

See

The Part of Life You're Missing

Thrill to its DRAMA! Laugh at it's COMEDY-!! Cry at it's TRAGEDY-!!!

"HEART OF NEW YORK"

A Warner Picture Directed by MERVYN LEROY who made "LITTLE CAESAR" "FIVE STAR FINAL"

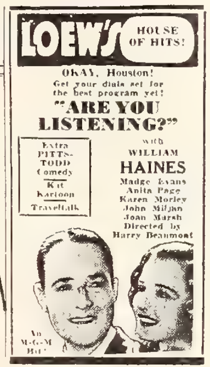
added Attraction—

WALTER WINCHELL

The BARD of BROADWAY

with

MADGE EVANS



LOEW'S HOUSE OF HITS!

OKAY, Houston! Get your dials set for the best program yet!

"ARE YOU LISTENING?"

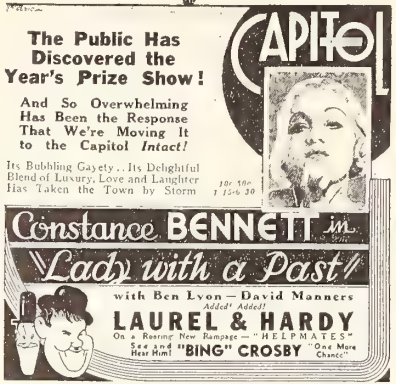
with WILLIAM HAINES

Madge Evans
Anita Page
Karen Morley
John Miljan
Joan Marsh

Directed by Harry Beaumont

Extra PITTS-TODD Comedy
Kat Kartoon
Traveltalk

An M-G-M Hit



CAPITOL

The Public Has Discovered the Year's Prize Show!

And So Overwhelming Has Been the Response That We're Moving It to the Capitol *Intact!*

Its Bubbling Gayety . . Its Delightful Blend of Luxury, Love and Laughter Has Taken the Town by Storm

10c 30c 1 15-6 30

Constance BENNETT in

"Lady with a Past"

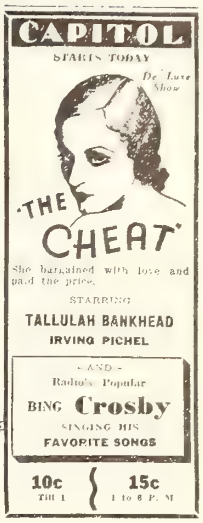
with Ben Lyon—David Manners

Added! Added!

LAUREL & HARDY

On a Roaring New Rampage—"HELPMATES"

See and Hear Him! "BING" CROSBY "One More Chance"



CAPITOL

STARTS TODAY

De Luxe Show

"THE CHEAT"

She bargained with love and paid the price.

STARRING

TALLULAH BANKHEAD

IRVING PICHEL

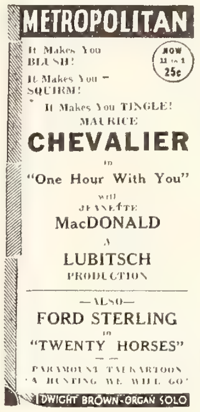
—AND—

Radio's Popular

BING Crosby

SINGING HIS FAVORITE SONGS

10c Till 1 15c 1 to 6 P. M.



METROPOLITAN

It Makes You BLUSH!

It Makes You—SQUIRM!

It Makes You TINGLE!

NOW 11 to 1 25c

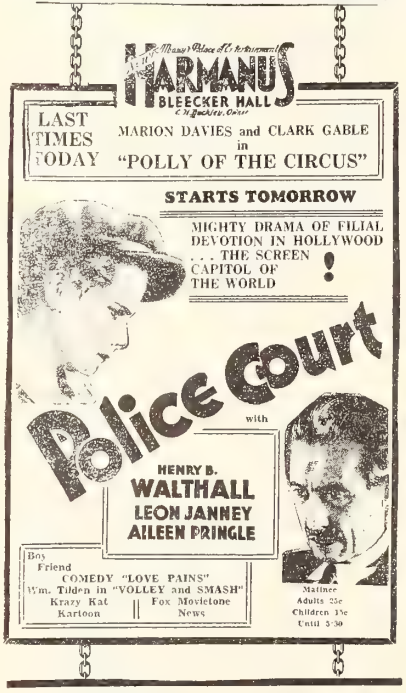
MAURICE CHEVALIER in "One Hour With You" with JEANETTE MacDONALD A LUBITSCH PRODUCTION

—ALSO—

FORD STERLING in "TWENTY HORSES"

PARAMOUNT TALKARTOON "A HUNTING WE WILL GO"

DWIGHT BROWN-ORGAN SOLO



Albany's Palace of Entertainment

HARMANUS BLEECKER HALL

C. H. Buckley, Owner

LAST TIMES TODAY

MARION DAVIES and CLARK GABLE in "POLLY OF THE CIRCUS"

STARTS TOMORROW

MIGHTY DRAMA OF FILIAL DEVOTION IN HOLLYWOOD . . . THE SCREEN CAPITOL OF THE WORLD !

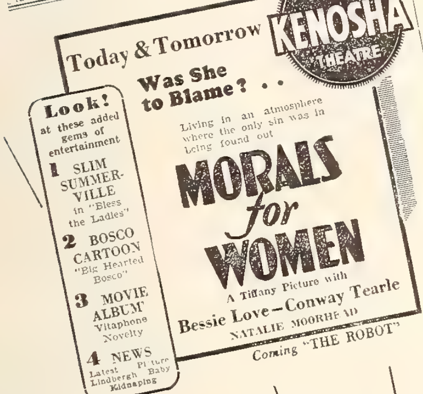
Police Court

with

HENRY B. WALTHALL
LEON JANNEY
AILEEN PRINGLE

Boy Friend COMEDY "LOVE PAINS"
Wm. Tilden in "VOLLEY and SMASH"
Krazy Kat Kartoon
Fox Movietone News

Matinee Adults 25c Children 15c Until 5:30



Today & Tomorrow

WARNERS KENOSHA THEATRE

Was She to Blame? . .

Living in an atmosphere where the only sin was in being found out

MORALS for WOMEN

A Tiffany Picture with

Bessie Love—Conway Tearle

NATALIE MOORHEAD

Coming "THE ROBOT"

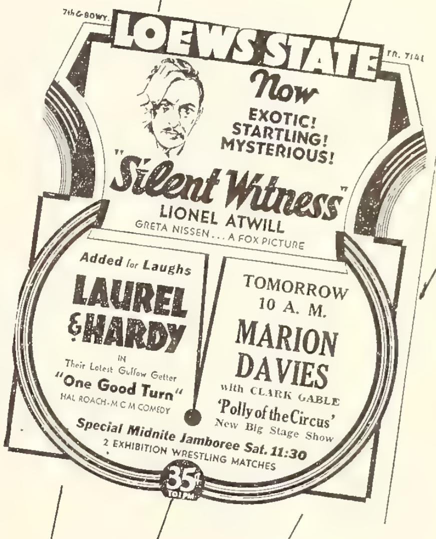
Look! at these added gems of entertainment

1 SLIM SUMMERVILLE in "Bless the Ladies"

2 BOSCO CARTOON "Big Hearted Bosco"

3 MOVIE ALBUM Vitaphone Novelty

4 NEWS Latest Picture Lindbergh Baby Kidnaping



7th & BDWY. LOEWS STATE TR. 7141

Now

EXOTIC! STARTLING! MYSTERIOUS!

"Silent Witness"

LIONEL ATWILL

GRETA NISSEN . . . A FOX PICTURE

Added for Laughs

LAUREL & HARDY

IN Their Latest Guffaw Getter

"One Good Turn"

HAL ROACH-M G M COMEDY

TOMORROW 10 A. M.

MARION DAVIES

with CLARK GABLE

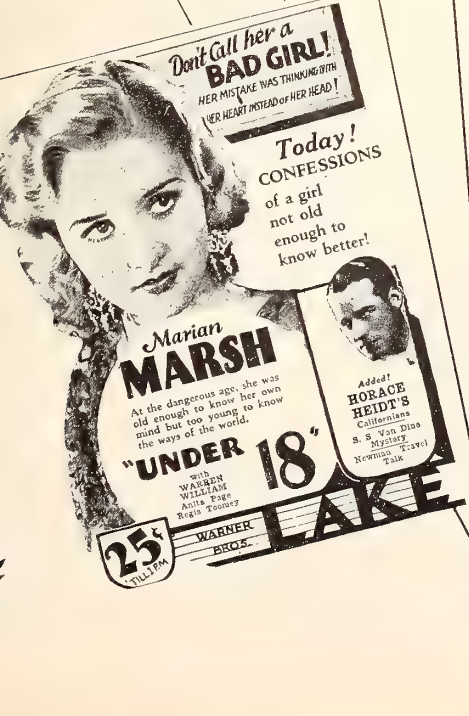
'Polly of the Circus'

New Big Stage Show

Special Midnite Jamboree Sat. 11:30

2 EXHIBITION WRESTLING MATCHES

35¢ TO 1 PM



Don't Call her a BAD GIRL!

HER MISTAKE WAS THINKING WITH HER HEART INSTEAD OF HER HEAD!

Today! CONFESSIONS of a girl not old enough to know better!

Marian MARSH

At the dangerous age, she was old enough to know her own mind but too young to know the ways of the world.

"UNDER 18"

with WARREN WILLIAM
Anita Page
Regis Toomey

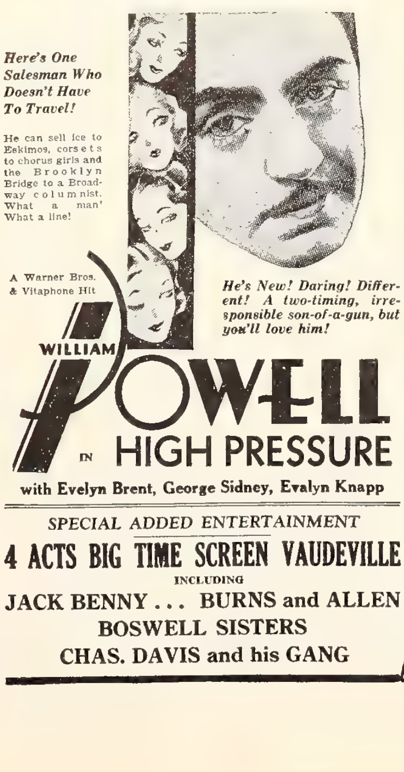
Added! HORACE HEIDT'S Californians

S. S. Van Dine Mystery

Newman Travel Talk

25¢ TILL 1 P.M.

WARNER BROS. LAKE



Starts TODAY

REGULAR PRICES

CORT

*Here's One Salesman Who Doesn't Have To Travel!*

He can sell ice to Eskimos, corsets to chorus girls and the Brooklyn Bridge to a Broadway columnist. What a man! What a line!

A Warner Bros. & Vitaphone Hit

*He's New! Daring! Different! A two-timing, irresponsible son-of-a-gun, but you'll love him!*

WILLIAM POWELL IN HIGH PRESSURE

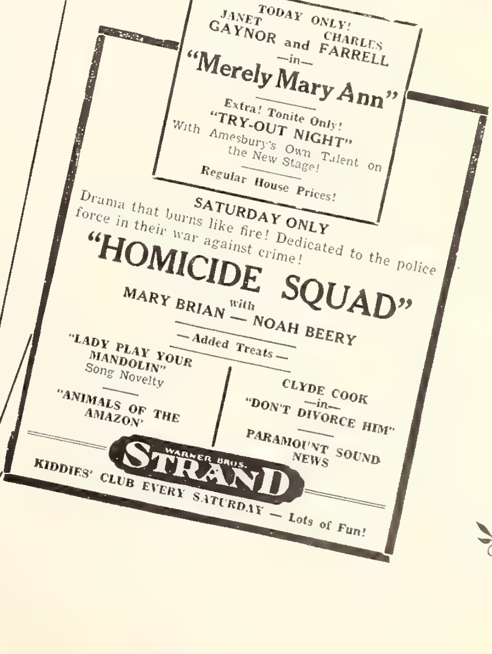
with Evelyn Brent, George Sidney, Evalyn Knapp

SPECIAL ADDED ENTERTAINMENT

4 ACTS BIG TIME SCREEN VAUDEVILLE

INCLUDING

JACK BENNY . . . BURNS and ALLEN
BOSWELL SISTERS
CHAS. DAVIS and his GANG



TODAY ONLY!

JANET GAYNOR and CHARLES FARRELL —in— "Merely Mary Ann"

Extra! Tonite Only! "TRY-OUT NIGHT" With Amesbury's Own Talent on the New Stage!

Regular House Prices!

SATURDAY ONLY

Drama that burns like fire! Dedicated to the police force in their war against crime!

"HOMICIDE SQUAD"

with MARY BRIAN — NOAH BEERY

—Added Treats—

"LADY PLAY YOUR MANDOLIN" Song Novelty

"ANIMALS OF THE AMAZON"

CLYDE COOK —in— "DON'T DIVORCE HIM"

PARAMOUNT SOUND NEWS

WARNER BROS. STRAND

KIDDIES' CLUB EVERY SATURDAY — Lots of Fun!

# A HOUSE MANAGER DISCUSSES THE SHORT FEATURE QUESTION!

By

JIM LANDERS

Old Mill Theatre
Dallas, Tex.

## How to Best Advertise Your Program Builders and Why, Is the Trend of This Interesting Story from a Smart Showman!

## See if You Can't Follow Some of Lander's Suggestions to Improve Your Business with the Many Fine Short Subjects!

**IN line with the promise we made at the start of this section we present, herewith, some fine slants on the short feature from a showman who, like thousands of other showmen, must interest his community in the entertainment angles of such subjects. Landers tells you how he built up business via his supporting program, and we would venture the opinion that many others could do likewise if they would but learn to appreciate the great asset these short subjects represent in th make-up of a motion picture show.**

**We could have filled up page after page with blurbs from the publicity departments of the various producers, but we choose to give the space over to the showmen in the field because we firmly believe that their comments and reactions are far more vital at this time.**

**We have every reason to feel that you'd rather read about short subject showmanship from showmen than publicity offices. Were we right?**

**"CHICK"**

THE short subject selling policy of Jim Landers, manager of the Old Mill Theatre, Dallas, Texas, consists of investing as much time, energy and money in shorts as he proportionately invests in the sale of a feature picture.

"It's a deplorable fact, but true," he states, "that too many managers are prone to look upon the short subject as so much filler and let it go at that." He suggests that they sit down and look the situation right in the eye.

"How many two-reel comedians," he asks, "have they seen graduate to feature length pictures because of their outstanding work in shorts? And when they play a picture featuring one of these actors or actresses, how many patrons know anything about these newly-made stars of feature pictures? The theatre management knows them but the patrons do not know them, simply because they've never been sold as they should have been sold. I have seen this situation take place many times in my theatre and in others, and we would stand around and wonder why we didn't do the business."

### Play Up Names!

Landers believes in booking name acts if you can always get them, but if you can't, play up whatever name you have in the act or comedy. Any name is better than none, according to his way of thinking. In other words, if important names in the cast are omitted, then the public has a right to assume that there's no one of any consequence in the picture. On the other hand, if you come right out and declare that Susie Cluck is in "Steamboat Sal," then a percentage of patrons will conclude that Susie must rate some attention from the public.

For instance, if your shorts set you back $300 per week and your feature costs $1,200, then it's logical to arrive at the conclusion that the shorts deserved at least one-fourth as much sales pressure as the feature. This rule applies to the average run of short reels. In the event of a Charlie Chase, a Laurel & Hardy, Billy House, Harry Langdon, and others, special effort is made to plaster the star's name and title of picture all over the screen, front, ads and lobby, to say nothing of special exploitation.

### Trailers, Too!

With the same thought in mind, shorts are then worth at least one frame if two minutes are devoted to the feature in the trailer. In other words, sell your short along the same lines that you're selling your feature. Bill them the same way, with name of star or title, then a snappy catchline, and on to the next line. Sometimes a still of the star or some unusual pose can be used as the background, or on one side of the frame. And by all means, Landers states, after you have mentioned your feature, stage attractions and shorts, then sum them all up in one frame under some such caption as, "What a Show," or "Can You Beat This for Real Entertainment?" This can be followed by the titles or star's name again listed and numbered just like the old time vaudeville programs.

Many times, according to Landers' experience, a good "name" act will do more for business than a weak, no-box-office-appeal feature picture. Furthermore, just because a good stage comedian has made a few shorts, which you are going to play, is no reason for neglecting to mention him in newspaper ads. If you were going to play the same person on the stage in a revue or in a vaudeville unit, then you'd sell him almost as much as you'd sell your feature. Bill his name BIG and give the title of his act, plus a snappy catchline.

Also, he states, never take for granted that patrons know your program includes a Sound News or a Cartoon. Many times he has found shots in a News that could be played up for real money at the box office. He gets his exchange to send him release sheets of the News just as soon as it receives them. Cartoons are always mentioned, and when a well known Cartoon character, that name is also played up.

Here's another good suggestion: "Why not," he states, "take an interesting story out of the press book of some feature and adapt the name of your short star to this story, for, after all, the average press book story hasn't much more foundation than that and will fit most any name you care to use." Travelogue, Sport Slants and other kindred shorts are always good for legitimate news stories on the sporting page, and many times will lend themselves to a nice tie-up, especially in case you are booked for the entire series. This same procedure will apply on shorts of interest to women, golfers, swimmers and football teams.

He never makes up a panel for his features without including just a small card or plaque on shorts, or at least, one of the outstanding subjects, figuring that some patrons might only read that particular poster and will then see what constitutes the balance of the program. If he has four 3-sheets available, one is always devoted to shorts, and sometimes two if there happened to be a "name" among them. In these instances he also uses art heads, stills and cutout colored figures from 14x36 inserts.

### Built Up Popularity!

To familiarize patrons with cartoon characters he identifies them week to week until they are well known. Special short attractions are billed as such, with a separate set piece in advance, and later in the outer lobby. He also believes in devoting part of the front to a complete line up of short subjects, either in a regular program panel, always in the same spot, or on one side of the front itself. He suggests that the marquee also be used, if size permits, for a name from one of the several shorts. If some short has particular appeal to women, he sees that a good comedy is on hand for the men, and then tells them about it. When weak features are played, good "name" acts are booked, and sold HARD.

As far as exploitation is concerned, Landers thinks there isn't any reason why this type of selling should be confined to the feature picture, and lists several as particularly adaptable to tie-ups, such as window displays, etc., for certain sports films or others of athletic nature. These immediately open the way to make contact with a local merchant for a tie-up and in nine cases out of ten he'll be more than willing to cooperate.

### Many Selling Mediums!

Summing it all up, Landers observes: "You have the following mediums of sale: newspaper, screen, lobby and front, and exploitation. Make a definite decision regarding the comparative value of your shorts and your feature for that particular week, then adhere to that decision. You will find that you can educate your patrons to the fact that you have screen entertainment other than your feature that is always worth-while. Build up the fact that in their minds that even though they might not like the feature, they will certainly find something in the surrounding program that will please them. And by all means use all of the above-mentioned mediums of sale and devote the time, space, money and effort to your shorts that they rightfully deserve, both from an entertainment standpoint and from the box office angle.

*(See Page 74 for Additional Material From Jim Landers)*

# METRO-GOLDWYN-MAYER SHORT SUBJECTS SPEAK FOR THEMSELVES!

"Our pictures are playing more spots than ever. Showmen give our names feature billing. Hal Roach has BIG PLANS for his 'Pardon Us' boys"

**LAUREL-HARDY**

"The box-office tells me my personal appearance tour gives my comedies a bigger draw than ever. I'll never fail you!"

**Charlie CHASE**

"We're delighted with the reception our first season of co-starring comedies is getting from the press and the public!"

**Zasu PITTS-Thelma TODD**

"I'm SPANKY, appearing in Our Gang' comedies. I've won the heart of America and I'm so happy."

"I'm DICKEY MOORE, just signed for the NEW ALL-STAR 'OUR GANG' COMEDIES"

**"OUR GANG" COMEDIES**

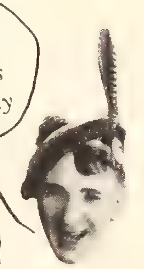
"It's the flappers and their boy friends who buy tickets regularly for your theatre. That's why our comedies have that money-getting appeal!"

**BOY FRIENDS COMEDIES**

"I thank the many exhibitors in large cities and small who find my Traveltalks consistent program builders!"

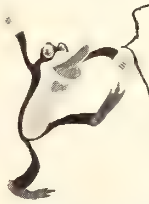
**FITZPATRICK TRAVELTALKS**

"All my favorite songs and jokes are in my short subjects—the same as in my legit work."



**HARRY LAUDER**

"I'm the NEW CARTOON RAGE thanks to you!"



**FLIP THE FROG**

"Everybody's going to the dogs. We're the Bow-Wows of the screen!"

**DOGVILLE COMEDIES**

"Every field of sport covered interestingly with PETE SMITH laugh talks advertised on marquees!"

**SPORTS CHAMPIONS**

"Trust M-G-M to give you something different in Shorts"

**FISHERMAN'S PARADISE**

"They get NEWS in this news reel and interestingly presented!"

HEARST METROTONE NEWS

**HEARST METROTONE NEWS**

## SHERIDAN TELLS OF THREE SHORTS THAT BOOSTED BOX OFFICE

While picture playing policy at the Des Moines Theatre, Des Moines, Iowa, has more or less made the plugging of short subjects an incidental measure, Manager Hal Sheridan can think of three recently played short features that deserve particular mention because of returning such exceptionally fine results.

The first of this trio, "Beauty Secrets of Hollywood," is a Paramount single reel subject with a running time of ten minutes. This was produced in color and much is claimed for its technical perfection. Apparently it is not only splendid entertainment, but offers many merchandising possibilities. Sheridan played this short for one week late last Fall and through the cooperation of one of the city's largest department stores arranged what can be classed as an outstanding campaign.

### Store Co-operation!

At the store end the manager of the cosmetic department arranged at considerable expense for the appearance of an internationally recognized beauty specialist. In conjunction with the film she made addresses and gave advice to ladies at both store and theatre. The store also paid for all special newspaper advertisements to the amount of $165. All ads included an equal amount of theatre copy and also copy for feature attraction.

As far as the ladies are concerned, Sheridan states, this subject offers one of the greatest tie-up possibilities that he knows of. The only cost to theatre was cost of film and his campaign brought excellent results to the box office.

Another short played recently that brought fine returns to the Des Moines' box office was "Bard of Broadway," featuring Walter Winchell. This is a single reel Warner subject, with a running time of 12 minutes. Wherever Winchell is popular Sheridan recommends it.

### Newspaper Tie-Up!

He tied-up with a local newspaper which was featuring a syndicated Winchell material and was able to arrange an effective campaign. Due to the fact that the Winchell column appeared daily many readers were interested in seeing the author on the screen. The art department made up a very good cutout of Winchell and he was played up on the marquee. The newspaper came across with generous publicity and played the reel up as a new subject, despite the fact that it is not a recent release. The only cost to the theatre was for the film. Box office returns were excellent.

A single reel commercial subject from Visugraphic is third on Sheridan's list. While commercial, it's not direct advertising and he believes it offers splendid entertainment and exceptional opportunities along merchandising lines, particularly in the aviation field.

He played this subject for one week last Fall and tied up with a local paper which owns and operates an auto-gyro for business purposes. The net result as far as the newspaper is concerned, was more free space and cuts than at any previous time, regardless of attraction or tie-ups. In addition to the newspaper's assistance, the local airport also cooperated, giving the theatre a giant lobby display. All of this, including the film, was gratis.

## LISTING THE SHORTS!

HERE is the way the Loew Theatre circuit in New York City emphasize their short features in their weekly mailing program. A program, by the way, which has a circulation running into the millions for all the New York Loew houses.

66th St & Broadway
**Loew's Lincoln Sq.**

**Performance Continuous Daily**
**11 A. M. to 11 P. M.**
**Program Changed Every Saturday, Tuesday and Thursday**
**Phone: TRafalgar 7-8692**

*Sat., Sun., Mon., Apr. 9, 10, 11*

**MARION DAVIES**
**CLARK GABLE**
**"POLLY OF THE CIRCUS"**

**ANDY CLYDE in**
**"HEAVENS, MY HUSBAND"**

"BALI—ISLAND OF PARADISE"
*Fitzpatrick Traveltalk*

"WHEN THE RED, RED ROBIN"
*Screen Song*

*Hear GLOBE TROTTER in Metrotone News*

*Tues., Wed., Apr. 12, 13*

**"HOUND OF THE BASKERVILLES"**
**Sherlock Holmes Adventure**

**RAY COOKE in**
**"TORCHY'S NIGHTCAP"**

"PARAMOUNT PICTORIAL"

"SCREEN SNAPSHOTS"

"BIMBO THE ROBOT"—*Talkartoon*

*Hear GRAHAM McNAMEE in Universal Newsreel*

*Thurs., Fri., Apr. 14, 15*

**CLAUDETTE COLBERT**
**"THE WISER SEX"**
**Melvyn Douglas, Lilyan Tashman**
**William Boyd**

**EDGAR KENNEDY in "Bon Voyage"**

"TIMELY TUNES"—*Organlogue*

"TEMPLE OF HEAVEN"—*Scenic*

"OSWALD WINS OUT"—*Cartoon*

*Hear GLOBE TROTTER in Metrotone News*

When a circuit of the high calibre of Loew's undertakes to give their supporting subjects such important mention then it ought to behoove many of us to do likewise. There are many reasons why we say this. First, it gives your prospective patrons the opportunity of knowing whether you are going to play some particular short subject which they like. Second, it immediately offers, in black and white, a complete listing of your entire program and makes the reading of it enhance its drawing powers. Third, it assures your patrons of a diversified show, and that, after all, is one of the things most movie-goers are looking for.

Totaled up, your short features, news reels and novelties amount to quite a sum of money. You'd be surprised to really dig in and find out how close it comes to feature length costs.

## PICK YOUR SHORTS WITH CARE, ADVISES MANAGER MELINCOFF

No matter how strong your feature picture happens to be it is practically impossible to live down audience reaction to an hour of mediocre short reels, believes Max Melincoff, manager of the Palace Theatre, Lawrence, Mass., hence this showman takes particular pains in the making up of that end of his program.

His feature picture generally runs about 65 minutes, which means over an hour devoted to shorts, or some other added attraction, in order to fill out a two-hour and ten minutes show. Unless the shorts are selected with great care, weak spots will appear here and there in the structure and the whole show is very apt to fall flat.

Another point which is deserving of much care and consideration, thinks Melincoff, is the placing of shorts. He spots them as you would a five or six act vaudeville bill, carefully avoiding any clash between subjects. For instance, he will open with a Novelty reel, then follow with a cartoon; then, possibly, a Vitaphone singing and dancing "flash" act, to be followed by a two-reel comedy and the Newsreel. He always keeps his Newsreel 'way down on the bill, just before the feature, so that the latecomers for the last show will not miss seeing it, as next to the feature he considers the News one of the most important subjects on the entire program.

Max Melincoff has been a consistent contributor to this department and his suggestions have always been of a constructive nature. We are sure his views on the proper handling of short subjects will be received by his fellow Club members in the same spirit.

## FRISCO HOUSE WENT FOR EQUAL BILLING OF A WINCHELLINGO

The importance of a Walter Winchell short subject not only impressed the manager of Warner's San Francisco Theatre to the extent of giving it equal billing with a feature, but it seems that a local newspaper critic reacted in the same manner.

The newspaperman devoted about seven-eighths of his column to the Winchellingo and the remaining eighth somewhat apologetically offered a brief review of the features.

Which all goes to show that knowing people believe that Mrs. Winchell's bad little boy Walter has an extensive audience in all parts of this country and, therefore, a likely subject for exploitation.

## NEWSPAPERS GLAD TO HELP YOU SELL POPULAR CARTOONS

Newspapers will be glad to cooperate, states Vitaphone, in a tie-up between theatre and paper on the S. S. Van Dine cartoon strip which began during April. This tie may be arranged similar to the one already in effect on "Believe It or Not" Ripley shorts, whereby a review of the short and daily reader may be obtained in exchange for a short trailer calling attention to the newspaper's end of the deal. The idea of having one of the cartoon strips incorporated in the trailer has also been advanced as an excellent means of furthering the tie-up.

# PATHÉ NEWS

First of the News Reels . . . grandest name in the industry . . . leader in prestige and quality for more than twenty-five years and still scooping the field . . . Remember THE SHANGHAI BATTLE SCENES . . . THE LINDBERGH KIDNAPPING

**PATHE gave you the finest shots and gave them to you FIRST!**

# RKO RADIO PICTURES SHORT SUBJECTS

Blazon your marquee with feature-power shorts that sell seats! Round out your program with one and two reel subjects that will bring *in* the money--- and bring *back* the money.

In the amusement business there is no substitute for good entertainment. The house that provides the best shows will ring up the steady profits.

The star names on the right leave no room for doubt. RKO-Radio Short Subjects go straight to the heart of your box office!

## *Blazing names!*

Clark & McCullough
Jimmy Gleason
Edgar Kennedy
Jimmy Savo
Rosco Ates
Chic Sale
Benny Rubin
Mickey McGuire
Grantland Rice
Floyd Gibbons

**FOUR VAN BEUREN'S**
**NOVELTIES**
"The Vagabond Director"
Grantland Rice Sportlights
"Aesop's Fables"
Tom and Jerry Cartoons

**PATHE MONTHLY REVIEW**

# ANIMATED CARTOONS!

By BERNIE RYBACH

Mgr. Trans-Lux Short Subject Theatre

AFTER closely observing moving picture audiences for a long period of time it is very apparent that Aesop's Fables, Tom and Jerry and other animated cartoons are the most popular subjects on the screen. This popularity is not confined to the younger generation, but is equally apparent in adults of all ages and both sexes. Many Trans-Lux patrons have been questioned to ascertain the underlying cause for the universal esteem in which these short subjects are held and variety of answers have been given, from which the following observations are drawn:

1. The animated cartoon is light in vein and so different from the realities of life that it affords genuine relaxation. Although there is a theme of a story running through the subject, the portrayal and the characters represented are so far separated from any actual earthly existence that one is temporarily lifted entirely out of the sphere of earthly troubles and activities.

2. These cartoons are short and consequently do not ever last long enough to actually bore one.

3. Cartoons usually have lively and entertaining music which most every one enjoys.

4. Patrons realize that they are pen and ink work and are much intrigued as to the method of their production. The synchronization is also a never-ending wonder to patrons who marvel at the exact timing of the action with the talk and sound. Although this appeal is purely of a mechanical nature, it nevertheless adds much to the interest in this type of subject.

5. Of all the different cartoons it is my opinion that those featuring animals are the most enjoyable and I believe that in this observation will be found the principal cause for the popularity of cartoons in general. For instance, the antics of the various little dogs, cats, mice, elephants, etc., in Aesop's Fables take one back to one's own childhood days with memories of a pet perhaps long lost to the conscious mind, but still deeply embedded in the subconscious mind. Practically every one loves animals of some kind, or did in their childhood days. The cartoon, consciously or otherwise, turns back the pages to memories of very long ago; to childhood phantasies and the days of youth and fairy tales, when the lives of most were an eternal pleasure, and the responsibilities and grief of later years unknown.

After all, every woman is in reality a little girl grown up and deep within every man there will still be found a little boy. It is in that ability to prove the depths of the human emotions of adults in this respect that the animated cartoons featuring animals make their greatest appeal. And yet this reason is not realized by most adults who frequently cannot tell exactly what it is about these utterly fantastic subjects that they like so well.

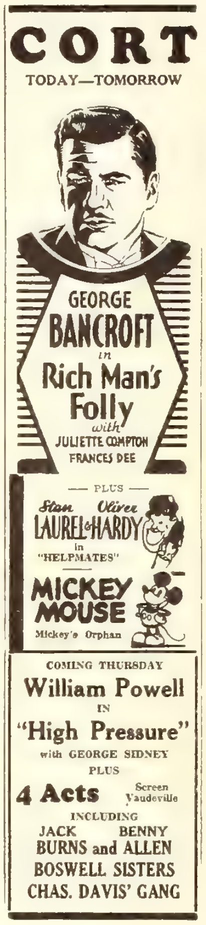
6. It is amusing in fact to see persons mature in years laughing heartily at an Aesop's Fable and then, upon questioning, they will reluctantly admit that they really enjoyed it so much. It is so light, and so silly, that many adults are timorous about admitting that such frivolity should amuse them so much. They seem to feel that it is a subject for children and are a bit surprised at themselves for enjoying it so immensely. Upon finding out that they are no exceptions, but that adults the world over enjoy it, they seem relieved.

7. For children of course the appeal is much more direct and very understandable. It is aimed directly at their play life in and around which their childish interests center.

8. Animated cartoons, such as Tom and Jerry or Aesop's Fables, are clean entertainment and are suitable for children, which cannot be said for many other films.

## SHEWELL FEATURES SHORTS IN ADS AS SCREEN VAUDEVILLE

Just to give you a small idea of how George Shewell values his short subjects and plays them up, take a squint at the illustration with this little story. Note, if you please, how he has made up a forceful program by reason of his intelligent show-selling and newspaper ads.



CORT

TODAY—TOMORROW

GEORGE BANCROFT in Rich Man's Folly with JULIETTE COMPTON FRANCES DEE

— PLUS —

Stan Oliver LAUREL & HARDY in "HELPMATES"

MICKEY MOUSE Mickey's Orphan

COMING THURSDAY

William Powell IN "High Pressure" with GEORGE SIDNEY

PLUS

4 Acts Screen Vaudeville

INCLUDING

JACK BENNY

BURNS and ALLEN

BOSWELL SISTERS

CHAS. DAVIS' GANG

The reason why we go into a rave about material of this sort is chiefly because we are so darned anxious to emphasize the tremendous value and importance of the short subject and its need to help round out a perfect show regardless of what the feature attraction may be.

To us, and this is, of course, a strictly personal opinion, it is nothing short of criminal for any theatre to buy supporting short subjects and then give them nothing in the form of a plug or boost other than to throw them on the screen.

Learn to appreciate the true value of these subjects and the amount of strength they add to your complete show and then do as Shewell does for the Cort Theatre in Cambridge, Ohio. Feature them in your newspaper advertising just as he is doing.

Look a bit further, too, and note the coming show announcement at the bottom of the ad. Get that bold faced type telling about 4 ACTS OF SCREEN VAUDEVILLE, and then listing them just as though they were appearing in the flesh. That's showmanship and that's show-selling. You may claim that you're bettering this type of work but you'll have to prove it with facts before we'd believe it.

More power to showmen like George Shewell, and here's hoping we will watch him climb further up on the ladder of success. Any man who can handle himself as George does deserves promotion. Keep on sending us some more of your stuff, George. We like it.

### Try a Laugh Night!

Many of our members have put over a "Laugh Nite" and found the occasion good for increased receipts and as a method of breaking up monotonous billing. It consists of a night set aside for short subjects only and generally results in the playing of as many subjects as would be taken up by regular feature time. Vaude style heralds, listing the attractions in proper order of value, can be used to publicize the show. It's hardly necessary to state that the program must contain some outstanding shorts.

START A PYROLOID NIGHT IN YOUR THEATRE

Pyroloid Dresserware Makes Profits for Exhibitors

Priced to Suit Any Admission

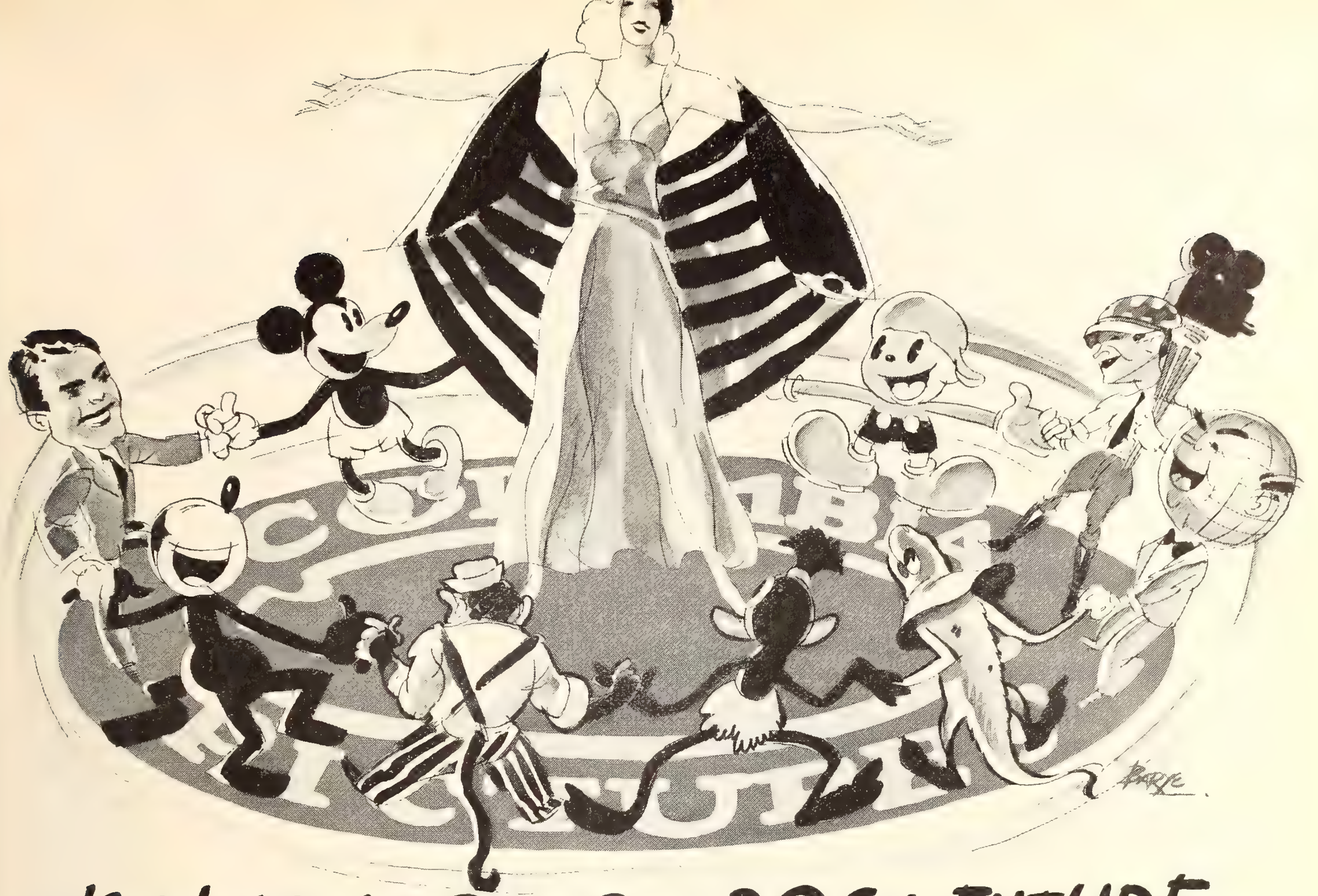
*Write for Catalog*

*References Gladly Furnished*

THE WILCOX COMPANY, ATHOL, MASS.

NEW YORK CITY: EMPIRE STATE BLDG. TORONTO, CANADA: 297 CAMPBELL AVE.

*Manufactuers of "Pyroloid Products" for over 30 years*



# IT'S RING AROUND A ROSY FUTURE —

For the Showman who never fails to round out the entertainment value of his program by including one or more of Columbia's popular short features. The uniform excellence of these interesting and amusing little reels is at once the secret of their far-flung popularity and the reason why they have often been a greater seat-selling factor than the big feature they are billed with. Their wide variety meets every program need by lending pep and continuity. Follow the lead of the world's greatest showmen—sprinkle them liberally throughout every program.

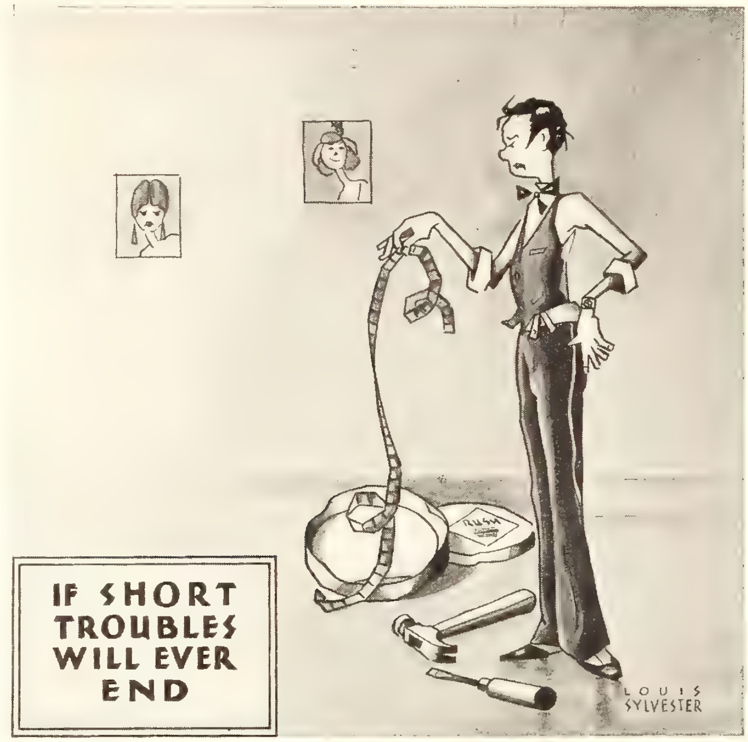
Walt Disney's
**MICKEY MOUSE**
**SILLY SYMPHONIES**
•
Walter Futter's
**CURIOSITIES**
**TRAVELAUGHS**
With John P. Medbury
•
**SCREEN SNAPSHOTS**
•
Charles Mintz'
**SCRAPPY**
**KRAZY KAT**
•
Eddie Buzzell's
**BEDTIME STORIES**
•
Bryan Foy's
**MONKEYSHINES**

Columbia

**SHORT FEATURES THAT ARE LONG ON ENTERTAINMENT!**

# WE OFTEN WONDER

By LOUIS SYLVESTER

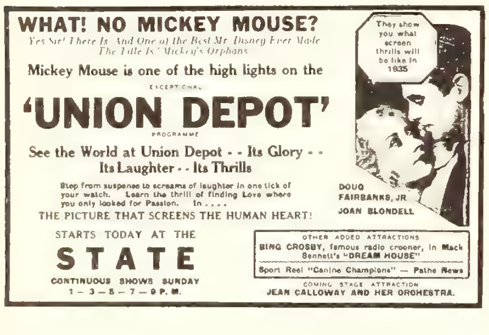

IF SHORT TROUBLES WILL EVER END
LOUIS SYLVESTER

Ah me. How well we can recall all those happy (?) moments when the show finally arrived and we found that the nine- to twelve-minute shorts were only four minutes. Zowie went the schedule and more often our good nature along with it. Just another sunny day gone cloudy.

## BAIR TURNED OUT ANOTHER AD THAT CAUGHT THE EYES

Readers of this department have often had occasion to take note the novel brand of advertising turned out by E. E. Bair, manager of the State and American Theatres, East Liverpool, Ohio. It's that "different" touch given ads that makes Bair's work interesting to all Club members and we're herewith submitting another example of his work.

Note in the accompanying reproduction that a short subject catchline heads a feature ad—"What! No Mickey Mouse?". And then the answer in italic that there is one, and one of the best ever made. It even goes so far as to state that the cartoon is one of the highlights on the program.



**WHAT! NO MICKEY MOUSE?**

*Yes Sir! There Is And One of the Best Mr. Disney Ever Made The Title Is' Mickey's Orphans*

Mickey Mouse is one of the high lights on the

EXCEPTIONAL

**'UNION DEPOT'**

PROGRAMME

See the World at Union Depot - - Its Glory - - Its Laughter - - Its Thrills

Step from suspense to screams of laughter in one tick of your watch. Learn the thrill of finding Love where you only looked for Passion. In . . . .

THE PICTURE THAT SCREENS THE HUMAN HEART!

They show you what screen thrills will be like in 1935

DOUG FAIRBANKS, JR.

JOAN BLONDELL

STARTS TODAY AT THE

**STATE**

CONTINUOUS SHOWS SUNDAY
1 — 3 — 5 — 7 — 9 P. M.

OTHER ADDED ATTRACTIONS

BING CROSBY, famous radio crooner, in Mack Sennett's "DREAM HOUSE"

Sport Reel "Canine Champions" — Pathe News

COMING STAGE ATTRACTION

JEAN CALLOWAY AND HER ORCHESTRA.

As the result of the above the younger element of East Liverpool are wisecracking, "What, No Mickey Mouse" and we'll venture the opinion that the ad was widely read. All of which reminds us of the gag concerning some woman who 'phoned a theatre manager concerning the current program. When informed that there was a double feature, a band act, two reel comedy, newsreel, a scenic, etc., she replied, "What, no cartoon?" Now that that's off the chest, let us compliment Bair for getting together such a novel and attractive layout and sign off with the usual admonition, "we'll be looking for more."

## EDITORIAL SEIZED UPON BY SILVER TO PUBLICIZE REISSUE

The "Letters from Readers" column on the editorial page of the New York *Herald-Tribune* was recently crashed by Milton Silver, advertising and publicity director for the Van Beuren Corporation, through one of the main editorials which dealt with the return of "the triumphant custard pie."

The editorial mentioned the old Chaplin short subjects and stated that "his return to the screen in his old part might do a lot to alleviate the economic sufferings of the celluloid industry." Silver straightaway wrote the editor a letter to effect that a number of the Chaplin two-reelers would be reissued with sound in the near future.

All of you can well imagine Silver's reaction as a publicity man for a concern about to reissue Chaplin shorts when he first read that editorial. His letter to the editor was carefully phrased and it got by the desk for a choice spot in the paper. A paragraph on the same subject also found its way into the screen news column. All of which means some kind of a medal for Mr. Silver.

## WAUGH PLUGGED HIS SHORTS 10 YEARS AGO AND HE IS STILL AT IT

Maybe showmen plugged short subjects more intensively 10 years ago than they do these days—and then, again, maybe they didn't. But, anyway, we've run across an old clipping of 1922 vintage recounting what Howard Waugh, manager of the Warner Theatre, Memphis, Tenn., did to exploit Fox's King Tut newsreel shots when he was publicity director for Peterson and Woods, Jamestown, N. Y.

Certainly most of you will recall that a lot of King Tut merchandise came on the market about the time that Fox reel was brought to this country. Well, then you can imagine just how long it took Howard Waugh to sense the opportunity for a big merchant tie-up between theatre and stores. Not long! Just long enough to grab his hat, rush out to the local newspaper office and sell the idea to the advertising manager. Then the two of them canvassed the town and lined up every available merchant for ads and prizes for "The King Tut Ball." For the latter, he took over the biggest dance hall in town and used two Oriental-clad girls as ballyhoo specimens of "A Troupe of King Tut Dancers." Windows were secured in all stores for placing of copy tying in picture with merchandise. Did the theatre do business? Use your own judgment.

To this day Waugh combs his newsreels for material which will lend itself to exploitation. Just a few weeks ago he came across one that showed an "Olympic Hat" and consequently cracked a tough store for a corking tie-up. Another short he cashed in on was "Washington, Man and Capitol" and did so by tying up with a local newspaper for an essay contest which he called "What Was the Most Important Act in the Life of Washington?" As the result of this the theatre received five generous publicity breaks in the paper and splendid displays in 11 library branches in the city.

You can make your own book on the difference between exploiting shorts 10 years ago and today and you'll probably conclude that good showmen will make the same effort on a good short subject these days. However, there can be no doubt at all that Waugh thoroughly realizes that many a short can be made the means of bringing home the bacon and isn't overlooking any opportunities to make them count as a box office stimulant.

## BASEBALL TIE-UPS WITH BABE RUTH SHORTS!

(From "Howdy", N. J. Warner Theatre Bulletin)

The baseball season is with us—and you have BABE RUTH SHORTS with which to sell your patrons.

Every kid who owns a bat or a ball will be out hunting for back lots and some body to play with. That's competition—unless you organize it and make it work for you. Start now to organize a baseball team among the young folks of your town. Call it (NAME) THEATRE BOYS' BASEBALL LEAGUE, for example, set up a regular schedule and promote various prizes and gifts for the winning teams at the end of the season. As prizes for each game played, have the winning team at the theatre as your guest. Ballyhooed properly you should be able to get every kid in town clamoring to pay admission into your theatre to cheer the teams. Have some of the children say a few words and then present your loving cup or gifts to the winning team. The stunt can be worked up so that the newspaper will be forced to give you plenty of free publicity. You might even have the sports editor help organize the teams.

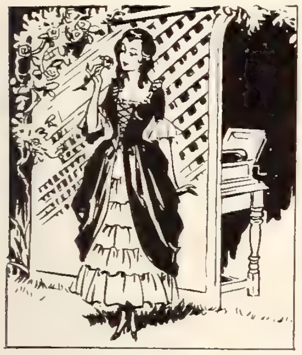
YOU CAN MAKE THIS IDEA PAY DIVIDENDS AT YOUR BOX OFFICE.

In towns where more than one of our theatres is situated, each theatre can have two or three teams which play among themselves for the honor of playing the best team set up by the other theatre.

THERE'S LOADS OF GOOD WILL AND PLENTY OF PROFIT IN THIS IDEA. . . START IT WORKING NOW!

## SURE BACKING OF MUSIC LOVERS FOR OPERALOGUE SERIES

The Kendall - de Vally Operalogues, *Educational's* series of popular tabloid versions of famous grand operas, give exhibitors an innovation in short subject entertainment that is sure to find a wide welcome wherever good music is appreciated. Schools, churches, women's clubs, choral societies and similar organizations offer the showman ready-made patronage for this excellent series of short subjects, a clientele whose endorsement of these operalogues is a certainty.



Produced for *Educational* release by veterans in the operatic field, the Operalogues provide a novel treatment of these famous stories in music, with emphasis placed on story values as well as on the more popular, familiar arias. "Music for the masses" has been the watchword, and those patrons indifferent to so-called "good music" will find plenty of good entertainment in the unfolding of the narrative.

An effective lobby treatment for "Milady's Escapade," based on "Martha," first in the Operalogue series to be released, is reproduced here. A department store "dummy" dressed in the costume of Martha, with a rose in her hand, is placed in the lobby against a compo-board background painted to represent the quaint old English setting of the story. "The Last Rose of Summer," the famous melody sung in this opera, is played continuously on a concealed phonograph.

## THE EVIDENCE

**Jay Emanuel, publisher of The Exhibitor, commenting editorially on the decision legalizing block booking, says:**

**"Of course, positive evidence that the exhibitor does not have to buy shorts because of features may be found in any Educational exchange. Educational always has and always will base its plea for support and financial success on the quality of its shorts.**

**"Perhaps that is one of the reasons why Educational, under the guidance of Earle Hammons, has come along as successfully as it has."**

## PUBLIC ASKS VARIETY . . . PLAY IT . . . BOOST IT

Your public has clearly registered its preference for variety entertainment against the policy of two long features on one show. By actual count, five out of six want variety.

Newspapers have asked their readers' opinions. Theatre patrons have voted. Women's Clubs have taken action. And in every case, the diversified program wins by a landslide.

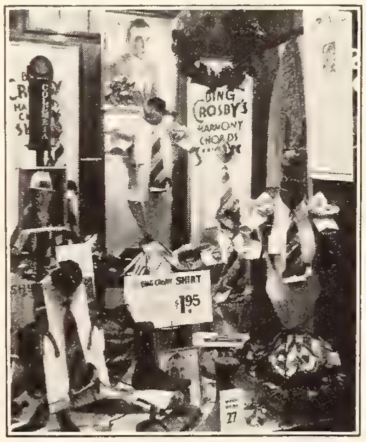
Isn't that mandate enough for any showman? And isn't it proof enough that you ought to exploit your short features? Play more quality short features such as EDUCATIONAL PICTURES bring you week in and week out! Give them more advertising and publicity! It's what your public is demanding. And it's the theatre that meets the public's demand that will win.

## WIDE RANGE OF STUNT ACTIVITIES OFFERED BY TORCHY COMEDIES

The Torchy Comedies produced by C. C. Burr from the famous stories of Sewell Ford offer a wide scope of activities because of their appeal to young and old alike. They tell the stories of the mischievous doings of Torchy, the office boy, who is always in love with the boss' daughter. Any of the many stunts that appeal particularly to youngsters, such as clubs, harmonica contests, contests to find the boy with the most freckles, etc., etc., are suitable for exploitation in connection with Torchy Comedies. And a dancing contest with the contestants dressed to look like "Torchy" and his sweetheart, "Vee," is a "natural."

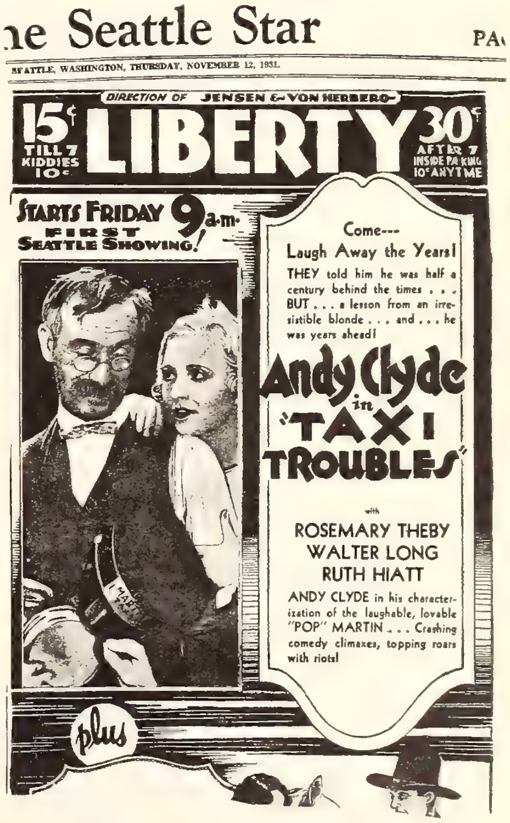
## NATIONAL TIE-UPS PROVIDE BACKING ON CROSBY PICTURES

*Educational's* series of Mack Sennett Comedy Featurettes starring Bing Crosby are backed by a nation-wide exploitation and publicity campaign, with the cooperation of manufacturers of nationally advertised products such as Lion Brand Shirts and the Bing Crosby Three Hat Ensemble. Exhibitors playing these short subjects starring radio's most popular personality are cashing in on these important tie-ups, giving the Crosby comedies marquee billing, big display advertising and frequently "plugging" the short above the feature.



Reproduced here is the main display window of the National Shirt Shop in Times Square, New York, a typical exhibit featuring the "Bing Crosby Harmony Chord Shirts," a product of the Lion Brand Shirt Company. The National Shirt Shops are just one of the important chains of stores featuring this line of shirts.

Another manufacturer tie-up national in scope is the Bing Crosby Three Hat Ensemble, launched with the country's leading department stores as well as men's furnishers. Bing Crosby's signature is reproduced on the lining of each of the three styles of hats comprising this ensemble. Window space located in important central situations is thus available to showmen playing these comedies, with an effective display arranged without any cost to the showman.



ne Seattle Star PA

SEATTLE, WASHINGTON, THURSDAY, NOVEMBER 12, 1931.

DIRECTION OF JENSEN & VON HERBERG

15¢ TILL 7 KIDDIES 10¢ LIBERTY 30¢ AFTER 7 INSIDE PARKING 10¢ ANYTIME

STARTS FRIDAY 9 a.m. FIRST SEATTLE SHOWING!

Come---
Laugh Away the Years!

THEY told him he was half a century behind the times . . . BUT . . . a lesson from an irresistible blonde . . . and . . . he was years ahead!

Andy Clyde in "TAXI TROUBLES"

with
ROSEMARY THEBY
WALTER LONG
RUTH HIATT

ANDY CLYDE in his characterization of the laughable, lovable "POP" MARTIN . . . Crashing comedy climaxes, topping roars with riots!

plus

*The Liberty Theatre in Seattle always advertises its short features, and it does not hesitate to play up a short subject over the longer feature if it considers the short subject of stronger pulling power. Both Andy Clyde and Bing Crosby have been given big display ads in the Seattle papers repeatedly this season. And the Liberty is holding its own very nicely, thank you, against all double-feature competition.*

Adv.

# CAN'T DO WITHOUT 'EM!

Says

## RALPH COKAIN

**Advertising Manager,**

**Indiana Theatre, Marion, Ind.**

THE best way to find out whether or not short subjects play an important part on the program is to dispense with them, leaving only the feature, and then watch the complaints. The public never says anything about the comedies, single reel acts, novelties, newsreels, etc., but when these subjects are missing, one hears criticism of it.

The double feature ousted the short subject for a time, but managers are finding the public would rather sit through one feature with short reels than two features. Too much is worse than not enough. Two features leaves no time for diversion; it leaves no time for the spectator to see the news of the day; it leaves no time for a good comedy; it leaves no time for a good musical number, or a novelty reel. Instead, no sooner has one feature been shown than another comes right on. Since it is only natural to concentrate more on a feature, the spectator does not relax, and as a result is not really entertained as much as he would be with the regular types of programs. Variety is the spice of good entertainment, and it cannot be found on a double feature program.

SHORT subjects today have celebrities whose names are known the world over, and whom the public are anxious to see. Walter Winchell, Ruth Etting, Horace Heidt and His Orchestra, Mark Hellinger, DeWolf Hopper, Benny Meroff's band, Ruddy Wiedhoeft, and other names have been featured in Vitaphone shorts. Rudy Vallee has more than once enhanced the popularity of the Paramount Screen Songs. And Bing Crosby, the radio crooning sensation, has made his hold on the public stronger than ever in Mack Sennett featurettes; he has proved that he is a comedian as well as a crooner, although I have heard many complain that he is not given the chance to sing as much as he should.

With names like that, it would be well to advertise shorts in a manner deserving of their popularity. Slim Summerville is a draw; so is Laurel and Hardy, Andy Clyde, Harry Barris, and others. Why not advertise them?

SHORT subjects should be given prominent space in newspaper advertising, as well as in lobby displays. Let them know you have Laurel and Hardy, or Ruth Etting, or Bing Crosby. While the reaction may not be exactly direct, the public will be keenly alert to see their favorites again, and they'll be watching for the announcements of their coming to your theatre.

FOR a balanced program of shorts, we like the Vitaphone subjects. They have "Big Star" comedies; "Pepper Pot" novelties, in which old time newsreels or old sensational hits are revived with clever dialogue by Bert Frank; "Newman Traveltalks," interesting trips around the globe; "Looney Tunes" and "Merrie Melodie" cartoons; "Melody Masters," in which we see the leading orchestras of the day; "Broadway Brevities," two reel musical numbers with sparkle and pep, and featuring favorites of the stage; Ripley's "Believe It Or Not's"; and "Ted Husing Sportslants." I think there are one or two classifications I have missed, but the above selection is enough to prove what a variety of short subjects can be shown on one program, provided they are arranged properly. Not only Vitaphone, but Educational, Paramount, and Metro-Goldwyn-Mayer have various types of short subjects for the exhibitor. When producers pay strict attention to the production of these shorts, it is no more than right that the exhibitor should advertise and exploit them in order to get the full benefit therefrom.

THE value of the newsreel is underestimated. It is one of those valuable parts of your program that your public may not rave about, but which they wouldn't do without. Cameramen are always on the spot, gathering the news as fast as it happens. Within five days after the Lindbergh campaigning, our Fox Movietone News had full details of it. And I wouldn't be surprised to learn that it was shown in the larger cities much sooner than that. When the news contains something that is of nationwide interest, or of local interest, let the public know about it in advance. For many years the newsreel has occupied an important place on the program, and it is growing more indispensable every day. It is one subject that everybody likes, because it embraces items of general interest.

ON musical numbers, such as those featuring Bing Crosby, Ruth Etting, Harry Barris, etc., cooperation can be obtained from music stores, in most instances. In some localities, that is not always possible. However, by using part of your newspaper space and your lobby in the exploitation of your shorts, you'll find it will pay in the end. This year, more than ever before, better releases are available for the exhibitor who wants a good program.

It would behoove us to not overbuy on features, thus leaving room for comedies, novelties, and newsreels. And you'll find, I think, that the double feature will stimulate trade for just a short time, and thereafter it will go below normal again.

Use plenty of shorts, and advertise them.

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## WHAT, NO NEWS REEL?

'Sfact. Just the other night someone at the uptown Beacon Theatre in New York forgot, dropped or lost the newsreel during the first evening show.

If you have any idea that the customers let it go at that you're very much mistaken. Within our hearing six or seven departing patrons indignantly asked, "Where was the newsreel?"

If your schedule gets a little unsteady, never try to balance it by dropping the newsreel, even for one show. If you do you are going to learn that most of the customers insist on seeing it.

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## SEIDLITZ GIVES A SERIAL GOOD START IN NEW YORK HOUSE

In addition to running a fast-action trailer one week ahead of opening of a serial, "The Air Mail Mystery," Manager Seidlitz of Loew's Canal Street Theatre, New York City, mailed out special notices to the 6,500 members of his Loew's Birthday Club. A parade was staged to celebrate the event and the accompanying photo tells its own story. Note the banners that the boys carried when marching to the theatre. Special bulletin boards on the serial also brightened up the lobby.

WE ARE GOING TO
LOEW'S CANAL THEATRE
AIR MAIL MYSTERY
LOEW'S CANAL THEATRE JUNIOR PILOTS CLUB

Any theatre fortunate in having an active birthday club will undoubtedly find excellent results through using same for exploitation of a serial. The usual procedure is to print up a card with punch marks for each chapter, leaving the last for free admission as an incentive for the youngsters to attend all performances.

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## DELIS GIVES SPACE IN NEWSPAPER ADS TO SELL HIS SHORTS

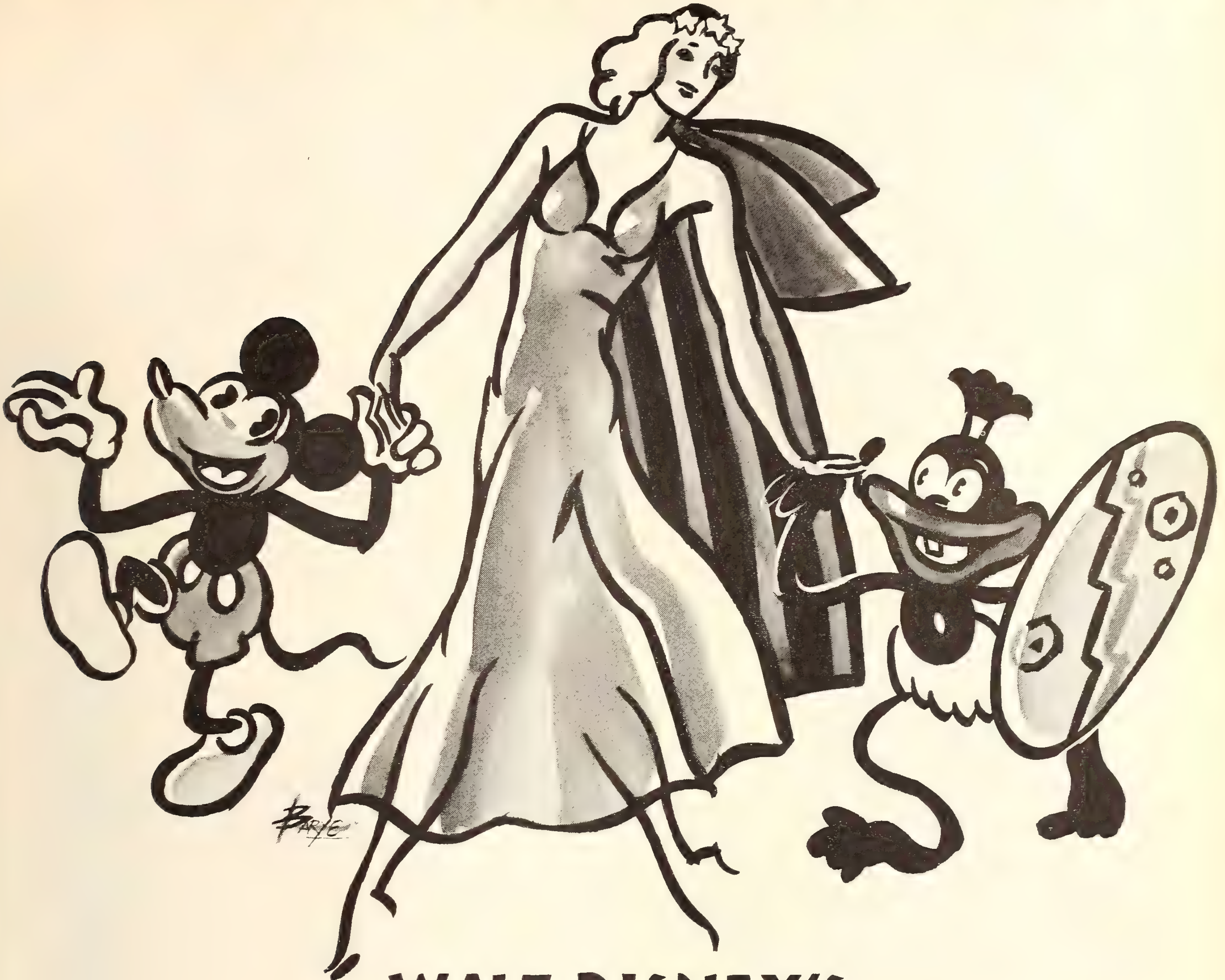
Another showman who is not overlooking any bets among short subjects is George A. Delis, manager of the Capitol Theatre, Steubenville, Ohio.

On any number of occasions worth while shorts have been featured in newspaper display advertising, generally by use of a boxed-in portion to catch the reader's eye. Subjects such as Laurel & Hardy, S. S. Van Dine Mysteries, Booth Tarkington's, Vitaphone Varieties, and other big-name Vitaphone acts or big-name comedies, have been played up in this wise.

At other times he has used 11 by 14 displays in front of his frame with the regular feature displays and on certain occasions has featured a strong short subject in heralds, special cards or on the marquee. Special tie-ups have also been made with local merchants when subject warranted such procedure. He has found a strong short the means of holding up a weak feature on a number of occasions and in those cases he played up the short equally as strong as the feature, even using mats in newspaper ads. However, Delis does not believe it good practice to ever over-feature the short above the regular picture unless it be a most unusual attraction.

Delis has a lot of dope on short subject exploitation, but in order to reproduce it here we'd have to tear up his scrapbook. That might be great for other Round Tablers, but not so good for him. So at this writing we'll have to be content with the suggestions he has offered and he may be sure that we are thankful for the information he has sent along.

# TWIN GROSSPOPPERS OF THE FILM BIZ!



# WALT DISNEY'S
# MICKEY MOUSE AND SILLY SYMPHONIES

**Take Mickey for instance—he's known the world over as the most amusing lovable lil feller ever conceived. He's the favorite—from the tiniest tot to the tottering monarch—statesmen love him—shipping clerks love him—everybody loves him. He's made the World safe for mice—he's sold more tickets than any three epic pictures—he's in the newspapers—the high-brow magazines—and on the toy store shelf! You can't get away from Mickey—and you wouldn't want to! Take a tip—for a FULL HOUSE play MICKEY MOUSE!**

**And Silly Symphonies; madly rhythmic little fiestas of flora and fauna, gloriously ridiculous rib-tickling symphonies of insanity—the whole public have been gobbling them up ever since the first famous "Skeleton Dance"—an instant and lasting success—as attendance-getters and happy patron laugh-provokers they are second to none and paralleled by Mickey alone. Another tip—for a FLUSH BOXOFFICE play SILLY SYMPHONIES!**

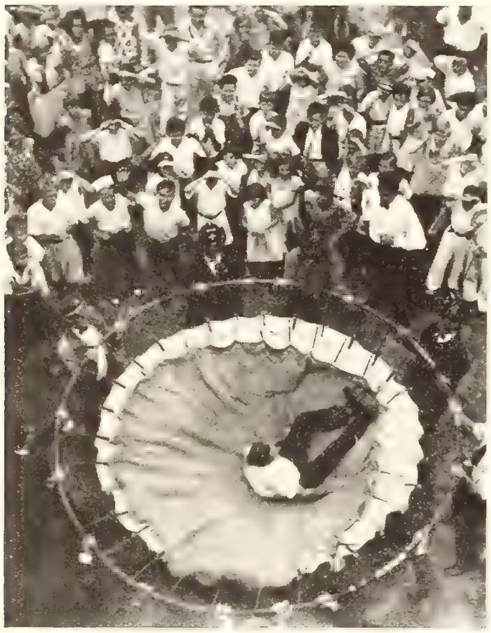
*Columbia's*
**TELLING YOU!**

## SHEPHERD BELIEVES OUTSTANDING SHORTS SHOULD BE EXPLOITED

Good shorts should receive their full share of attention, declares Sonny Shepherd, manager of the Biltmore Theatre, Miami, Fla., and according to some data at hand we have every reason to believe that Sonny backs up his statements with deeds.

For instance, all subjects relating to Bing Crosby, Rudy Vallee Ruth Etting and radio and record stars of like calibre are exploited for all they're worth. Tie-ups are made with music stores and advance lobby displays of standees and photos and other material are generally set about 10 days ahead.

When he has a subject such as a series of Burton Holmes travelogues booked he finds it profitable to make a personal visit to teachers of all schools so that they in turn will make mention of the shorts to pupils during classes in history and geography. Arrangements are made often as practical to show these pictures on a Friday night, and in some instances special 10-cent rates have been made to kiddies under 15 years of age as an incentive for them to turn out en masse.



Another one of Sonny's specialties is getting a serial off to a strong start. Some of our readers may recall a story published in this department last summer concerning his activities with "Heroes of the Flames." In that instance he had a good portion of the local fire department assisting with the exploitation of that serial by way of putting on an exhibition of a series of safety stunts. One of these stunts, showing a fireman leaping from a building into a net held by other members of the crew, is pictured above. Other fire-fighting activities were put on in a vacant lot across the street from the theatre. Believe it or not, there was some gang of youngsters on hand for the opening of that serial.

He recently started a campaign on a new serial, "The Air Mail Mystery," and while a little gag used did not tie in particularly with the picture, it was the means of stirring up a lot of interest among the younger element. What he did (and he states he believes the idea came from some other "brother") was to let the kiddies know that they could get in the theatre free for the first showing by presenting one penny, providing that the coin bore an Indian head and date of 1893. Merchants have been pestered by the kids for pennies and incidentally received an earful about the serial. The merchants in turn tell the customers about the gag. And so it goes, to the intense satisfaction of Mr. Shepherd.

Additional activities on shorts include the playing up of any local news shots in a big way; the circularization of dance schools whenever some clever specialty dance reels are to be shown, and consistent mention of shorts in all newspaper ads, despite the fact that this space is limited to a small daily allotment.

Shepherd is convincing in his arguments in support of the short subject and we have it on good authority that whenever he has a good one on hand increased returns at the box office have always justified the additional exploitation. Some of his tips in the above paragraphs may help one of his brother showmen over a tough spot and, if so, then we've done our duty in this instance.

## "SCREEN SOUVENIRS"

If there is any short subject which has captured the audience's affections, it certainly is "Screen Souvenirs." The series have now reached the point where the opening title is greeted with a spontaneous round of applause, not only on Times Square but on Main Street too.

If you have yet to run one of the "Screen Souvenirs" get busy and spot them on schedule. You'll find an audience reaction that mighty few shorts or even features can boast of.

## LOCAL NEWS SHOTS!

The importance of having a newsreel representative on hand to "shoot" an outstanding local event is brought to mind by a paragraph in a front page story in a Winchester, Va., newspaper, to effect that not one but four sound news outfits will be on hand May 1st to record the Shenandoah Apple Blossom Festival.

This stunt was arranged by Frank Boucher, manager of the Capitol Theatre, Winchester, and a showman whose exploits you've often seen recounted in this department. The newspaper notice mentions him as a member of the Festival publicity committee and as the person responsible for the coming of the newsreel men. Good work, Frank, and we'll say that that was looking ahead. Other members of this club will undoubtedly profit from your tip by getting busy on the lining up of a sound reel for one of their future local events.

### Radio Stars in Shorts

Several of the most popular radio stars will appear in short subjects scheduled for release in the next three months, Paramount has announced. Among them are Alice (Dream Girl) Joy; Arthur (Street Singer) Tracy; Vincent Lopez; Eddie Younger and His Mountaineers; The Musketeers, and Ethel Merman.

### Griswold Promoted

Charles Griswold, for several years manager of the Roxy Theatre, New York City, was recently promoted to the post of general manager by Harry Kosch, president of Roxy Theatres, Inc. It is planned to operate the Roxy independent of any producer affiliations.

## LEE USES PROGRAMS, HERALDS AND PAPER TO PLAY UP SHORTS

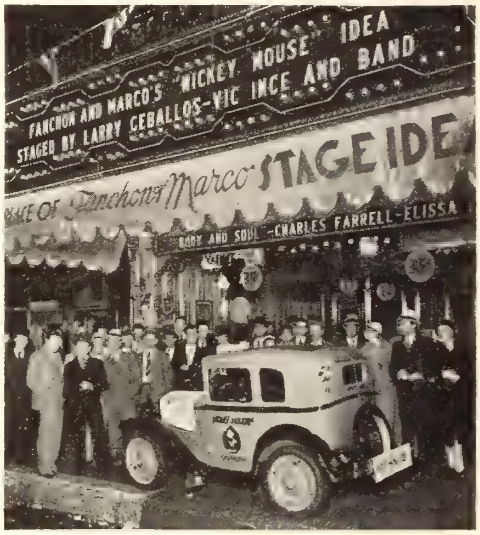
Programs, heralds and newspaper ads are all used to play up outstanding short subjects, or for a complete listing of the entire program, by Harold C. Lee, manager of the Babcock Theatre, Bath, N. Y.

Laurel & Hardy comedies, Slim Summervilles, "Strange As It Seems" cartoons and others receive their share of space, according to some newspaper tear sheets we have at hand. A herald recently issued when "Man Who Played God" was current was headed, "Celebrate—Washington's Bi-Centennial at the Babcock." About one-third of the herald was devoted to "Washington, The Man and Capitol."

Which all goes to show that this Round Tabler is not losing any opportunities to make outstanding short subjects do their share of the work for the good old box office. When the subjects are worth shouting about he sees they receive mention.

Lee is going through his usual seige of Spring Fever about this time, brightening up the marquee and doing plenty of other work to keep his house in good shape, therefore we're flattered that he stopped long enough during his routine to let us know what he thinks of short subjects. This is the first we've heard from him since the Brothers Skouras took over his house and we're glad to report that everything is moving along at a satisfactory pace.

## MICKEY'S OWN AUTO!


FANCHON AND MARCO'S MICKEY MOUSE IDEA
STAGED BY LARRY CEBALLOS-VIC INCE AND BAND
Fanchon & Marco STAGE IDE
BODY AND SOUL - CHARLES FARRELL-ELISSA

***Above photo shows Mickey Mouse's own private car, one of the smallest autos for one of the smallest screen characters, and used to put over the Fanchon-Marco Mickey Mouse idea at a Los Angeles theatre. Note that one of the Mice is perched on the roof of the car. Doors are also decorated with the cartoon character.***

## MORE TO COME!

Due to lack of space in this issue a number of articles on short subject exploitation were forced aside for future publication. These, however, will appear in future issues and we wish to take this opportunity to thank every member of the Round Table Club who responded to our request to submit material of this nature.

# THE BAM HIMSELF!

You and your folks will be tickled slightly pink with Universal's brand-new, brisk, snappy shorts featuring the baseball idol of millions

## BABE RUTH

For heaven's sake, don't miss seeing every one of them. Then we won't have to urge you to plaster the Babe's map all over your lobby.

●

*Other Universal Shorts*
*To Help Save Your Shirts:*

**SLIM SUMMERVILLE**
**Geo. Sidney — Charlie Murray — Daphne Pollard and more big stars in Two-reel comedies**

**STRANGE AS IT SEEMS**
**The Greatest Novelty Reel Ever Made**

**OSWALD The Lucky Rabbit CARTOONS**

**SHADOW DETECTIVE SERIES**

**UNIVERSAL NEWSREEL**

CHRISTY
WALSH
ALL-AMERICA
SPORT REEL

Baseball Stories by Lou Breslow. Directed by Ben Stoloff. Supervised by STANLEY BERGERMAN.

**STEP OUT WITH UNIVERSAL**

## SCANLON ALSO SEES THAT SHORT FEATURE IS GIVEN ITS BREAK

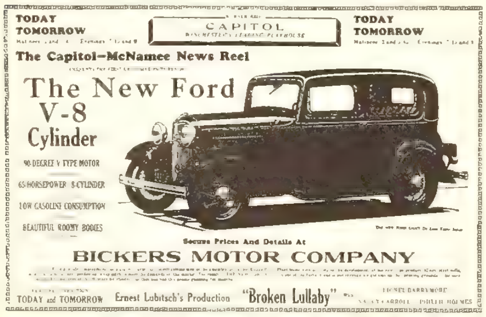
Torrington, Conn., where Johnny Scanlon manages the New Warner Theatre, appears to be one of those rare spots in New England where the single feature still prevails, according to some tear sheets of a local newspaper. Therefore it follows that Scanlon gives considerable thought to filling out his bill with an interesting assortment of short subjects.

Recent newspaper ads bear witness that he lets his public know what's playing in addition to the feature picture. Headed by such words as "Added Enjoyment," "Other Treats," etc., he lists his added attractions. We also note that the newspaper readers, in addition to giving a description of the feature, also carry a paragraph or so for the short reels.

## BOUCHER ON THE JOB WHEN NEW FORD CAR MADE ITS APPEARANCE

Taking advantage of the Ford insert in a recent issue of the Universal Newsreel, Frank Boucher, of the Capitol Theatre, Winchester, Va., tied up with a local Ford dealer for the cooperative ad which we are showing on this page.

Maybe the Ford does steal the ad—as a matter of fact, nothing could touch it in show-business all over the country on the day it appeared—but you will note that the Capitol Theatre received mention at the top and current and coming attractions got a break at the foot of the ad. Both theatre and auto dealer were mentioned in the amusement columns.



TODAY
TOMORROW

CAPITOL

TODAY
TOMORROW

The Capitol—McNamee News Reel

The New Ford
V-8
Cylinder

90-DEGREE V TYPE MOTOR

65-HORSEPOWER 8-CYLINDER

LOW GASOLINE CONSUMPTION

BEAUTIFUL ROOMY BODIES

Secure Prices And Details At

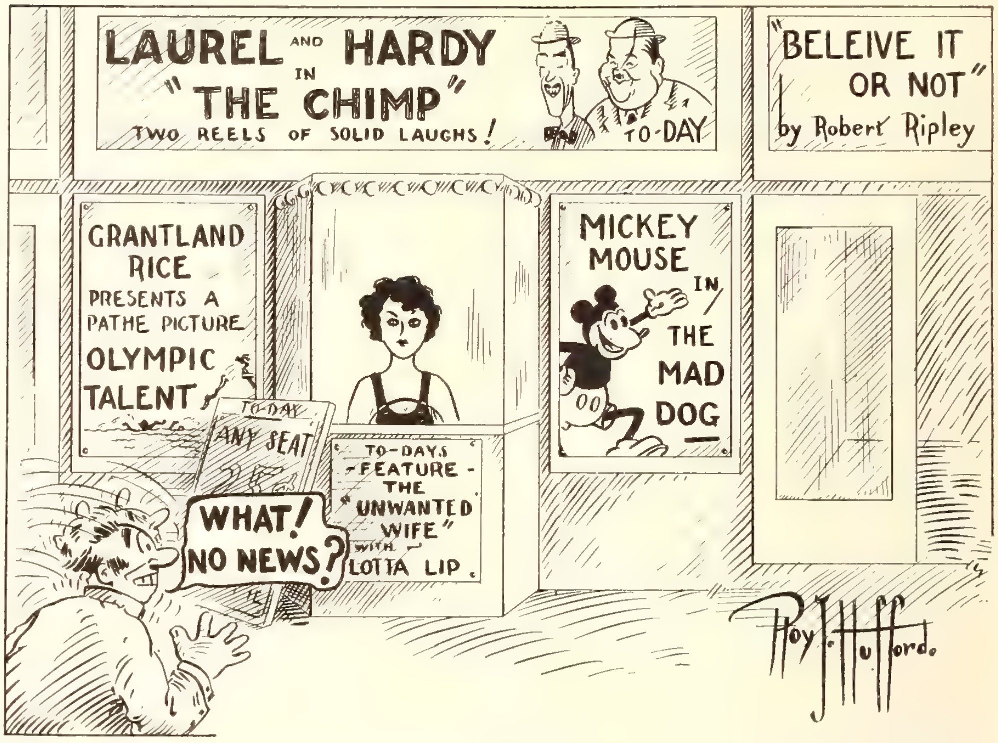
BICKERS MOTOR COMPANY

TODAY and TOMORROW Ernest Lubitsch's Production "Broken Lullaby" LIONEL BARRYMORE NANCY CARROLL PHILLIPS HOLMES

Boucher believes a good feature is always made better by good shorts and that a poor feature is always helped by a good short subject; in other words, the short is a balance wheel to any show. Hence, we note that he never misses a chance to give his shorts a boxed mention in newspaper display ads. We are glad to record that he is one of the enterprising showmen on the job to take advantage of the wave of publicity churned up by the new Ford car. That newsreel was made to order for the opportunity.

## IT REALLY HAPPENED!

By ROY HUFFORD


LAUREL AND HARDY IN "THE CHIMP"
TWO REELS OF SOLID LAUGHS!
TO-DAY
"BELEIVE IT OR NOT" by Robert Ripley
GRANTLAND RICE PRESENTS A PATHE PICTURE OLYMPIC TALENT
MICKEY MOUSE IN THE MAD DOG
TO-DAY ANY SEAT
TO-DAYS FEATURE - THE "UNWANTED WIFE" WITH LOTTA LIP
WHAT! NO NEWS?
Roy J. Hufford

## HOBBY GAVE CHAPLIN RE-ISSUE PLENTY OF MENTION IN HIS ADS

Charlie Chaplin's old two reeler, "A Dog's Life," is apparently still good for heavy mention in newspaper display ads, at least it was about a year ago when it was run as a short feature by Jack Hobby, manager of the RKO Victory Theatre, Providence, R. I.

In a long two column ad we note that Hobby gave it a good sized break as a "Roaring Two Reel Comedy" and billed it as an added attraction. In another smaller ad space was equally divided between feature and comedy.

All of which is definite proof that there's still plenty of life in those old Chaplin two reel comedies. Like an editor of a leading New York newspaper stated not long ago, or as near as we can recall his words, "what might do this country a lot of good is a return engagement of those old custard pie throwing pictures that Chaplin used to be seen in." So that's that. We just wanted you all to know that Hobby also thinks a good short is worth some space.

### Heads Publix in N.W.

J. J. Friedl, division manager for Publix at Dallas, Tex., for several years, has been appointed general manager of the circuit's theatres in the Northwest, with headquarters at Minneapolis.

## JANECKY PUT OVER BIG TIE-UP WHEN SELLING A COMEDY

Some time before Harold Janecky came East to take charge of the Lynbrook Theatre, Lynbrook, L. I., he was in charge of the Warner Theatre, Milwaukee, Wis., where he and his associates were always on the job when it came to putting over shows.

Among the many selling campaigns he made for the Warner was a corking tie-up used in connection with a Laurel & Hardy comedy. He arranged with twelve local merchants for a give-away of fifty suits of Faultless pajamas, a deal in line with arrangements already made between manufacturer and players.

Boys!
Laurel & Hardy
Faultless
Pajamas
Free

Each of the twelve stores came through with a window such as you seen in the accompanying illustration, all tying up the merchandise with the two reel comedy. Patrons were given checks when they entered the theatre and at a designated time each of the fifty received a pair of pajamas free. The photo also shows a lobby display of a cutout of Laurel & Hardy that was used on this occasion.

We're mighty glad to hear from Janecky again, for this is the first peep from this showman since he left his Milwaukee stand. Also, glad to know that he is getting along so nicely down in Lynbrook. We'll be looking for a call from him next time he runs into town.

## AESOP'S FABLES NOW IN 12th YEAR

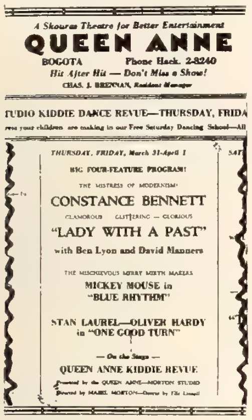
That old veteran of cartoons, Aesop's Fables, conceived by Howard Estabrook and Paul Terry more than 12 years ago, is well on its way to the six hundredth edition at this writing.

When Amedee J. Van Beuren backed his faith in the Aesop cartoon, consensus of the trade was that the new fad would last about one year at the most. Van Beuren thought differently and consequently made seven of the short subjects before he even lined up distribution channels.

Succeeding years of popularity for these shorts have upheld the producer's judgment and current editions of Aesop Fables feature the same characters as when originally presented.

## BRENNAN KNOWS HOW TO EXTRACT REVENUE FROM SHORT FEATURES

Marquee space and generous space in programs is none too much to give deserving short subjects, thinks Charles J. Brennan, manager of the Queen Anne Theatre, Bogota, N. J., and data at hand backs up his contention.


A Skouras Theatre for Better Entertainment
QUEEN ANNE
BOGOTA Phone Hack. 2-8240
Hit After Hit — Don't Miss a Show!
CHAS. J. BRENNAN, Resident Manager

UDIO KIDDIE DANCE REVUE—THURSDAY, FRIDA
ress your children are making in our Free Saturday Dancing School—All

THURSDAY, FRIDAY, March 31-April 1
BIG FOUR-FEATURE PROGRAM!
THE MISTRESS OF MODERNISM!
CONSTANCE BENNETT
GLAMOROUS GLITTERING — GLORIOUS
"LADY WITH A PAST"
with Ben Lyon and David Manners
THE MISCHIEVOUS MERRY MIRTH MAKERS
MICKEY MOUSE in
"BLUE RHYTHM"
STAN LAUREL—OLIVER HARDY
in "ONE GOOD TURN"
— On the Stage —
QUEEN ANNE KIDDIE REVUE
Presented by the QUEEN ANNE—MORTON STUDIO
Directed by MABEL MORTON—Dances by [illegible]

The reproduction of a portion of his program, showing a Thursday-Friday show, tells its own story, with at least half space devoted to a Mickey Mouse cartoon, a Laurel & Hardy comedy and a Kiddie Revue on the stage. It was billed as a "Big Four-Feature Program," and to our way of thinking it was quite a lot of billing, aside from the feature attraction.

Mickey is a great drawing card over Bogota way and Brennan doesn't hesitate for a moment to tack his name up right alongside the feature on the marquee. We have a small snapshot on hand to prove that he does just that. Display frames for sidewalk and lobby are also used for one-sheets on the cartoon.

Brennan has quite a Kiddie Club at the Queen Anne and his Saturday matinees are the joy of the younger element. On these occasions he puts on a specially selected program of sports, a recent one consisting of a Fox Movietone News; a Mickey Mouse; "The Village Specialist"; Smith & Dale in "Fur, Fur, Away"; Gallagher & Sheehan in songs; Chapter Four of Rin-Tin-Tin in "Lighting Warrior"; Buck Jones in "Texas Ranger" and Tiger King, the Wonder Dog, on the stage. Kiddie Club prizes polished off the program.

He never loses an opportunity to make a Laurel & Hardy comedy, a Charlie Chase or Our Gang do a share of the work for the box office and experience has taught him that these two-reelers will often bring in patrons when some feature will fail to turn the trick. In the next week or so he plans to play a Minnie the Moocher cartoon with Cab Calloway. In view of Calloway's popularity over the radio and attendant publicity, this number will receive equal billing with feature on the lobby front, programs and heralds. And you may believe us when we state that the feature is not a weak one.

"Gold is in them thar shorts and he's one of the prospectors that's looking for that gold," states Brennan, and there can be no doubt but that his balanced programs are doing much for the Queen Anne's box office. He hopes that other Club members, similarly situated, may derive some benefit from the above suggestions.

## SELL YOUR SHORTS!

(From "PUBLIX OPINION")

The buying public has become *quality* and *quantity* wise.

Its habits of prudent shopping now extend to every field of merchandise, including motion pictures. People now ask *How Much?* as well as *How Good?*

Are you telling them *How Much* they get when they turn in their good coin at your box-office? Are you telling them *How Big* your program is, how diversified, how stimulating, entertaining, and satisfying?

The difference between a sale at your box-office and a sale at the opposition house across the street often hinges on nothing more significant than a *SHORT!* Do you ever stop to think of that?

Betty Boop, Mickey Mouse and Screen Souvenirs are frequently the magnets that draw a patron's hesitating footsteps across the threshold of a theatre. All people like comedies, and will go out of their way to see them, provided you don't make a *secret* of their presence.

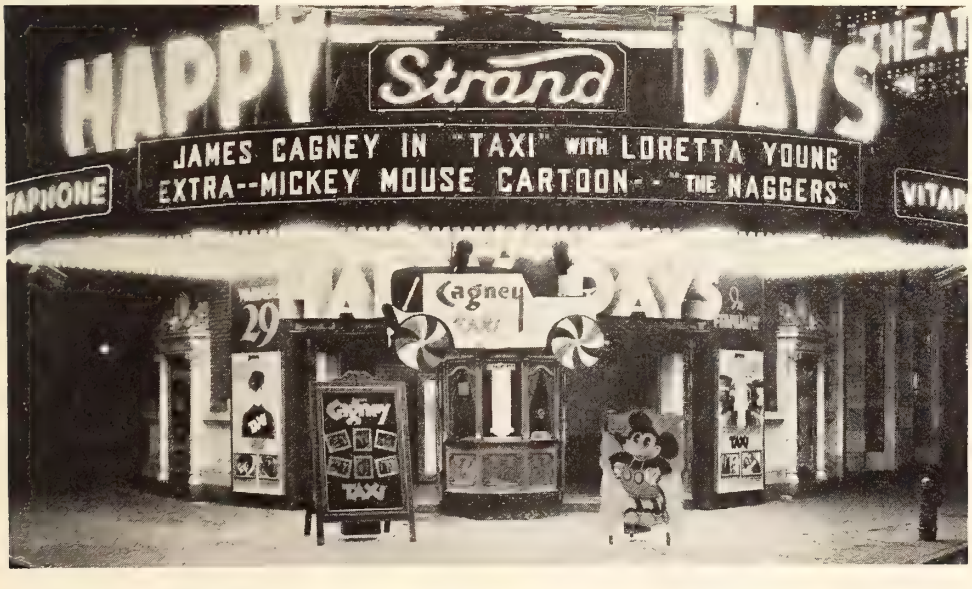
Some people like music (once we used to think that *many* people like music). A good musical short deserves at least a *mention.* It may be the *feather* that tips the scale in favor of a *sale.*

Tell your patrons that your screen offers a well rounded bill of fare. Enumerate the zestful, stimulating appetizers, *the red meat of drama, the sweet dessert of comedy.*

Play up the *comedy.* In a world gone gloomy, people want to laugh. If your feature is a drama, or a tear-jerker, or a melodrama, be sure to say *"and a comedy"* when talking about your attractions. It will sell tickets.

List your shorts in all newspaper ads, on trailers, and on lobby boards. *DON'T SELL SHORTS SHORT.*

## CARTOON GETS BREAK ON SYRACUSE MARQUEE!


HAPPY
Strand
DAYS
THEA
JAMES CAGNEY IN "TAXI" WITH LORETTA YOUNG
EXTRA--MICKEY MOUSE CARTOON- - "THE NAGGERS"
APHONE
VITAP
Cagney
TAXI
29

***Patrons of the Strand Theatre, Syracuse, N. Y., like the Mickey Mouse shorts, and the management doesn't hesitate to let them know the name of the current offering. Note by the photo that Mickey divided marquee and sidewalk space with the feature. We believe Leo Rosen managed the Strand at that time. Perry Spencer now holds forth there and Rosen has gone to Jamestown, N. Y. We are indebted to Will Wills, poster artist, for sending in this photo.***

## FRED PERRY STRONG ADVOCATE OF SHORT REELS ON PROGRAMS

Little exploitation is given "name" shorts at the Capitol Theatre, Binghamton, N. Y., a house managed by Fred Perry, for the simple reason that the featured players are considered strong enough to sell that portion of the program without incurring additional expense. However, he is a strong believer in the drawing power of the short reel.

For instance, he believes that the bare statement—"Hal Roach Presents an Our Gang"—is sufficient to stimulate interest among the short subject fans. As a matter of fact, Perry is somewhat of a short subject fan himself and he keeps in close touch with that end of the show. He is always on the alert for comment and audience reaction during and following the playing of a short feature and his statement regarding exploitation is based on years of experience.

If the short needed to be sold in his city we believe that Perry would see that the proper effort was made, for he's one of the most seasoned showmen in his section of New York State. We repeat that he likes the short subject—and one of the main reasons for this, is, that he doesn't have to sepnd a lot of money and time to exploit them. His message is, therefore, directed to those who have yet to be sold on the value of the short subject as a box office stimulator, and we're glad to be able to pass along his hint to get aboard the wagon.

## RIPLEY CARTOON IS CONSIDERED NATURAL FOR NEWSPAPER DEAL

In many of the larger cities where newspapers are running the Vitaphone "Believe it or Not" shorts, theatres are tying up for a "natural" along publicity lines.

The newspaper runs a review of each short on the same page with the cartoons and in exchange the theatre runs a 10-seconds trailer immediately after showing of the short announcing that Ripley's "Believe it or Not" cartoon appears exclusively in (name of paper).

Beneath the cartoon the paper comes back with "You can see and hear Robert Ripley on the screen at (name of theatre)." The newspapers also carry generous readers on the cartoons.

## LAMM GIVES SHORTS BREAK DESPITE TWO FEATURE EACH SHOW

Although a double feature policy holds down to a minimum showings of short subjects at the Paradise Theatre, Allis, Wis., Manager Louis Lamm realizes the value of short reels to his program and plugs them at every opportunity.

A couple of snapshots at hand show displays made for a Mickey Mouse Valentine Party and a Boy Scout demonstration made during a "Good-Will Good-Turn" Week. These are too faint for clear reproduction, but evidence that Lamm is not losing sight of these particular angles in show-business. Both displays were set in the lobby about two weeks in advance, the former decorated with caricatures of Mickey Mouse and the latter containing a board display of paraphernalia loaned by a local Scout troop.

While the Bobby Jones shorts were shown last season, it's worth while to note that Lamm issued a card with punch marks to cover the entire series of 12 reels. Fully punched cards figured in the give-away of a golf set at expiration of the showings. The reverse side of the card tied up the deal with a local sporting goods store.

## McDONOUGH TIED-UP WITH JEWELRY STORE TO BOOST WEAK NIGHT

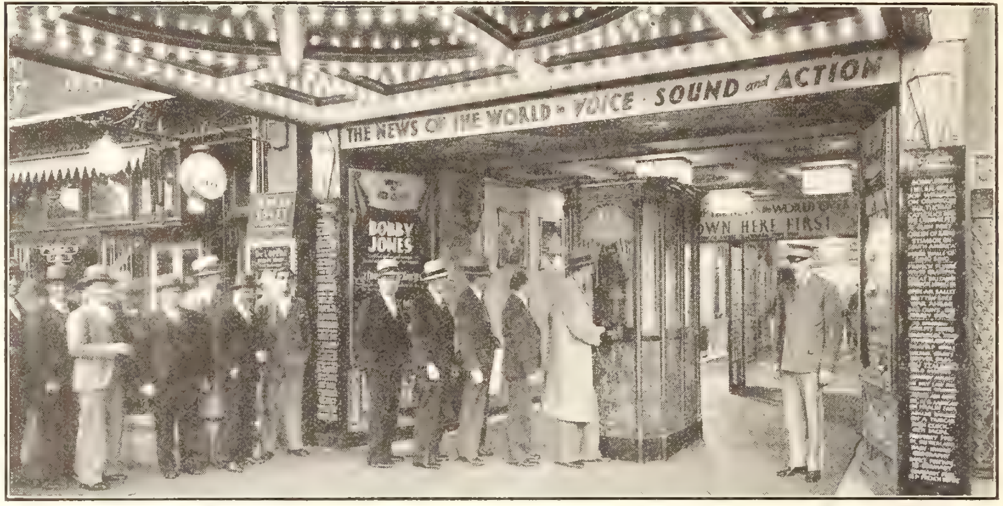
A local tie-up with a jewelry concern has been effected by A. J. McDonough, manager of the Bell Theatre, Scranton, Pa., which practically assures the theatre of a better than average attendance on Thursday nights.

The jewelry concern donates a beautiful article of jewelry which is given to one of the theatre patrons in attendance on that particular night. Some of the gifts include silverware, mesh bags, pen and pencil sets, rings, lockets, bill folds, lighters, etc.

### Press Books on Shorts

Comprehensive press sheets have been prepared for many shorts produced by M-G-M and include Laurel-Hardies; Charley Chase; "The Two Barks Brothers"; "Boy Friends"; Pitts-Todd comedies; "Sport Champions"; Fisherman's Paradise Series; Our Gang; Sir Harry Lauder, and others. The sheets contain valuable suggestions for the promotion of shorts and full lines of accessories.

## PIONEERED AS NEW YORK'S NEWSREEL THEATRE!


THE NEWS OF THE WORLD · VOICE · SOUND and ACTION
BOBBY JONES
WORLD
WN HERE FIRST

*The photo above shows a view of the front of the Embassy Theatre, New York City, a house that pioneered in the exclusive showing of newsreels and short subjects. Note the boards at either side of entrance, listing the contents of current reels and reading like the front page index of a Metropolitan newspaper. The Embassy has been well patronized ever since it adopted its change of policy.*

### "Our Gang" Novelties

Two new novelties have been made available by the producers of "Our Gang" comedies for give-aways. One is the Our Gang Polo Top, consisting of a spring-wind top and two whips by which the top may be kept spinning indefinitely. The game may be used for give-aways over a three-week period, the whip given away for each of the first two weeks and finally the top on the third week.

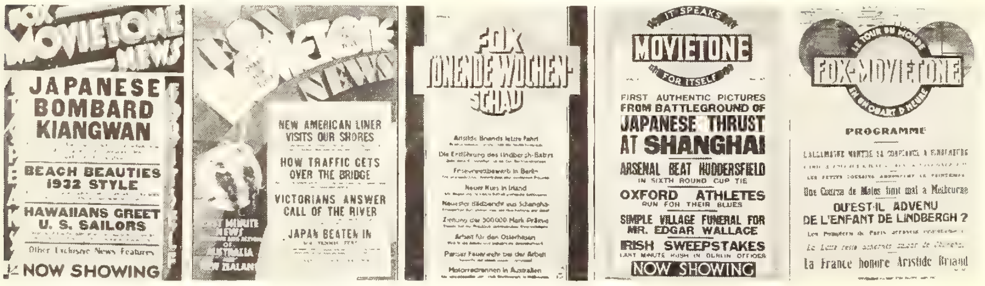
Clay figures of "Our Gang" are also reported good business builders for both matinee and evening performances. These are furnished with a stage background for coloring by children and the complete set includes ten figures and a set of palettes for mixing paint. In many cases art classes of grade schools have been glad to cooperate with theatres in coloring contests.

Additional information on the above can ben secured from the Round Table Club or the Metro Home Office.

### Payette Takes a Trip

John J. Payette, zone manager for Warner's, recently paid a visit to Charlotte, N. C. He was accompanied by Frank La Falce, Warner publicity director. Both thought Charlotte was an ideal city and a fine key point for expansion but denied that any such plans were under way.

## MOVIETONE IN ALL LANGUAGES!


FOX MOVIETONE NEWS
JAPANESE BOMBARD KIANGWAN
BEACH BEAUTIES 1932 STYLE
HAWAIIANS GREET U. S. SAILORS
Other Exclusive News Features
NOW SHOWING
MOVIETONE NEWS
NEW AMERICAN LINER VISITS OUR SHORES
HOW TRAFFIC GETS OVER THE BRIDGE
VICTORIANS ANSWER CALL OF THE RIVER
JAPAN BEATEN IN
NEWS OF AUSTRALIA NEW ZEALAND
FOX TÖNENDE WOCHENSCHAU
Aristide Briands letzte Fahrt
Die Entführung des Lindbergh-Babys
Neuer Kurs in Irland
Neuester Bildbericht aus Schanghai
Ziehung der 300 000 Mark-Prämie
Arbeit für den Osterhasen
Pariser Feuerwehr bei der Arbeit
Motorrennen in Australien
IT SPEAKS FOR ITSELF
MOVIETONE
FIRST AUTHENTIC PICTURES FROM BATTLEGROUND OF
JAPANESE THRUST AT SHANGHAI
ARSENAL BEAT HUDDERSFIELD IN SIXTH ROUND CUP TIE
OXFORD ATHLETES RUN FOR THEIR BLUES
SIMPLE VILLAGE FUNERAL FOR MR. EDGAR WALLACE
IRISH SWEEPSTAKES LAST MINUTE RUSH IN DUBLIN OFFICES
NOW SHOWING
LE TOUR DU MONDE EN UN QUART D'HEURE
FOX-MOVIETONE
PROGRAMME
OU EST-IL ADVENU DE L'ENFANT DE LINDBERGH ?
La France honore Aristide Briand

*Here are a group of one sheets as issued in many different countries for the Fox Newsreel. From left to right they represent the following foreign lands: United States, Australia and New Zealand, Germany, England, Ireland and Scotland, and France. The Lindbergh kidnapping and Japanese fighting were featured in all these lands simultaneously through the medium of the newsreel.*

## LIST OF CATCHLINES JIM LANDERS USED TO PLUG HIS SHORT REELS

Elsewhere among the material on short subject exploitation is a constructive article by Jim Landers, manager of the Old Mill Theatre, Dallas, Texas. Following is a list containing a variety of catchlines he has used time-and-again with excellent results. Adaptable to almost any short subject, we believe that many members of the Club will be able to put these lines to practical use.

"The Ace comedian"; "Famous laugh team"; "You'll die laughing, but don't worry, we sell insurance"; "Rubeville on parade for your enjoyment"; "News events heard round the world"; "A knockout of a comedy"; "They lead—others follow"; "Something new in song cartoons"; "Delightful and spicy comedy"; "The songbirds of Hollywood"; "You can't pass up a ——— comedy"; "Paramount Sound News, from the North to the South Pole it leads the way"; "It's a jolt for the pessimists"; "Some ridiculous mirth"; "That unbeatable laughmaker"; "The world's leading pictorial newspaper in sound"; "Paramount Sound News, hot off the press"; "It's a show in itself"; "And now hold on to your seats and listen to this"; "Interestingly serious for just a moment"; "Some sense and some nonsense"; "This comedy took Broadway by storm"; "When a better news is made, Paramount will make it"; "Beauty and song brought to life"; "It's a rip-roaring comedy"; "With a line of chatter a mile long and a laugh in every foot"; "He'll insure you against gloom"; "Full of the kind of laughs you read about"; "Here's a scream for you"; "This one lays you out in the aisles".

It's been some time since we last heard from Jim Landers, not since he moved from San Antone to Dallas. However, we might know that when he did come through we'd get a sample of his usual constructive brand of showmanship. For which we and his fellow Club members offer thanks and the hope that he will not remain silent so long again. He has sent many fine articles in the past and now that he's located in the live show city of Dallas, we'll be looking for other interesting contributions.

# PERSONALITIES

**HARRY W. POOLE,** of Poole Theatres, Klamath Falls, Ore., recently announced that he is again in possession of the Pelican Theatre in that city. The property was foreclosed in a receivership action several months ago. Poole has been in show business in Klamath Falls for 25 years and has erected five houses in the county, the Liberty, Klamath Falls, the Pine Tree, the Chiloquin, the Pelican and the Rainbow.

▽

**DAN TOCCHINI** has taken over operation of the Cline Theatre, Santa Rosa, Calif.

▽

**J. STEIN,** operator of the Louisville Theatre, Louisville, Ohio, has changed the name of his house to Playhouse.

▽

**FRED REETHS, JR.,** manager of Warners' Sheboygan Theatre, was recently married to Miss Beulah Hayes. Mrs. Reeths is at present completing a theatrical engagement and will rejoin her husband in Sheboygan some time in June.

▽

**DON NICHOLS,** formerly manager of Warners' Broadway Theatre, Charlotte, N. C., has been appointed manager of the Maryland Theatre, Hagerstown, Md.

▽

**WALTER MORRIS,** late of the C. J. Latta division in Ohio, has been made manager of the Broadway Theatre, Charlotte, N. C.

▽

**DON JAYCOX,** New York State field man for Skouras Brothers, recently left for a six week business trip to the West Coast, where he will confer with the Brothers Skouras.

▽

**MEYER FINE** and **P. E. ESSICK,** theatre men of Cleveland, Ohio, have taken over operation of the State Theatre, Galion, Ohio.

▽

**ED HARRIS** is the new owner of the Pastime Theatre, neighborhood house in Milwaukee, Wis.

▽

**LOU LINKER** has opened his new theatre, the Criterion, in Bridgeton, N. J.

▽

**MILTON SIMON** has been appointed manager of the State Theatre, Des Moines, Iowa, succeeding Lou Elewitz, it was recently announced by Barry Burke, Publix division manager.

▽

**HAL ELIAS,** well known Metro exploitation man, recently did some special work at the Granada Theatre, The Dalles, Ore.

▽

**ARCH McDONALD,** owner of the Liberty Theatre, Ketchican, and known as the "Duke of Alaska," has been paying a visit to the Pacific Northwest. Other Alaskans rceently in Seattle included L. H. Kubley, manager of the Dream Theatre, Ketchican, and the Capitol in Juneau; Cap Lathrop, of Anchorage, and Bud Moe, of the Coliseum, Juneau.

▽

**A. P. MITCHELL** is directing the destinies of the newly opened Unique Theatre, Spokane, Wash., with Phil W. Pielemeier as manager. The house will be operated under a continuous run policy, opening at 10 A.M.

▽

**CLAYTON L. BACON,** former manager of the Strand and Iowa Theatre, Creston, Iowa, is again back at his old job of managing these two houses, following acquisition of same by Commonwealth Theatres of Kansas City.

**JAMES ANDRUS,** new manager of the RKO Orpheum Theatre, Spokane, Wash., accompanied by Homer Gill, Northwest division manager, recently arrived in town to assume management of the house. Andrus replaces Joe Cooper, assigned to a Portland theatre.

▽

**L. D. PARRETT,** former manager of the Strand and Iowa Theatres, Creston, Iowa, will act as assistant manager of these theatres, pending a transfer to some other Mid-West city. Henry Gass, former owner, recently leased the houses for three years to the Mid-West Producing Company.

▽

**F. A. DUNSMORE** has announced the opening of the New Eagle Theatre on the East Side of Austin, Minn.

▽

**PAUL RYMAN** has reopened the Royal Theatre, Tipton, Kansas.

▽

**L. O. BOLING,** of Emporia, Kansas, recently reopened the A-Muse-U Theatre, Burlingame, Kas., under the new name of Boling Theatre.

▽

**R. E. PRATT** has reopened the Fox Theatre, Washington, Iowa, after complete redecoration of the interior.

▽

**GEORGE HUNT,** well known exhibitor of Medford, Ore., is convalescing ater a siege of illness.

▽

**J. H. ELWELL,** former M-G-M field representative out of Atlanta, Ga., has taken over operation of the Imperial Theatre, Griffin, Ga.

▽

**G. W. WEATHERLY** has taken over the Oriental Theatre, Portland, Ore., formerly operated by Walter Tebbets.

▽

**CLIFFORD RUST** is the new manager of the RKO Orpheum Theatre, Omaha, Neb., succeeding A. M. Roy, who recently replaced Roy Pierce as manager. Pierce has been transferred to the RKO Majestic Theatre, San Antonio, Tex. Randell McIlvaine, former chief of service at the Orpheum, has been promoted to the job of assistant manager.

▽

**CHARLES BURKEY,** operator of the Summit Theatre, Kansas City, has recovered from an illness that kept him confined to his home for several weeks. Burkey was former president of the Kansas City Independent Theatre Owners Association.

▽

**E. B. BUGHER,** owner of the Wonderland Theatre, Sallisaw, Okla., is treating his patrons to the delights of new sound equipment.

▽

**ROBERT MARTIN,** manager of the Royal Theatre, Watkins, Ark., has reopened the Royal Theatre.

▽

**ELMER BRUNO** has leased the Overland Theatre, St. Louis, Mo., for a two-year term. The house was formerly operated by the Midland Valley Corporation.

▽

**CHARLES CARROLL** has taken over operation of the American Theatre, Oakland, Calif., formerly owned by the late F. W. Midgely.

▽

**BOB WHITE,** of Portland, Ore., owner of the Bob White Theatre in that city, has been named manager of the Hartman Theatre, recently bought by the Bandon Amusement Co.

▽

**ROY DEVANEY** and L. R. Hanson have reopened the Beaverton Theatre, Beaveroon, Ore. Devaney is a seasoned showman and also a feature organist.

▽

**SI DANZ,** manager of the Granada Theatre, Auburn, Wash., recently installed a new sound system.

▽

**ANDREW H. TALBOT, JR.,** P. A. for the Orpheum Theatre, New Orleans, La., and Miss Frances Whitworth, of Paris, Tenn., were married April 4th. Barry Grove, "New Orleans Item" advertising man, acted as best man.

▽

**A. C. GORDON,** manager of the Rialto Theatre, Boise, Idaho, has completed alterations to the front of his house. A new marquee has been installed.

▽

**WILLIAM HARTFORD,** manager of the Balboa Theatre, Everett, Wash., recently had a blaze in front of the house which is thought to have been of incendiary nature. Investigation by local fire authorities disclosed that a 900 foot fuse of film was used to ignite the fire.

▽

**E. J. MURRAY** has disposed of his interests in the Washington Theatre, Mt. Washington, Pa., to John Keul.

▽

**WILLIAM F. SANDFORD** has succeeded R. Cavello as RKO district man at Far Rockaway, Long Island, N. Y. Jack Rochelle is retained as assistant manager at the Strand Theatre.

▽

**ROY PLEMONS** has reopened the Caribou Theatre, Brewster, Wash. The house has been closed since last December.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..............................

*Position* ..............................

*Theatre* ..............................

*Address* ..............................

*City* ..............................

*State* ..............................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

# YOUR PUBLIC

by

RITA C. McGOLDRICK

RADIO mail, club women's reports from every state in the country, the ballots that are coming in on the nationwide Preference Poll of the MPPDA, the personal letters that pour in to this department, all bring the same grateful acknowledgment. With an almost unanimous voice they say: "The short features are the joy of the program! But why do not theatre men advertise their shorts so that we may know where to find the things we want to see?"

In the past year the national reviewing groups representing five major organizations announced that short features had improved in artistry, technique, entertainment value and photographic beauty more than any other type of picture. By actual statistical count they agreed that 80 per cent of the short features are now winning endorsement.

### Quality in Shorts

The short feature is the appetizer of the program and, as is so often the case, the hors d'oeuvre is more piquant than the feast. In fact, for many months a great cross-section of the public has found the feast not much to its liking. And so the short feature has won more of attention and high praise.

The one and two-reel pictures are bringing to us with increasing authenticity and charm, travelogues of adventures in the remote corners of the world, from the jungles of Africa to the peaks of Mount Blanc, Timbuctoo, Manchuria, wartorn China, forgotten rivers, glaciers, Tahiti, the glamor of the South Sea Islands—all these things have come to the screen with a wealth of educational value, and a very definite box office appeal.

The good showman, recognizing the drawing power of the exceptional short feature, books them with careful discrimination. And if he has a good golf comedy, Babe Ruth at the bat, or an unusual scenic, he will advertise this fact in a prominent way, not only in the lobby of his theatre, but in his paid newspaper advertising.

### An Honor Roll of Shorts

***With excellent ratings***

#### January

Batter Up, Warner Brothers.
Beyond the Rio Grande, Rothacker Prod.
Gioachino Rossini, FitzPatrick.
Jerusalem, the Holy City, Ideal Pictures.
One Good Deed, Warner Brothers.
Puss in Boots, Picture Classics.
Rockne, Fox Films.
Spider and the Fly, The, Columbia.
Slide, Babe, Slide, Universal.
Weekend Mystery, Warner Brothers.

#### February

Ahoy, Falcon.
Castilian Memoirs, Imperial.
College Grapplers, RKO Pathe.
Ducks and Drakes, RKO Pathe.
Hearst Metro News, MGM.
Isles of Birds, Warner Brothers.
Javanese Journeys, Warner Brothers.
Jingle Bells, Educational.
Just Pals, Universal.
Land of Gandhi, RKO Pathe.
Merry Melodies, Warner Brothers.
Mickey Cuts Up, Columbia.
Melody Isle, Metro-Goldwyn-Mayer.
Noah's Outing, Educational.
Perfect Control, Universal.
Piano Mover, Columbia.
Road to Romance, Educational.
Spills and Thrills, RKO Pathe.
Strange As It Seems, No. 16, Universal.
Tom-Tom Trail, Fox.
Washington, the Man and the Capital, Warner.

#### March

Any Old Port, Metro-Goldwyn-Mayer.
Arabian Shrieks, Paramount.
Believe It or Not, Nos. 1346-1336, Vitaphone.
Big Top Champions, RKO Pathe.
The Bird Store, Columbia.
Bob White, RKO Pathe.
Bon Voyage, RKO Pathe.
The Circus Showup, Universal.
Cowslips, RKO Radio.
Curiosities, Columbia.
The Duck Hunt, Columbia.
Grocery Boy, Columbia.
Hurry Call, RKO Pathe.
Land of the Shalimar, Capital Films.
Magic Carpet Series, Fox.
Mother's Holiday, Educational.
Not So Dumb, Paramount.
Oberammergau, Warner.
One Good Deed, Vitaphone.
Over the Fence, Universal.
Peasant's Paradise, Educational.
Reef Builders of the Tropics, Paramount.
The Red Red Robin, Vitaphone.
Remember When, Vitaphone.
Rhythm on the River, Paramount.
Running with Charles Paddock, Universal.
Slim Figuring, RKO Pathe.
Songs of the Organ, Paramount.
Torchy Raises the Aunty, Educational.
Torchy's Two Toots, Educational.
Unemployed Ghosts, Paramount.

#### April

All Around the Town, Educational.
Alpine Echoes, Fox.
Athletic Daze, Metro.
Babbling Book, Paramount.
The Cat's Canary, Van Beuren.
Crosby, Columbo and Vallee, Vitaphone.
Curiosities, No. 231, Columbia.
Fisherman's Fortune, Fox.
Flying Leather, RKO Pathe.
Giggle Water, RKO Pathe.
Hearst News, Metro.
Ireland, The Melody Isle, Metro.
Knomore College, Paramount.
Living God of the Mongols, Talking Picture Epics.
Mad Dog, Columbia.
Making Good, Universal.
Manchuria, Talking Picture Epics.
My Ladies' Escapade, Kendall-De Valley.
Mystery of Marriage, British.
Paramount Pictorial, No. 8, Paramount.
Playground of the Mammals, Educational.
Screen Souvenirs, Paramount.
Screen Snapshots, Nos. 6 and 7, Columbia.
Sino-Japanese Curse, World Art.
Take Your Pick, RKO Radio.
Tragedy of Everest, Capital.
Treasure Isles, Educational.
Trout Fishing, Metro.
War in China, Educational.
Whippet Racing, Metro.

### Chicago's New Film Council

Representatives of motion picture producers and distributors endorsed this week the plan of the Illinois Federation of Women's Clubs to form a better films council intended to advise on programs of neighborhood houses.

The motion picture men met with the district chairman of the federation at a luncheon in the Hotel Sherman and pledged their co-operation in providing better films, especially for juveniles. The council, according to Mrs. R. H. McClure, chairman of the meeting, will meet for organization on Tuesday.

"The better films council will consist of a previewing committee," Mrs. McClure explained. "We will then relay to the members of the organization and to the theatre men whether the picture is suitable for children or adults. We hope eventually to establish a family night on Fridays and a junior matinee on Saturdays."

From the executive committee of the Wooster Better Movies Association, the following interesting message has come to this department:

"In order to provide discriminating persons with an unprejudiced guide in their selection of movie entertainment, the Wooster Better Movies Association presents its regular report on films to be shown at the local theatres during the current period.

"The judgment is not composed of the personal opinions of the members of the committee, but is quoted directly from the National Film Estimate Service. In exceptional cases it may be necessary to quote from other agencies, which will be indicated at that time. Only feature subjects are listed, as few ratings are available on short comedies, newsreels, etc."

### Theatre Managers Cooperate

"The association wishes to express its appreciation of the co-operation extended by the managers of the local theatres, who present to it their programs early enough to make this service possible.

"What the Symbols mean: (A) for adults; (Y) for youths 15 to 20 years; (C) for children under 15 years.

### 50-Cent Ticket Admits Family

Once a week at Miss Julia Dolan's theatre at Coxsackie, New York, it is "family night," when a 50-cent charge will pay admission for father, mother, and all the young ones.

### Massachusetts Film Minded

The motion picture chairman of the Massachusetts State Federation of Women's Clubs has sent to us the following surprising figures which will be presented in the official report at the annual meeting of the Federation at Swampscott, May 18 to 21st:

> *320 clubs in the state have motion picture advisors.*
>
> *These groups have centralized their activities through eight motion picture councils.*
>
> *The compiled lists of better pictures issued by the Federation are printed in eleven important papers.*
>
> *All of which is highly significant of the growing power of organized club work in behalf of good pictures.*

### Music Week

The big return in the mail that has come to this department on the suggestions for Music Week, printed in a recent issue of MOTION PICTURE HERALD, has been extraordinarily interesting. It is evident that many theatre managers believe there is an appeal in the musical picture, and that the proper observance of the week beginning May 1 will give them an opportunity to offer a cultural as well as finely entertaining program.

In addition to the features and shorts already listed in these columns, the following one and two-reel subjects will be found to be excellent and appropriate material for Music Week:

"Puss in Boots," Picture Classics, Inc. This is a charming version of the fairy story presented in operetta form, and one of the best pictures for small children that has been made in a long time.

"Milady's Escapade," Educational Pictures, is the first of a new series of Kendall-de Vally Operalogues, and is a delightful short version of the Von Flotow opera, "Martha." (*2 reels.*)

"Peg Leg Pete," Educational Pictures. This is a one-reel cartoon operetta in the Terry-Toons and is bright and clever entertainment.

Educational Pictures also has to its credit the following endorsed musical shorts: "Jingle Bells," "Radio Girl," both of which have catchy tunes; Bing Crosby singing "I Surrender, Dear," "One More Chance," "Dream House" and "Billboard Girl"; the new Vanity Comedies (Al Christie Productions) titled "That Rascal" and "He's a Honey" with Harry Barris, composer of "I Surrender, Dear," and numerous other popular songs. Barris plays some of his best known hits in these comedies.

# MUSIC AND TALENT

## Success at House Indicates Desire For Stage Shows

The success of the stage show policy at the Kansas City Pantages theatre, which recently inaugurated vaudeville with films, is seen as indicating the return of stage presentations to the city.

The Pantages reopened three months ago after being closed nearly a year. L. M. Garman, manager, tested the house with a straight film policy. Finding that the house had a good chance for a comeback, he arranged for vaudeville through the William Morris agency. Reported success of the new policy in the first three weeks has led Garman to believe there is a local demand for good vaudeville at low admissions.

A stage-band form of presentation is maintained. Harlan Christie, a local favorite, is master of ceremonies. The management scored when it signed Christie as he gained a large following during 96 weeks as m.c. at the RKO Mainstreet. Christie left Kansas City about two years ago and since then has been m.c in St. Louis, with Balaban & Katz in Chicago and in New York. Four acts are limited to about eight minutes each and they are not allowed encores, as it is the management's intention to present a fast-moving show. Garman believes a long,drawn-out stage show satiates the patrons, while rapid presentation whets the appetite for the balance of the program.

The admission price has been increased from 20 cents at matinees and 35 cents at evening shows to 25 cents after 2 o'clock and 40 cents after 5 o'clock, with Sundays 25 cents to 2 o'clock and 40 cents after that.

## Ziegfeld Radio Show To Have Prominent Stage, Film Stars

Outstanding stage and screen stars will be featured during the broadcast, on April 24, of the fourth presentation of the "Ziegfeld Radio Show," over a WABC-Columbia network of 70 stations. Eddie Dowling will act as master of ceremonies.

Among the stars to be present will be Dennis King, Ray Dooley, Ethel Merman, Jack Pearl, Al Goodman and the Ziegfeld theatre orchestra, Charles Carlile, radio tenor. A mixed chorus of 12 voices will also be featured.

## General Electric Sponsors Air Program for Musicians

Concert and opera stars will participate in a radio program on May 1 sponsored by General Electric, for the benefit of the Musicians Emergency Aid. The broadcast will be over a national NBC network.

An audience at the studio will be charged admission, the proceeds going to the fund for unemployed musicians. Walter Damrosch, dean of American conductors, will act as master of ceremonies.

### JOHN GART

This young chap is making a name for himself as conductor of music at his new stand, Loew's Gates Theatre, Brooklyn. He is a former organist, incidentally having played in a number of houses in which he is now directing the orchestras.

## Mills Brothers on Tour of Publix Houses; Also on Air

The Mills Brothers, Negro vocal group which has played numerous film theatres, have opened a 16-week tour of Publix houses in the key cities of the East and Midwest.

While on tour, the group will render its radio programs each Tuesday and Thursday evening from the Columbia Broadcasting System station in the city they happen to be playing.

### Radio Players on Stage Bills

Paramount houses in southern Ohio and Indiana are featuring radio stars of Station WLW, one of the Crosley stations in Cincinnati, in acts supplementary to the films. The stars are appearing at intervals of about two weeks.

### Cambria's First at Capitol

Frank Cambria is offering his first stage presentation at the New York Capitol since his recent affiliation with the house. The presentation is titled, "Three Screens," and features Mitchell and Durant, comedy team.

### M.C. in Screen Role

Dick Powell, master of ceremonies at the Pittsburgh Stanley for three years, has been signed by Warner for a role in "The Blessed Event," starring Lee Tracy, and set for Coast production shortly.

## STAGE SHOWS

### New York Roxy

**Week ending April 21**

"Gay Vienna," the stage presentation in five scenes, produced by Clark Robinson, with the assistance of Russell E. Markert, Florence Rogge, Marco Montedoro and James Morcom, currently playing at the "Cathedral," features Lottice Howell and Fred Waring as its stars.

Opening with the overture, "Melodies from Vienna," "Gay Vienna" then features "Caprice Viennois." Opening with a cyclorama sky scene with the Roxy Ballet Corps and Samuel Antek posed to represent statues which, as Antek plays a violin solo, come to life and do a graceful grecian dance and finish with their original pose. Patricia Bowman and Charles Collins present an unusual ballet routine, and do very well.

Leona Smith, young girl cornetist, did a great solo of the popular song, "Zwei Herzen." She was followed by the 32 Roxyettes, all dressed as "Hussars," in a military precision march, which they did to stirring strains played by Waring's orchestra. Princess Elsie and Her Hungarian Orchestra offer a group of "Gypsy Airs," which they play from the ornamental balconies.

The finale features Denova's Male Singers, Lottice Howell, Ernest McChesney, Belle Flower, the Ballet Corps and the Roxyettes. The scene is called, "The Prater," and opens with a German Drinking Song, sung by Denova and his singers with the dancers following and the entire company joining in for the grand finale.

### San Francisco Golden Gate

**Week ending April 14**

The Golden Gate has been turned into a clinic this week, with Doctor George Rockwell holding the pulses of capacity audiences and prescribing laughs as the cure for the blues, or what have you. He has the distinction of being entirely original and distinctively funny, with every performance varying from the preceding one.

The show opens with Vernon Rathburn and his aggregation of saxophonists, but it remains for the dancing number of the tribe to walk away with the honors. Somehow, the old standby, "Saxophobia," fails to thrill listeners as it used to.

Edith Bow, who is a treat for sore eyes, tells in song about boys and girls in the old days, as contrasted with moderns, and gets quite a hand, especially for her monologue as a party girl.

Doctor Rockwell, who is making his first Coast tour in five years, proceeds to dissect the human anatomy in a running fire of wisecracks leaving his patients in a state bordering on exhaustion from laughing. If the audience had its way the genial doctor would be kept at his fun indefinitely, but time is the essence of a show and all good things must come to an end. The fun-maker lets his patients down easy by offering to sit in on the next act, that of the Electric Trio, made up of Wes and Lisa Adams and Bernice Mershon. Wes and Lisa do some fine dancing in classical style, with a running fire of comment from the quack, quack artist. When Bernice sings he remodels her dress and his work with the shears brings gasps from the ladies, but the operation proves a howling success.

# STAGE SHOWS

## New York Capitol

### Week ending April 21

Frank Cambria's first production, "Three Screens," proved a novel and entertaining presentation. Though this show was not as pretentious as some Cambria has produced, it nevertheless showed in many instances the ability of this producer. Louis K. Sidney personally supervised this production.

Opening with a beautiful Spanish scene in which Joe Griffin, tenor, Chaney and Fox, tango dancers, and the Chester Hale Girls participate, the show swiftly moves on to an equally beautiful early French scene in which Stella Powers, soprano, Chaney and Fox and the Chester Hale Girls are prominently featured. Between these two scenes, Al Norman, eccentric dancer offers his routine of stories and dancing, and is received well by the audience. After the French scene, Joe Griffin gets a very good reaction from the audience for his beautiful singing of "Lawd, You Made the Night Too Long." The stars of the show, Mitchell and Durant, follow with their routine of gags and other foolishness. The boys work hard, in fact nearly kill each other, but fail to do anything outstanding in the way of stopping the show. The finale, in which the entire company appears, was outstanding for its beauty. The show, as a whole, was well balanced and not only proved spectacular but entertaining as well.

## Denver Denver

### Week ending April 6

Fanchon and Marco's "Five Races" Idea is minus the usual line, but things are kept moving fast by Frank Jenks, who is master of ceremonies. Jenks, with a blonde foil, also does a turn. Idea started with Jenks giving audience lesson out of geography, and drop, when pulled up, shows band on stage and map of half the world showing through opening in rear curtain. Map is raised and acts make entrance through opening, with map back in place afterwards. Chief Clearsky, Indian, opening single, sings several songs. Has a voice not pleasing at first, but improves. His chatter good for laughs and gets a big hand at close. Two girls, Jones and Henry, do a dance routine with huge feather fans, using fans in various ways from shields to making a huge parasol. Here Frank Jenks' act is spotted, and with a blonde girl foil, pulls a lot of gags, old and otherwise, with stale business of kicking self in pants and saying "I get it"—talking down to the audience—not so good. Their takeoff, while not directly aimed at the Salvation Army, is so taken, and is out of place. Only used to build up to chatter about sending clothes to naked savages. Tabor and Greene, blackface, one a pianist and both vocalists, are well received. Their jokes are good for almost continuous laughs and their "Swing Low, Sweet Chariot" is their best song. Audience tried to get them back, but next act was forced on in spite of the applause. The Kanazawa troupe gave about 10 minutes of tumbling and tossing each other about with the feet, from one to another, passing in air, etc. Unit could have used 10 minutes more.

## Detroit Michigan

### Week ending April 7

Vincent Lopez and his St. Regis orchestra are featured this week on the Michigan stage, with a bill of entertainers titled "All Star Broadway Revue." The show brings a certain swanky polish that is carried just far enough to be impressive. Paul Small, radio tenor, wins audience interest with tender "mike" vocalizing. His voice comes to the audience via loudspeaker. Darlene Walders, acrobatic dancer, works with amazing speed and precision. Other headliners on the bill are Jimmy Ray, Johnny Morris, Lou Bring and John Ingraham. Lou Bring, pianist, leaves the ivories long enough to put over a novel rhythm exaggeration, using the melody and lyric of "Bye Bye Blues," scrambled to suit his needs. The drummer led "The Drummer Man" with clowned lyric and gestures. Of a serious nature was the final orchestral number, "The Spirit of 1776," including an effective symphonic interpretation of Paul Revere's ride. A scrim traveller behind the orchestra opened to reveal a river scene with the belfry of the North Church on its shore. As the music continued two lights appeared in the belfry. The Brenkert effect was used to depict the Spirit of '76 and the ride of Paul Revere.

## Salt Lake City Orpheum

### Week ending April 6

On the stage "Sunkist" Eddie Nelson takes the top place with his intimate conversation, which draws hearty laughter. Pressing him hard as a laugh distributor is the trained seal, Charlie, put through his paces and his top notes by Ray Huling. Deno and Rochelle in pantomimic dance divertissement score big, and the Royal Uyeno troupe of tumblers do excellent work.

### Ona Munson in Stock

Ona Munson, screen player, is appearing with the National Theatre players, in a season of stock in Washington, D. C.

Fred Waring

*Director of Music*

THE ROXY THEATRE

*World's Largest Modern Orchestra*

# UP AND DOWN THE ALLEY

### HELLO EVERYBODY

**Freddy Mack,** the new music director at the Brooklyn Fox, is certainly building up a great following. . . . Freddy has been at this stand for the past eight weeks and is going great. . . . Incidentally it might be mentioned here that Freddy started out to be an electrical engineer and a banker; in fact, he received his degrees at Yale for engineering and for finance at N. Y. U. . . . but it was while attending the Yale Music School that he got the "music bug." . . . Freddy is just another college grad gone wrong. . . .

▽

**Ruth Etting,** headliner of the "Music that Satisfies" programs was honored by a jury of Chicago artists not long ago when they chose her as the happiest combination of beauty and brains that they had ever seen. . . As a result she was asked to pose for a portrait to be entitled "Beauty and Brains," but, modestly, she refused. . . . "Her action confirms our judgment," one of the artists said.

▽

**Harold Ramsey,** former organist at the Palace, Dallas, Texas, who has just completed his fourth and last week as musical director at the same house, is on his way to England, where he will preside at the console of the new Plaza theatre, London. . . . **Fred Shawn,** formerly of the quartette known as the "Four Cheerleaders," is now station announcer for WLW, Cincinnati. . . . Musical memories will again come to life in San Antonio, the Alamo City, when **Ernest Hauser,** composer-musician takes up the baton and leads his Ork in a massed musicale the first week in May. . . . **Leslie Ketner,** brother of the **Herald's** San Antonio scribe, is now the premiere drummer at Fort Sam Houston, Texas. . . . **Elsie (Songbird) Thompson,** the beautiful half of the organ team of **Merle Clark** and **Elsie Thompson,** over at the Brooklyn Paramount, is back on the job again, much to the delight of all her ardent fans. . . . I understand, that this team will be heard over station WOR in the near future. . . . You'll understand, after hearing them over the air, just why they are so popular at the Paramount. . . . **Guy Lombardo** and His Royal Canadians, currently at the Brooklyn Paramount sure are swell and it seems to me that even though "Follow Thru" is billed for the house, Guy and his music should be held over. . . . **Olsen** and **Johnson,** latest of the musical comedy and vaud stars to succumb to the lure of Hollywood, were recently presented with a gorgeous silver plaque by RKO officials for breaking all house-records while they were playing the Chicago Palace. . . . The boys have signed with the **Van Beuren Corp.** for a series of two-reel hokum pictures. . . .

▽

You'll probably be looking around for a song to fit in your Mother's Day and Father's Day programs. . . . Let me give you a tip. . . . **Handman** and **Goodman, Inc.,** are publishing the song, "That Daddy and Mother of Mine," a song which in my opinion is most appropriate for either of these holidays. . . . Incidentally, **DeSylva, Brown** and **Henderson** are lending their moral support to the song and have been appointed the selling agents. . . . Because the name, **"Mills Dance Orchestras, Inc."** did not correctly reflect the activities of his office, **Irving Mills,** sponsor of **Duke Ellington, Cab Calloway, Baron Lee** and other attractions, has changed the name to **"Mills Artist Bureau, Inc."** . . . Incidently **Mr. Mills** is assembling his first white orchestra over which **Eddie Elkins** will wield the baton. . . .

ED DAWSON

# ORGAN SOLOS

**GUS FARNEY** (Salt Lake Capitol) recently presented an organ solo which was outstanding in its merits and surprisingly novel as well. Though the solo was a direct advertisement for the forthcoming Chevalier picture, "One Hour With You," it was put over so well that the usual "sting" of this type solo was missing and the audience did not realize they were being "sold." The popular Farney called the solo "Imitations," and opened with explanatory talk about the imitations. The first one is an imitation of how Paul Whiteman would play "When Day Is Done" on the organ. Next the audience are to imitate themselves on "One Hour with You." Incidentally they fall down somewhat on the tune, it being so new, so Farney had a professional singer backstage sing the number. At this time, Farney leaves the theatre, but the organ apparently continues to play. In reality the song, "We Will Always Be Sweethearts," is being played on a backstage portable organ and organ roll. After this tune, a slide announces Tony Farnola, who will imitate Chevalier. This Farnola fellow turns out to be Farney himself, and his playing of "What Would You Do" on an accordion and his imitation of Chevalier are both very good. As a grand finale, Farney brings the solo to a close with a flourish of his straw hat.

**EARL ABEL** (San Antonio RKO-Majestic) rendered a most pleasing organ solo last week titled "U-Auto-No." Abel's first selection was a parody on "A Cottage for Sale"; next, Earl had them all humming and whistling "Paradise"; then came "Was That the Human Thing to Do?"; and closed his presentation with a number to the tune of "The Sidewalks of New York." He drew a nice hand at the finish.

**AL GULLICKSON** (Milwaukee Warner) provided plenty of amusement for the patrons this week in his entertaining solo entitled, "A Radio Popularity Contest." Opening slide told the audience to applaud their favorite radio star as the pictures were shown. Al, as the pictures are shown, talks into the "mike" similar to each announcer as he plays each theme song. As Bing Crosby's picture is shown, Al played "Blue of the Night," and followed with a chorus of "Human Thing to Do," for the audience to sing. Balance of the songs were "Somebody Loves You," "Paradise," "Rhymes" and "You're the One." Special lyrics and clever dialogue featured the solo and the applause at the finish necessitated an encore for which Al played "Chop Down the Old Pine Tree."

**ROBERT G. CLARKE** (Detroit Hollywood), with a crazy slide text on the theme of Ripley's "Believe It or Not" and on the apt musical background of "I Don't Know Why" and "You Call It Madness," carried a responsive audience through a group of four well chosen popular melodies. "Lies" brought out the first timid audience echoes. "Strangers" overcame the inhibitions of strangers. "Two Loves" and "Home" balanced the program.

Use solos that hit "the spot."
Quality Slide Co.
Six East Lake St
Chicago

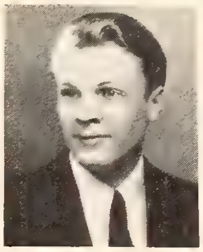
**DICK LIEBERT** (Jersey City Loew's) didn't help that old spring fever feeling a bit this week. He called his community sing, "Spring," and had the audience singing "Shade of the Old Apple Tree," "By the Fireside," "Paradise," "How Long Will It Last," and a parody on spring to the last named tune. Dick's intimate manner of working, his infectious smile and his fine playing helped greatly in putting over an otherwise uninteresting solo. His big surprise and the part that earned him a great hand was his playing of the overture, "Poet and Peasant." Lately, after community singing is over, Liebert has been offering the patrons some really fine playing of the difficult type for the finish of his solos and these selections are partly responsible for his rapidly mounting popularity.

**HERBIE** (New Orleans Publix Saenger) doesn't get over so well with his current solo, a spring parody, cleverly handled, which opens with remarks about spring rhymed to the melody of "Sleepy Time Down South," goes into "One More Kiss," an automobile parody on a Bing Crosby tune which brings in the Ford and other cars, a humming of "Home," followed by a parody which takes politicians and almost every one else for a ride. Herbie worked hard, his material was clever, but the audience failed to respond, with the exception of the humming on the "Home" number.

**MILTON CHARLES** (Philadelphia Mastbaum) continued with his singing class, the audience singing "Strangers" and "Before We Say Goodbye." He himself sang "Paradise" and then accompanied Frank Davis, an usher, who sang "Old Man River" in a deep bass to great applause.

# OVERTURES

**HERSCHEL LEIB** (Detroit Fox) who has relieved Stan Meyers as conductor of the Jazzmonic Rhythm Kings, opened his engagement with a flourishing overture that served as prologue to the Fanchon and Marco "Slavique" Idea. Through this presentation, titled "Overture Russe," runs the bizarre atmosphere of gypsy music. Here is a range of tone and feeling that promises a bright future for the newcomer. Outstanding was a muted cornet solo of "Dark Eyes."



CLARENCE LEVERENZ
ORGANIST

First Year
RADIO STATION WKZO
Kalamazoo

Fifth Year
SOLOIST STATE THEATRE
Kalamazoo

For the
W. S. BUTTERFIELD THEATRES, INC.
OF MICHIGAN

**FRED WARING** (New York Roxy) directed the Roxy Theatre Orchestra in an overture composed of "Melodies of Vienna." Included in the compilation are special arrangements of "Czardas," from "Countess Maritza"; "The Old Refrain," selections from "Die Fledermaus," "Every Little Movement," "I Kiss Your Hand, Madame," and "When Day Is Done." Miss Lottice Howell is featured in a vocal solo of the last named number. This young, personable leader and his group of young and versatile musicians is certainly an improvement over the old order of things at this house and it is with no attempt to flatter Mr. Waring when we say this orchestra is the most entertaining in any theatre.

**DAVID ROSS** (Philadelphia Mastbaum) very ably conducted the Mastbaum Orchestra in a kaleidoscopic review, responding to a burst of applause with a gay interpretation of "Life Is Just a Bowl of Cherries."

**DELL ISOLA** (Brooklyn Albee) and his RKOlians, in their recent overture, "Yankee Doodle the World Over," completed a 12-week "tour of the world." Each of these overtures featured songs popular in the respective countries. This one, as the title implies, was played in the various rhythms of foreign countries and proved highly entertaining.

**CLAUDE SWEETEN** (San Francisco Golden Gate) and his RKO-lians presented a selection woven around the popular number "Can't We Talk It Over?" They suggest that there are many treatments for a popular air and run the range from dreamy sentiment to snappy syncopation. An usher with a pleasing voice obliges with a vocal rendition of the song and gets a reception which necessitates an encore.

EGON
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A PERMANENT FEATURE AT THE ORGAN
*Community Singing Now an Institution at*
LOEW'S
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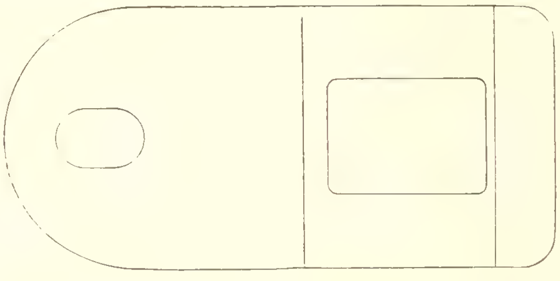
ASTORIA, LONG ISLAND
NEW YORK CITY

# TECHNOLOGICAL

## UNIFORM APERTURE DATA SHEET

MOTION PICTURE HERALD here publishes for managers and projectionists, the instructions offered by the Academy of Motion Picture Arts and Sciences in connection with the adoption of the new picture frame size for all prints. It is suggested that these data be kept in the projection room convenient for ready reference. In order to provide suitable space for this material, the "Bluebook School" is omitted.—F. H. Richardson.

1—The new frame size was recommended February 15 by the Academy of Motion Picture Arts and Sciences and has been adopted by the following companies: Columbia, Darmour, Educational, Fox, Hal Roach, Mack Sennett, Metro-Goldwyn-Mayer, Paramount Publix, RKO-Radio, Tiffany, United Artists, Universal and Warner-First National.



2—The new releases can be recognized by the fact that the frame lines are about four times as wide as previously. No changes have been made in the sprocket holes or sound track.

3—An initial minor adjustment of aperture plates and projection screen masks will be necessary to show the new product to best advantage and give the audience the full value of the picture photographed by the studio. When this adjustment has been made as stated below, all prints may be run with the uniform aperture.

### SPECIFICATIONS OF NEW APERTURE

4—The uniform projector aperture for which the new product is photographed is .600" high x .825" wide. The center line should be .7380" from the edge of the film on the sound track side. The drawing on this page shows the exact size of the new specified aperture. The corners may be square or rounded to a radius of 3/64".

5—Plates of the specified .600" x .825" size are obtainable from your supply dealer.

### SCREEN MASKS

6—Correctly masking the projection screen is very important. Black material should be masked over the top, bottom and sides of the screen only just enough to secure a sharp edge.

### FRAME FROM THE TOP

7—New product is framed from the top of the picture by the studios and should be framed from the top of the picture in projection as well in order to allow the headroom intended in the photography.

### PROPORTIONS OF THE SCREEN

8—The proportions of the projected screen picture with the new uniform aperture size will be approximately three by four at medium angles of projection and will vary slightly with lower or steeper angles.

9—To correct extreme keystone, "undersize" aperture plates slightly narrower in width than the specifications are obtainable. The full height of the aperture should be maintained, but theatres having very steep angles may, if desired, correct keystone by filing the "undersize" plate on the sides in addition to adjusting the screen masks.

### LENSES

10—Lenses used for movietone or proportional apertures should be satisfactory for the new uniform aperture. It is desirable that the axis of the optical system be in the center of the projector aperture.

### SPECIAL SERVICE TRAILERS

11—When ordering special service, managers should indicate that trailers are to be made for the new aperture.

### FIRST RELEASES FOR UNIFORM PROJECTOR APERTURE

COLUMBIA—"Criminal Court," April 25; "The Ridin' Kid From Santa Fe," April 25.

DARMOUR—"Mickey's Big Business," April 15.

EDUCATIONAL—"Anybody's Goat," January 24; "Hollywood Luck," March 13.

FOX—"Devil's Lottery," April 3; "Careless Lady," April 10.

HAL ROACH—"The Pooch," June 11.

MACK SENNETT—"The Flirty Sleepwalker," March 27; "The Line's Busy," April 24.

METRO-GOLDWYN-MAYER—"Private Lives," "Mata Hari," "Emma," "Freaks."

PARAMOUNT PUBLIX—"The Broken Wing," March 25; "The Miracle Man," April 1; "This Is the Night," April 15.

RKO-RADIO—"Girl Crazy," March 25; "Symphony of Six Million," April 15.

TIFFANY—"Strangers of the Evening," May 1.

UNIVERSAL—"Frankenstein," "Cohens and Kellys in Hollywood," March 28.

WARNER BROS.-FIRST NATIONAL—"Love Is a Racket," May 15; "Successful Calamity," May 15.

# J. C. Jenkins—His Colyum

Neligh, Neb.

DEAR HERALD:

We have felt for sometime that there was a public need for a scientific treatise on the subject of neuritis that has been sadly lacking in medical journals, and our long and intimate association with this disease we feel qualifies us to speak with authority on this subject.

It is the consensus of opinion among pathologists that neuritis is a distinct and separate disease from all others, but that's all applesauce. Neuritis is a combination of all the ailments you can think of, and you will have overlooked some of 'em. You can take inflamatory rheumatism, lumbago, neuralgia, gout, asthma, hay-fever, prohibition, the Wickersham commission and a radio crooner and mix them all up together and you've got neuritis.

### Neuritis vs. Neuralgia

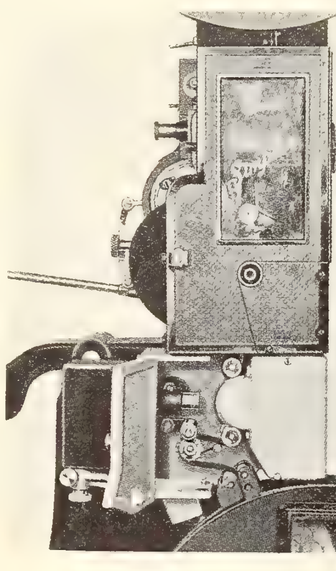
Most people confuse neuritis with neuralgia, but there's a marked difference. Neuralgia shoots pains through you at irregular intervals while neuritis is on the firing-line day and night with its finger on the trigger of a rapid-fire gun and every time it shoots you will yell for the stretcher-bearers. Neuritis moves in and takes possession without the knowledge and consent of any member of the family or the Film Board of Trade. You won't know why it moves in but you will know WHEN it moves in, and you won't know when it will move out. Ours moved in at El Paso, Texas, three weeks ago and has been a constant tenant ever since without paying any rent, taxes or insurance. There are 113 positions to get your arm in to ease the pain, each position you will find to be a little worse than the rest. And there are 326 infalible remedies for the cure of neuritis, none of which are worthadam, we've tried all of 'em. If after you have had neuritis for a couple of weeks you drop off to sleep for a few minutes, which you probably can't do, you will find your neuritis sitting on the front porch waiting for you to wake up.

It's astonishing how many experts on the cure of neuritis a case will develop in your neighborhood—more than you supposed there were in the whole world. One neighbor dropped in and said we should use a hot water bottle on our arm. We had been using one for a week. Another one said we should use a bag of hot salt. We got a bag of hot salt. The third one told us what we needed was an electric pad. We got an electric pad. Then a kind, sympathetic sister dropped in to tell us how sorry she was to learn that we had neuritis, because but few people ever recovered from it. She said, "You know, Colonel, my grandfather was took down with neuritis and he only lasted 15 days." Encouraging, since we were just entering upon the fifteenth day, but we thought that if grandpa was anything like his grand-daughter he lasted just 14 days too long.

### The Doctor Arrives

Our wife decided to call in a doctor, so she called an M.D. When he came in he asked us what the matter was and we told him that was what we called him to find out. He wanted to know where our pain was and we told him it was in our right arm and shoulder. He took our temperature, felt of our pulse and looked at our tongue.

He peeled us down to where the cotton mills left off and Nature commenced and grabbed hold of our arm and gave it a yank and we yelled, "Hey there Doc, what the—" And our wife said "There, there little boy, be a good little boy and let the nice Doctor mans examine your arm." Yeah, "nice Doctor mans," prune juice. She had taken the precaution to move everything out of our reach to prevent any possibility of manslaughter, she's so careful that way. Doc said, "Eh, eh, I see where you trouble is, it's in your shoulder and arm," and we said, "Yeah, we've known that for three weeks but what we want is a remedy."



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### Colyum Must Wait

And now dear reader, if you think, when you've got neuritis in your right arm until you can't lift it up, and trying to peck out a Colyum with your left hand on a typewriter for the world's greatest magazine is a picnic, then you got the wrong conception of a picnic when the mules ran over you with a load of hay and listen here, we want you to prepare yourself for a shock, and we won't assume any responsibility for results, but no matter what the havoc caused; no matter if the Ship of State goes on the rocks; no matter if it throws this entire picture into reverse gear, there won't be any more "Colyums" as long as this durn neuritis hangs around our main entrance with a season ticket. Please tell your folks.

If you have got neuritis and have given up hope and have cashed in your last white chip but think you want a copy of this thesis, you can obtain same by addressing the MOTION PICTURE HERALD at 1790 Broadway, New York, and enclose 25 cents to pay postage, which, under the new postal regulations, will be three cents, and it will be sent to you provided Ernie is in good humor. But if you are still hanging by a thread, if there is the slightest ray of hope for you, we would advise you not to squander the money, but would suggest that you get a copy of Chic Sale's book, "The Specialist" and Irvin Cobb's "Speaking of Operations" and read them, then if you still survive, you need have no fears for anything.

### April Shower Can't Swim

James Hare of the County theatre at Bangor, North Wales, writes to the HERALD and asks why we don't come over there to visit the boys. We are taking this inquiry as an invitation, and we thank Mr. Hare for it, but there is a good reason why we don't go over there. There is a lot of wet water between New York and Wales and they haven't established any filling stations on that route as yet, and April Shower refuses to turn a wheel without gas.

There are three good reasons why we would like to go over there.

One is to visit our good friend, Mr. Hare, for we know he would show us a delightful time. Another reason is that there is a gentleman over there somewhere by the name of Bass who brews an amber fluid known as "cream ale" and we'd like to meet that guy Bass. The third reason being that we are Welsh ourself. Our ancestors came from Wales and we would like to see if we could discover any good, sensible reason why they left that country to come over here. We hope Mr. Hare will write the HERALD again, but at greater length next time. And we hope also that he will not get neuritis.

J. C. JENKINS
The HERALD Man

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **COLUMBIA** | | | |
| "Faith" | Story by Robert Riskin. Director: Frank Capra. | Walter Huston, Constance Cummings, Pat O'Brien. | Shooting |
| "Born to Trouble" | Story by staff. Director: Lamber Hillyer. | Buck Jones. | Shooting |
| **FOX** | | | |
| "Man About Town" | Story by Leon Gordon. Director: John Francis Dillon. | Warner Baxter, Karen Morley. | Shooting |
| "Society Girl" | Story by Elmer Harris. Director: Sidney Lanfield. | James Dunn, Peggy Shannon, Spencer Tracy. | Shooting |
| "The Killer" | Story Al Cohn. Director: David Howard. | George O'Brien, Cecelia Parker. | Shooting |
| "Fancy Free" | Story by Phillip Klein, Barry Conners. Director: Al Werker. | Adolphe Menjou, Joan Marsh | Shooting |
| "Week Ends Only" | Story by Wm. Conselman. Director: Alan Crosland. | Joan Bennett, Ben Lyon. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Prosperity" | Story by Wanda Tuchock, Zelda Sears. Director: Leo McCarey. | Marie Dressler, Polly Moran. | Shooting |
| **MONOGRAM** | | | |
| "Fatal Alarm" | Story by Adele Buffington. Director: Karl Brown. | Lew Cody, Russell Simpson, Marjorie Beebe. | Shooting |
| "Mason of the Mounted" | Story and direction by Harry Fraser. | Bill Cody, Nancy Drexel. | Shooting |
| "Law of the North" | Story and direction by Harry Fraser. | Bill Cody, Andy Shuford. | Shooting |
| **PARAMOUNT** | | | |
| "Horse Feathers" | Story by Bert Kalmar, Harry Ruby and S. J. Perelman. Director: Norman McLeod. | The Four Marx Brothers. | Shooting |
| "Merrily We Go To Hell" | Story by Edwin Justus Mayer, Waldemar Young. Director: Dorothy Arzner. | Sylvia Sidney, Frederic March, Adrienne Ames. | Shooting |
| "Love Me Tonight" | Story by Samuel Hoffenstein. Director: Rouben Mamoulian. | Maurice Chevalier, Jeanette MacDonald. | Shooting |
| **RKO-PATHE** | | | |
| "The Truth About Hollywood" | Story by Robert Presnell. Director: George Cukor. | Constance Bennett, Neil Hamilton, Lowell Sherman. | Shooting |
| **RKO-RADIO** | | | |
| "Bird of Paradise" | Story by Richard Walton Tully. Director: King Vidor. | Dolores Del Rio, Joel McCrea. | Shooting |
| "Is My Face Red" | Story by Ben Markson. Director: William Seiter. | Ricardo Cortez, Robert Armstrong, Helen Twelvetrees, Arlene Judge. | Shooting |
| "The Roar of the Dragon" | Produced by William LeBaron. Story by Meriam C. Cooper. Director: Wesley Ruggles. | Richard Dix, Gwili Andre. | Shooting |
| "Hold 'Em Jail" | Story by Timothy Whelan and Lew Lupton. Director: Norman Taurog. | Bert Wheeler, Robert Woolsey. | Shooting |
| **SONO ART-WORLD WIDE** | | | |
| "The Man From Hell's Edges" | Story and direction by R. N. Bradbury. | Bob Steele. | Shooting |
| **TIFFANY** | | | |
| "King the Range" | Story and direction by Forrest Sheldon. | Ken Maynard. | Shooting |
| **UNITED ARTISTS** | | | |
| "Movie Crazy" | Director: Clyde Bruckman. | Harold Lloyd, Constance Cummings. | Shooting |
| **UNIVERSAL** | | | |
| "Back Street" | From novel by Fannie Hurst. Director: John M. Stahl. | Irene Dunne, John Boles. | Shooting |
| Untitled | Story by Jack Cunningham. Director: Edward Laemmle. | Tom Mix. | Shooting |
| "Brown of Culver" | Story by George Green, Tom Buckingham. Director: William Wyler. | H. B. Warner, Tom Brown. | Shooting |
| "The Old Dark House" | Story by Ben W. Levy. Director: James Whale. | Boris Karloff, Lillian Bond. | Shooting |
| **WARNER-FIRST NATIONAL** | | | |
| "Dr. X" (Technicolor) | Story by George Rosener, Earl Baldwin. Director: Michael Curtiz. | Lionel Atwill, Lee Tracy, Fay Wray, Preston Foster. | Shooting |
| "Week-End Marriage" | Story by Sheridan Gibney. Director: Thornton Freeland. | Loretta Young, Norman Foster. | Shooting |
| **WARNER BROTHERS** | | | |
| "Winner Take All" | From the novel by Rian James. Director: William A. Wellman. | James Cagney, Marian Nixon. | Shooting |
| "A Successful Calamity" | Story by Clare Kummer. Director: John Adolfi. | George Arliss, Mary Astor, Evalyn Knapp. | Shooting |
| "The Mud Lark" | Story by Robert Lord. Director: William Wellman. | Barbara Stanwyck, George Brent. | Shooting |
| "The Jewel Robbery" | Story by Erwin Gelsey. Director: William Dieterle. | William Powell, Kay Francis. | Shooting |

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 83 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian |
| Trusty Triggers | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cyclone Kid | Buzz Barton | Oct. 28 | 60 | Nov. 28 |
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | Apr. 22,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| Title | Running Time |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Highway Riders | 6 reels |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## B. I. P. AMERICA
(See Powers Pictures, Inc.)

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 58 | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Guilty Generation | Leo Carillo - C. Cummings - Leslie Fenton | Nov. 19 | 82 | Nov. 28 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | | |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Range Feud | Buck Jones | Dec. 1 | 56 | Oct. 3 |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Bar V Maverick | Tim McCoy |
| Born to Trouble | Buck Jones |
| Criminal Court | Edmund Lowe-C. Cummings |
| Daring Danger | Tim McCoy |
| Destroyer, The | |
| Faith | Walter Huston-C. Cummings |
| Heroes of the West | Noah Beery, Jr. |
| Love Affair | Dorothy Mackaill - Humphrey Bogart |
| Riding Tornado, The | Tim McCoy-Shirley Grey |
| Substitute Wife, The | |
| Thirteenth Man, The | Jack Holt |
| Vanity Street | |
| War Correspondent | Jack Holt |
| Washington Merry Go Round | |
| Zelda Marsh | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | R. Barthelmess-M. Marsh | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Compromised | BenLyon-Rose Hobart | Dec. 5 | 65 | Sept. 12 |
| (Reviewed under the title "We Three") | | | | |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| Honor of the Family | Bebe Daniels | Oct. 17 | 66 | Oct. 24 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Local Boy Makes Good | Joe E. Brown | Nov. 28 | 68 | Oct. 8 |
| Ruling Voice, The | Huston-Young-Kenyon | Oct. 31 | 76 | Nov. 14 |
| Safe in Hell | Dorothy Mackaill | Dec. 12 | 75 | Dec. 26 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | |
| Dr. X | Lionel Atwill-Fay Wray | |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 |
| New York Town | Joan Blondell | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 |
| Silver Dollar | Edward G. Robinson | |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 |
| Tiger Shark | | |
| Two Seconds | Edward G. Robinson | May 28,'32 |
| Week-end Marriage | Loretta Young-Norman Foster | June 25,'32 |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Cisco Kid, The | Baxter-Lowe-Montenegro | Nov. 1 | 61 | Oct. 10 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| Riders of the Purple Sage | G. O'Brien-M. Churchill | Oct. 18 | 57 | Sept. 19 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Skyline | T. Meighan - H. Albright - Maureen O'Sullivan | Oct. 11 | 70 | Aug. 22 |
| Sob Sister | J. Dunn - Linda Watkins | Oct. 25 | 71 | Sept. 26 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| After the Rain | Peggy Shannon | June 26,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 10,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 |
| Down to Earth | Will Rogers-Irene Rich | |
| Fancy Free | Adolphe Menjou-Joan Marsh | |
| First Year | Gaynor-Farrell | July 31,'32 |
| Killer, The | Geo. O'Brien-C. Parker | June 12,'32 |
| Man About Town | Warner Baxter-Karen Morley | May 15,'32 |
| Rebecca of Sunnybrook Farm | Marian Nixon | June 5,'32 |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 22,'32 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 |
| Week Ends Only | Joan Bennett-Ben Lyon | June 12,'32 |
| While Paris Sleeps | McLaglen-Helen Mack | July 24,'32 |
| Woman in Room 13 | Landi-Bellamy-Hamilton | May 8,'32 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 |

# (THE RELEASE CHART--CONT'D)

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anybody's Blonde | Dorothy Revier-Edna Murphy | Oct. 30 | 59 | Nov. 14 |
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Chinatown After Dark | Carmel Myers-Rex Lease | Oct. 15 | 59 | Oct. 31 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert (Re-issue-Sound) | Dec. 19 | 125 | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Cuban Love Song, The | L. Tibbett-L. Velez | Oct. 31 | 86 | Oct. 24 |
| Emma | Marie Dressier | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Phantom of Paris, The | John Gilbert-Leila Hyams | Sept. 12 | 74 | Nov. 21 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Sin of Madelon Claudet, The (Reviewed under title "The Lullaby") | Helen Hayes-Lewis Stone | Oct. 24 | 74 | Oct. 3 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| West of Broadway | J. Gilbert-Brendel-L. Moran | Nov. 28 | 66 | Aug. 22 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 21,'32 | | |
| China Seas | | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Footlights | Buster Keaton | | | |
| Huddle | Ramon Novarro-M. Evans | Apr. 23,'32 | | |
| Letty Lynton | Joan Crawford-Montgomery | Apr. 30,'32 | | |
| Limpy | Jackie Cooper-"Chic" Sale | Apr. 16,'32 | | |
| New Morals for Old | Robert Young | May 28,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | |
| Prosperity | Dressler-Moran | June 4,'32 | | |
| Red Headed Woman | | June 11,'32 | | |
| Sky Scraper | M. Evans | | | |
| Strange Interlude | Shearer-Gable | May 14,'32 | | |
| Three Blondes | | June 25,'32 | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | |
| Forgotten Women | M. Shilling-Rex Bell | Dec. 1 | 67 | Dec. 12 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| In Line fo Duty | Sue Carol-Noah Beery | Oct. 1 | 64 | Oct. 10 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 63 | Feb. 6,'32 |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels | |
| Fatal Alarm | Lew Cody-R. Simpson | | | |
| Law of the North | Bill Cody-Andy Shuford | | | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | | | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beloved Bachelor | Paul Lukas-D. Jordan | Oct. 24 | 74 | Oct. 3 |
| Broken Lullaby (Reviewed under the title "The Man I Killed") | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T Bankhead | Nov. 28 | 70 | Dec 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Frederic March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 68 | Nov. 28 |
| Girls About Town | Kay Francis-L. Tashman | Oct. 31 | 80 | Oct. 17 |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| Once a Lady | Ruth Chatterton | Nov. 7 | 80 | Oct. 17 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strangers in Love | Frederic March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Touchdown | R. Arlen-C. Starrett-J. Oakie | Nov. 14 | 77 | Oct. 31 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Challenger, The (Tent.) | Geo. Bancroft-R. Scott | | | |
| Devil and the Deep, The | T Bankhead-G. Cooper | | | |
| Come On, Marines (Tent.) | Chester Morris-Rich'd Arlen | June 10,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | May 20,'32 | | |
| Merton of the Talkies (Tent) | Stuart Erwin | June 17,'32 | | |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | |
| Reserved for Ladies | Leslie Howard | May 20,'32 | | |
| Search For Love (Tent.) | Miriam Hopkins-Paul Lukas-Chas. Ruggles | June 24,'32 | | |
| Sinners in the Sun | Carole Lombard-C. Morris | May 27,'32 | | |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | | |
| Sporting Widow | Alison Skipworth | | | |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | | |
| Ten Commandments, The (Tent.) | Special Cast | July 1,'32 | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 13,'32 | | |
| Woman of the Flame, The | C. Colbert-C. Brook | July 22,'32 | | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.
## (Formerly B. I. P. America)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | Apr. 1,'32 | 70 | Jan. 16,'32 |
| East of Shanghai | Henry Kendall-Joan Barry | | 72 | Apr. 9,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Flying Fool, The | Henry Kendall-Benita Hume | Feb. 1,'32 | | Aug. 29 |
| Gables Mystery, The | Lester Matthews-Anne Grey | Apr. 25,'32 | 72 | |
| Keepers of Youth | Garry Marsh | | 70 | Mar. 26,'32 |
| Many Waters | Lillian Hall-Davies | May 1,'32 | 70 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | | Mar. 26,'32 |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Strictly Business | Betty Amann | | 37 | Mar. 19,'32 |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Freighters of Destiny | Tom Keene | Oct. 30 | 60 | Oct. 31 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Tip Off, The | E. Quillan-R. Armstrong | Oct. 16 | 75 | Oct. 31 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | | |
| Just a Woman | Ann Harding | | | |
| Sunrise Trail | Tom Keene-Rochelle Hudson | | | |
| Truth About Hollywood | Constance Bennett | | | |
| Westward Passage | Ann Harding | May 13,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Consolation Marriage | Irene Dunne-Pat O'Brien | Nov. 7 | 81 | Sept. 5 |
| Fanny Foley Herself | Edna May Oliver | Oct. 10 | 72 | Aug. 15 |
| Friends and Lovers | Lily Damita-Adolph Menjou-Eric Von Stroheim | Oct. 3 | 68 | Aug. 15 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 6 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Secret Service | Dix-Shirley Grey | Nov. 14 | 68 | Oct 10 |
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | Apr. 2,'32 |
| Way Back Home (Reviewed under the title "Other People's Business") | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

# THE RELEASE CHART--CONT'D)

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bird of Paradise | D. Del Rio-Joel McCrea | | | |
| Eighth Wonder, The | Joel McCrea-Wray | | | |
| Hell Bent For Election | Edma May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | | | |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | | | |
| March of a Nation | Dix-Dunne | | | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | | | |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | | |

## SONO ART-WORLD WIDE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Is There Justice? | Rex Lease, Walthall, Blanche Mehaffey | Oct. 4 | 62 | Oct. 3 |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Neck and Neck | Glenn Tryon-Vera Reynolds | Nov. 4 | 63 | Nov. 7 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Man From Hell's Edges | Bob Steele | | | |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | |
| Scoop | | | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Battle of Gallipoli, The | Carl Harbord | Wardour Films | Dec. 4 | 76 | Dec. 12 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service | | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Flute Concert of Sanssouci | Otto Gebuehr | Ufa | Oct. 16 | 82 | Oct. 24 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Ghost Train, The | Jack Hulbert | Gainsborough-Gaumont | | 70 | Oct. 10 |
| Great Gay Road, The | Stewart Rome | Butchers Film Service | | 90 | Nov. 21 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| Heroes All | | Imperial Films | Nov. 11 | 58 | Dec. 5 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Killing to Live | | Amkino | | | Dec. 19 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic. | | 72 | Nov. 14 |
| Puss In Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Service for Ladies | Leslie Howard | Paramount British | | 90 | Feb. 6,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Splinters in the Navy | Sydney Howard | Gaumont-W & F | | 77 | Nov. 21 |
| Stamboul | Warwick Ward | Paramount-British | | 75 | Nov. 7 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Susanne Macht Ordnung | Truus Van Alten | Foreign Talking Pictures | Oct. 15 | 82 | |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Thirty Days | M. O'Sullivan-Betty Compson | Patrician Pic. | | | Nov. 14 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic. | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### *Features*

| Title | Star | Rel Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Terror | Ken Maynard | Sept. 13 | 64 | Oct. 17 |
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodore Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Leftover Ladies | Claudia Dell-M. Rambeau | Oct. 18 | 69 | Oct. 3 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Murder at Midnite | Alice White-Hale Hamilton | Sept. 6 | 64 | Oct. 10 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| King of the Range | Ken Maynard | | | |
| Last Mile, The | | | | |
| Luxury Girls | | | | |
| Racetrack | Leo Carrillo | | | |
| Silent Thunder | | | | |
| Strangers of the Evening | | | | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Palmy Days | Eddie Cantor | Oct. 3 | 80 | Sept. 5 |
| Scarface | Paul Muni | Mar. 26,'32 | | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ballyhoo | Eddie Cantor | | | |
| Brothers Karamazov | Ronald Colman | | | |
| Congress Dances | Lilian Harvey | | | |
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |
| Kid From Spain, The | Eddie Cantor | | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| Heaven on Earth | Lew Ayres-Anita Louise | Dec. 12 | 78 | Oct. 3 |
| House Divided, A | W. Huston-H. Chandler | Dec. 5 | 70 | Nov. 28 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 30 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 53 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Reckless Living (Reviewed under title "Twenty Grand") | Mae Clarke-Norman Foster | Oct. 20 | 68 | Sept. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Spirit of Notre Dame | Lew Ayres | Oct. 13 | 79 | Sept 26 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart | | | |
| Back Street | Irene Dune-John Boles | | | |
| Brown of Culver | Tom Brown | | | |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | | | |
| Fate | | | | |
| Information Kid | M. O'Sullivan | | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | May 19,'32 | | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 12,'32 | | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Blonde Crazy (Reviewed under title "Larceny Lane") | James Cagney-J. Blondell | Nov. 14 | 75 | Aug. 22 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Dark Horse, The | Warren William-Bette Davis | June 18,'32 | | |
| Expensive Women | Dolores Costello | Oct. 24 | 63 | Nov. 21 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Mad Genius, The | John Barrymore-M. Marsh | Nov. 7 | 81 | Oct. 31 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| Road to Singapore, The | Wm. Powell-M. Marsh-Kenyon | Oct. 10 | 70 | Aug 1 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blessed Event | | | | |
| Competition | Chic Sale-Ann Dvorak D. Manners | | | |
| I'm A Fugitive from a Georgia Chain Gang | All Star | | | |
| Jewel Robbery, The | Wm. Powell-Kay Francis | | | |
| Miss Pinkerton | Joan Blondell | | | |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | | Mar. 26,'32 |
| Mud Lark, The | B. Stanwyck-Geo. Brent | | | |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| S. S. Atlantic | Kay Francis | | | |
| Street of Women | Kay Francis | June 4,'32 | | |
| Successful Calamity, A | George Arliss | | | |
| Winner Take All | James Cagney-M. Nixon | July 2,'32 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[*All dates are 1931 unless otherwise stated*]

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 1 reel | |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywod Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier of Jazz | | | |
| Soldier Old Man | | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | | 1 reel | |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 16,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Little Pest, The | Aug. 15 | 8 | |
| Pet Shop, The | | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Sunday Clothes | Sept. 15 | 1 reel | |
| Treasure Hunt, The | | | |
| **SILLY SYMPHONIES** | | | |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel. | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles | Oct. 18 | 19 | Oct. 24 |
| Clyde | | | |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| No Holds Barred | Sept. 6 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Highlights of Travel | Sept. 12 | 10 | |
| Prowlers, The | May 1,'32 | | |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | |
| Hollywood Luck | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Brooks-Flynn-Dean | | | |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood | Nov. 8 | 21 | |
| Flynn-Brooks | | | |

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback | Nov. 29 | 20 | Dec. 12 |
| Clyde-Gribbon-Beebe | | | |
| Divorce A La Mode | May 22,'32 | | |
| Flirty Sleepwalker | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Stone-Granger | | | |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Great Pie Mystery, The | Oct. 25 | 22 | Nov. 7 |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The | Apr. 24,'32 | 19 | |
| Arthur Stone-D. Granger | | | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The | Dec. 27 | 21 | Jan. 16,'32 |
| Gribbon-Granger | | | |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Bing Crosby | | | |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry | | | |
| Harry Gribbon | | | |
| I Surrender Dear | Sept. 13 | 22 | |
| Bing Crosby | | | |
| One More Chance | Nov. 15 | 21 | |
| Bing Crosby | | | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Collins-Crane | | | |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Once a Hero | Nov. 22 | 19 | Nov. 28 |
| Up Pops the Duke | Sept. 20 | 20 | |
| Chandler-Bolton | | | |
| **NOVELTIES** | | | |
| War In China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 10 | |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Outposts of the Foreign Legion | Oct. 18 | 10 | Nov. 21 |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy | Oct. 4 | 22 | Oct. 3 |
| Ray Cooke-Dorothy Dix | | | |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Harry Barris | | | |
| Ship A-Hooey | | | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days in Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Ball | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | | 21 | |
| Love Pains | | | |
| Mama Loves Papa | Oct. 24 | 17 | |
| You're Telling Me | | 19 | |
| **CHARLEY CHASE** | | | |
| First In War | | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | | 21 | |
| Nickel Nurser | | 21 | Feb. 13,'32 |

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | | |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | | | |
| Spooks | | | |
| Stormy Seas | Aug. 22 | 9 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | | 7 | |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | | 16 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | | 20 | |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | | 20 | |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | | 20 | Feb. 13,'32 |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | | 19 | |
| War Mamas | Nov. 14 | 21 | |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Forehand, Backhand, Service (Tilden) | Sept. 5 | 9 | Aug. 15 |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Volley and Smash (Tilden) | Sept. 12 | 8 | Sept. 5 |
| Wild and Wooly | Nov. 7 | 9 | Sept. 5 |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The | Mar. 11,'32 | | |
| Burns and Allen | | | |
| Backyard Follies | Dec. 12 | | |
| Haig Trio | | | |
| Beach Nut, The | Oct. 3 | | |
| Herb Williams | | | |
| Beyond the Blue Horizon | Apr. 1,'32 | | |
| Vincent Lopez | | | |
| Bridge It Is | May 13,'32 | | |
| The Musketeers | | | |
| Bun Voyage | June 3,'32 | | |
| Lester Allen | | | |
| Cheaper to Rent | Sept. 19 | | |
| Willie West & McGinty | | | |
| Close Harmony | Jan. 9,'32 | | |
| Boswell Sisters | | | |
| Coffee and Aspirin | Apr. 8,'32 | | |
| Solly Ward | | | |
| Fair Ways & Square Ways | May 2 | | |
| Eddie Miller | | | |
| Finn and Caddie | Oct. 17 | | |
| Borrah Minnevitch | | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno | July 1,'32 | | |
| Ethel Merman | | | |
| Jazz Reporters | Nov. 21 | | |
| Charlie Davis & Gang | | | |
| Knowmore College | Apr. 15,'32 | | |
| Rudy Vallee | | | |
| Lesson In Love, A | Sept. 26 | 11 | Sept. 19 |
| Helen Kane | | | |
| Meet the Winner | May 6,'32 | | |
| Tom Howard | | | |
| More Gas | Oct. 24 | | |
| Solly Ward | | | |
| M'Lady | Mar. 28 | | |
| Irene Bordoni | | | |
| Musical Justice | Dec. 26 | 10 | Dec. 26 |
| Rudy Vallee | | | |
| My Wife's Jewelry | Aug. 22 | 11 | Sept. 12 |
| Tom Howard | | | |
| Naughty-Cal | Feb. 19,'32 | | |
| Lillian Roth | | | |
| No More Hookey | Aug. 29 | | |
| Haig Trio | | | |
| Oh My Operation | Jan. 16,'32 | | |
| Burns and Allen | | | |
| Old Man Blues | Mar. 18,'32 | | |
| Ethel Merman | | | |
| Old Songs for New | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Technicolor | | | |
| Out of Tune | Feb. 12,'32 | | |
| Herb Williams | | | |
| Pair of French Heels, A | Nov. 14 | | |
| Mitchell & Durant | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| Via Express<br>Tow Howard | July 4 | 10 | Oct. 10 |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ | Nov. 28 | 1 reel | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10 | May 27,'32 | | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| My Wife's Gone to the Country | June 13 | 6 | Sept. 28 |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 1 reel | |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 3—Old Time Novelty | Oct. 10 | 1 reel | |
| No. 4—Old Time Novelty | Nov. 7 | 1 reel | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | May 27,'32 | | |
| Bimbo's Express | Aug. 22 | 1 reel | Sept. 12 |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 3 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | | |
| Fur, Fur, Away<br>Smith & Dale | Oct. 3 | | Sept. 5 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Mlle. Iren, The Great<br>Al St. John | Nov. 7 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Retire Inn<br>Billy House | Sept. 19 | | |
| Rookie, The<br>Tom Howard | | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur<br>(Reviewed under the title "In the Good Old Summer Time.") | Apr. 15,'32 | 20 | Sept. 5 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| Promoter, The | May 30,'32 | 17 | |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Rule 'Em and Weep | May 2,'32 | 19 | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | |
| Mother-in-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | |
| Where Canaries Sing Bass | Aug. 10 | 18 | Sept. 12 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Beach Pajamas | Sept. 21 | 20 | Sept. 26 |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |
| Utmost Isle, The | Sept. 21 | 11 | Oct. 3 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCulldugh | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **PICTURE CLASSICS** | | | |
| Kiddie Genius | | 9 | Nov. 28 |
| Out Where the West Begins | | 8 | Nov. 21 |
| Sightseeing in New York | | 17 | Dec. 19 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |
| **WILLIAM, J. D.** | | | |
| Nomadic, The | | 17 | Dec. 12 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 1 reel | |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Let's Eat | Apri. 25,'32 | 1 reel | |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 2—Trapped | Oct. 28 | 23 | Oct. 31 |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Backfield Plays<br>Notre Dame Football | Sept. 28 | 1 reel | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Famous Plays<br>Notre Dame Football | Sept. 21 | 1 reel | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Football Forty Years Ago<br>Pope Warner Football | Nov. 9 | 9 | Oct. 24 |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Offensive System<br>Notre Dame Football | Sept. 14 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 1 reel | |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 1 reel | |
| Shifts<br>Notre Dame Football | Sept. 7 | 1 reel | |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pep Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 1 reel | |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 13—Novelty | Sept. 15 | 9 | Oct. 10 |
| No. 14—Novelty | Oct. 12 | 1 reel | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | | |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| An Apple a Day<br>Lloyd Hamilton | Sept. 30 | 2 reels | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Fast and Furious<br>Daphne Pollard | Oct. 14 | 19 | Oct. 3 |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| Hotter Than Haiti<br>Summerville | Nov. 11 | 22 | Dec. 5 |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |
| Unshod Maiden, The | Apr. 18,'32 | | |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | Apr. 9,'32 |
| No. 9—The Toreador<br>Joe Penner | | 2 reels | |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 2 reels | |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 2 reels | |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| **HOW I PLAY GOLF—BOBBY JONES** | | | |
| No. 9—The Driver | | 1 reel | |
| No. 10—Trouble Shots | | 1 reel | |
| No. 11—Practice Shots | | 1 reel | |
| No. 12—A Complete Round of Golf | | 10 | Oct. 31 |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | |
| No. 9—Bosko and Bruno | | 1 reel | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 1 reel | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Geer | | 1 reel | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| The Naggers at the Races | | 1 reel | Aug. 15 |
| The Naggers' Housewarming | | 8 | Sept. 8 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 1 reel | |
| Movie Dumb | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES** | | | |
| No. 1—The Clyde Mystery<br>Donald Meek-John Hamilton | | 21 | Oct. 31 |
| No. 2—The Wall Street Mystery<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 3—The Week-End Mystery<br>Donald Meek-John Hamilton-Jane Winton | | 17 | Dec. 19 |
| No. 4—Symphony Murder Mystery, The<br>Donald Meek-J. Hamilton | | 21 | |
| No. 5—Studio Murder Mystery, The<br>Donald Meek-John Hamilton | | 19 | Feb. 6,'32 |
| No. 6—Skull Murder Mystery, The<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 7—The Cole Case<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 8—Murder in the Pullman<br>Donald Meek-John Hamilton | | 2 reels | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 8 |
| Freshman Love<br>Ruth Etting | | | |
| Gigolo Racket, The<br>Helen Morgan | | 20 | Aug. 1 |
| Good Mourning<br>Eddie Foy-Dressler-White | | | Sept. 5 |
| Meal Ticket, The<br>Jack Pearl | | | June 13 |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| Silent Partner, The<br>Billy Gaxton | | | Aug. 15 |
| Success<br>Jack Haley | | 17 | Sept. 5 |
| **WAYNE AND WHITE COMEDIES** | | | |
| Good Pie Forever<br>Billy Wayne-Thelma White | | 1 reel | Aug. 8 |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 8 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18<br>(each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

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GOOD PICTURES WITH VALUES LIKE THESE WILL BRING PROSPERITY—EVERYTHING BRAND NEW: Genuine Tapestry Carpet, per yard, 97c; Decorative Acoustical Treatment, sq. ft. 4c; Ticket Choppers, $39.95; Double Bearing Intermittents for Simplex, $59.50; Giant Speaker Units, Choice of Amplion, Macy, Miles, or Kersten, each $30.25; Microphones with Stands, $9.95; Flameproof Sound Screens, Beaded or Perforated, limited range of sizes, sq. ft. 39c; 2000′ Wire Reels, $1.89; Radio Slide Mats, per box 98c; Snaplite Special Lenses, any focus, $11.95; Porthole Optical Glass, sq. in., 12c; Photocells, all types, each $11.13; Optical Systems, $13.95; G. E. Exciter Lamps, 98c. Many other bargains in new equipment. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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REMARKABLY LOW PRICES on Brand new DALITE SOUND SCREENS. Buy yours NOW: DATONE X 42 cents square foot; Fire Resisting 49 cents. DATONE BEADED 44 cents: Fire Resisting 49 cents. Sample on request. Why pay more for Inferior Quality? MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

BRAND NEW FLAMEPROOFED BEADED OR PERFORATED CHROME SOUND SCREENS AT 39c SQ. FT. LIMITED RANGE OF SIZES, GUARANTEED FACTORY PERFECT. TEST SAMPLES FURNISHED FREE. WIRE FOR YOURS NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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## *Patents*

**PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.**

**PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway. New York.**

## *Equipment For Sale*

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

MANUFACTURERS OVERSTOCK SALE — BUY THESE LOBBY DISPLAYS WHILE THEY LAST—GUARANTEED WEATHERPROOF FINISH — One Sheet, to hang, $6.72; One Sheet Easels, $8.40; Combination One Sheet and Photo Case, to hang, $14.70; Combination One Sheet and Photo Case Easels, $16.80; Photo Case, to hang, $5.60. Polychrome Golden Brown Antique Finish, with Blue Striping, Genuine Compo Board Backs. Catalogue furnished. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

SEVERAL USED PAIR OF FINE LENSES VERY CHEAP. Address Box 140, Motion Picture Herald, 1790 Broadway, New York, N. Y.

USED HIGH GRADE LONG FOCAL LENSES at $10.50 each. Address Box 141, Motion Picture Herald, 1790 Broadway, New York, N. Y.

FOR SALE: Earphone outfit, 3 seats, complete $15.00. Address G. R. LaPoint, 78 South St., Westboro, Mass.

## *Equipment For Sale*

LET IT RAIN—WHO CARES WHEN THINGS LIKE THESE CAN BE HAD AT A SONG:—DeVry Portable Projectors, $69.75; Asbestos Portable Booths, $66.50; Hertner Transverters, $74.75 up; Scratch Filters, $4.95; Straight Arc Lamphouses, $10.00; Powers Mechanisms, $12.00; Operadio Amplifiers, $79.50; Rebuilt Simplex Intermittents, $38.80; Samson Pam 19 Amplifiers, $31.50; Simplex Heads, $97.50; Peerless Rheostats, $15.00; Turntables, Mellaphone, $39.50; Pacent, $39.75; Automatic Ticket Machines, $59.50; Lens, any focus, $9.75; Upholstered Chairs, 75c up; Mellaphone Sound Heads, $69.75; Pacent Sound-on-Film Heads, $150.00; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.-75. We Buy, Sell or Trade. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Amplifiers $30.00 each: Pam 19's, Pam 39's, Pam 80's, Webster 37-50. All-Electric Theatre Amplifiers $85.00 each. Lens, any focus, $9.25; Photo Cells for all makes Sound Equipment $10.25; Sound Screens 40c per square foot; Beaded Screens 50c per square foot. THEATRE SOUND SERVICE, Rochester, New York.

**UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.**

**FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.**

**BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

BARGAIN HUNTERS TAKE NOTICE: Two Rebuilt Simplex Projectors (Double Bearing Intermittent Movements) and Equipped with Peerless Reflector Arc Lamps, $740.00 pair. Two Rebuilt Simplex Projectors (Single Bearing Intermittent Movements) and Equipped with Strong Standard Reflector Arc Lamps, $668.00 pair. Two Garver 30 ampere Rectifiers, just like New, $185.00 pair. All Equipment Perfect condition. Same Guarantee as given on new equipment. SAVE AND BUY from MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

Isn't NATURE GRAND when you can buy TWO REBUILT SIMPLEX PROJECTORS with Double Bearing Intermittent Movements. Latest Type Rear Shutters and Equipped with PEERLESS REFLECTOR ARC LAMPS—All Guaranteed First Class condition, for $875.00 the pair. First order gets this phenominal bargain. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

## *Theatres For Sale*

PAYING THEATRES FOR SALE IN ILLINOIS, Iowa, Missouri, Oklahoma, Wisconsin. Inquire ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago. Ill.

THEATRE FOR SALE OR RENT—$650.00 for Equipment and $30.00 per month for building, or $75.00 per month for use of equipment and building. Sound. Address Princess Theatre, Cayuga, Indiana.

## *Chairs For Sale*

**INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.**

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1000 Upholstered Theatre Chairs like new, reasonable. Address Picture Theatre Supply Co., 722 Springfield Ave., Newark, N. J.

## *Sound Equipment Bargains*

DON'T BE SIDE-TRACKED ON SOUND TRACK—YOU CAN BUY OUTRIGHT FOR A FEW MONTHS RENT—TRADE YOUR DISC EQUIPMENT—CHOICE OF THREE SYSTEMS:—Including 2 S. O. S. Senior Sound Heads, Standard Make Photocells; Optical Systems; G. E. Exciters; Drive Attachments; Combination AC Power Supply Unit eliminating all Batteries; Semi-Automatic Changeover Switch, Non-Sync Input; Dynamic Booth Speaker; Wright-DeCoster, RCA or Utah Stage Horn! 2 special G. E. Constant Motors optional. SMALL HOUSES, $425.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Senior Sound Heads less Amplification and Speakers, complete otherwise, $119.75 each. Agents wanted. Address S. O. S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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O.K.—YOU SUMMER SHOWMEN—HERE IT IS—YOU ASKED FOR IT—PORTABLE SOUND-ON-FILM AT A PRICE:—Complete, nothing else to buy. Plug in any convenient light socket, set up in five minutes ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and 250 type Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audience up to 1,500. 92′ throw—9 x 12 picture. Special $495.00. Write for bulletin DVM. S. O. S. Corp., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

INSTALL ON TRIAL—COMPLETE SOUND-ON-FILM INSTALLATION FOR 900-SEAT THEATRE: Two Senior Sound Heads complete with photo cells, optical systems, G. E. exciters, and all parts; All-Electric Theatre Amplifier with tubes; RCA Stage Speaker, Booth Speaker, Two Motors, $400.00. Satisfaction Guaranteed. THEATRE SOUND SERVICE, ROCHESTER, NEW YORK.

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## Position Wanted

FEATURED ORGANIST—At Liberty, 10 years' experience. Featuring spot solos, slide presentations, any location considered. Address Box 132, Motion Picture Herald, 1790 Broadway, New York City.

LIVE WIRE THEATRE MANAGER desires position. Publicity expert, community builder and organizer. Moderate salary, eommission or both. Best references. Will go anywhere. Address Box 133, Motion Picture Herald, 1790 Broadway, New York, N. Y.

SOUND PROJECTIONIST WANTS POSITION. 10 years' experience. Address H. A. Pope, Lockesburg, Ark.

WILL LEASE OR MANAGE fully-equipped theatre on a percentage basis. Small or medium town. No dead ones. Address Box 143, Motion Picture Herald, 1790 Broadway, New York, N. Y.

## Projector Repairing

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Josepb Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

## Theatres Wanted

CAN SELL YOUR THEATRE QUICKLY. Send particulars. ALBERT GOLDMAN, 5 South Wabash Ave., Chicago, Ill.

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WEEKLY PROGRAMS, new design, requires no folding, displaying cuts created in our own engraving plant—500, $2.50; 750, $3.25; 1000, $4.00; each thousand after the first, $2.50; postage prepaid to any point in the U. S. A. Over 300 theatres acclaim them the best yet. HERALDS, 5x10, beautifully illustrated with special cuts and imprinted with theatre name, town, dates, shorts and admission—250, 70c; 500, $1.10; 750, $1.50; 1000, $1.85; each thousand after the first, $1.50, postage prepaid. All orders, shipped same day as received. Address, "FEPCO" HERALD SERVICE, Leflang Bldg., Box 795, Omaha, Nebraska.

## Theatre For Rent

THEATRE FOR RENT OR LEASE, 250 seats, in western New York, all equipped. Reasonable, write David Krueger, 1346 Jefferson, Buffalo, N. Y.

# WABASH AVENUE

### CHICAGO

The many friends of Eddie Grossman were on hand Monday morning to welcome him back to his old desk as manager of the United Artists exchange. Grossman was transferred to Cincinnati as manager of the company's exchange several months ago, during which time he was succeeded here by Ben Fish. The change that brings Grossman back to his old job makes Mr. Fish personal representative for the entire country to Al Lichtman.

▽

*Steps have been taken by the Rosewood theatre to make sitting through a triple feature program as painless as possible. In a newspaper ad last week the Rosewood announced: "We have just installed* 1,000 *new de luxe spring back chairs with upholstered seats."*

▽

Roy Alexander is back from New York where he conferred with officials of British International Pictures.

▽

*Dave Dubin, former Columbia branch manager, has returned from New York where he acquired rights to "Explorers of the World," which he will market through his own exchange in Illinois and Indiana.*

▽

George E. Brown, business manager of the Chicago Theatrical Protective Union, who was recently re-elected for his seventh term, is being boomed for the national presidency of the stage employes' and operators' union.

▽

Al Brauninger, special representative of the Warner Bros. home office, was a visitor.

▽

Irving Mack, head of Filmack Trailer Company, announces that in the future all Filmack trailers will have synchronized music—signaling the passing of demands for silent trailers.

▽

Louis Abramson, recording secretary of Allied Theatres of Illinois, is receiving many congratulations from members of the bi-monthly bulletin, "Allied Comments."

HOLQUIST

# SHORTS ON BROADWAY

### Week of April 16

### CAPITOL

| | |
|---|---|
| Helpmates | MGM |

### MAYFAIR

| | |
|---|---|
| Empire of the Sun | RKO Pathe |
| Giggle Water | RKO Pathe |

### RIALTO

| | |
|---|---|
| Hide and Seek | Paramount |
| Screen Souvenirs No. 9 | Paramount |
| High Andes | Principal |

### RIVOLI

| | |
|---|---|
| Hide and Seek | Paramount |
| Screen Souvenirs No. 9 | Paramount |
| High Andes | Principal |

### ROXY

| | |
|---|---|
| Screen Snapshots No. 8 | Columbia |
| Death's Hostelry | Capital |
| Playground of the Mammals | Educational |

### STRAND

| | |
|---|---|
| How I Play Golf No. 1 | Vitaphone |
| Remember When | Vitaphone |
| The Toreador | Vitaphone |

### WARNER

| | |
|---|---|
| Sport Slants No. 6 | Vitaphone |
| Bosko's Party | Vitaphone |
| It's a Panic | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| Sport Slants No. 7 | Vitaphone |
| Crosby, Columbo and Vallee | Vitaphone |
| Sea Legs | Vitaphone |

## Hal Roach Plans 40 Short, 2 Feature Comedies in 1932-33

The 1932-33 production schedule of Hal Roach, whose product is released by MGM, will include 40 featurettes, running between two and three reels in length, and two features to star Laurel and Hardy, comedy team. Others may be added before the close of the new season.

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 59—Hindenburg wins German election, beating Hitler by 6,000,000 votes—Dixie mermaids frolic under water—Hoover opens baseball season at Washington—Richard Whitney, New York Stock Exchange head, at Washington—City of Chapei opened to Chinese refugees—United States army eagles seek the heights.

**FOX MOVIETONE NEWS**—No. 60—"Jafsie," Lindbergh negotiator, seen as physical education instructor—Ex-King of Spain sees son drill at British naval college—Wives and daughters at army station ride like veterans—Women wets make drive on Congress—Musolini's only grandson poses for camera—Chariots on water new sport in Florida—Winter lingers in the west.

**HEARST METROTONE NEWS**—No. 258—Lindbergh agent, "Jafsie," seen as New York school teacher—Australia holds swimming derby—Cherry blossoms bloom at Capital—Erupting volcano spreads terror in South America—Chariots race on water in new Florida sport—Women wets take war on dry law straight to Congress—Army riders meet perilous tests at Oklahoma camp.

**HEARST METROTONE NEWS**—No. 259—Mussolini undertakes to have 200,000 acres of malarial swamp land reclaimed—New way to take matrimonial dive shown at Winter Haven, Fla.—Unexplained explosion wrecks State building at Columbus, Ohio.

**PARAMOUNT SOUND NEWS**—No. 75—English college boys engage in muddy cros-country race—Richard Whitney, New York Stock Exchange head, denies "bear" raids—French "Blue Devils," crack troops, in parade—Season starts as league teams swing into action—200 sets of twins match pairs at Long Beach, Cal., affair—Lindbergh ransom scheme fails.

**PARAMOUNT SOUND NEWS**—No. 76—Aquaplane experts hold pillow fight on water at Winter Haven, Fla.—Parties pick keynoters for impending conventions—Flashes from everywhere—Final parleys on for permanent Shanghai peace—Hunt for Lindbergh child goes on.

**PATHE NEWS**—No. 74—Veterans ask for cash bonus in plea signed by 2,000,000—Army planes in fast and fancy drill over Selfridge Field, Michigan—Daredevil jumps 260 feet off Washington bridge via parachute—Ransom payment which went wrong spurs search for Lindbergh child—Hindenburg triumphs over Hitler in German election—Schmeling here for bout with Sharkey.

**PATHE NEWS**—No. 75—Thousand society women storm capitol in anti-prohibition drive—Couples dance for two months in Brooklyn marathon—New device for raising ships for sunken gold, demonstrated—Japanese ambasador hails Washington's famed cherry blossoms—Sarnoff picks Aylesworth to head RKO—Fans cheer as ball teams take the field.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 32—Eastman sets new track record at Palo Alto, Cal.—Countryside unites to battle rising flood waters in Hartford, Conn.—Ghetto beehive of activity on eve of Passover—News paragraph—Army's fight saves river traffic in Oregon from ruin by ocean—Lindbergh child still held captive as ransom money fails its purpose.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 33—Chicago mourns as flames sweep Riverview Park, resort—Pilgrims throng French village to pay homage to "black virgin"—Artisans complete great Rockefeller memorial carillon at Croyden, England—News paragraphs—Nine dead, 60 injured in $5,000,000 State building explosion at Columbus, Ohio.

*WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?*

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it... lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

*"The Hollywood Reporter" says:*

**"Paramount's 'WORLD AND THE FLESH' unusual; production lavish — mounted on same gaudy and expensive scale as 'SHANGHAI EXPRESS' . . . An eyeful worth anyone's admission price. John Cromwell has done a great piece of work. An exhibitor should stress his sales campaign on the teaming of Bancroft and Hopkins in an unusual love story against an unusual background."**

**GEORGE BANCROFT**

# THE WORLD AND THE FLESH

*with* **MIRIAM HOPKINS**

**DIRECTED BY JOHN CROMWELL**

*From a play by Philipp Zeska and Ernst Spitz*

**PARAMOUNT**

MOTION PICTURE
HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

# AYLESWORTH AND HIS NEW JOB

The true story of how some big electrical interests got that way, and what next

# THE HOLDER OF THE BAG

Bland Johaneson, reviewer and exhibitor, comments forcefully on the problems of critic and theatre owner

# ZUKOR TELLS PARAMOUNT'S STORY

The founder of the feature era talks to stockholders of the problems of today and now

Vol. 107, No. 5

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April 30, 1932

# THE MOST IMPORTANT NEWS in this entire magazine!

We have just screened **JOAN CRAWFORD** and **ROBERT MONTGOMERY** *in* **"LETTY LYNTON."**

*It is tremendous!*

**EVER SINCE** we co-starred them in "Our Blushing Brides" and "Untamed" the public has asked us to bring them together again.

*We're giving you the tip-off! We urge you to prepare for* EXTRA TIME! *"Letty Lynton" is the Biggest Joan Crawford hit of them all!*

**What this industry needs is**

## METRO-GOLDWYN-MAYER

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5 "One of the outstanding interpretations contributed to the screen." . . . . N. Y. Times

6 "Tangy film. Entertainment of the modern sort. You'll enjoy this one." . . N. Y. Journal

7 "A film that will not offend any intelligence." . . . . . . . . . . . . . . . . . . N. Y. Sun

8 "The crowds will find a new attraction in 'The Mouthpiece.'" . . . . . N. Y. Eve. Graphic

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10 "Interest maintained from the opening scene to the final fadeout." . . . N. Y. Telegraph

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"A new movie talent has been brought forcibly to the front in Warren William."
—*Sun*

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—*World-Telegram*

"Warren William comes through like a whirlwind."
*American*

**10 WAYS OF SAYING . . .**

# "THE MOUTHPIECE

## IS ANOTHER WOW FROM WARNER BROS."

*—Regina Crewe, N. Y. American*

## "STARTS OFF LAWYER MELOS WITH A BANG! STREET'S OUTSTANDER FIRST WEEK ON B'WAY!"

*—Variety*

●

with **WARREN WILLIAM** **SIDNEY FOX**

**Aline MacMahon, John Wray, Guy Kibbee** **Directed by James Flood and Elliott Nugent**

VITAGRAPH, INC., DISTRIBUTORS

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# RUTH CHATTERTON

## in "The Rich Are Always With Us"

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• • •

- You know what RUTH CHATTERTON can do with a really *popular* story.

Watch Philadelphia World Premiere at Mastbaum, April 29th!

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The
RICH ARE
ALWAYS
WITH US
by
PETTIT

- You've seen her do it in "Madame X" and "Sarah and Son."

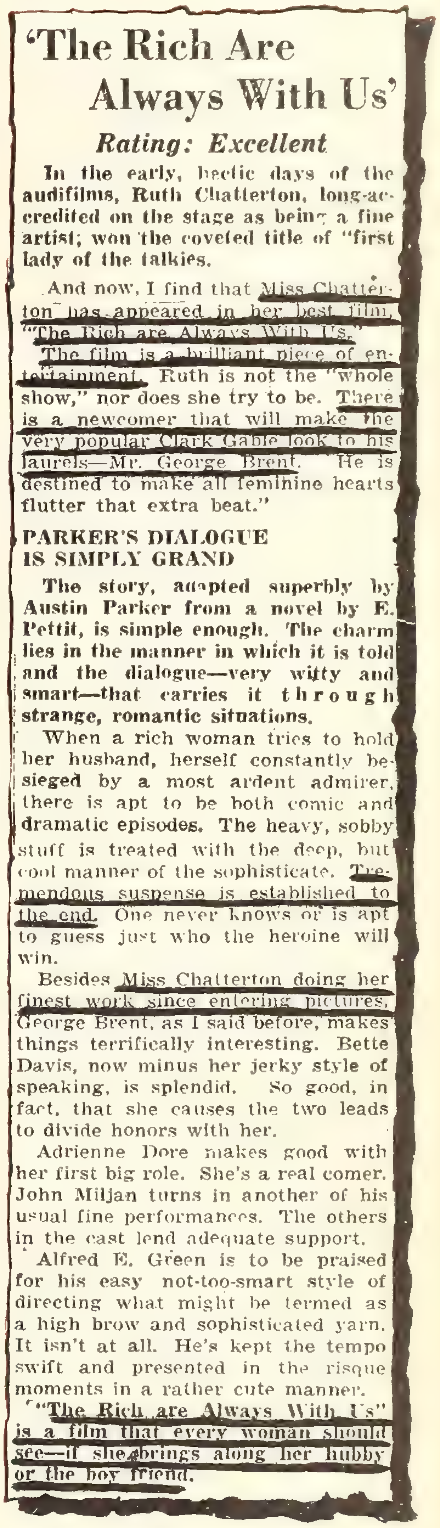
- She's done it again in "THE RICH ARE ALWAYS WITH US."

• • •

- Watch the box-office and note the *difference* in RUTH CHATTERTON in "THE RICH ARE ALWAYS WITH US."

- But be sure it's *your* box-office!

And here comes the first press comment to prove every word we said!



## 'The Rich Are Always With Us'

***Rating: Excellent***

**In the early, hectic days of the audifilms, Ruth Chatterton, long-accredited on the stage as being a fine artist; won the coveted title of "first lady of the talkies.**

And now, I find that Miss Chatterton has appeared in her best film, "The Rich are Always With Us."

The film is a brilliant piece of entertainment. Ruth is not the "whole show," nor does she try to be. There is a newcomer that will make the very popular Clark Gable look to his laurels—Mr. George Brent. He is destined to make all feminine hearts flutter that extra beat."

**PARKER'S DIALOGUE IS SIMPLY GRAND**

**The story, adapted superbly by Austin Parker from a novel by E. Pettit, is simple enough. The charm lies in the manner in which it is told and the dialogue—very witty and smart—that carries it through strange, romantic situations.**

When a rich woman tries to hold her husband, herself constantly besieged by a most ardent admirer, there is apt to be both comic and dramatic episodes. The heavy, sobby stuff is treated with the deep, but cool manner of the sophisticate. Tremendous suspense is established to the end. One never knows or is apt to guess just who the heroine will win.

Besides Miss Chatterton doing her finest work since entering pictures, George Brent, as I said before, makes things terrifically interesting. Bette Davis, now minus her jerky style of speaking, is splendid. So good, in fact, that she causes the two leads to divide honors with her.

Adrienne Dore makes good with her first big role. She's a real comer. John Miljan turns in another of his usual fine performances. The others in the cast lend adequate support.

Alfred E. Green is to be praised for his easy not-too-smart style of directing what might be termed as a high brow and sophisticated yarn. It isn't at all. He's kept the tempo swift and presented in the risque moments in a rather cute manner.

"The Rich are Always With Us" is a film that every woman should see—if she brings along her hubby or the boy friend.

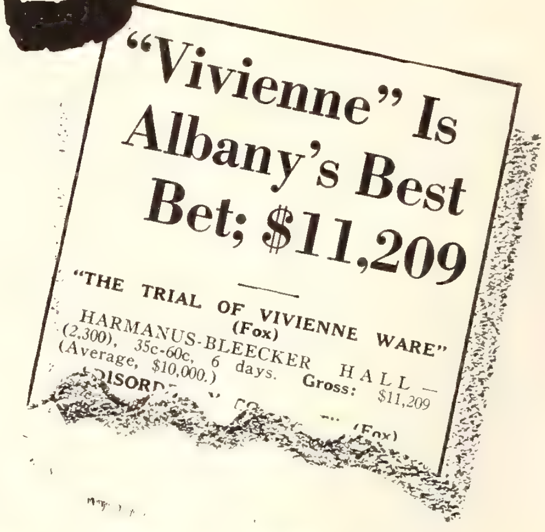
—Jimmy Starr, in syndicated preview

**RUTH CHATTERTON *in* "THE RICH ARE ALWAYS WITH US" *with* BETTE DAVIS, GEORGE BRENT, JOHN MILJAN • *From the* best-seller *by* E. PETTIT • *Directed by* ALFRED E. GREEN • A First National Picture**

# BROS.

VITAGRAPH, INC., DISTRIBUTORS

# IT PAYS



## "Vivienne" Is Albany's Best Bet; $11,209

"THE TRIAL OF VIVIENNE WARE"
(Fox)
HARMANUS-BLEECKER HALL — (2,300), 35c-60c, 6 days. Gross: $11,209 (Average, $10,000.)

"DISORD[illegible] (Fox)

# TO BACK PICTURES

in "The TRIAL of VIVIENNE WARE"

# WITH SHOWMAN-SHIP

**FREE RADIO BOOST for YOU**

**FOX PICTURES** **BACKED B**
**SHOWME**

APR 29 1932

# MOTION PICTURE HERALD

Vol. 107, No. 5

April 30, 1932

## IN STATE OF FLUX

THIS somewhat exciting week finds a number of formative and significant movements in progress in the general process of a motion picture readjustment to the fluxing status quo of a disturbed economic world. Mr. M. C. Levee arrives from Hollywood as the courier of the tidings of a revolutionary project in production, the Screen Guild, a promising new floration of the unit idea which flamed up and faded a few months ago. Mr. Adolph Zukor dramatically rises before a meeting of Paramount stockholders and puts a plea for understanding and support of that great corporation confronted with many complexities. Meanwhile Mr. Jesse Lasky, production chief of Paramount from the days of its founding and through its rise to dominance, departs on a three-month leave of absence. The electrical industry's adventure in movieland, RKO, has a new chief in Mr. Merlin Hall Aylesworth, who travels between Broadway and his continued responsibilities as president of the National Broadcasting Company. Fox is squaring away on a program of reconstruction, going forward without external sounds of machinery under Mr. Sidney Kent, swiftly elevated to the presidency. Indications of a growing new economic consciousness are heard, faintly, from Hollywood. New York home offices are growing intense over coming product announcements for the new season. The industry generally is repining less and working more than for some months past.

△ △ △

## DAVID HITS OUT

WRITING in our gay and decorative contemporary, the "Hollywood Herald," Mr. Leo Meehan records that young Mr. David Selznick, RKO production chief, had boldly abolished that ancient, if not honorable, production functionary known first as "the supervisor" and subsequently as "associate producer." Mr. Selznick, it seems, considers the "supervisor" as a waste of time and "just another mind to convince, to compromise with and to argue with." Mr. Selznick appears to recognize that a lot of help may in fact be no assistance. His sensational decision against the tradition of Hollywood and the sanctity of the supervisor system is likely to be approved by everyone, except the supervisors. Another cheering phase of the announcement is its inference that Mr. Selznick intends to do his own work, in person.

△ △ △

## ART FOR RADIO CITY

IF Radio City does indeed prove its dream and become a fusion point of the old arts and the new technology some tremendously interesting developments for the motion picture may be expected. At the moment one is intrigued by the possibilities that may repose in the just announced acquisition of Mr. Robert Edmond Jones as art director for the RKO Theatres in Radio City.

If some part of the high pictorial intensities of his stage work might be carried back to the screen, results would be interesting. Mr. Jones brings with him high attainment on the American stage and a large background of experience and observation in the best of European production. The announcement, incidentally, comes from Mr. Samuel Lionel Rothafel, who years ago brought John Wenger and other able artists to the service of motion picture presentation on Broadway, conferring important distinction on the film drama in a day when it needed it nearly as much as now.

Mr. Rothafel in his announcement says, "It gives us great pleasure," etc. The irrepressible "Roxy" has, it seems, gone over to the "we" school of concept, along with Lindbergh and the traditional editors.

△ △ △

## OWNERS' RIGHTS

SOME recent court decisions in film cases tend to indicate that the judiciary holds to the old fashioned opinion if a man or a corporation owns something, he, or it, may elect to whom he or it will sell and for what price. Some of the geniuses engaged in the promotion of regulatory litigation of the motion picture could have thought of that several years ago. They might even think of it now.

△ △ △

The railways' announcements, putting the Twentieth Century and the Broadway Limited on an eighteen-hour schedule, bring Hollywood two hours closer to Broadway. That does not make much difference. If some way could be found to get Hollywood that much closer to the United States it would be news. The present change merely shortens the bridge game.

△ △ △

## ECONOMICS LECTURE

WE are hearing a deal these days from hard "business" men who voice and seek to put into practice a policy of lengthening working hours, cutting wages and increasing the output. They think that there is special virtue in toil and that America ought to go to work. Just how they expect that increased over-production, delivered to a public of workers with less money to spend and less time to spend it in is going to help business is not clear. The policy of more work for less money is no service to the industry of the motion picture. An increase of consuming playtime and the price of entertainment in the public pocket would certainly end the depression in the amusement industry. America has plenty of workers; what it needs is more spenders.

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**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# 'FRANKNESS IN PLACE OF MOCKERIES'

*—BALTIMORE MORNING SUN*

## FACTS

*The familiar subject of the Sunday show and whether or not it interferes with matters of the church returns to life decidedly at BALTIMORE, with a Sunday Liberalizing Ordinance to come before the voters May 2. Says the EVENING SUN:*

In their zeal to prevent the passage of the anti-blue law ordinance, various clergymen preached powerful sermons last Sunday denouncing the law and its supporters.

To keep the record clear, it should be repeated once more that the ordinance does not prevent any person from attending church services according to his custom nor propose in any way to interfere with the habits of the clergy and their flocks.

On the contrary, the law takes unusual care to protect the churches against competition. It specifically provides that there shall be no baseball games or other commercial recreation before 2 o'clock Sunday afternoon, when most churchgoers have come home and had their lunch. It specifically provides, further, that no games whatsoever shall be played within 200 feet of any permanent place of worship.

The law goes even further. It says that no motion-picture show, nor any concert even, shall be held before 2 o'clock Sunday afternoon, whether an admission fee be charged or not.

These are facts to be borne in mind. The clergyman or other opponent of Sunday recreation who claims to the contrary is either unfamiliar with the ordinance or else is seeking to make it appear different from what it is.

▽

*A "frank and cheerful order of things, in place of mockeries, is proposed by the MORNING SUN, as follows, under the heading, "Recognize Conditions":*

Any one who went out of doors on Sunday could not help seeing people engaged in activities forbidden by the blue laws. An example was the baseball game at Oriole Park, attended by hundreds. This was a plain violation of the blue laws, but nothing can be done about it. An ancient statute prescribes standards of conduct to which the citizens of Baltimore will not conform, and grand juries have refused again and again to indict.

The same thing is true of many other amusements and activities engaged in on Sunday. We all know it. The fact is so well settled that the most active advocates of the blue laws make no effort to have them enforced as to numerous kinds of violation. They are enforced neither in letter nor spirit. We not only tolerate, but encourage at the present time, the doing of any number of things that are prohibited under the most liberal interpretation possible of the statute covering the matter.

The ordinance to be voted upon is intended, in part, to bring the law into harmony with long-settled community habits and practices; and, in part, to legitimize moving pictures and theatrical entertainments on Sunday after 2 o'clock in order to permit those who do not go to ball games, play golf or own automobiles to seek recreation that appeals to their taste. It also will have the effect of permitting the poorer people to have on Sunday afternoons pleasures corresponding in some degree to those that are freely enjoyed by the well-to-do, without frowns from any authority.

Broadly speaking, the issue before the electorate is to recognize that over a long period custom has established the only character of Sunday observance to which the people of Baltimore will conform, to enact law that reflects the will and the conscience of the people, and to have a frank and cheerful order of things in place of mockeries.

## *This Week*

Aylesworth puts showmanship foremost in new regime at RKO; the true story of the electrical interests in the motion picture business, by Terry Ramsaye *Page 9*

Adolph Zukor tells stockholders about the Paramount of today *Page 19*

The exhibitor holds the bag, but the industry must give old man Public pretty good pictures, says Bland Johaneson, reviewer and exhibitor *Page 13*

Flinn and Lally are cleared as New York state court of appeals quashes indictment of manslaughter, closing case following Pathe Sound Studio fire *Page 12*

Screen Guild to be artists' own venture, says M. C. Levee *Page 21*

Creative power pressing need of British industry, says Mooring *Page 36*

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## BRAINS

*It's not a question of "brains" in Hollywood, but "the difficulty seems to be to get them to function together," the GAZETTE at BERKELEY in CALIFORNIA quotes Paul Green, Pulitzer prize-winner:*

Novelists and playwrights who go to Hollywood usually win momentary fame by calling movies and movie people lowbrow and uncouth and other uncomplimentary things. Paul Green, author of the Pulitzer prize-winner, "In Abraham's Bosom," who has gone to Hollywood to assist with a screen adaptation of that play, wins a little publicity by being original.

"Every one in Hollywood talks freely of Hollywood's intellectual inferiority," he says. "Yet in New York and London and Berlin, I venture to say, it is not possible to find the stage or literature more intelligently discussed and analyzed than is the motion picture in this same Hollywood. There is no paucity of brains in Hollywood. The difficulty seems to be to get them to function together."

There must be truth in this statement, too, for an honest observer must admit that good pictures have been coming out of Hollywood quite as regularly as poor ones. There have been talkies which have shown the use of brains and ability in plot, in acting, in photography. More intelligence would be welcomed in publicity methods, in choice of titles and in weeding out rubbish. Yet, after all, Hollywood probably is no longer, if it ever was, as moronic as it has been painted.

▽

## MEASURE

*"A measure of cinema progress from the silent form," says the TRIBUNE of NEW ORLEANS in commenting upon the talking version of "The Miracle Man":*

The talking version of "The Miracle Man," showing at Loew's State, is more than just another picture. It is a measure of cinema progress from the silent form. When the film was first presented, 15 years ago, it was hailed as one of the greatest shown up to that time. Its cast included Barthelmess, Compson, Chaney, Meighan and half a dozen others to whom it brought fame. Even viewed by present standards it was a good picture. Pantomime has not improved, but photography has made great strides and the screen has acquired voice. For several years it has been proposed to give a modern presentation of "The Miracle Man." Keen interest is manifested in the new film. The cast is as notable as the one seen in the old picture.

# AYLESWORTH PUTS SHOWMANSHIP FOREMOST IN NEW REGIME AT RKO

### Great Electrical Interests in Adventure Into Field Recognize Motion Picture Must Be Dealt With as Entertainment

### New President Turns First to Establishing Morale; Points To Parallel Problem of Radio, Stage and the Screen

By TERRY RAMSAYE

Up on the eighth floor of the old Palace theatre building, with its offices in approximately Georgian white mouldings and pseudo-mahogany doors, there sits a new chief of RKO, that assortment of amusement enterprises which derives its brand from the occasionally spectacular Radio Corporation of America and Radio-Keith-Orpheum theatres.

On door Number 803 entering a reception room is a name so newly painted that every messenger boy has to try it with a tentative finger—M. H. AYLESWORTH.

Deep in an inner suite, surrounded by the fumed oak panelling and leaded glass windows that glamoured the working days of B. B. Kahane, before they took him from the law to the presidency of the Radio Pictures Corporation component of RKO, is Mr. Aylesworth, engaged in considering quite a number of things. That leaded glass window, just because some one got a degree from New York University, probably Maurice Goodman, now casts a hallowed glow over Mr. Aylesworth with a medallion inscribed PERSTARE ET PRAESTARE, which of course says, and mayhap means, "to persevere and to succeed." So has culture come to Broadway.

Meanwhile Mr. Aylesworth has uptown at 711 Fifth Avenue, another office elegant in modernism and Lalique glass, high in the corner at the northwest angle of the building, with a brighter outlook, where he continues to be president and the operating chief of the National Broadcasting Company. It takes something like a half of his time and probably constitutes, just now, about a tenth of his worries.

Over on the Avenue the steam shovels, the steel workers and the bricklayers are working ardently and expensively and extensively, putting up another office for Mr. Aylesworth in a place called Radio City. And that is yet something else again—for the all too soon tomorrow.

This Mr. Aylesworth, who just a little while ago was so happily content up at 711, has you see quite a number of things on his mind.

Motion picture exhibitors used to bicycle films between theatres, but now the great RCA is bicycling a president between corporations.

*MERLIN HALL AYLESWORTH*

Meanwhile Mr. Aylesworth's new motion picture post presents him with the problems of a troubled company in a troubled industry in a whole world economically, socially and politically distraught. Aside from that, he has merely the normal problems of the radio and the motion picture, one an experimenting industry pioneering its way, the other the most violently competitive and speculative industry in the world.

For the while, which means through the lean days of the financial status quo, there is unlikely to be any vast spectacular excitement at RKO under the Aylesworth regime. He will not be engaged in selling Titans, those dynamic, dominating nude Apollos, for quite a while. There will be an endeavor at the establishment of a morale, a settling down to the task of making and purveying acceptable amusement, at a price consistent with the times. Bursts of glory and the red fire will have to come later.

"Whatever the answers to the problems of the day for this company and for the industry," observes Mr. Aylesworth, "they will be written in terms of showmanship.

"The audience, the consumers, whether of entertainment on the air or shows on the stage or talking pictures on the screen, is the same audience all the while. Showmanship, and the same identical showmanship, is required in entertaining that audience. Each medium has its limitations, and its special requirements, but, as we have seen in radio broadcasting, it is the real showmen who succeed. It is fair to say that the tools, the instruments, may be new, but the art is the same old art."

Bearing on the plight which sound has brought upon the motion picture industry and its assortment of attendant problems, Mr. Aylesworth remarked upon some analogies of the air.

"We had a situation in broadcasting in which we sat on one side and looked at the music people, and they sat waiting on us. A good deal of time had to elapse before we each spoke up and admitted that we were expecting the other fellow to be the rescuing Moses."

With marked discretion, Mr. Aylesworth has little to say about what is to be done at and with RKO, yet, his first steps have been aimed at taking the anxious stresses of holding their jobs off the minds of the staff, so they may engage in filling the jobs. Meanwhile, he will have a look about. Extensive changes of personnel are unlikely. Just to deliver him a touch of the standard flow of controversy and disturbance, within the week a brace of attorneys, representing a Chicago stockholder, have been making "suggestions" about some important departmental executive positions and their current incumbents. Papers in a threatened litigation over the issues of management are said to have been drawn, possibly as a gesture of pressure.

Aylesworth in a decidedly good humored fashion, appears to be somewhat definitely aware that he is on the spot of ultimate responsibility as the sole figure of showmanship evolved by and in the course of the adventure of the great electrical interests of General Electric and Westinghouse in the field of entertainment. The move placing him at the head of the picture project is to be taken as a recognition of the immediate necessity for dealing with the motion picture as an entertainment concerned with people in masses and in individual personalities, rather than entirely as a concern of the kind of round hard dollars tabulated by an adding machine.

The somewhat conspicuous fact is that in all of its consideration of the affairs of this RKO the motion picture industry, its press and the contemporary leaders of the business have been thinking of it too pointedly as just a motion picture concern. It is something rather more complex than that, and only by a clear view of what it is can some of the eccentricities of the RKO organization and its highly assorted expressions in terms of personnel and moves on the checkerboard be properly understood.

RKO as it stands today is the result, or rather one of the several results of an en-

# BUSINESS BUILT ON BUBBLE BLOWING

(*Continued from preceding page*)

gineering gadget, the photo-electric cell wedded to another gadget called the radio tube, superimposed on the prior mechanisms of the motion picture.

It must also be realized that the really big profits of the electrical manufacturing concerns have come from blowing bubbles, extracting the air and selling the resultant flocks of vacuum as electric light bulbs, which are, after all, just holes with a wire in them and glass wrapped around them. Girls make them on machines, they burn out and break and there is a big turnover, so business is merry. This vacuum market is profitable, mostly because there is almost nothing in it. The electrical industry loves to sell bottled vacuums. The radio tube and the photo-electric cell are both just fancy vacuums.

Now the great electrical interests a few years ago found themselves in the possession of this new kit of tools and set about considering how money was to be made with them. Radio broadcasting was the first step, beginning as a method of creating a demand for reception equipment and evolving into today's hybrid advertising-amusement medium—or, as Mr. Aylesworth terms it, "a magazine of the air."

Three big concerns were deep in it, the Telephone Company, General Electric and Westinghouse. The Telephone Company decided it was just a utility, not an entertainer, and its stations went over to the Radio Corporation of America which, on a basis of 60 per cent General Electric and 40 per cent Westinghouse, was formed to see what all was to be done with the radio gadgets—with the Telephone Company cannily contracting to supply that very costly wire service which the radio networks must have.

Then into this arrangement came the additional gadgets of the photo-electric cell and the sound picture. The Telephone Company through its Western Electric wing became just the supplier of equipment and licenses to use it. The Radio Corporation of America, having become the amusement ramification of the solemn General Electric and ponderous Westinghouse, fell heir to their sound-picture system. Two things happened: first, RCA Photophone, which started to be a producer and a vendor of equipment and tentatively a home-sound-picture maker. Then Photophone forgot production and more latterly merged with RCA Victor, the talking-machine-radio making subsidiary, and, second, a considerable but minority interest was acquired in the FBO picture concern and in the same package the Keith-Albee-Orpheum organization, operating theatres. This was partly because it was to be an avenue to the market for making money out of the new gadgets, and partly it was merely because the late Guy C. Currier of Boston and Joseph P. Kennedy, owners of interests in the concerns for sale, were salesmen.

## *AS AYLESWORTH SEES IT*

*Only the best entertainment has any value at all with a buying public careful of its money and critical enough of values to shop for its fun.*

*The problems of RKO and of the motion picture industry are problems of showmanship, to be solved by showmen.*

*Operations in this industry must be conducted with the most conservatively careful economies, both in the expenditure of funds and in the preservation of values. General business conditions will be unchanged importantly, until after the November election, and after that they may be different, and, possibly, better.*

*RKO's immediate job is to settle down to work, with an improving interior morale and more assurance of permanence of position and continuity of effort in its manpower.*

*The competitions of the day, under the increased pressures of adverse conditions, point to the elimination of some of the concerns and enterprises of the industry. It is his job to make RKO one of the prospering survivors.*

The broadcasting business had been found to have considerably complicated creative problems, to say nothing of sundry administrative problems, and had evolved for the Radio Corporation of America into the National Broadcasting Company, a considerably independently operated corporation, hewing out a policy against a background of no precedent—another lovely vacuum in commercial history.

Incidentally the radio tube market, while considerable, did not develop the raging demand for bottled vacuums that was expected of it. The infernal things last too long and they die a lingering death. They are hidden in the cabinet work and as they die they merely get the broadcasting stations in ill repute with the consumer. The public which was expected to buy a lot of radio tube vacuums has failed to consume profitably. That obviously is not the Golconda the electrical interests expected to uncover with the mess of new gadgets. Meanwhile permaloy cables increased capacity on the old line international communications and, as usual, the telegraph and telephone methods kept ahead of the demand on land lines with facilities and technique a-plenty, so that radio communications business has not precisely set the world afire.

It has therefore, with this and that, looked more and more as if the real paying ore, if any, would have to be dug out of the motion picture and the amusement industry, with this grand set of gadgets.

But all the while the RKO motion picture and theatre project has not been proving of such promise as this peculiarly lone responsibility to the new vacuums would make desirable.

Furthermore, in the first great enthusiasms and in the golden high tide, which went out in 1929, the whole project had been sold to the Rockefellers in the grandiose terms of what is called Radio City.

For some months it has been most clear in a number of places, including, to be specific, the offices of Owen D. Young, Gerard Swope and David Sarnoff, that something would have to be done about all these things pertaining to the art and industry of the bottled vacuum.

Looking the new vacuum business over as a whole, it became increasingly apparent that the best showing in the bottled hole business that the General Electric-Westinghouse's 60-40 offspring, the Radio Corporation of America, has achieved, the one spot in the picture which looked like success was, after all, the National Broadcasting Company, which rather conspicuously was and is to a considerable degree a lot of wires and microphones wrapped around one Merlin H. Aylesworth.

It is somewhat common knowledge among the better listeners at the roots of the very short, foot-worn, grass that grows in Times Square and Fifth Avenue that this not entirely royal crown of the presidency of the motion picture company, RKO, had at least twice been suggested, oh, so delicately, suggested to Mr. Aylesworth. Also that he was otherwise happy, doing rather pleasantly, thank you, etc., and softly responded that he was perhaps not aflame with ambitions on Broadway and in movieland.

Some two or three months ago Mr. Sarnoff got interested in a number of matters and set a considerable amount of high-powered machinery of investigation to work looking into the picture situation, the personnel situation, and incidentally and ornamentally, the vaudeville situation. The reports began to shower on his desk over in Lexington Avenue like the big fat snowflakes of the surprise storms of April. Possibly up to that time he had thought the stories he had heard of that strange region called movieland were the gentle fictions of fireside entertainers.

In any event, there came a day when Mr. Aylesworth again got an invitation to take the presidency of RKO. Two times

# BACKGROUND OF WIDE EXPERIENCE

(Continued from preceding page)

may be a politeness, but the third is different. The big vacuum industry was beginning to get firm. And, of course, a suave, genteel and able executive never makes mistakes in a situation like that. Mr. Aylesworth became, almost immediately, president of RKO.

What Aylesworth will do about it all is likely to be conditioned a deal by the breaks of the business from here on, as conditioned by the points of view and the background of experience which he has brought to the job, which are considerable, various and occasionally ornate.

Aylesworth is personally exciting. He brings color, a grin and the merry outlook of a young man bound for somewhere, into the business. He is among the relatively few persons, including the Cherry Sisters, of vaudeville fame, born in Cedar Rapids in Iowa. As soon as they realized it, when he was about nine years old, his parents removed to Colorado. He grew up into the college habit for a while and took an LL.B. at the University of Denver in 1908, attended the Colorado Agricultural College, and had a fling variously at the University of Colorado, the University of Wisconsin and at Columbia in New York. He practiced law at the outpost of Fort Collins, Colorado, up to 1914 and was chairman of the Colorado Public Utilities Commission from 1914 to 1918. He was only 28 when he got that job, but he had background. His father was a minister, and from his father he learned the value of tact, and maybe dogma. He tells his story or carries a long argument with a rare sense of continuity, which no series of telephone calls can break. He is scarred with no traces of the courtroom, but his facts are soldered together, the way a lawyer marshals them to prove something and get somewhere.

Somewhere back in college days he gave evidence of a gift for public relations. He was an organizer of clubs and fraternities and movements. Of course he had to be a politician to become the head of the Colorado Public Utilities Commission.

From the commission post he went to an executive position with the Utah Light & Power Company in 1918 and in 1919 became the managing director of the National Electric Light Association, which gave him direct contact with the big electrical interests and their subsequent activities and problems in the vacuum canning industry. Personality and performance in that connection won for him the presidency of the National Broadcasting Company when it took over the air in 1926.

Mr. Aylesworth lives near his Fifth Avenue office and has put endless hours into broadcasting activities and his tireless round of contacts. He is a member of half a dozen clubs and is on the directorate of that many corporations.

In New York and rather well across the country he knows all the Who which are Who. He is the pleasant well poised person who puts all of the Whos on the air to tell their version of Why and keeps NBC charmingly neutral all the while. He is in effect the publisher of the magazine with the greatest circulation in the history of the world, the "magazine of the air" on the NBC network. He has notions about the mob, the masses, the man-in-the-street and presently he will be having them about the man-at-the-box-office, who is likely just that same fellow.

Radio broadcasting has no censorship, no restrictive legislation, no announced code—in recorded terms, but they are all there and they are Aylesworth. He has a notion that great publications are one-man jobs—citing Lorimer, Ochs, Hearst, etc. He looks on NBC as a publication and it would not be a surprise to find that he will look at RKO in the same light. That will be notice to the contributors.

# Trained Study of Story Material Is Wanger Demand

Selection of all story material for Columbia will continue to be the particular charge of Walter Wanger, who personally will read as much of the available material as possible before passing upon it. The company's plan is to obtain as much original and novel material as possible, and in order to accomplish this will rely less upon readers and story department personnel and more upon a trained executive bent on discovering hitherto untouched production material having revolutionary casting possibilities.

Wanger, who returned to the Coast this week after a brief visit to the home office, said that his personal attention to the company's story material would be given in the hope of obtaining for production the correct type of new material in demand by audiences. This material, he says, involves departures from accepted casting and production values which have come to be regarded as standard, in addition to requiring entirely new story substance and characteristics.

"During the coming production season," Wanger said, "producers will make pictures based on story material they never dared to use before. I do not mean that it will be sensational, nor that all of it will be original writing, but I do mean that it will be novel from the standpoint of past ideas of production. It involves novelty in respect to casting as well as story novelty, and it means increased production budgets for its realization. Columbia, in consequence, will increase its production budget 25 per cent on every picture."

Wanger said that casting innovations would very likely include more stars and "name" players in forthcoming productions than casting customs have prescribed in the past.

"The public has tired of the conventional feature plots and the customary casting devices," he said. "Obviously, this indicates a market that is crying for new ideas, ideas which can be supplied only by entirely new plots and new casting methods."

Wanger indicated that Columbia would seek some outstanding starring material during the season in order to fulfill its "novelty" program.

"Do you plan any innovations in methods of selecting story material as a result of your decision to search for 'novelty'?" was asked.

"Yes," was the reply. "We intend to read it before putting it into production."

Listed in new Columbia story material are the following: "Brief Moment," stage play by S. N. Behrman; "Bitter Tea of General Yen," novel by Grace Zaring Stone; Anthony Abbott Murder Series (three stories); "War Correspondent," story by Ray Schrock, and "Destroyer," story by Harry Hervey.

# Circuit Pooling Is Advisable, May Be Expanded: Franklin

That pooling of theatres in certain cities and localities by major circuits, such as has been undertaken at Memphis by RKO, Loew's, and Publix and Warners, as a test, is advisable and may be furthered, is the opinion of Harold B. Franklin, president of RKO theatre subsidiaries.

"The circuit theatre pooling plan," said Franklin, "has numerous possibilities in many situations, but it must be determined entirely by local conditions. New York, for instance, has no need for a pooling arrangement."

Franklin said that the circuit pooling plan is still in a theoretical stage, and that RKO is experimenting with it nowhere but in Memphis, where it has entered into a pooling arrangement with Loew's. He denied that he had participated, with other circuit executives, in conferences on theatre pooling plans in New York, as reported.

## Wafilms Moves Plant

Wafilm, Inc., has moved its plant to 700 Vernon Avenue, Long Island City, New York. The added space will enable it to have more room for its raw stock business and permit it to engage in film storage.

# FLINN, LALLY CLEARED BY COURT OF APPEALS

## Decision Closes Case, Quashing Manslaughter Indictments That Followed Pathe Sound Studio Fire in 1929

The New York State court of appeals at Albany this week cleared John C. Flinn and Henry F. Lally, former Pathe executives, of manslaughter charges growing out of the Pathe Sound Studio fire of December, 1929, in which the lives of four dancing girls and six men were lost.

The court of appeals, highest tribunal of the state, reversed the appellate division and sustained a writ of habeas corpus, brought by Nathan Burkan and Henry F. Finkelstein, attorneys for the defendants. By its action, the high court quashed indictments for manslaughter voted against the two film men by a New York grand jury, early in 1931, and brought the case to a close.

### Cites Double Jeopardy

Flinn and Lally were arrested and charged with homicide following the disastrous fire in the Pathe studio at 134th street and Park avenue, New York. An extraordinary grand jury, investigating political conditions under the Tammany regime in New York, took over the case, after which the homicide charge was dismissed in criminal court, but it was kept alive by the grand jury's investigation. As a result, Flinn and Lally were indicted for manslaughter in the second degree; only on the occasion of their facing criminal charges for the second time, they were accused of killing the Misses Porter and Burford, two of the fire victims, instead of Norene Byrne and Ruth Sparks, the victims named in connection with the first indictments.

In reversing the lower court's decision this week, the court of appeals applied the constitutional safeguard against double jeopardy, holding that since all deaths occurred under the same circumstances, at the same time and at the same place, the film men could not first be indicted for one death and then for another.

At the time of the Pathe disaster, Flinn was a vice-president of Pathe Exchange, Inc., in charge of comedy production. His particular duties were to find stories and casts. He had no association with Pathe Sound Studio, Inc., the Pathe Exchange subsidiary which operated the studio at which the fire occurred. At that particular time the studio was under engagement to Harry Delmar for production of an independent picture. Origin of the fire was never determined.

### Political Regime Was Under Fire

At the time, the New York City political administration was under fire and a suggestion that there had been connivance between someone who was supposed to represent Pathe, in the matter of a sprinkler system at the studio, and the Board of Standards and Appeals in New York, brought the case into the center of the political jousting by making it the basis of an attack on the Board of Standards and Appeals. The chairman of the board, William E. Walsh, was forced to resign under the fire of the political attack, though subsequently he was cleared of all charges in open court.

The entire crop of New York City political scandals, involving magistrates, police graft charges, frame-ups and the whole city administration headed by Mayor Walker, is said to have had its origin in the Pathe fire inquiry.

Flinn is now with the Collier-Flinn artists' agency at Hollywood.

## Kansas City Owners Seeking Charter as an Association

The Independent Theatre Owners of Greater Kansas City have applied to the circuit court there for a decree of incorporation. Judge A. Stanford Lyon appointed Fred Whitten, attorney, to investigate the application and submit recommendations.

The officers listed are Jay Means, president; W. D. Fulton, vice-president; Mrs. A. Baier of the Lindbergh Theatre, secretary, and J. L. Johnson, of the Aladdin Theatre, treasurer. The organization was formed last fall during the trouble with the operators' union. Practically all suburban independants have joined the organization, which has a membership of 35.

## Inventors Pay Tribute to Memory of Eastman, Edison

The National Inventors' Congress, in session this week in San Francisco, paid tribute to the memories of Thomas A. Edison and George Eastman in a memorial service.

Baldwin Vale, president of the Patent Law Association, said: "Eastman went into the sunlight and etched the beauties of the shadows and recorded them where all might see. Edison went into the shadows and brougth forth light."

## Failure of Unanimity Keeps Double Billing in Cleveland

Efforts to stop the practice of double featuring in subsequent run situations in Cleveland have failed because of lack of unanimity in the plan.

M. B. Horwitz, ardent advocate of the single feature, and general manager of the Washington circuit, said in commenting on the situation that only if every subsequent run in the city agreed on the policy could single features become an established fact.

## $1,584,256 Equals 1931 Net Of Balaban & Katz, Chicago

Balaban & Katz and subsidiaries, of Chicago, reports net of $1,584,256 for the year ended December 26, 1931. This equals, after interest, depreciation, amortization and federal tax provision, $5.25 per share on 264,206 shares of common.

The earnings for the year compare with a 1930 net of $2,289,263, or $7.91 per share on the common stock.

# Webb Elevated to Pathe Presidency As Control Shifts

The annual meeting of stockholders of Pathe Exchange, Inc., held on Tuesday in New York, marked the elevation of Stuart W. Webb from the post of senior vice president, to president, the election of directors and the passing of control of the corporation from the so-called J. P. Kennedy group to a new group of preferred stockholders headed by Webb.

A. B. Poole was re-elected treasurer and elected vice-president at the meeting of directors which followed the stockholders' session. Norman Bauer resigned as secretary and assistant treasurer and in his place J. C. Walsh was elected. E. U. Keough was named assistant secretary.

The preferred group secured a stronger hold in Pathe management under terms of the corporate structure, which gives them the right to elect eight of the 15 directors provided eight dividends are passed. With Charles A. Stone and Theodore C. Streiber, Webb recently formed a voting trust of the preferred. Other new directors are: C. J. Scollard, Wallace Graves, Andrew McKean, George Montgomery, Jr., and Arthur Sewell. Old directors renamed were: George Armsby of Transamerica, Carl Panthon of Chase National, Paul C. Fuller, Arthur B. Poole, Huntington Sheldon, Lester D. Burton, Charles A. Stone and Webb.

Pathe Exchange is trying to get laboratories to use DuPont Pathe film raw stock to bolster returns from its 49 per cent interest in that company, which represents the best possibility for the company to show a profit in 1932, Webb told the stockholders. Pathe received $195,000 as its share from DuPont Pathe in 1931, he said, adding that it is difficult to forecast with any degree of accuracy prospective earnings for 1932. He said the firm still is receiving income on Pathe films released by RKO.

## Shubert Firm To Continue In Operation for Summer

Federal Judge Francis G. Caffey, in New York, has granted an application for the continuation of the Shubert theatres during the summer, submitted by Lee Shubert and the Irving Trust Company, receivers. An allowance of $25,000 for counsel fees and $12,500 for the Trust Company was granted. Shubert refused any compensation for his services.

The plan submitted calls for abandonment of non-theatrical properties which cannot be carried through the summer months on their own earnings. It is planned to retain five leased theatres in New York.

## Academy Meeting May 2

The meeting of the Academy of Motion Picture Arts and Sciences, scheduled for this week in Hollywood, at which Sidney Kent, Fox president; M. A. Lightman, MPTOA president, and Conrad Nagel will speak, has been postponed until May 2.

# THE EXHIBITOR HOLDS THE BAG, BUT—

## *The Industry Must Sell Old Man Public a Pretty Good Show, Says Noted Reviewer and Exhibitor*

### By BLAND JOHANESON

Among the large national membership of the Order of Amalgamated Bag Holders, it is difficult to select, between the movie critic and the movie exhiibtor, the Grand Exalted Holder of the Bag. Both are mugs. I know, for I am both. Probably the only female critic-exhibitor in the country.

The critic is a mug. It is a plausible necessity that he should be one. Should the art-conscious reactions of any single idealist be given unrestricted power to jeopardize any $500,000 production investment? A hundred million starving stockholders raise their voices in the answer, "Nuts!" So the Big Shots lay down their restrictions.

These have been so shrewdly devised and so artfully veiled, they are worthy of admiration. The movies have their capacious sleeves simply loaded with aces to call the hand of any reviewer who annoys them.

The "personal contact" stunt is a mere preliminary. Having subjected the reviewer to the hypnotic flutterings of the stars' false lashes, the cheery comradeship of the press agents, having tossed him into the gaudy society of the world famous, the movies have not played their last trump.

Should he have proven himself immune to all this magic, should he still persist in taking himself seriously as a critic, there remains his own business office to cudgel him into line as another pro-producer agent for the box office good. And finally—the movies can take an ad and make a mug of him right in his own paper.

The boys and girls who see movies for the metropolitan press fully recognize the nebulous quality of their critical integrity. Or most of them do. You hear them use the word "reviewer" more frequently than the word "critic" in describing their jobs.

### "Kindred Slaves"

And how odd it is that, though they are kindred slaves to the producing industry, there should exist so little sympathy and warmth between critic and exhibitor!

Why, my own heart bleeds for the exhibitor. I can't sit in a de luxe Broadway theatre without listening for hums, watching for change-over cues, frowzy apertures, out of frame pictures. And a bad picture tortures me with pity, for I know it had to be played. The poor, little exhibitor, going down for the third time in his particular little pool of red ink, cannot even raise his timorous voice to inquire why it ever was made.

The exhibitor dare not inquire. But who could answer him did he dare? Who is making the pictures? The public is in the picture business. The bankers are in it. The churches. The reformers. The mothers' clubs. The press. The artists. The businessmen. The poor showmen, who started the whole fabulous business, simply haven't a look-in.

BLAND JOHANESON

*motion picture reviewer of* The New York Daily Mirror *and exhibitor, Music Hall, Clinton, N. J.*

So the exhibitor holds the bag. He gets, during his season, a few box office pictures which are awful art, a few artistic pictures which are awful box office, and a carload of compromises between the two. The compromises are acutely painful.

Not long ago, waiting while Tony shook up another sidecar, I heard a really top reviewer comment on a production: "The motivation was very weak!"

Motivation! Hell! What the exhibitor wants to know is "how many people got killed." Imagine such a line in ad copy: "The motives will knock you out of your seats!" Even if they did, the picture would still be "a critics' picture"—the exhibitor could read the rave notices to the sheriff as he unbolted the fixtures.

Booking pictures for a small village, heart of a farming area, has taught me more about them than five years of reviewing. There is not a daily paper in the county, no theatrical section, no critics, no press agents. Each picture clicks or flops on its own value as entertainment.

An exhibitor can make his house comfortable, choose pretty ushers, garnish his lobby, get the right boys drunk and vote dry with the right women. He can pull every trick in every manual. But, finally, what is on his screen is what he has to sell. And I don't mean the beads.

And watching a screen can be pretty tedious unless there's something doing on it. If the motive for what's doing isn't quite sound, is that important? When what's doing is exciting?

Two women politely arguing over the affections of the hero isn't movie. One shooting the other, or shooting the hero, is. It seems to be as simple as that.

Why show airplane rides, if the plane doesn't crack up?

Why photograph boats, if they aren't going to be wrecked?

Why animals, if they aren't going to stampede?

Why regenerate the heroine under her own steam? Let her be pummeled, injured, or terrified into the reformation.

Let the sex be sexy, involving just enough suffering to be a lesson to you.

Let the sweetness be bona fide Cinderella, tantalizing, absurd.

Let the laughs generate below the beltline.

Then exhiibtors wouldn't be bothered with "critics' pictures," and everybody would have a first rate time.

### Censorship a Hobble

Because censorship hobbles the entertainment business, because it always will be politic to play the uplift game, the movement for worthiness and artiness will go on. There can be pictures so sound in motivation, so inspiring in message, so Classy, in short, that Progress humbly can be served. But why can't the producers make them with glass shots, consign them to the art theatres, write off the cost to lobbying, forget the inevitable "tea to the press" their advent entails; and go right on making movies?

Why, with an overture of Rachmaninoff's Prelude in C Sharp Minor even the most insistent uplifters would know the movies were giving them Art!

The idea isn't feasible. But isn't it sweet? How is an exhibitor to train for his final days in the funny house, if he doesn't solace himself with charming, unfeasible ideas?

It is the exhibitor who still holds the bag, from chain to the midget who runs a Saturday night show in the cider mill. He may as well walk into Film Center with his chin out. That's where he's going to take it. Though he be accompanied by a whole minion of professional lamenters, the movies will show him all the touching mercy which distinguishes a sellers' market.

### Must Sell Pretty Good Show

The movies can control the critics and maneuver the exhibitors. They can outsmart the press, the politicians and the patriots. They can agitate the hysterical jealousy which keeps exhibitors disorganized and eternally impotent. They can do what they will, but one thing. They can no longer cajole old man Public out of his quarter. They have to sell him a pretty good show.

It is the exhibitor who keeps the store open. He is a mug, but he is the Movies' own mug, of no use whatsoever as a dead mug. He must be kept alive until it is again profitable to take his theatre away from him. His own cashier can pity him. She was born with a sideline.

# ALLIED LAUNCHES NEW CAMPAIGN TO AMEND COPYRIGHT MEASURE

### *McGOLDRICK SERVICE IMPORTANT: GRISWOLD*

*Rita C. McGoldrick's departments in* MOTION PICTURE HERALD—*"School and Screen," "The Junior Show," "Selections" and "Your Public"—represent a work which is "highly important to the industry and should be recognized as such," says Glenn Griswold, vice-president of Fox Film Corporation.*

*"I have a genuine interest in what you are doing and would appreciate it if it were convenient for you to send me copies of your radio broadcast and any other information having to do with your work," Mr. Griswold wrote Mrs. McGoldrick. "Motion picture companies must meet the challenge of public opinion; first, producing the sort of pictures the public wants without fooling itself with Broadway notions, and second, by letting the public know that the right sort of pictures are being produced. The work you are doing is highly important to the industry and should be recognized as such."*

## Cole Cites Letter from Woman Exhibitor in Oklahoma Protesting $400 Settlement With Bureau for Holdovers

Citing the instance of an Oklahoma woman exhibitor who charges that she was placed in financial stress and is threatened with the loss of her theatre property because of a $400 cash settlement imposed one year ago by the Copyright Protection Bureau for holding over pictures, Allied States Association is making a national effort to bring the case to the attention of legislators in its campaign to obtain amendment of the existing copyright statutes. The Copyright Protection Bureau made a general denial of the basic circumstances surrounding the case. Mrs. W. T. Brooks, the woman exhibitor who authors the complaint against the Bureau, operates a theatre at Broken Arrow, Okla. Several weeks ago, she addressed a letter to Colonel H. A. Cole, general manager of Allied Theatre Owners of Texas, in which she set forth the history of her infringement case and its settlement and requested Cole to make an effort to obtain a refund of part of the settlement for her because she "feared the loss of her show." Cole had reproductions of Mrs. Brooks' letter made and forwarded them to Texas representatives at Washington, accompanied by a letter urging support of the copyright amendments being sought by Allied. Additional copies of the woman exhibitor's letter were supplied other Allied units nationally and are being forwarded by them to the representatives of their states at Washington. Cole, however, according to the Copyright Protection Bureau, made no attempt to bring the woman's case to its attention for investigation of her charges, or in an effort to obtain the relief sought by her.

### Woman Exhibitor's Letter

Mrs. Brooks' letter to Cole says in part:

"In April, 1931, I was called to Oklahoma City by a Mr. Liebler, a man representing himself as a Copyright representative. I had used, I think it was eight . . . comedies, three days, when my contract called for use of two days. When I bought the comedies from . . . I said, 'Suppose I want to use some of these comedies three days, what about it?' He said, 'Go ahead, and it will be O. K.' After business became so poor I used my programs three days instead of two (and had my features bought for two or three days). . . . Exchange never said a word to the contrary, never said I had made any trouble, or caused a miss-out with any other exhibitor. In fact, they never asked me a word about holding the comedies the three days. When Mr. Liebler called me to Oklahoma City I had no idea what he wanted. I did not know that I had violated a Copyright law. He fined me $400 and said if I didn't arrange to pay it he would start suit against me at once. He simply scared me into agreeing to pay him the $400. I told him I was an old woman, didn't have any money as I had been losing pretty heavily on account of the depression, and that my husband was an invalid, not having done a day's work in two years. I came home and gave a mortgage on my show for the money to pay this fine. I have not been able to pay one dollar of this money back. Do you think there would be any chance of getting this money back, or even part of it? I am afraid I will lose my show, because I have very poor health myself, and am not able to run the show and make it pay. Is there anything you could do to help me? I did not do this trying to beat the company, but because the salesman told me I could do it. I certainly will appreciate any thing you would do, or any suggestion to help me get at least part of the amount back."

### Cole's Letter to Senator Hill

Copies of this letter were supplied Allied units and a copy was sent Senator Samuel B. Hill, of Texas, by Cole with the following letter:

"My dear Senator:

"Never before has my indignation and pity been so aroused as by this letter enclosed!

"A 60-year-old woman with an invalid husband, a small-town exhibitor for years, faces the loss of her little business—and destitution—through a comparatively innocent infringement of the Federal Copyright Law, and the advantage taken of it by a damnable, heartless organization of Film Distributors, known as the 'Copyright Protection Bureau,' run by the Hays Office in New York.

"Cases similar to this have happened and are happening all over the country. The Copyright Law *must* be amended to see that this cannot happen again.

"Mr. Abram F. Myers, General Counsel for the Allied States Association of Motion Picture Exhibitors, has proposed an amendment to cure this legalized blackmail. We will gladly furnish further data and information, or you can obtain same from Mr. Myers, whose office is in the Union Trust Building. (Signed) H. A. Cole."

## Levin Says Bureau Records Show Case Involved 24 Infringements, Features and Shorts; Cole Writes Senator

The Copyright Protection Bureau produced records and correspondence to show that complaints of this kind, when shown by investigation to have merit, were granted relief through the intercession of regional Allied officers in the past. No attempt was made in this instance, according to the Bureau, to obtain the relief sought by the woman or to investigate the merits of her complaint.

### 24 Infringements Says Levin

The Bureau's records, revealed by Jack H. Levin, general manager, showed that the Brooks case involved 24 infringements, rather than the eight cited in the exhibitor's letter, and that feature pictures, as well as short subjects, were also involved in the holdover charges. The infringements, according to the Bureau, were determined by two investigations, in order to prove consistency of the violations, one investigation having been made in February and a second in May, 1931, with holdovers discovered on both occasions.

The $400 settlement was effected in June, 1931, rather than in April, and on the basis of the 24 violations with which the exhibitor was charged, approximated only a $17 penalty for each infringement.

Information supplied the Bureau by an unnamed resident of Broken Arrow holds that Mrs. Brooks' credit relations with a local bank are excellent; and that she meets her obligations promptly. The same source reports that in addition to being the owner of her theatre building, she is also owner of the Brick Business Building, in the town, and that her husband, a former postmaster, owns their home in his name. It also was revealed that Mrs. Brooks has been successful in driving opposition from the town on several occasions in the past, and that she has had no opposition there for the last five years.

"Obviously, Allied has made no investigation of the merits of this case," said Levin. "It has merely seized upon it, regardless, to win sympathy for the amendments to the copyright statutes which it sponsors."

## Los Angeles Allied Unit To Offer New Protection Draft

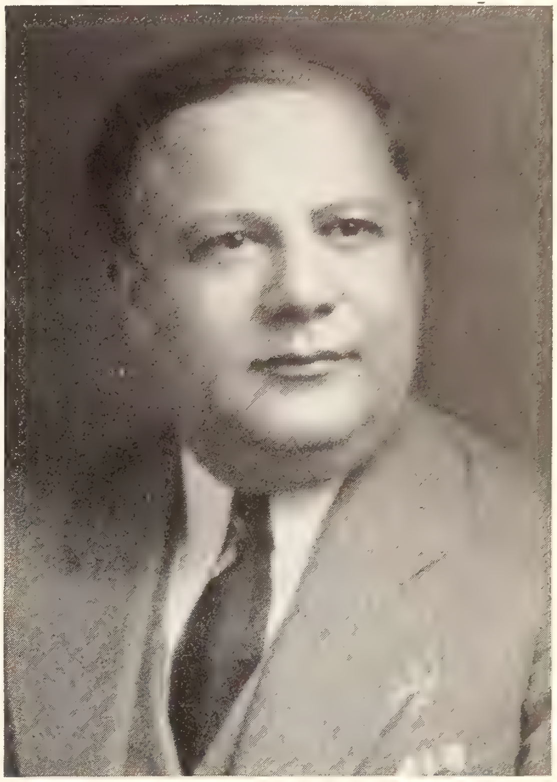
The Los Angeles Allied organization has prepared a draft for a new zoning agreement, to be presented to distributors. The national association, however, has declared against zoning agreements.

The proposed changes contain a provision seeking to ban preview showings on double bills. It also provides penalties for double bills, two-for-one admissions and gift premiums. The draft also would ask clearance of seven days on subsequent runs over the schedules of 1930-31.

# THE CAMERA REPORTS

LLOYD OFFICIAL. Creed A. Neeper, sales manager of the Harold Lloyd Corporation, who will attend Paramount convention in May.

IN STOCK. (Below) Ona Munson, screen player, who has joined the National Theatre Players of Washington, D. C., to appear in a season of stock, initially in "A Church Mouse."

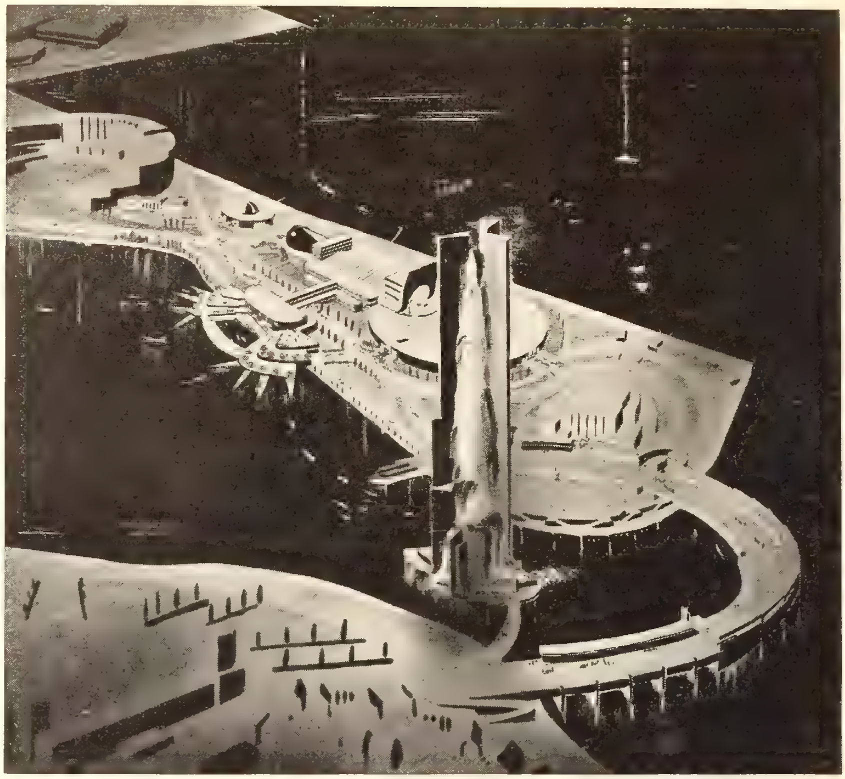


NAMED SALES MANAGER. Eddie Golden, well known film executive, who has been appointed general sales manager of Monogram.

NEW ROXY CHIEF. (Below) Harry G. Kosch, New York attorney, elected president of the Roxy Theatres Corp., now independent of Fox.

HOME AGAIN. (Below) Richard Barthelmess, First National star, and Mrs. Barthelmess as they arrived from vacationing in the Orient.

IN DEATH VALLEY. Making motion pictures in the arid wastes of famous Death Valley. Shown is a Universal company filming sequences for "The Rider of Death Valley," for the Tom Mix series. Lois Wilson and Fred Kohler support.



FILM INDUSTRY AT WORLD'S FAIR. Plan by Holabird & Root, Chicago architects, for the motion picture industry's exhibit at the Chicago Century of Progress Exposition. A $500,000 corporation has been formed, and the exhibit will include every phase of the industry's activities. A theatre will be built seating 10,000.

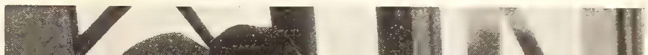
WESTERN-RADIO STAR. And also a Radio-Western star. Tom Keene (shown shaking hands with Indian) as recent guest artist in "Cowboy Tom's Roundup" radio act featuring Chief Shunatona, Doug McTague and Cowboy Tom. Keene stars in RKO-Radio Westerns.

ACTRESS-NOVELIST. Elissa Landi, whom most of us know only as one of the screen's more prominent players, in the literary workshop of her home. Miss Landi is the author of several published novels, a new one having just recently been issued. The Fox player is shown dialing her unique radio, which is incorporated in her writing table.

HONOR GUESTS AT FILM CLUB. Jesse L. Lasky, vice-president in charge of production of Paramount Publix, with two of the world's most famous explorers, Vilhjalmur Stefansson (left) and Sir Hubert Wilkins, at a luncheon given in their honor Wednesday at the Motion Picture Club in New York. (Keystone-Underwood photo)

BRITAIN BOUND. George Arliss, Warner Brothers star, on the 20th Century bound for New York, to sail for his native England for a vacation. He will be an honor guest at the opening in London of his new picture, "A Successful Calamity."

COMMISSIONED. Joan Bennett, piloting "fellow officers" of the 347 Field Artillery around the studio. This army unit recently named her honorary colonel of the regiment. The Fox star is shown with Lt. Robert Keerl, Lt. Ray B. Townsend and Maj. Samuel C. Haver, Jr. She will be "commissioned" at a dinner April 30, given by the regiment in her honor in Los Angeles.



TESTING NEW LENS. Operator with motion picture camera equipped with Bell & Howell "zoom" lens, capable of following a moving object at various ranges without moving the camera, yet retaining the same detail. It is expected to have effective application in newsreel work.

# INTERNATIONAL FILM FOUNDATION FORMED

## New Independent Non-Profit Company to Produce and Distribute Educational Films; Outgrowth of Fox Enterprise

The International Film Foundation, self-described as an independent non-profit organization for producing and distributing educational films, was announced this week from its offices at 151 East 50th street in New York.

It is stated that the organization is in no way controlled by or affiliated with any motion picture producer. It is, however, in some measure, an outgrowth of the educational film department of the Fox Film Corporation, an activity recently discontinued coincident with the withdrawal of Harley Clarke, who had instituted the enterprise.

The announcement of the Film Foundation is made simultaneous with the preliminary presentation at preview showings of "The Cry of the World," a survey of the World War's aftermath assembled from the talking film archives of Fox Movietone News. The picture is to go into general circulation with its earnings to be devoted to the further activities and production of the Foundation.

Dr. Wallace W. Atwood, president of Clark University, is the newly elected president of the Foundation. He was also connected with the educational film activities of the Fox organization. In discussing the new organization he said:

"The Foundation is non-partisan and non-sectarian, and has the full sympathy of the Hays Organization with our plans. Many leaders in the field of visual education will be identified with this movement. Some of the leading motion picture companies have already offered us the use of their complete facilities.

"Up to the present time, all production and distribution of educational motion pictures have lacked centralization. There has been a shortage of good teaching films, and while picture producers have made spasmodic efforts to enter this branch of production, these have failed because of the absence of proper educational supervision.

"We intend to produce three types of films, both sound and silent, in the standard 35 millimeter and 16 millimeter sizes. These will be, the specialized classroom teaching film, the non-curriculum film for auditorium use and a number of special feature films for general distribution.

"All sums derived from rental and sales will be devoted to further production and to assist worthy institutions in financing the purchase of films and equipment.

" 'The Cry of the World' will have world wide distribution, and has been previewed by executives representing international social and cultural organizations. They have accepted it with great enthusiasm. Among these are Lena Madesin Phillips, president of the National Council of Women and the International Federation of Business and Professional Women, and Mrs. Grace Allen Bangs, formerly director of educational films for the Fox Film Corporation, now executive secretary of the Foundation."

"The Cry of the World" is a 55-minute production, presenting, in addition to the action, pictorial material from all parts of the world, the talking picture utterances of a vast array of statesmen and notables from Ghandi to Hoover, and expression from many leaders among women's movements and organizations in the United States.

The picture was edited by Louis De Rochemont, assisted by Beverly Jones and S. H. MacKean, all members of the staff of the Magic Carpet division of Truman Tally's Fox Movietone News organization. The sound recording, which in this picture presented some extraordinary requirements, is by Walter Hicks and William Jordan, also of the Movietone News staff. The picture has been previewed by the National Board of Review and at a special showing at the Little Picture House in East Fiftieth street. The picture is scheduled for a Broadway showing in May.

## Powers Deal With British International for 5 Years

The P. A. Powers and British International Pictures deal runs a total of five years with options covering renewals each year and a rising scale of guarantees, according to Arthur Dent, B. I. P. executive in London, who conducted negotiations with Powers.

The contract limits American pictures to be released by Powers Pictures to 10 annually, which will give the company 35 a year, including 25 British pictures from B. I. P. Powers expects to sail for Europe this week.

## 3 San Francisco Circuits To Merge for Greater Economy

Three neighborhood theatre circuits in San Francisco, Golden State, T. & D. Junior circuit and the Sam Levin theatres, are planning to merge for economic reasons. Included in the deal are 62 houses. Each circuit will retain its own officers but greater economy in operating, buying and booking is expected to be effected.

The total value of the circuits is claimed to be $6,000,000. The report of the impending merger was confirmed by Robert McNeil, vice-president and general manager of the Golden State circuit.

## Wolf of Erpi To Read Paper At Paris Electric Congress

S. K. Wolf, director of the Acoustic Consulting Service of Electrical Research Products, will leave for Europe about the middle of June to deliver a paper on his subject before the International Electric Congress in Paris, July 5.

The paper is titled "Noise Investigation and Measurement in the U. S. A." Three authors collaborated: C. R. Hana, Westinghouse Company; H. B. Marvin of General Electric, and Wolf.

# Walker To Handle Best of Talent at Paramount Studio

Stuart Walker, director, has been appointed to take charge of the training of embryonic screen talent with star potentialities at the Paramount studio, under a new plan sponsored by B. P. Schulberg, managing director of production.

The special training will combine the technique of the theatre and studios and only those with exceptional talent will work under Walker's direction. He is organizing his players as a stock company, with the "students" to be trained in all forms of the drama, developing each according to the type of work for which he shows himself best adapted.

Walker has had experience on the American stage for many years, having been associated with the late David Belasco at one time. Walker will work in close contact with other directors and with studio executives, according to the plan.

# Loew Houses Drop From Association

Loew's Ohio Theatres has tendered its resignation from membership in the Cleveland Motion Picture Exhibitors Association. It is expected that other affiliated members will follow suit. This action is the outcome of the suit now pending in federal court in which the Independent exhibitors of Cleveland charge the Hays organization, its distributor member, the Cleveland Film Board of Trade with monopoly in restraint of trade.

United States District Judge Jones last week dismissed the Cleveland Exhibitors Association as party plaintiff in the suit. The dismissal was based on the fact that the Cleveland Exhibitors Association has no interest in the suit other than in its represenative capacity. "Since many of the constituent members of the association have joined in their own and individual interests, as well as in behalf of others of a class having a common interest, there is no real necessity of the plaintiff association appearing as party plaintiff." the court ruled.

## "Scarface" Is Passed by Ohio Censor; Before Other Boards

"Scarface," Howard Hughes' latest film of the underworld, has been passed without elimination by the Ohio censor. The film is now before the censor boards of New York, Pennsylvania, Maryland and Kansas. It has already played cities in numerous other states over the country.

## Joseph Johnson Gets $22,500 In Settlement of Fox Suit

Joseph Johnson in Hollywood has withdraw all charges against Fox in consideration of an out-of-court settlement of 50 per cent of $45,000 he asked. He had charged in his suit that Fox was guilty of breach of contract. He received $22,500.

# ADOLPH ZUKOR TELLS STOCKHOLDERS STORY OF THE PARAMOUNT OF TODAY

## Indicates He Intends and Expects to Remain President; Says Hertz Joined in Management Upon Invitation

With tears flowing unashamed Adolph Zukor related the story of Paramount Publix of today at a dramatic meeting of stockholders Tuesday.

Questioned from the floor, Zukor indicated that he intends and expects to remain president of the company.

Other interrogations brought from Zukor and other officers details of the company's financial and operating conditions.

Nathan Burkan, the lawyer, was conspicuously present as a stockholder and asked most of the leading questions of the meeting.

### Zukor's Status in Company Clarified

Burkan first insisted that Zukor or the management make an open statement about "street reports" of the resignation of Zukor. Zukor replied that such a statement was out of order because it involved "a personal matter," but he assured Burkan that he was the largest single stockholder in Paramount and that he expected to continue as long as his usefulness to the company continued.

Burkan insisted that as a holder of a large block of stock which he said he had purchased because of his confidence in the personnel—mentioning Zukor, Sam Katz and Ralph Kohn—that reports that Zukor was to be "shoved aside" should be cleared up.

"The record ought to be cleared for the sake of you, Mr. Zukor, and for the sake of the other stockholders."

Zukor waited until Burkan had concluded and there followed one of the highly dramatic moments of the afternoon.

"I feel that I have the confidence of my fellow officers and directors," he said. "I know that these men have the courage of their convictions, and having that they would not hesitate to tell me if I should start to slip. It would be unfair to the company and to me if the management allowed me to continue under such conditions."

Zukor appealed to the stockholders to support the officers of the company through the existing general business situation.

"My pride is broken, my heart is torn—I want to help restore the company to its former position. I do not want money. I want to rebuild this company for which I have given my life.

"Some mornings I have left home feeling that I could tear the world apart, and before I went home I marveled that the world had not torn me apart."

### Zukor Explains Hertz's Position

Present at the meeting and frequently mentioned from the chair and the floor was John Hertz, Chicago financier, who since the last annual meeting of Paramount Publix has become a director and chairman of the finance committee, and an important factor in the management.

Replying to questions, Mr. Zukor made it plain that Hertz had joined the company in the management upon invitation.

"Mr. Hertz has no ambition other than to help put the company back on its feet. He has said to me repeatedly that he hoped I would remain as long as he remains.

"Contrary to the impression that seems to exist from some quarters, Mr. Hertz did not force himself into Paramount. He was invited in after five of our important financial advisors recommended that he be invited. Mr. Hertz has given up greater things to accept the chairmanship of the finance committee and every stockholder in this room should be grateful that he is here. I often ask myself why he made the sacrifice. In view of his experience and ability and financial standing he has been of great help. He has been a tower of strength for all of us and we should pray that his health will be preserved so that he will continue to help us."

### Adjourned Annual Stockholders' Meeting

The meeting, which had been adjourned from the week previously because of the lack of a quorum, was held in the Paramount Building. John Hertz, Sir William Wiseman, director; Ralph Kohn, treasurer; Austin Keough, secretary, and Norman Collyer, assistant secretary, sat with Mr. Zukor. Sam Katz, vice-president of the company, and a director, was inconspicuously among the stockholders.

Adolph Zukor, Mr. William English, Felix Kahn and Casimir I. Stralem were re-elected directors. Warren Wright was elected director to fill a vacancy. He is president of the Calumet Baking corporation, General Foods corporation, John R. Thompson corporation and the First National Bank, all of Chicago.

The regular annual meeting of the board of directors is set for May 9, at which time officers will be elected.

The management submitted to the stockholders for ratification six personal service contracts with weekly compensation as follows:

| | |
|---|---|
| Adolph Zukor, President | $3,000 |
| John Hertz, Chairman of the Finance Committee | 2,750 |
| Sam Katz, Vice President | 2,500 |
| Emanuel Cohn, Vice President | 2,500 |
| Ralph Kohn, Treasurer | 2,500 |

There also was submitted for ratification a contract without salary but with stock options for Sir William Wiseman.

It was explained that the contracts of Zukor, Katz, Cohn and Kohn are new contracts in substitution for old contracts. The old contracts provided for a profit-sharing participation. The new contracts provide options to each on 108,000 shares of stock on a graduating scale from $15 to $32 per share. The new contracts run for three years and are substitutes for five-year contracts which would have expired September 1, 1934.

Questions from stockholders elicited the following information about the operating and financial status of the company:

## Warren Wright Is Elected to the Board; Operating and Financial Conditions of the Company Are Explained

The first quarter of 1932 will show an operating deficit of approximately $1,236,000 after depreciation. The income for the period, however, exceeded expenditures.

Economies effected by John Hertz resulted in a reduction in expense of approximately $6,000,000 during the first quarter as compared with the first quarter of 1931.

The cash budget for 1931 makes ample provision for paying mortgages and obligations to subsidiaries totaling approximately $6,500,000.

A bank credit of approximately $13,000,000 has been arranged in the last few weeks by the Hertz group to meet the company's current requirements, of which $10,000,000 has already been used.

Drastic reductions in operating costs have been effected in every department of the corporation.

Holdings of the corporation, fixed assets, equities, etc., are equal to four or five times the total amount of indebtedness.

The questioning then took on additional color. "I want to know if the company is solvent," asked a stockholder, "or will it end up like a lot of others? Are the fixed charges being covered?" he inquired.

Kohn stepped into the discussion, armed with encyclopedic financial data, from which he gathered the information that evidently satisfied the stockholder.

Thirteen banks participated in the $13,000,000 financing arrangement. A 100-per cent-owned Paramount subsidiary was formed as a holding company to work out the legal details. The obligation is due in March of 1933. The banks have a preferred position on all negatives through the subsidiary.

### Old Theatre Deals Questioned

There was some discussion from the floor by the stockholders about the wholesale theatre acquisitions by Publix during 1929 and 1930. Mr. Zukor answered questions frankly, replying, to implied criticism, that the investments were advisable at the time that they were made, but that since economic conditions have changed, the investments have depreciated in value. Mr. Zukor expressed confidence that with the return of normal business conditions, these investments would be highly profitable.

Because of a lack of the necessary two-thirds of the outstanding stock by proxy or in person the meeting did not act upon the proposal to change the value of the common stock from no par to $10 per share.

In the meantime, and apart from the stockholders' meeting, it became known late last week, in the nature of reports, that

# LASKY ON VACATION

(*Continued from preceding page*)

Jesse L. Lasky, Paramount vice-president and one of its pioneer operators with Zukor, was about to withdraw temporarily from company activities. This was verified Monday afternoon by Lasky, who publicly announced that he had been asked by the corporation to take a three-months leave of absence. In a statement, Lasky said:

"I have been requested to take a leave of absence for three months on full pay with the understanding I can be recalled on two weeks' notice. I am leaving Wednesday for Hollywood, as I have a home at Santa Monica. I am under contract to the Paramount Publix Corporation until December 31, 1934."

### Executives Prepare for Sales Meeting

Adolph Zukor, Sam Katz, John Hertz, George Schaefer and Ralph Kohn, advance guard of Paramount officials attending the company's annual sales convention, were scheduled to leave New York for Los Angeles on Friday to be followed Sunday by an additional home-office group of 25.

The convention opens at the Ambassador on May 5 and will run four days. About 150 executives will attend, including Paramount district and branch managers, salesmen, and Publix divisional directors and divisional managers.

### B. & K. Financial Statement Ready

Balaban & Katz, controlled by Paramount Publix, including subsidiaries, this week reported for the year ended December 26, 1931, a consolidated net income of $1,584,256 after interest, depreciation, amortization, Federal taxes, equal, after preferred dividends, to $5.25 a share on the common stock. In the year previous earnings were $2,289,263, or $7.91 a share on the common.

### New Paramount Executives Named

The appointment of Montague F. Gowthorpe as comptroller, and Fred Mohrhardt as general auditor of Paramount Publix Corporation and its subsidiaries was announced on Monday. Gowthorpe has been with the company in various executive capacities for over 12 years. Mohrhardt has been with the company a similar period, and during the last five years has served as assistant general auditor.

### Robert Sparks Joins Schulberg

Robert Sparks, for the past ten years stage manager and director of leading stock companies in the East, on Tuesday joined Paramount as assistant to Louis D. Lighton, associate producer on the staff of B. P. Schulberg, director of production.

He has managed and directed plays for the Boston Stock Company, the Lakewood Players in Skowhegan, Maine; William Harris, Jr., Broadway producer; the Actors' Theatre and the Philadelphia Theatre Association. Last year he produced and directed an all-Negro play, "Never No More," which he followed with "Inspector Henderson," his last New York production before going to Hollywood.

## Kansas Court, State Fight in Interpretation of Blue Laws

Open warfare has flared in Kansas City between the attorney general's department of Kansas and the judiciary of the state, which believes in a liberal interpretation of the archaic blue laws. The Kansas supreme court was the scene of a clash last week when Roland Boyton, attorney general, assailed Judge Frank Forrest of the district court of Allen country, who twice refused to grant an injunction to restrain Vogel Gettier, manager of the Iola theatre, Iola, Kas., from Sunday operation. The official called Sunday shows a "common nuisance."

Judge Forrest used strong terms in refusing the writs, aiming chiefly at the churches, assailing preachers who meddle in affairs of the state and branding preachers and lawyers as "necessary evils." The state's legal department charged in the supreme court that Judge Forrest abused his discretion as a judge in refusing to grant the injunction. It also calls the supreme court's attention to Judge Forrest's reference to preachers and lawyers and points out it regards his remarks as "an insult to the legal profession of Kansas."

### Fox Signs Clara Bow

Fox has signed Clara Bow for one picture, with options for several more. Sam Rork is on the Fox staff as supervisor of the film. Miss Bow's first will be "Her Savage."

## Roxy Board Replaces Waring With Riesenfeld, Band of 80

A symphony orchestra of 80 musicians, directed by Hugo Riesenfeld, will return to the Roxy theatre in New York on May 13, it was decided by the board of directors of Roxy Theatres Corporation on Wednesday.

Fred Waring and His Pennsylvanians, who have played at the house since January 1, have been given two weeks' notice. The directors are continuing discussion of terms of a new film franchise with Fox Film.

## Sales, Theatre Men To Sit In On Meetings for Cooperation

A member of the staff of George J. Schaefer, Paramount general sales manager, will in the future sit in on all meetings of the theatre department executive staff to bring about maximum cooperation between the sales division and theatres.

In the same way, and for the same reason, a member of the theatre executive personnel will attend all Schaefer's home office sales conferences.

### Studio Official Asphyxiated

Erich Schay, secretary and part owner of the Metropolitan Studios, Fort Lee, N. J., died of carbon-monoxide gas on Tuesday in the garage at the rear of his home in Brooklyn.

## Brandt To Coast To See Hammons

Joe Brandt, formerly president of Columbia, is en route to Hollywood, where, it is understood, he will conclude negotiations with E. W. Hammons, of Educational Pictures, whereby he will become associated with the Educational companies in the development of the company's dual studio properties, the Metropolitan studio and Educational's own plant.

Educational's studio is equipped with Photophone Metropolitan, in which Educational and Western Electric are associated, was taken over from the Christie Brothers last year. ERPI is interested as a creditor of Metropolitan.

His visit will also be for the purpose of lining up various independent producers. Brandt expressed himself as not ready to reveal details of his plans at the present moment.

He said, however, that a deal has been completed with B. F. Zeidman, independent, for a number of pictures. The exact number has not as yet been definitely set, according to Brandt. His Coast visit will probably be for an extended period.

## Paramount May Sue von Sternberg

There was brought to a climax Tuesday a controversy between Paramount studio executives and Director Josef von Sternberg, who walked off the lot when studio chiefs insisted that he direct a story the treatment of which he disliked. It was indicated on the Coast that a suit would be brought against the director. Marlene Dietrich was later suspended when she failed to appear at the studio. She was scheduled for the lead.

By remarkable coincidence, von Sternberg, en route East, accidentally met Emanual Cohen, Paramount production executive, en route to Hollywood, as the two alighted at Kansas City for a "stretch." At the station, von Sternberg told a reporter of *Quigley Publications* that he had been "suspended—fired—because I didn't like the script. That is nothing unusual," he added, "what is one picture when 600 are made in a year?"

"I have nothing to do with the picture, now," continued von Sternberg, "and I don't know whether Dietrich will be in it or not. She doesn't like the script, either.

"I will return to Hollywood later this week," he said, "but not to Paramount." When asked about his contract he stated "a contract is only a piece of paper." He inferred he was all through with Paramount, although Cohen, after chatting pleasantly with the director, admitted he and von Sternberg will "talk it over" in a few days.

### H. A. Bandy Leaves Warner

H. A. Bandy has resigned as Warner general sales manager in the foreign department. His duties will be assumed by Sam E. Morris. No appointment is planned for replacing Bandy.

### *CLAIMS PROCESS WILL CUT COSTS*

*A process, perfected after many years of experimentation by a young Viennese engineer, H. Jellinek, will reduce materially the costly architectural construction in film studios, it is claimed in Vienna. The process, it is said, permits the photographing of one film over another, and enables the camera to bring into conformity scenes played by actors in the foreground with a film projected on a white background. The process is claimed to give a perfectly uniform impression, without suspicion that the background has been "shot" at another time and place. The process is based on the use of ultra-violet rays for the projecting of the background film, while the actors in the foreground are exposed to the normal electric arc-lights used in all studios.*

## Kodak Buys Nagel Plant in Germany

Eastman Kodak Company has purchased the camera works of Dr. Conrad Nagel, at Stuttgart, Germany. The plant will continue to be operated by Dr. Nagel as a branch of Kodak Aktiengellschaft, Berlin, Kodak subsidiary.

The acquisition gives the company the use of valuable patents which are said to have popularized the Nagel products in the European markets. Kodak now has three plants in Germany, two in England and one each in Canada, France, Hungary and Australia, in addition to six factories in the United States.

### RKO Shifts Exchange Heads

George F. Law has been named RKO Radio Winnipeg, Canada, exchange manager, and S. H. Decker, former Winnipeg manager, has been moved to the Calgary exchange, succeeding Vernon Dixon, resigned. Jules Levy, general sales manager, made the changes.

### Assumes Warner Coast Post

George R. Bilson, recently named West Coast advertising manager for Warner-First National has arrived at the studio to take up his new duties. He will be in charge of trailers.

### New Television Company

Canadian Television, Ltd., has been formed in Canada to manufacture television transmitting and receiving equipment. It has acquired exclusive licenses in the Dominion for exploitation of the inventions of Charles Francis Jenkins.

### Plan Dinner for Unger

Joseph J. Unger, newly appointed Paramount divisional sales manager, will be tendered a testimonial dinner by friends on May 25, at the Hotel Astor, New York.

# SCREEN GUILD TO BE ARTISTS' OWN VENTURE

## Mr. Levee, in New York on Behalf of Co-operative Production Enterprise, Explains Its Basis, Methods and Hopes

Blue-eyed and dynamic young M. C. Levee has come briskly across the nation from Hollywood to tell Manhattan and Broadway about the Hollywood Screen Guild and announce a radical policy and point of view in motion picture production.

From his apartment in the Hotel Pierre on the avenue, at the Motion Picture Club, at the AMPA and Broadway way stations, Mr. Levee proclaims the dawn of a new day, the hope of a bright young idea.

Levee might well be called a native son of the motion picture industry, having started as a piano player in a Halsted street nickelodeon in Chicago, just two blocks away from the theatre where Sam Katz at the same time was hammering *andantes* out of an old Chickering for Carl Laemmle. Mr. Katz stayed by exhibition, and Mr. Levee went west to grow up with the country—the country being Hollywood. He did nicely, starting with the now historic Brunton studios, the first to supply complete stage service on rental to producers. Since then he has been variously in production, including a partnership with Joseph Schenck in the United Studios to considerable profit of operation and an ultimate sale. Until recently he was business manager of the Paramount studio. Mr. Levee's most exciting current activity has been as the aggressive president of the Academy of Motion Picture Arts and Sciences.

### The Reasons for the Guild

Mr. Levee sees the fall of the old order of things in Hollywood, and in the current perplexities and problems of the motion picture production community, opportunity for the founding of a new structure of production.

"Hollywood is full of the heritages and habits of other days," he remarks with considerable feeling. "There is a group committed to the special policy of maintaining their own high and extraordinary salaries. They offer no place for the new idea, for the new enthusiasms which this industry must have if it is to prosper. If you don't belong to the 'lodge' you can't get in.

"I know I am talking about my friends. I live with and among these fellows. I play bridge and golf with them and all that, and because we do know each other so well I can dare to say what I think.

"Now the worse things get, and the more trouble the industry has, the better is the opportunity to demonstrate the value of the idea that is represented by the Hollywood Screen Guild."

This Hollywood Screen Guild of Mr. Levee's is in effect a cooperative production project, calculated to permit stars and directors to engage in production on a basis where their returns are governed by the box office performance of their pictures.

The Guild has been duly incorporated with an authorized capitalization of $1,000,000. It is announced that the product will be distributed by United Artists Corporation, and that for the present the schedule will include somewhere between four and six pictures a year.

### Original Creators Sought

"The Guild will prove an open field for creative ideas," says Mr. Levee. "The eligibility of material will be decided upon by the board. After the picture has been accepted to be put into production, no one shall have anything to do with it save the responsible artists whose production it is.

"Each picture project becomes a separate trust, entirely by itself, with all of the funds administered and distributed by the Bank of America. The Guild will not handle the money, and there will be no possibility of a great many such misunderstandings of the sort that have supplied the bitter controversies of the production business."

His New York sojourn is just one long conference for Levee, including sessions with Mary Pickford (who is or is to be a member of the board of directors), and a meeting with Jesse Lasky, who has just begun a leave of absence from his post at the head of production for Paramount.

The Screen Guild is frankly modeled on the Theatre Guild of New York, with a frank hope of as much success.

"See what the Theatre Guild is today in the world of the stage," cites Levee, "and remember the day when there were such mighty names as Shubert, Klaw & Erlanger, Savage and Frohman. I tell you it can happen in the motion pictures, too."

Levee paused for a deep breath.

### The Case of "Carl Smith"

"Now let us suppose something for just a minute, and let any picture man give the answer. Just suppose that there was a young man whose name was, let us say, 'Carl Smith,' just 'Carl Smith.' And suppose he came out to Hollywood and went, in the full flush of his enthusiasm, around to the studios, suggesting that they make a picture out of that novel entitled 'Frankenstein,' and that they make one of that Erich Remarque story, 'All Quiet,' and that they do one called 'Dracula.' You know the answer. If he ever got into the office with ideas like that—an unknown, mind you, by the name of 'Carl Smith'—they'd have him thrown out. But of course that wouldn't happen—because he'd never get far enough in to get thrown out in the first place.

"The Guild will make only the pictures that have the drive of that creative interest behind them. The young unknown will have his chance to try to sell his idea to the board. If he can make the board like it the picture will get made.

"Incidentally the Guild is to accept no financing fees or interest on the money advanced. It will take its fixed and proper share of the profits of production, and that will be its only source of revenue. It is not going to be another loan agent."

# CANADIAN FILM TRADE EXCEEDS AUTOMOBILE

## And 94 Cents of Each Dollar Taken In at Box Office Are Spent in Canada; 95 Per Cent of Pictures from United States

Canada "has more Canadian dollars invested in the motion picture industry and more Canadians employed in it, receiving higher wages and salaries, than in the automobile industry," says Vice Consul Donald H. Robinson at Toronto in a report to the Department of Commerce. As an indication of organization he also points out that 94 cents out of every dollar taken in at the box office in Canada are spent in Canada. Only 6 per cent of the receipts go to producers in France, Great Britain or the United States, though 95 per cent of the pictures exhibited are produced in the United States. The investment in theatres alone today totals $60,000,000.

### Business Five Times Larger

As for distribution, in 1930 the business done was five times that done in 1919. Nine large distributing companies have head offices in Toronto, most of them branches of parent companies in America, though one French company in Montreal provides 60 pictures a year in French dialogue for the province of Quebec.

According to the vice consul, sale and distribution in Canada have dropped between 40 and 50 per cent below 1930, the fluctuation in Canadian currency to a discount of 15 per cent on Canadian money being cited as one factor. More than 100 theatres have closed.

In production of unprinted positive film since the decision to expand in 1924, such has been the growth in this field that for the 12 months ended in March, 1931, exports of this product were valued at more than $4,000,000.

### Imports 500 Features

Canada imports 500 features a year besides more than 1,500 shorts, exclusive of newsreels. Ninety per cent of the positives used in Canadian theatres is printed in Montreal and Toronto from imported negatives and on unprinted positive, most of which is manufactured in Toronto.

Canada is making use of the film for publicity and education, through the Motion Picture Bureau, which each year produces 12 to 20 one-reel pictures 800 feet in length. The Bureau operates a modern laboratory and plant at Ottawa.

Actual production in Canada is limited chiefly to government, scenic and nature films, industrials and newsreels.

## Appellate Division Denies Fox Tax Exemption Rights

The attorney general's office at Albany, New York, received as an important precedent a decision handed down on Tuesday by the court of appeals denying the Fox Film Corporation the right to exempt from taxation money it received from its foreign companies.

Assistant attorney general Wendell Brown, who appealed from a ruling of the appellate division denying the right of the tax commission to include in its assessment such moneys, pointed out that the court of appeals' action would mark the way for the state in future dealings with concerns which have foreign connections.

## Kahane Leaving to Set Independent Producing of RKO

Final arrangements for RKO's independent production plans will be made by B. B. Kahane, president of Radio Pictures, who leaves for the Coast on this and other studio matters, late this week.

Joseph I. Schnitzer, Larry Darmour and J. G. Bachmann apparently are definitely set to comprise the first three producing units under the plan going into effect. Each will contribute four pictures to Radio's distribution schedule for the coming season, although there is a likelihood that Darmour will handle only Mickey McGuire comedies, and will produce no features. In the event Darmour does engage in feature production for Radio distribution, there is a probability that he will take over the William Boyd contract from RKO Pathe, using this star in four feature productions. Darmour is already under contract to make three Westerns for Paramount.

### Unit Production at Pathe Studios

Bachmann is a former Paramount supervisor, and has been linked by report with production posts at Columbia. Schnitzer's deal for unit production for Radio has been under discussion since his retirement as president of Radio Pictures. All unit production for Radio will be done at the Pathe studios in Culver City, according to present plans.

Harold B. Franklin, president of RKO theatre subsidiaries, will join Kahane in Hollywood within a few days after the latter's arrival there. He will be accompanied by Phil Reisman, general manager of the RKO film buying department, whose mission is to go over new product.

Robert F. Sisk, director of RKO advertising, publicity and exploitation, will visit the company's studios for the first time immediately after Radio Picture's sales convention, which will be held at the Drake hotel, Chicago, May 16 to 18.

Eddy Eckels, newly appointed editor of the new house organ for the RKO circuit, arrived in New York this week from the Coast and is now engaged in the preparation of the first issue.

Appointment of E. J. O'Flynn, formerly with Brown, Wheelock, Harris & Co., New York, to a position in the RKO real estate department, was announced this week.

Indications this week were that Watterson R. Rothacker, who was engaged a month ago as managing director in charge of business administration of the RKO studios and to make a survey and report, would not be retained following completion of his survey and filing of a report. Rothacker presented a preliminary report to RKO home office executives last week and returned to the Coast immediately afterwards to resume his survey which, it is expected, will require a few additional weeks.

Regarded as a probable outgrowth of Rothacker's survey was a reorganization of the studio business administration staff by David O. Selznick, production chief. The reorganization makes Charles E. Sullivan business assistant to Selznick, with M. J. Abbott as comptroller. Both appointees are from the RKO organization, Sullivan having been a Pathe production executive and Abbott has been active in RKO management capacities for some time.

Still in abeyance is action on the considered appointment of Maurice Goodman, film counsel, to the post of RKO chief counsel vacated by Kahane's election to the presidency of Radio Pictures, and that of J. J. McCarthy to the post of liaison executive between RKO and its unit producers. Divisional theatre directors for the middle west and New England territories also remain to be appointed.

## Fox Will Reduce Accessory Prices As a Concession

Fox will reduce the price of advertising accessories from 25 to 50 per cent in an effort to induce exhibitors to conform to its new regulations which ask for the return of posters and other accessories within five days after use. The concession on the part of the distributor comes in response to exhibitor complaints that the company's new poster restrictions, by forcing theatres to buy all accessories from Fox exchanges, increases costs of these materials at a time when minimum overhead is a prime consideration.

According to plans now under consideration, Fox will reduce poster charges from 15 cents per sheet to 10 cents. The cost of stills, now $1 per set, may be halved. Independent poster exchanges charge 30 cents for a set of stills and five to 10 cents per sheet for posters.

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York, commented that exhibitors do not care from whom their accessories are purchased as long as the price is equitable.

Additional protests against Fox's application of its new poster regulations were voiced during the week by Michigan and New Orleans exhibitors. Sentiment in both localities, according to surveys among exhibitors, indicates that the Fox edict on accessories will be ignored, with enforcement of it left entirely up to the distributor.

## Sheehan to Europe

Winfield Sheehan, Fox vice-president, has sailed for Europe. He will be gone only a short time.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

**EXECUTIVES and employes of Radio, NBC and RKO who possess a cultivated sense of things esthetic will find much to their liking in their new headquarters at Rockefeller's $250,000,000 "Radio City." Ezra Winter has been commissioned to paint an immense mural depicting an American adaptation of the age-old quest for the "Fountain of Youth." Considering that the "city" is a mountainous monument in itself, born of Rockefeller and Radio Corporation executives, the story of the proposed mural strikes us oddly. An old man, who has followed the path of the ages to the heights in search of the fountain of youth, will stand in the foreground gazing at the mountain, realizing the impossibility of ever reaching it. Floating before him across the sky in the form of a rainbow will be a great procession of the ambitions and vanities of his life, from the flowers of youth, upward through early aspirations, fruits of labor and strength, love, ambition for power, wealth, fame and glory, to end in the clouds of age.**

▽

News item in the Denver *Rocky Mountain News*:

"Rumors of drastic changes of policy and a sweeping shakeup in the executive personnel of RKO reverberated through Denver yesterday. The readjustments follow a battle for control of the corporation which resulted in victory for Martin Beck, who immediately placed *Sidney* Franklin in charge of theatre operation."

We take exception to two phases of the above. Firstly, belittling of the Radio Corporation, which was the principal opponent in the fight to gain control of RKO, is unfair. Secondly, Mr. *Harold* Franklin is in charge of RKO theatres and he is no relation to *Sidney* Franklin, who is a bull-thrower of no mean repute.

▽

**When "The Wet Parade" played at the Midland in Kansas City, "Ten Nights in a Bar Room" was the attraction at the Apollo. At the same time, Aimee Semple McPherson, who debated the liquor question with Walter Huston, conducted a revival meeting in the town. And, to cap it all, Mayor Bryce Smith refused to call a beer demonstration as suggested by Mayor Jimmie Walker. All of which is making Kansas City folks prohibition conscious.**

▽

*Major Edward Bowes, an executive of the Loew corporation, showman extraordinary, operator of the Capitol on Broadway and star of a weekly broadcast is also somewhat of a philosopher and spreader of cheer. During his Capitol "Family" broadcast the other morning, Bowes gave some sound advice to his radio audience which extends from coast to coast. Said the Major:*

*"These are difficult days for almost everyone. Many are depressed and unhappy over what they haven't instead of being grateful and happy for what they have.*

*"Good health—your home and your loved ones are of paramount importance. Wealth may be dissipated and later recovered, but every day of happiness you lose is irrevocably and forever lost.*

*"Think it over—count your blessings. You'll find you've much to truly give thanks for."*

▽

**The work of running a sewing machine is either a lost art to Hollywood or else it never existed in the movie capital. Paramount's West Coast casting director sent out a call for seamstresses the other day and 98 responded. Ninety-two admitted they had never operated a machine.**

"CHICK" LEWIS, our colleague in charge of the "Managers' Round Table" Club of MOTION PICTURE HERALD, periodically contacts exhibitor members in order to gather first hand knowledge for use in his editorial columns. Recently, "Chick" received a batch of questionnaires, properly filled in, answering a request for biographical data of his theatre friends. The answers to one question in particular: "Why Did You Enter Show Business" supplied the basis for a series of interesting and even amusing disclosures.

An operator in Illinois, who appears to be an obliging chap, frankly admitted that his start was prompted by a desire "to create a position for my son-in-law," while a Warner manager in Connecticut said that he was lured into exhibition because he believed it to be "fascinating, interesting, intriguing."

"It runs in the family," wrote an independent of Nebraska; "to satisfy a yearning," said a fourth.

A Canadian disclosed the fact that his reason was "no reason" and another said he entered "with the idea of becoming a projectionist." That was three years ago and to date this chap has advanced to the exalted position of doorman. There were several "yens" and "longings" listed, while the "influence of relatives" had something to do with other cases. Another Canadian liked the idea of "being amongst people and serving them."

From an owner at Florida "Chick" learned that his reason was "because it is a clean-cut business for a clean-cut man" and a Pittsburgher said he "always had a weakness for music."

"Love for the profession," "interested in electrical and mechanical machinery," "liked to swing a paint brush," and "because I was temporarily unemployed at the time," wrote in other managers. Only one operator out of several hundred said that he entered the business because he wanted to make money. A few needed a job, and one chap "had to eat."

"Having been a newspaperman before, I went into the show business," was the odd reply from a Mexican exhibitor.

Other reasons for the beginning of some of the current crop of theatre managers ranged all the way from "infatuation," "enjoyed playing the piano" and "love for the business," to "liked the work and could sing fairly well," "fascination and the glamour of night life."

A rare case is that of a manager from Nebraska who was "afflicted with the fever." Another revolves around a New England man who entered just "for the fun of it."

The most adjectives used in describing a reason emanated from the publicity director of a circuit house in downtown Brooklyn who could not resist the picture business because at the time he thought the field was "the grandest, swellest, most fascinating game-business in the world!" Sounds like some of his newspaper ad copy.

From a chap in Illinois "Chick" Lewis heard a little story of economics, as follows: "Had a hardware store that was losing money and the man who had the picture show wanted to trade it for my store. We made the trade—he went broke in two years—and I'm still running the show."

In conclusion we offer the reason of a New York operator who said: "I often wonder."

▽

**When Edgar Wallace died some few weeks back, newspapers generally made mention of the success which he gained commercially as a writer, including occasional excursions into pictures. Cable dispatches received the other day from London disclosed the fact that the late Mr. Wallace, who died in Hollywood suddenly on Feb. 10, left debts totaling $304,000.**

**IF any of our readers are interested in apiology or if any have wrong impressions of bees, will they kindly communicate with the United States Department of Agriculture, which appears to have garnered sufficient monetary backing from a budget-slicing Congress to complete a four-reel life history of the honeybee. In announcing the release of this work, which might serve as a second subject for some poetic exhibitor, the Bureau of Entomology says the film not only shows activities of the bee, but corrects some wrong impressions, too.**

▽

*"Bob" Ripley is back with us again from a jaunt to little-known lands in search of subjects of incredibility for his "Believe It or Not" broadcasts, newspaper strips and motion pictures. During his latest trip, Ripley interviewed the Queen of the Fiji Islands, who has some 500-odd husbands, sort of reversing things a bit. In Papua, New Guinea, he found a race in which wives feed the husbands. (Mr. Ripley may be reached at Warner Brothers for further information regarding Papua).*

▽

Mr. Wax of Supreme Trailer Service has asked us to inform the trade that his organization, contrary to rumors, is not going to absorb another trailer firm, nor is another trailer firm going to absorb Supreme, nor will Supreme consider absorption with or by anybody.

▽

**The trade in Kansas City is still laughing over the predicament of an exchange manager in that town who sought to make a preview appear important by inviting an elite crowd. He obtained a list of owners of a high priced car and sent them ducats. Then he waited for the exclusive set to storm the theatre. But much to his chagrin, he discovered on the night of the preview that not all those who can afford expensive cars are "elite." Many proved to be racketeers and bootleggers from the city's North end.**

▽

*The Broadway sector of the industry includes three devoted cheese fanciers, Robert Sisk of RKO; Frank Wilstach of the Hays office, and Colvin Brown of Quigley Publications. The result is a deal of debating and samplings at such haughty delicatessens as the Vendome and Charles in New York. Sisk insists on the supremacy of Liederkranz, Wilstach goes solid for English cheddar and Brown stands pat on Cammembert. It looks like a draw.*

▽

**During the 30 years of Eastman Kodak's business life the company realized a total net of $400,575,000, ranging from $1,488,295 in six months of 1902 to $22,014,915, the high for all time, earned in 1929. Common dividends paid out during the period approximate $287,760,000.**

▽

*Our Hollywood chronicler has been in contact with old-timer W. W. Hodkinson, learning that he plans a comeback. Pioneers of the business will remember "W. W." when he turned prophetic a decade or more ago with the warning that production, distribution and exhibition should not be consolidated.*

▽

Once more the film buying season is near. Distributors' sales conventions are about to be held and immediately after the shock troops will swing into action on all fronts. Let's go!

# CRITICS SAY:

---

## "Made for the millions. And the millions will like it!"

—*N. Y. American*

**This great heart-throbbing, throat-clutching screen drama takes New York as it has the entire country. All over, exhibitors are thanking their lucky Paramount stars for THE MIRACLE MAN. "Fine . . . good entertainment . . . many moments of thrilling action, and splendid performances." . . . *N. Y. Daily News.* "Undoubted audience appeal." . . . *Red Kann, M. P. Daily.***

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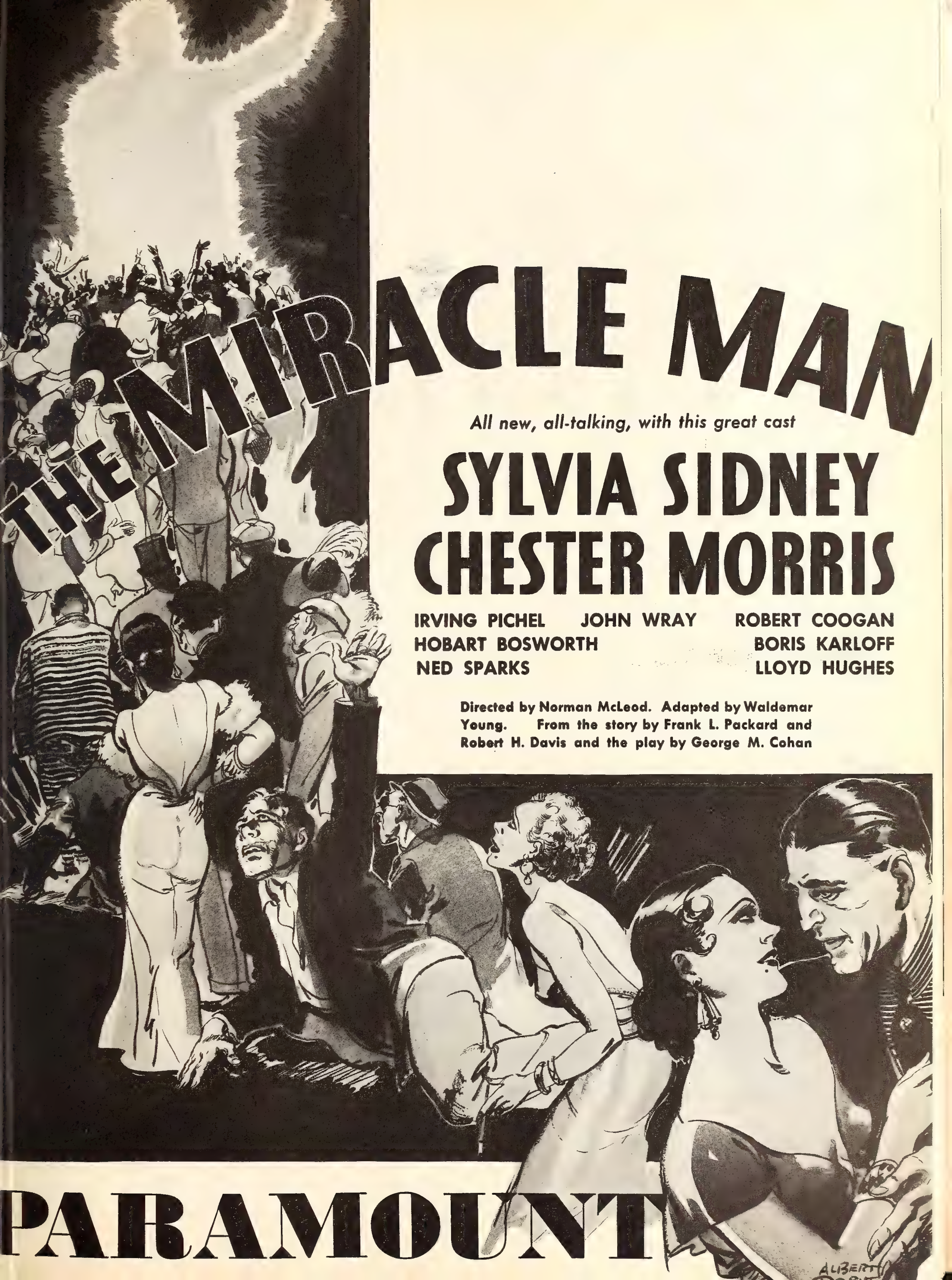
**BIG MONEY PICTURES HEADQUARTER**



# THE MIRACLE MAN

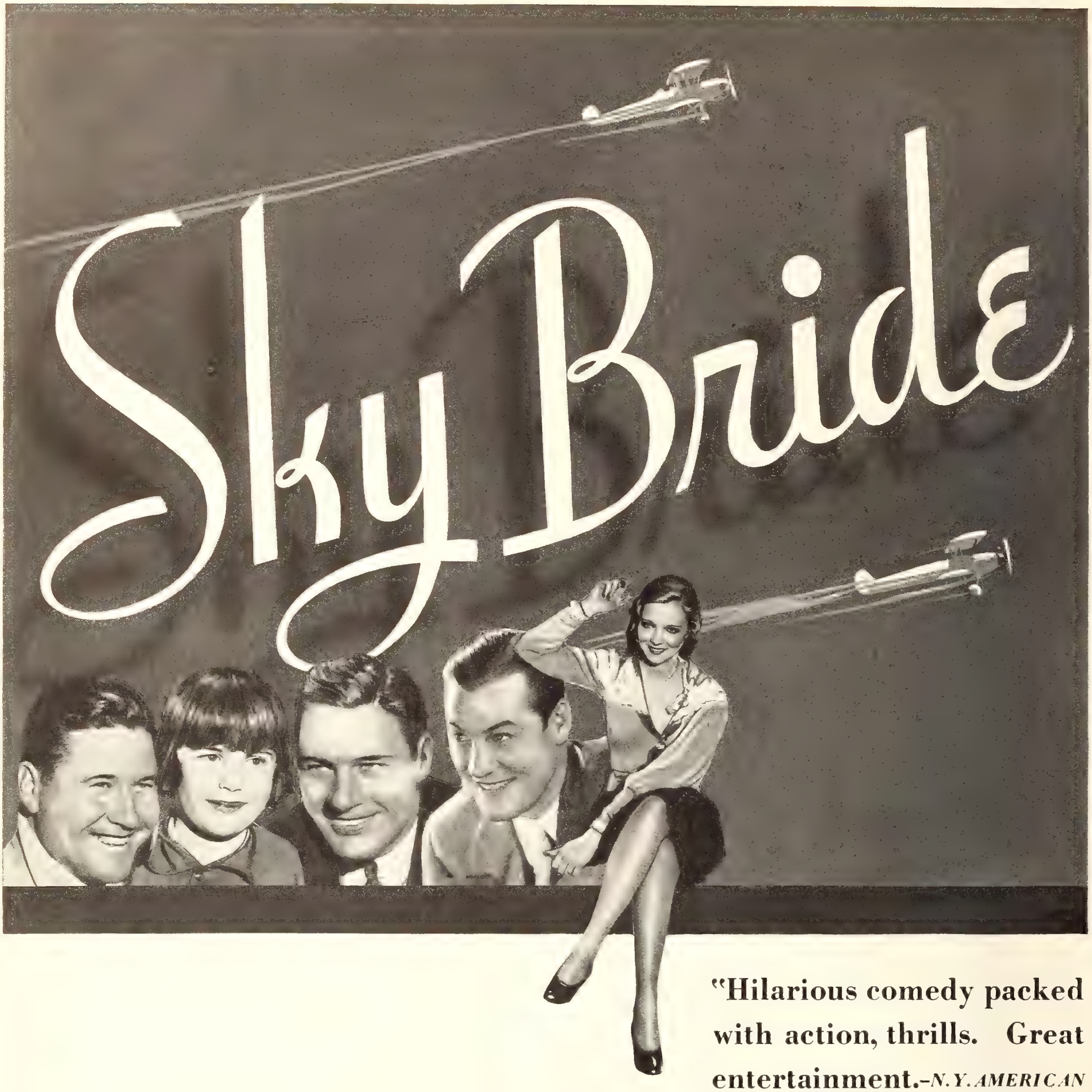
*All new, all-talking, with this great cast*

## SYLVIA SIDNEY
## CHESTER MORRIS

**IRVING PICHEL** **JOHN WRAY** **ROBERT COOGAN**
**HOBART BOSWORTH** **BORIS KARLOFF**
**NED SPARKS** **LLOYD HUGHES**

**Directed by Norman McLeod. Adapted by Waldemar Young. From the story by Frank L. Packard and Robert H. Davis and the play by George M. Cohan**

## PARAMOUNT



"Hilarious comedy packed with action, thrills. Great entertainment.-*N.Y. AMERICAN*

"A gasps-and-giggles thriller. Fills the entertainment bill."—*N.Y. MIRROR* "Fast moving, well balanced story. Unusually good."—*GRAPHIC* "Always interesting. Terribly exciting."—*N.Y. TELEGRAM* "It's swell! A real hit. Get as many as you can in for the opening night *and the rest of the engagement will take care of itself.*"—HOLLYWOOD REPORTER

# RICHARD ARLEN

# JACK OAKIE

**ROBERT COOGAN** **VIRGINIA BRUCE**

**CHARLES STARRETT** **LOUISE CLOSSER HALE**

*By Waldemar Young* • *Directed by Stephen Roberts*

**FOR SHOWMANSHIP NATURALS SEE** Paramount

# LAW ENCROACHMENTS ON TRADE REDUCED TO MINIMUM, SAYS HAYS

## Air Cleared by Decisions on Blockbooking in U. S. and Monopoly in Canada, MPPDA Head Declares in His Report

## Points to Readjustments at Studios But Also Notes That Producers Are Avoiding False Economy Impairing Product

Legislative encroachments upon the orderly conduct of the industry have been reduced to a minimum by "the steady growth and importance of ethical standards in the motion picture business since 1922," and by distributors' recognition of the fact that their success "is interdependent with and upon the success of the exhibitor," according to Will H. Hays.

In the following and concluding instalment of his report to the Motion Picture Producers and Distributors of America at the end of his tenth year as president of the organization, Mr. Hays discusses in detail two court decisions in the United States and Canada which "have clarified the atmosphere created and maintained for years by claims against this industry that the blockbooking of pictures was illegal and in Canada that all engaged in the industry were a monopoly."

Hays points to the readjustments and economies at the studios but at the same time points out that the producers are avoiding the "false economy that would result in the production of entertainment without drawing power."

The third and final section of the report follows:

The steady growth and importance of ethical standards in the motion picture business since 1922, and your commonsense recognition that your success is interdependent with and upon the success of the exhibitor, your customers have operated to reduce to a minimum legislative encroachments upon the orderly conduct of the business.

This is not the place for an exhaustive review of the tax situation in regard to motion pictures. Analyses indicate that our industry bears, at the very least, its full share of the nation's tax burden. Admission taxes, representing, as they do, special class legislation and placing a burden upon the necessary entertainment of the working man and his family, have proved, in the rare cases where tried, justly unpopular. The cost of collecting them is excessive in proportion to the return and they reduce motion picture attendance so much that the value of the tax is more than lost by reduction, through diminution of income, of other taxes paid by the industry.

No state censorship law has been added to those eight state censorships that were in existence when our Association was formed in 1922. In one commonwealth, Massachusetts, we were able to bring this issue directly before the people through referendum, and by a majority of more than two to one the people of Massachusetts repealed the state censorship law that had been in effect there.

Our roadway is being pointed by judicial decisions. Two such decisions, of far-reaching importance, recently handed down by the Courts of the United States and Canada have clarified the atmosphere created and maintained for years by claims against this industry that the blockbooking of pictures was illegal and in Canada that all engaged in the industry were a monopoly.

It has now been definitely decided by the United States Circuit Court of Appeals of the Second New York Circuit that every distributor has the undoubted right to sell in blocks or to adhere to a policy of terms of sale, price of sale and persons to whom they sell, and the court found that the smaller producers or distributors, as distinguished from the larger companies, have not been shown to have been affected by any combination between the larger companies; that the sales methods of selling pictures in blocks has not been shown to have any effect upon competition when the whole field is surveyed and that it is impossible to say on the evidence that the effect of blockbooking as practiced in the industry unfairly affected competition. On the other hand the court found it may farily be said that all persons engaged in the production of pictures have been able successfully to distribute their product and that this has permitted fair competition in the industry.

Further, a most illuminating court decision of exceptional interest in regard to the motion picture industry was handed down in the Supreme Court of Ontario on March 7, 1932. This opinion consummated a trial lasting several weeks and in which the defendants were charged under Canadian law with conspiracy to prevent or lessen competition. The Combines Investigation Act and Section 498 of the Criminal Code of Canada differs from our American Antitrust law in that conspiracy cannot be established on the basis of the form and method of an agreement. The agreement must be shown to have had as its purpose and its effect the lessening of competition.

### Canada Refutes Monopoly Charge

The following excerpts from the voluminous decision of Mr. Justice Garrow indicate the sweeping approval which he gave the industry in connection with his finding of not guilty against the defendants:

A. "The main question of fact here involved so far as the Combines Act is concerned, is this. Has the evidence established that there existed during the years mentioned between the accused, or some of them, an actual or tacit agreement entered into within this Province which had or was designed to have the effect of preventing or lessening competition in or substantially controlling within Ontario or generally the purchase, barter, sale or supply of film? . . .

B. "The evidence taken at the trial failed to disclose that there was any attempt at price fixing as between the exchanges. On the contrary there was at all times very considerable rivalry and marked competition for business between them with the result, so far as the general public is conserned, that no complaint whatever is made as to the prices of admission charged. There have been available throughout the years in question more films supplied than there were theatres to play them in. There has never been an instance of a theatre being obliged to close its doors for want of film so far as the evidence discloses. And the rentals charged by the various exchanges to the exhibitors have been fair and reasonable; or at any rate have been arrived at solely by bargaining between the individual distributor and his customer and not as the result of any pre-arrangement among those controlling the product. . . .

### "Protection" a Proper Practice

C. "The Standard Contract was as much to the interest of the exhibitor as of the distributor in this sense at least that it was desirable that the former should know, when he was dealing each season with many different distributors, that the contract he signed with each was the same in its general terms and differed only in details. . . .

D. "I find as a fact that protection in itself is conceded to be and is a proper enough arrangement. Undoubtedly there are individual cases in which it may have seemed to work a hardship. But I am quite unable to find that the accused or any of them combined together to grant to Famous Players or their associates such a degree of 'protection' as worked to the detriment of the independents as a whole by controlling or limiting the supply of film. It was to the benefit of the exchanges to keep all their pictures working continuously—they had nothing to gain and everything to lose by doing otherwise. While Famous Players was enjoying a first run and protection afterwards with one film of a certain picture there was nothing to prevent some independent exhibitor having the same privilege with another film of the same picture in some other district.

E. ". . . the so-called independent exhibitors constitute a very considerable proportion of the whole. Their business is very valuable to each distributor and he would not willingly risk the loss or dissatisfaction of valuable customers. It is pretty safe to assume that in this, as in most other kind of big business, each individual is looking out for himself without too high a regard for the interests of his rivals, and it is difficult to accept the suggestion that these hard-headed business men were willing at the dictate of any one to tie up their product and turn away or antagonize a large number of their customers, unless it was very clearly to their financial advantage to do so, and I have not been able to discover evidence of such advantage.

### Fairness to Exhibitors

F. "There may have been a few cases in which some inconvenience and delay was experienced in getting the particular kind of picture that the exhibitor wanted, but that there was any general discrimination against the independent theatre proprietor has not in my opinion been made out. There is abundant evidence that they were permitted to cancel contracts, they were given generous terms on reductions of rentals if the occasion demanded; when the change to sound occurred many of their obligations as to unplayed pictures were wiped out; they got protection if demanded; they could and did get 'selective' contracts; they had the right to screen before contracting; they were given credit if they were entitled to it; their so-called 'delinquencies,' i. e., failure to take and exhibit pictures within the time specified by their contracts, were treated fairly, if not generously, by the distributors. All this and much besides to the same effect negatives the suggestion that the independents as a class were the victims of a conspiracy designed to cut off or limit their supply of film.

G. "One does not in a case of this kind look for the terms of the combine or conspiracy to be set out in black and white in the minutes of the companies involved or contained in so many words in some document or series of documents. It is not at all necessary that the parties shall all actually have put their heads together, nor indeed that they shall ever have met together and formally agreed, but it is essential that one is able to gather from all the evidence that the combine or conspiracy alleged did in fact exist between at least some two or more of the accused; that there was a common design or plan to do the thing forbidden by the statute not resting in intention merely but reduced to a common undertaking to carry that intention into effect.

H. "I have not been able to gather from the material before me that the existence of such a combination between the parties has been made out, and I find myself quite unable to arrive at the conclusion that the Crown has discharged the burden which rests upon it, and consequently the prosecution fails as to all the accused and upon all three counts of the indictment."

This definitive and well reasoned action of the Candian courts offers a contrast to the necessity, faced by our courts in the United States, of inhibiting many of the vital processes of modern business because of the letter of laws we passed when the world was geared to different speeds and lesser exigencies.

One of these instances I described as follows in an address delivered Thursday December 13, 1931, before the Boston Chamber of Commerce:

> "The seven thousand theatres in the United States enter into written contracts with distributors calling for ten million five hundred thousand separate exhibitions of pictures every year. The occasions for honest differences of opinion arising in execution of these contracts are almost limitless. In 1922 over four thousand lawsuits were pending, representing such differences of opinion. No matter who won or lost these lawsuits, the value of the picture in question was faded out long before the award, with inevitable bad feeling.
>
> "With the co-operation of representative industrial thought and leaders from all branches of the business, a standard exhibition contract was agreed upon which provided that any dispute arising therefrom should be submitted to a board of arbitration of six men. These boards were established in thirty-two cities, and were composed of three local exhibitors and three local distributor representatives.
>
> "So practical and fair was this arrangement that in six years 51,255 claims that were filed were settled or withdrawn before the date of hearing; 36,777 awards were rendered; only in 1/3 of 1 per cent. of all these cases was a seventh arbitrator required; there were only eight lawsuits in six years, and claims totalling $27,197,596.36 were peacefully and effectively settled.
>
> "This plan was cited again and again as a conspicuous example of self-regulation in American history.
>
> "But the question was raised as to the technical legality of the procedure under the provisions of the Sherman Anti-Trust Act of July 2, 1890.
>
> "The trial judge, in deciding the case, said:
>
> 'That competition between distributors has been promoted by the adoption of the standard exhibition contract, and that in many ways generally trade conditions have been vastly improved, I have no doubt, and so find.'
>
> "The producing companies that had agreed upon arbitration had stimulated and not restrained competition among themselves. They had evolved a procedure which, in the words of the distinguished jurist, 'vastly improved conditions' in the trade. Nevertheless, the wording of a so-called Anti-Trust law passed in 1890, before motion pictures were dreamed of as a commercial enterprise, compelled the courts to undo the fair, orderly and economical process set up.
>
> "This is referred to mainly for the lesson that business generally may draw from it. The motion picture industry will still be able to build from

# AVOID FALSE ECONOMY AT STUDIOS

(*Continued from preceding page*)

our experience an arbitration system within the limits fixed by judicial decision."

### Comprachico Legislation

Commenting upon the lessons to be drawn from such a divergence of fact and law, I said:

"It is the appointed province of legislation to regulate traffic and barter. But no bill of rights, from the Codex Justinian to the Constitution, confers upon the government the authority to contain the processes of business in permanent strait-jackets. Such procedure is akin to the practice of medieval Comprachicos who confined infants in earthen jars and left them there to grow in the shape of the vessel, producing synthetic dwarfs for the courts and fairs of the Middle Ages.

"And if we do not take prompt and vigorous action to revise certain punitive statues, we shall soon find many of the soundest and most essential of our industries similarly dwarfed and distorted by Comprachico legislation through which the economic theorism of forty-two years ago still contrives to exercise control over industrial management today.

"The modification of inconsiderate law, to premit the orderly development of business, is a first and essential step toward the restoration of permanent prosperity in the United States.

"This necessary modification affects every American. I propose that we concern ourselves a moment with it.

"The philosophy of commerce and the methods of business have undergone revolutionary change in the past two decades. This applies from the most simple process of business to the most complex. You do not keep your books like you kept them twenty years ago. You do not plan your sales campaigns in even remote conformity to the methods your fathers used. You no longer view labor as a commodity. You counsel with it as an equal in the partnership of endeavor. World market reports are as pertinent to your morning planning as were the fluctuation of local supply and demand to your predecessors.

### Archaic Law

"But we have had to effect much of the progress of business in the face of and sometimes in conflict with a body of archaic law, enacted into statute when the problems of industry were naively simple compared to economic conditions of 1931-1932.

"In the era of ruthless competition these now antiquated statutes of restraint and inhibition were necessary. But business has progressed in spirit as well as method, in conscience as well as complexity. The American business man today is entitled, on the basis of his proved intelligence and recognition of community interests, to reasonable freedom at the hands of government—freedom to work out the problems that are equally germane to the legitimate successful operation of business and to the welfare and prosperity of every workingman and every workingman's family.

"There is a healthy disposition on the part of our national legislators to consider the revision of the Sherman Anti-Trust Law and the Clayton Act. This is well.

"No one, of course, would suggest that legislation yield its right to interpose upon business reasonable conditions, clearly in the public interest. I only urge that the method employed shall be such as to cause the result to coincide with the intent. I ask for reasonable freedom for American business to keep itself abreast of changing conditions and to erect a more stable edifice of prosperity."

Not only our own industry but leaders in every form of American business stand solidly together in this position.

### Economics at the Studios

In common with all American industry, we have accorded due thought during the past two years to the adjustment of our internal economics to meet the general financial situation.

You are all familiar with the rigorous efforts that have been made and are being pursued at the studios to bring the cost of picture production to an irreducible minimum consonant with the artistic necessities. You know that every process of distribution and exhibition is daily under the closest scrutiny and that in each of your companies it has been made a principal order of the day to conserve every possible dollar. Nevertheless, we are avoiding the false economy which would result in the production of entertainment without drawing power. Every picture which fails to draw is "expensive,'" no matter how little it costs.

It is short-sighted policy that would deny the necessity of research for product as yet undiscovered, for uses and processes unknown, for markets yet undefined, on the basis that the charge for research is merely waste. Our studios are the entertainment research laboratories of the industry. Themes are tried and either succeed or fail, directors are constantly exploring to discover new trends and techniques, producers are courageously striking out on new roads of entertainment appeal. Such proper efforts are not to be considered "extravagance" or "waste."

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## *JUST A SLIGHT CHANGE OF MIND*

*The Seattle Board of Theatre Censors last week presented the amusing spectacle of exerting authority over a picture during a second run showing which they left absolutely unscathed during its first run engagement at the Fox Fifth Avenue only two months ago. "Tomorrow and Tomorrow" is the victim. When John Danz announced the opening of the film at the Winter Garden for a week's showing, Dave Himelhoch proclaimed from his chair at the head of the local board, that children under 18 years of age must be refused admittance. Checks indicated that some 700 children had seen the film at its first showing, and so far none have been arrested for juvenile delinquency. It is the general opinion of much of Seattle's population that perhaps the censor board in this instance leaped just a bit before it looked.*

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When valuable machinery is scrapped to make way for newer and better processes, when vast research laboratories spend millions of dollars each year in investigation and discovery, when new lines of merchandise are manufactured to tap possible new markets, when every successful newspaper must buy twice as much material as it uses, when vastly more misses than hits issue from the publishing industry, the investment chargeable to enterprise is an accepted factor of business. So when a story bought for picturization is shelved because of production problems subsequently developed, when investments in entertainment personalities are made subject to the confirmation of public favor, or when a finished film is refashioned in the attempt to make it better, the cost should not be considered "waste." It is the experimentation incident and necessary ~~to the~~ production of motion pictures and not a proper charge to an indefinite "overhead."

I do not say this to justify the abuses, the extravagance or the waste which a mistaken policy in any industry may effect. I say this to make clear the fact that financial and business reorganization in the motion picture industry is making real progress, that entertainment research is being placed on an organized and purposeful basis, and that ths problems of management are being met on an increasingly effective scale.

### Future of the Industry

The motion picture industry offers a splendid example of the principle that the saturation point is remote for an art, an industry or a service that remains fully susceptible to creative forces.

There is a vast distinction between the figures of attendance at motion picture theatres and the number of possible customers. Just as every picture produced upon a higher standard of entertainment value is lifting by that much the standard of public appreciation for pictures of the better kind, so does every such picture help to create a greater market for motion picture entertainment. Every theme that rises above the previous level of entertainment appeal draws another group of theatre-goers to motion pictures. Every classic of literature, successfully translated to the screen, introduces a new element of attendance.

Among the inquiries constantly conducted into the state of public taste, one recently instituted and still in process of development is of particular interest. The Motion Picture National Preference Poll, inaugurated by the organized industry in March of this year, promises a very broad and thoughtful response. The first returns of this national service indicate that the audiences want *release*—they apparently want vicarious realization of what their own condition or life makes difficult or impossible. This means the widest range of entertainment theme for the screen.

Obviously the maximum development of the screen is before it, not behind it. So truly stupendous is its task of universal entertainment that it is only against the background of the almost immeasurable consequent problems that its real progress becomes apparent. That progress to date is richer in drama than any motion picture scenario and replete, indeed, with service.

I view the last decade with a deep appreciation, measured by my exact knowledge of your accomplishments. You are merchants—entertainment merchants—manufacturing and distributing drama, diversion and graphic education. But your constant and expensive willingness to abandon profitable practices and disregard balance sheet advice in order to keep covenant with good taste and constant improvement testifies that the motion picture industry has demonstrated its competence to regulate its own household.

We have maintained competition without squandering time and money in confiscatory litigation. We work in constructive harmony because we have consistently conformed to the decision of internal arbitration. We have avoided unintelligent friction by joining experiences and efficiencies for mutual benefit.

### Self-Restraint

Dealing in a commodity which serves every state and class in the Union, we have invoked no legislative straight-jackets because we have preferred to exercise self-restraint. Because of continually closer understandings of common responsibilities, we have long appreciated that we cannot separately affront community sensibility without casting disrepute upon the entire industry.

We wish to be right, not only because it is preferable to win under the rules, but also because it *pays* best.

We frequently misestimate what is best to do. We are sometimes misled by impetuous judgment, sometimes by calculated opportunism, but our sins of commission and omission, alike, have less year by year, and our praiseworthy performances correspondingly increased. The important things achieved compare so favorably with the unimportant things which we failed to accomplish that we look to the responsibilities of the future with high hope.

I share a willing partnership in the mistakes which the industry has made; I claim no more that partnership in the progress achieved. There is, indeed, much yet to be done, but, together we will meet the problems and all of the industry's varied responsibilities with an increasing faith in its vast future and in the industrial virility of the nation.

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## Italian Film Imports Drop; Germany Issues New Ruling

The import of foreign films into Italy in 1931 declined 825,385 meters from 1930, according to George R. Canty, American trade commissioner in Berlin. The total in 1931 was 2,265,749 meters, which compares with a total of 3,091,134 in 1930. The only individual increase was from France, which raised its imports from 599,535 meters in 1930 to 822,708 meters in 1931.

Germany has issued a ruling, expected to effect foreign importations, stating that the Film Board, at its discretion, may inspect not only the versions of films intended for release in Germany, but also the original production.

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## Tiffany Petitioning Coast Court in James Cruze Case

A petition by Tiffany for a writ of prohibition has been submitted with briefs to the supreme court in San Francisco this week. The writ is against the Los Angeles superior court.

The case involves the appointment of an arbiter by the Los Angeles court, who with two others, would arbitrate a contract dispute between Tiffany and James Cruze Productions. The latter claims Tiffany broke a contract calling for 10 pictures.

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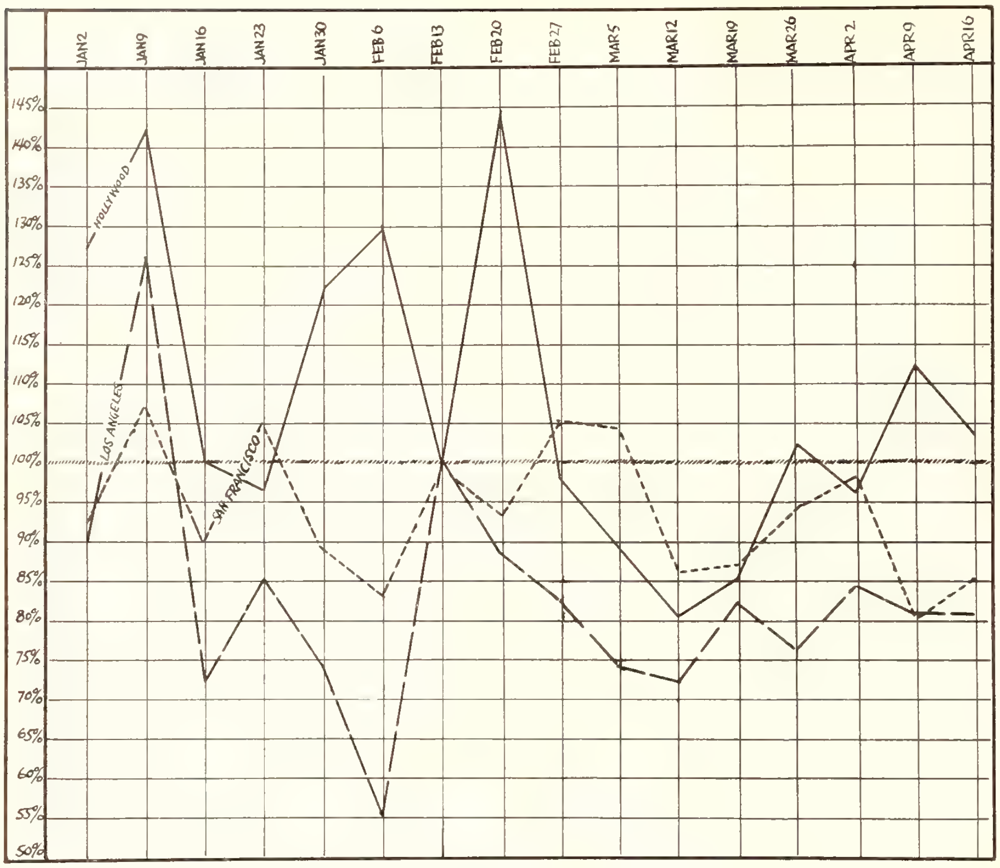
## Metzger Operating Theatre

Lou B. Metzger, former general sales manager for Columbia, and before that general manager of Universal, is operating the Spreckels theatre in San Diego, Cal., in association with Amiel Alperstein, Los Angeles exhibitor. The house was purchased from J. J. Franklin and Ben Berinstein of Los Angeles.



**Box office receipts of three Coast cities for sixteen weeks to April 16, 1932, are shown in the graph, based upon Motion Picture Herald's weekly compilation of business done at the theatres. The 100 per cent dotted line represents the average box office receipts for each of these three cities for the entire year 1931.**

# Producer-Writer Agreement Goes Into Effect May 1

Labor shall be paid for its hire, whether worthy or not, under the proposed producer-writer agreement which goes into effect May 1, having been ratified April 21. It was discussed and explained at a meeting of writers in the Academy of Motion Picture Arts and Sciences Monday night.

Elimination of a practice of "writing on spec" is expected to end many of the disagreements formerly arising between the writing craft and studios. Under the new proposals, when a writer delivers a story treatment (defined as a "complete story outline") he is to be paid a specified amount.

Upon delivery of a first draft of a continuity, another specified amount; upon delivery of final script, the final payment of the amount agreed upon. If the producer exercises his option to eliminate the writer after either of the first two processes, the writer will get paid for what he has done, regardless of its acceptability.

Another important issue settled by the pact is the matter of screen credits, which would be limited to the names of the two who did most of the work, irrespective of how many writers had hands in it. After a picture is completed, in which several writers were concerned, the producer shall show it to them. They then vote upon the two whose names, in their opinions, deserve credit for writing the piece. The producer then agrees to give credit on the screen to those so selected. If the writers cannot agree, "then and in that event" the producer will have the right to write up his own credit sheet.

Producer representatives who have worked for months on the problem are Irving Thalberg, B. P. Schulberg; writers, Waldemar Young, Clara Baranger, Ralph Block, Alfred A. Cohn, Martin Flavin, Benjamin Galzer, O. H. P. Garrett, Howard Green, Percy Heath, Gerrit Lloyd, Bradley King, Herman Mankiewicz, Jane Murfin, James Seymour, Frank Woods, John Meehan.

Producing companies already ratifying the agreement include Columbia, Universal, Fox, Radio, Tiffany, Feature Productions (Joseph M. Schenck), Warner-First National, MGM, Paramount.

# COMMITTEE IS READY TO REPORT TAX BILL

### Senate Group Considers Voluminous Testimony; Several in House Indicate Regret at Having Opposed Sales Tax

Planning to submit its report to the Senate this week, if possible, the Senate finance committee is engaged in consideration of the voluninous testimony submitted during the more than two weeks of hearings. At these hearings, without exception, every industry selected for special taxes declared the impossibility of bearing the burden and painted a dreary picture of the economic disorders and unemployment which would follow the application of the measure as originally passed by the House.

Members of the committee are faced with a difficult task in deciding where the burden of the nearly one and one-quarter billion dollars to be raised shall be imposed.

Last week the committee was urged to increase the admission tax exemption to 50 cents or, better still, to impose no new admission taxes, and representatives of the theatres—both legitimate and picture—exhibitors, actors, scenic artists and musicians told how hard the stage and screen has been hit. Only about 40,000 of the 140,000 theatrical musicians are working, only a small percentage of actors are employed and those who are rarely draw full salaries. Many theatres are dark and there is little work for scenic artists, and the motion picture houses are largely "in the red" with little hope of recovery if a tax is imposed, theatrical leaders told the Senate committee.

A similar picture was painted by representatives of other industries subjected to taxes. The jewelry industry is bankrupt and the fur industry is broke; the automobile industry can stage no comeback if taxes are imposed, the radio industry is suffering from a plethora of competition, and so on down the line. Nobody can pay.

Rather than special taxes, the committee was urged almost unanimously to provide some kind of general manufacturers' tax in which the theatre, manufacturing entertainment, were willing to pay their share, according to exhibitor spokesmen. A strong effort will be made in the committee by Senator Reed (Rep. Pennsylvania) and other members to bring this about. Senator Reed favors a general manufacturers' tax under which every manufacturer of every commodity except food and clothing would be taxed upon his gross sales from which he might deduct the amount paid for materials, a low rate being provided, which would be little burden upon the average manufacturer.

There is, however, considerable doubt whether the Senate would look with favor upon such a measure, although there are indications that some of the members of the House who most vociferously opposed the manufacturers' sales tax now regret their action as the task of framing an equitable revenue bill grows in difficulty.

Possibilities also are seen that the finance committee will go to the original Treasury Department recommendations for its taxes. The Treasury program had the virtue of providing only a few industrial taxes, mostly upon industries which it was believed could stand the burden. That program, however, provides for an admission tax exemption of only ten cents, and it is doubtful if, after its hearings last week, the committee will care to impose such a burden on the theatres. In all probability, if the Treasury program is used, certain taxes will be selected from it and others added to make up the necessary and others added to make up the revenues.

# *Wherever*
# WOMEN GOSSIP

- over intimate luncheon tables

- in confidential phone conversations

- at chatty bridge teas

# *They rave*
# ABOUT THIS MAN

They'll **DREAM** about

# MAN ABO

## him in this spicy drama!

Baxter in smart clothes, in smart places, with smart women. A man-about-town and of all towns, Washington. On the inside of the inner circle. On the outside fringe of the law.

# WARNER BAXTER

KAREN MORLEY CONWAY TEARLE
LENI STENGEL LILIAN BOND
Alan Mowbray Lawrence Grant

*Play by* Denison Clift.

*Directed by* JOHN FRANCIS DILLON

**FOX PICTURE**

# UT TOWN

# BLACK HOUSE OUT OF RED

## *There Is Something to Think About in Frank Young's Fight That Won Out Over Gloomy Days*

*There's the tang of oldtime showmanship in this yarn of the adventure of Frank H. Young, as recorded in the joyous enthusiasm of Scott Leslie,* MOTION PICTURE HERALD'S *correspondent "way down in Florida" at Tampa. Mr. Leslie is an exhibitor of no small experience, and besides recording the affairs of his region for our readers, publishes a diminutive magazine of pithy good nature.*

*Here in essence is the story of an exhibitor fighting against adversity with final success with a comeback won, of all things, by bringing a black house out of the red, beating the depression by a black-out, you might say.*

*In view of some of the grandiose endeavors in Chicago where "Girl Crazy," full length musical comedy, was super-added to a picture show, one finds here an amusing, and eminently successful, parallel effort in a most remote stratum of society.*—THE EDITOR.

By SCOTT LESLIE

Back in 1915, Frank H. Young was the owner of a "two car" Negro minstrel show, under the moniker "Frank H. Young's New York Minstrels."

One car was a combination sleeper and diner, with a section in the rear for Frank's office and stateroom. The other car carried the big top, scenery, trucks, poles and all the paraphernalia used with the show.

Business was good and Frank was "sittin' on top of the world." Then came the entry of this country into the World War, and things began to happen for Frank. Some of his actors joined other troupes, spelled "troops." Others went in for the big wages offered in shipbuilding plants and other lines. To meet this competition Frank had to tilt salaries. The good old days when you could get the best of talent for "ten bucks and cakes" were passe. It was a "mighty sorry actor" who couldn't look you in the eye and say, "I gotta have five bucks a day and found; an' if I doubles in brass, I gotta have two bucks more."

### Motorizes His Show

The old "overhead thing" was eating up the profits, and then some. To reduce expenses Frank decided to motorize his show. The two railroad cars were sold and two passenger busses and four baggage trucks were purchased. Things were breaking just so-so for Frank. One year might show a profit; the next might eat it up. Most states raised the traveling show licenses and that was another thorn in the side of the trouper, but Frank managed to keep the wheels turning.

Then along came the depression. Receipts dwindled until there was hardly enough gross to pay the expense, let alone show a profit, and Frank saw the writing on the wall. About a year ago Frank played his last stand. It happened to be Tampa. He closed his show; stored his stuff; paid off his actors and sent them back to their engagement points. Frank had little left but a reputation for honesty and showmanship.

Now in the Negro section of Tampa, which is known as "the scrub," there was an exclusive colored theatre known as the Central. This house had been a sure-fire money maker in the "good old days,"

### New Sound Equipment

Frank had a "hunch" and stepped in with a proposition to take over the house. A deal was made and Frank paid over the first month's rent. He then "closed for repairs." He painted everything, inside and out. A new marquee was built. New sound equipment was installed. One of his big trucks was built into an elaborate ballyhoo. An electric light plant was installed on it, with lamps in many colors for the night parades. This plant also provided the current for the sound, and monster horns sent the music of jazz records through the air. When this ballyhoo went through the Negro section it brought the nickels and dimes from hiding, and the new Central opened with a bang.

Business carried on for awhile, but it failed to produce the amount needed to take care of the "nut," for Frank had stretched his credit to the limit, and the bills must be paid.

### Adds Vaudeville, Musical Comedy

So he sent for some of his earlier performers. He added vaudeville and musical comedy to his picture program. Each Friday night he staged a "Midnight Ramble" where the colored boys and girls "got hot," and this did the trick, for colored folk just love to see the black actors on the stage. The old sock, coffee pot and vases were raided for the hidden wealth, and the line formed on the right every night at the rejuvenated Central.

To keep one company too long is a mistake, as Frank well knows, so he has sent advance men out through the state and arranged playing dates in other colored theatres, and as soon as he has a line of bookings arranged, he places the current show on the road and puts in a new one at the Central. This changing of attractions has kept the interest of his patrons and has put the Central in the black, and, what's more, is keeping it there.

Frank now has three shows working, one in his theatre and two on tour, using his two big motor busses to make their jumps.

So, Frank beat the depression. He has ditched the red ink—he hopes for good—and, as the jury says, "So say we all."

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## Named Monogram Sales Head

Eddie Golden has been appointed general sales manager and circuit contact representative for Monogram Pictures by W. Ray Johnston, president. Golden formerly held MGM and later Universal franchises in the New England territory.

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# Progress Seen In Reorganization of General Theatres

A letter addressed this week to the holders of 10-year six per cent convertible gold debentures of General Theatres Equipment, Inc., due April 1, 1940, is seen as indicating definite progress toward reorganization of the company.

The letter, signed by a consolidated committee, discloses that the two committees formed some months ago for the debenture holders, have agreed upon the fundamental principles for the basis of a reorganization, and will act as one committee, with Arthur W. Loasby of New York as chairman. The committee includes: Edward C. Delafield of City Bank Farmers Trust Company, New York; Harry S. Durand of Mackaye & Co., New York; Lloyd S. Gilmour of Blyth & Co., Inc., New York; Arthur Peck of Harper & Turner, Philadelphia; Conrad H. Poppenhusen, of Poppenhusen, Johnston, Thompson & Cole, Chicago; Seton Porter of Sanderson & Porter, New York, and Ray W. Stephenson of Cassatt & Co., Philadelphia.

Under a plan with which the Chase National Bank has agreed in principle, among other things, the bank and other debenture holders who participate would receive, on a pro rata basis, in exchange for the obligations which they hold, preferred stock of a reorganized company.

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## Universal To Hold 3 Sales Sessions for New Schedule

Universal will hold three conventions this year, at San Francisco, Chicago and New York. The first will be held in San Francisco on May 1 at the St. Francis Hhotel. The Hotel Drake will be the scene of the Chicago meet, May 5 and 6; and the New York session will be at the Park Central Hotel, May 8 and 9.

All three will be conducted by George Schlaifer, general sales manager, with E. T. Gomersall assisting on the Coast. Carl Laemmle and Laemmle, Jr., plan to attend the three sessions. Schlaifer and Gomersall leave the home office this week for the Coast city.

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## Rothafel Appoints Jones as Art Director for Radio City

S. L. (Roxy) Rothafel has appointed Robert Edmund Jones as art director in the RKO theatres of Radio City, the Rockefeller Center in New York. He will have headquarters in the International Music Hall.

Jones is a noted scenic designer, having designed the sets for such plays as "Mourning Becomes Electra," "Green Pastures." He at one time was co-producer with Kenneth MacGowan and Eugene O'Neil at the Greenwich Village theatre in New York.

## Union Operators Discharged

Owners of six theatres in San Antonio have discharged projectionists after they threatened to go out on strike last week. Non-union operators replaced the union men in all cases. Union demands brought about the strike threat.

# READY

# FOR ALL

# AMERICA

# APRIL 29TH

**FANNIE HURST'S**

# SYMPHONY OF SIX MILLION

**NOW TWO-A-DAY GAIETY THEATRE, N.Y.**
**OPENED GREAT PRE-RELEASE ENGAGEMENTS**
**WASHINGTON . . . CLEVELAND . . . SAN ANTONIO**
**HOUSTON . . . BIGGEST GROSS IN 14 WEEKS**

**RKO RADIO PICTURE**

# CREATIVE POWER PRESSING NEED OF BRITISH INDUSTRY: MOORING

### Taboo of Individual Ideas by Executive Interference and Petty Upsettings of Work Blamed for Inferior Product

By WM. H. MOORING, London

What is ostensibly a move to develop new directors from among the young British technicians aspiring to that status, has been started by John Maxwell of British International Pictures, Ltd. Maxwell has decided that his principal director, Alfred Hitchcock, shall, for the next year, direct no films of his own, but shall supervise the work of several newcomers.

This is following the lead of many of the Hollywood studios and of Ufa of Germany, which for some time worked Eric Pommer as a supervisor with complete control over a staff of directors. The Elstree experiment should work well if Hitchcock is afforded that degree of freedom that has so far been denied to directors working under the B. I. P. banner.

Unanimous opinion among the technicians of Elstree is that individual ideas are tabood by certain executive interference, and petty interferences are blamed for much of the disappointment occasioned by the bulk of recent B. I. P. product. Story selection has been weak, and story treatment in the main even weaker. For this state blame has been allocated, but it lies with the past.

#### Need for Creative Power

If British International can show British producers a way in which raw human material can be effectively developed, they will have performed a great service to British motion pictures, for one of the most pressing needs of the British film industry today is creative power. Not only native directors, but screen writers are at a heavy premium, as has been discovered by most of the American concerns who have so far started serious production on this side of the Atlantic. In nearly every case where any progress has been registered, there has had to be almost wholesale importation of American technicians and executives. Even the British production concerns have had to import talent from the continent, or have had to borrow technical inspiration from German and French directors. At the moment the process of importation is going on.

Warner Brothers and First National, who propose extensions to their British production unit at Teddington near London, are expecting over from Hollywood, Randall Sayre and W. Scott Darling, both British writers with lengthy American experience. Terrell Morse is also coming over to take over the editorship-in-chief of all the British output from Teddington. A. M. Salamon, for 17 years with Warner, is taking over studio management. Meanwhile, the shift-round at the B. I. P. studio has resulted in Mrs. Boyd, for some time past the right hand "man" to Walter Mycroft, scenario and production chief at the B. I. P. studios, leaving the concern to join Warner-First National, and Sam Simmons, chief cutter from Elstree, has also gone over to the same unit.

#### Local Censors Close Theatre

At Beckenham in Kent (near London) the local council recently initiated a censorship panel of nine persons. This unofficial body overruled the certifications of the British Board of Film Censors, and insisted upon ridiculous conditions relating to the exhibition of films in local theatres. Children were not allowed to see this and that and the local theatre owners were harassed to a point of suicide.

As a result local public resentment has sprung up, and patronage has been transferred to other cinemas in adjacent areas outside the jurisdiction of the Beckenham censors. One of the leading theatres in Beckenham—the Pavilion—has had to close down owing to reduced public support.

Meanwhile the tendency on the part of various local authorities to set up special censorship committees continues, and the C. E. A. is to consider the appointment of a full-time officer to conduct a propaganda campaign in counteraction of the many organized meddlers now working against the cinema as an institution.

#### Imperial Quota Asked

That the Imperial Conference at Ottawa should consider the question of an Imperial film quota is urged by Hubert T. Marsh, F. C. A., managing director of British and Dominions Film Corporation.

"The Canadian market," Mr. Marsh points out, "represents just over one per cent of the sales value of a British film." This, he says, is no doubt due partly to inadequate distribution arrangements, but that is not all, and particularly in this market producers should be able to claim a fair field.

"The virtual monopoly which exists nearly throughout the British Empire," said Marsh, "is almost as great a handicap as the American hold on the English market, before the introduction of the British quota, and actually weighs more heavily on those who are producing quality British films worthy to carry the message of England to the Empire. We cannot meet monopoly alone, Britain must have the beneficial help of the Imperial governments and an imperial quota is, without doubt, the most efficacious means of bringing about this desirable end.

"If English producers were assured of a fair opportunity throughout the Empire they could attempt film subjects of special Empire interest."

If the Imperial Conference tackles this situation seriously, it should insure an imperial quota sufficiently strong to preclude the possibility of English or empire films being used as second features during the dead hours of cinema attendance. I think the Imperial quota should start at 10 per cent and rise to 25 per cent, with special provisions to avoid the production of British and empire films of deliberately low quality designed merely to comply with legislation based on the principle of footage exhibition only.

## SMPE Museum Opens on Coast

A collection of several thousand objects showing the evolution of the motion picture industry, has been established by the Society of Motion Picture Engineers in the Los Angeles Museum, with Chairman E. Theisen of the SMPE museum committee in charge.

Among the exhibits represented are: Muybridge with his "Horse in Motion" experiments for Leland Stanford, various models of projectors including Edison, Edison Exhibition Model, Pathe, Amet, Edengraph, Motiograph, Kinema-Kolor. There is a collection of 3,000 stills, handbills, posters of the nickeldeon theatres, props used in pictures, miniatures, and photographs of prominent people.

One exhibit that represents about six years' work is a collection of 1,200 authentic specimens of film made by the pioneers. They vary from four millimeters to four inches in width. There are 200 different color attempts recorded, as well as sound, third dimension, processes, and outstanding pictures, and the first piece of film made on the celluloid supplied by George Eastman to Edison in 1889, and transparent paper used prior to the advent of celluloid.

Mrs. Alice Herbert, widow of Thomas H. Ince, has left a collection of ninety-four albums containing the complete collection of synopses of the pictures directed by Ince, with a complete set of stills.

Another interesting collection, made by David Horsley in 1920, contains hand-colored transparencies of famous stars of 1915 to 1920.

### Houses in Mexico City Must Use Quota of Mexican Films

All motion picture theatres in Mexico City must in the future show at least one film of two reels each week, which has been produced in Mexico, or incur the full penalty of heavy fines provided under new legislation.

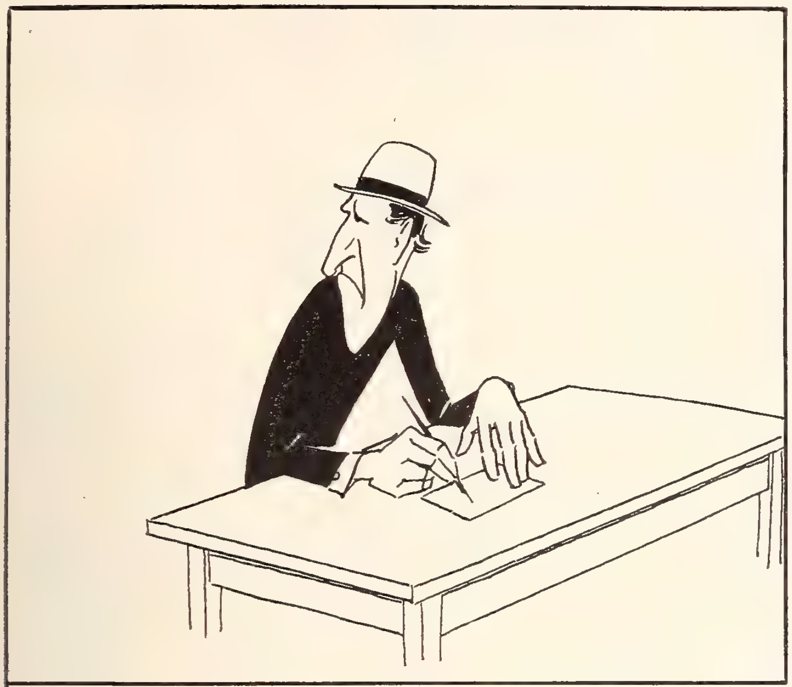
The measure, designed to protect the Mexican film industry, is seen in some quarters as placing the theatres thus restricted in a definitely precarious position, if it does not actually result in numerous closings. A leading theatre has already declared it impossible to comply with the law, due to the scarcity of Mexican-produced films.

### Agfa Ansco Shows Net Loss Of $1,085,873 During 1931

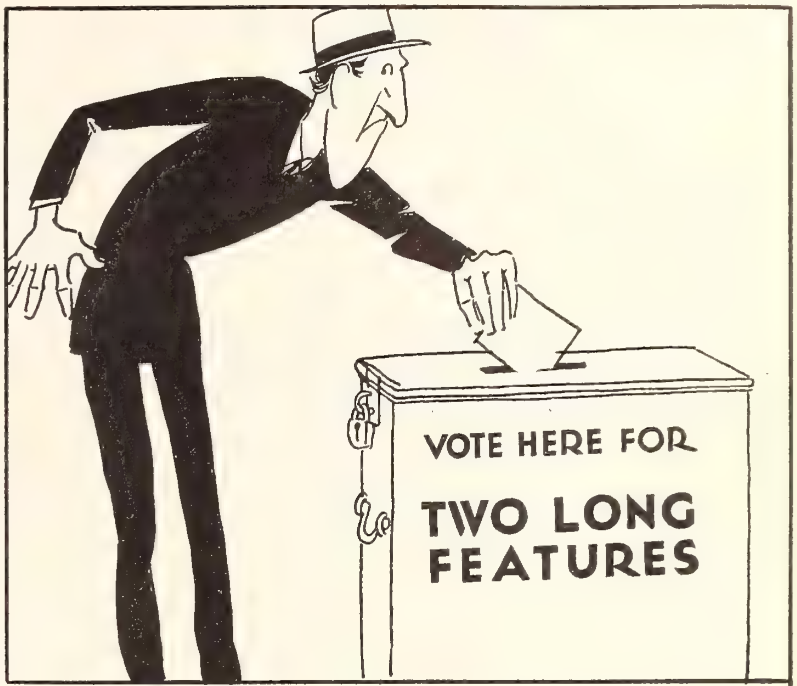
Agfa Ansco Corporation reports a loss of $314,313 before interest and depreciation, for the year 1931. Net loss for the year amounted to $1,085,873, as compared with net profit of $47,380 in 1930.

Horace W. Davis, president, informed stockholders a note for $4,000,000, due April 6, had been extended to June 6, and that a plan for recapitalization is being considered.

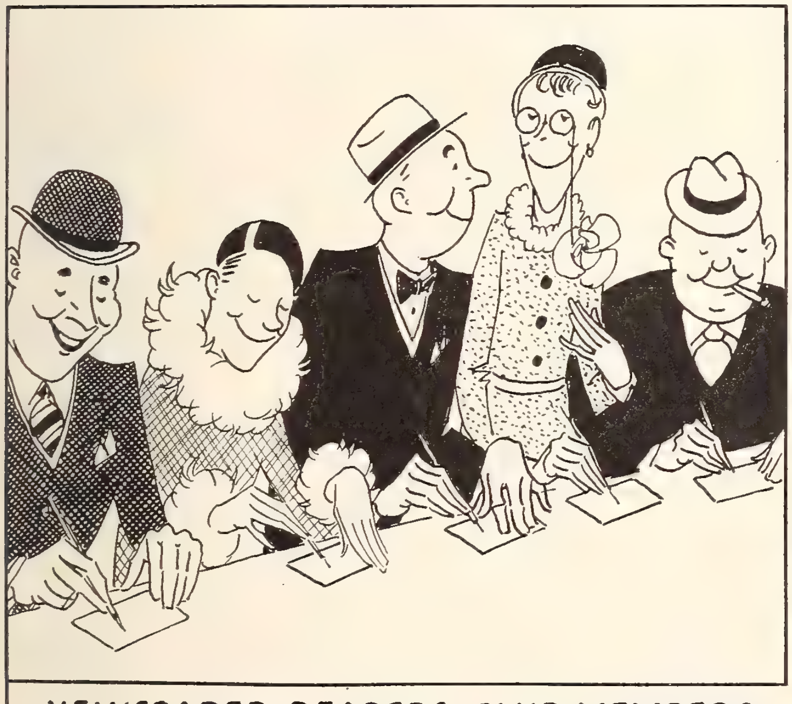
# THE PUBLIC'S PREFERENCE IS CLEAR



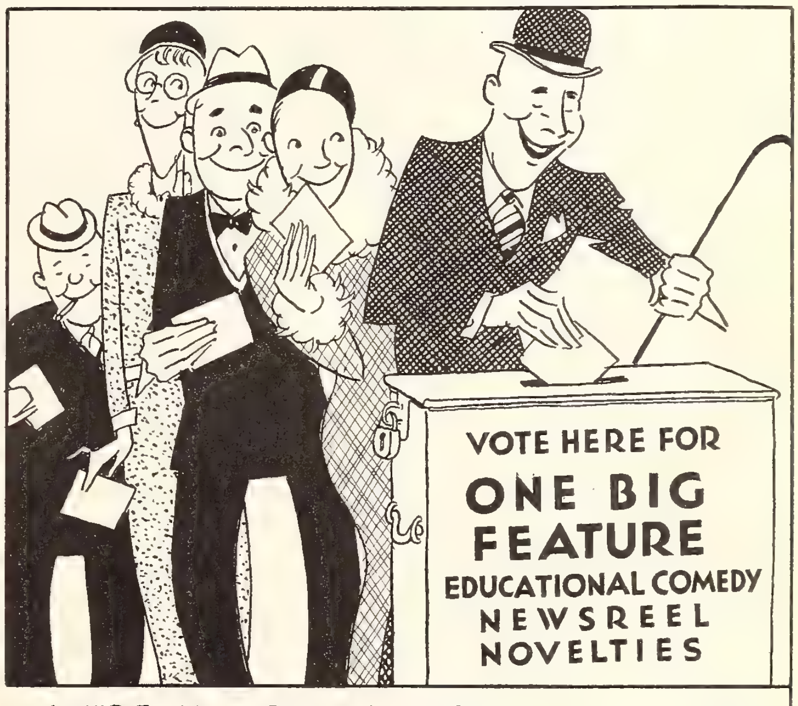
THERE IS NO CHANCE OF MISTAKING THE VERDICT . . . . . . .


VOTE HERE FOR
TWO LONG FEATURES

WHEREVER PUBLIC OPINION IS RECORDED, IT'S A LANDSLIDE



NEWSPAPER READERS, CLUB MEMBERS, THEATRE PATRONS, ALL GIVE . . .


VOTE HERE FOR
ONE BIG FEATURE
EDUCATIONAL COMEDY
NEWSREEL
NOVELTIES

A TREMENDOUS MAJORITY IN FAVOR OF THE DIVERSIFIED PROGRAM

More showmen are applying the "give the public what it wants" rule to the double feature question. More patrons are being asked to express their opinions. And everywhere the balloting is a positive demand for diversified entertainment. You'll keep your audience—and yourself—happier if you meet the public's wishes with a good variety show...one fine feature, one of *Educational's* rip-roaring two-reel comedies and plenty of novelties selected from *Educational's* one-reel pictures. Try it now and prove for yourself that it's "what the public wants."

EDUCATIONAL FILM
EXCHANGES, *Inc.*

Educational Pictures
"THE SPICE OF THE PROGRAM"

E·W·HAMMONS
*President*

# PASSING IN REVIEW

**The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information**

## MIRACLE MAN

**Paramount** **85 minutes**

THIS powerful screen attraction offers good showmen many ways to keep on the profitable side of the ledger and at the same time gives their patrons a perfect evening's entertainment by reason of a story well told, splendidly acted and intelligently directed. There may be portions where your audience may giggle a bit, though it was never intended they should, but they'll forget those portions by the time the picture is finished.

The title is one that can be tied into a hundred fine selling angles of the kind that direct attention to your theatre and reflect such attention in box office figures. Strong names (we hope for most towns) include Sylvia Sydney, Chester Morris, Robert Coogan (marvelous), Hobart Bosworth and every other member of this competent cast.

"Audience value" is as close to a hundred per cent as anything you've run this season. Why it should not prove highly satisfying to almost every theatre in the country would be beyond us to fathom, but this much we are convinced of: ballyhooed and sold as one of the really great pictures of the year, "Miracle Man" is going to pay you big dividends. Those who make the terrible mistake of letting it shift for itself will find, as many did with "street Scene," that it will not produce at the b. o.

The crook slant may make this questionable for the smaller towns, but the quality of its entertainment factors should make it highly acceptable most anywhere.

One could write reams about a picture like "Miracle Man." We recommend this one for an extra run and only insist that you back it up with a selling and advertising campaign as strong as the picture itself. With such backing we cannot concede anything but record attendance.

Once again we urge you to get behind this picture. Regardless of advance comment from the larger first runs, sell it as if you thought your patronage never heard of it before. A checkup after the picture has concluded its run will reveal that it only disappointed where the showman in the theatre lay down on the job and the picture.

## COHENS AND KELLYS IN HOLLYWOOD

**Universal** **75 minutes**

SMART guys, dump guys, know-it-alls and others, including those coming under the heading of highbrows, may turn up their noses at this sort of screen hokum, but deep down in their hearts they know durned well that "The Cohens and Kellys" are going to make money at the box office. With each succeeding picture of this series we've heard the same tripe about hokum, cheap stuff, etc., but with each succeeding one we've seen them packing them in at the theatres. If that's cheap hokum serve us a couple of extra large portions.

The title is OK. The very mention should be enough to bring them to your box office any time. Added to that title is the fact that Universal has kept the same combination in the title roles. Then you can use your imagination to give them plenty of hints about what they'll see when this inimitable team hits the film capital. If your imagination refuses to work for you then fall back on a good press book that will help your tired brain function.

Audience reaction may not be a wow. But I laughed plenty. So did the patrons at the Mayfair theatre in New York. And so will your patrons on Main Street and the side streets.

Forget about whether it's the greatest picture. It isn't, but it is a money maker because it is what most fans want these days; something that will help them to happiness without overtaxing their mental capacities and something they can forget about ten minutes after they've seen it. And so can you after you've chalked up some nice profits for your theatre.

## WET PARADE

**M-G-M** **118 minutes**

ANYTHING with a prohibition theme ought to be considered pretty good box office nowadays because of the agitation about the Volstead amendment. This one is made even more so by reason of the fine picture M-G-M turned out and the fact that it will hold the interest despite its much too much length. But at the same time you must be extremely careful how you handle the selling of this picture in your community because of the opposing factions on this national controversy. To deliberately take sides may bring down upon your head and theatre the wrath of one side or the other, or both. Be a hundred per cent neutral and you won't have to lose sleep worrying.

Title? Ought to be box office anywhere and everywhere. You can serve it on a platter so tempting surrounded with unusually good merchandising garnishes and appetizers that they won't want to miss seeing it. With the title can be lined up, for a still more savory offering, the cast, which holds some good marquee names, such as Lewis Stone, Walter Huston, Dorothy Jordan, Neil Hamilton, Robert Young and seven others, and last, but far from the least, Jimmy (Schnozzola) Durante. Believe it or not, Schnozzola actually goes dramatic towards the finish but the audience at the Rialto in New York refused to take him seriously. So you have a strong b. o. title, and strong marquee names, and all you need add to those two are some smart selling lines to attract their attention and you should be all set for some profitable business.

Audience strength is far above par. The theme is handled carefully and diplomatically and should not offend unless you make it appear that it is a preachment for or against. Let the picture speak for itself and you avoid such complications.

It should be played away from kid days and spotted for your longest run elsewhere. And what an education it gives on how cheap, poisonous bootleg booze is made They'll talk about that slant for days.

We see dough in this picture and you will, too, if you give more than passing thought to the way you are going to advertise it in your own town. Keep away from the issue as part of your campaign; rather sell the title, the stars and some showmanship strictly along neutral lines. It ought to stir up some splendid worth-of-mouth advertising. Keep the length; it runs about two hours, so if you do any kind of SRO business you must watch for your breaks to get the most out of your turnover.

## THE SKY BRIDE

**Paramount** **78 minutes**

ANOTHER air picture and one almost devoid of love interest or romance, yet it is real entertainment from beginning to end and crammed full of some highly satisfying belly-laffs of the kind that we've been told this country needs more of.

The title conveys nothing at all, or else gives one a wrong idea of what the picture is all about. But you can make the title just the means towards an end if you settle yourself in your deep "thinking" chair and plan out your campaign so as to make them want to see a picture like this.

Play around with whatever catchline you can figure out of your own head or the press book. Plug it along with Richard Arlen, Jack Oakie, Robert Coogan and whichever others you think will help the b. o. pull. Then jam it down their throats in a real circus fashion. That's what it is, anyway, an air circus consisting of three flyers who are out barnstorming for a living. Jack Oakie and Richard Arlen certainly team up as a swell box office team. Had they added to those two names a better known feminine lead it would have been lots better.

An audience picture, is my verdict. Whatever it may lack in box office strength is just about overcome by its audience strength. So you can quickly judge what you have to do to make money with it. You must provide the box office appeal in the way you sell it, which shouldn't be so hard when you stop to review the many slants available for selling it.

There's nothing we can see to make it unsuitable for the kids or Sundays, so play it where you like and see if you can't sell your customers the idea that this is a good picture. They won't register any kicks after they see it.

It rests with each individual showman to make this one either below par or above par by reason of good merchandising.

## AMATEUR DADDY

**Fox** **71 minutes**

HOKUM-HOKUM and more hokum; but this is the kind that the customers will eat plenty of and then ask for more. There is nothing like the good old fairy tale and Cinderella stuff to send the natives home happy these days. So why dish them sophisticated pictures?

The title has a wealth of fine selling angles that ought to register with sweet returns for the box office. And besides, you can tie it to Warner Baxter's role in "Daddy Long Legs." Other names include Marion Nixon and Frankie Darrow and the "Smith" kiddies; altogether they hand you a grand performance despite the creaks and squeaks of an ancient plot.

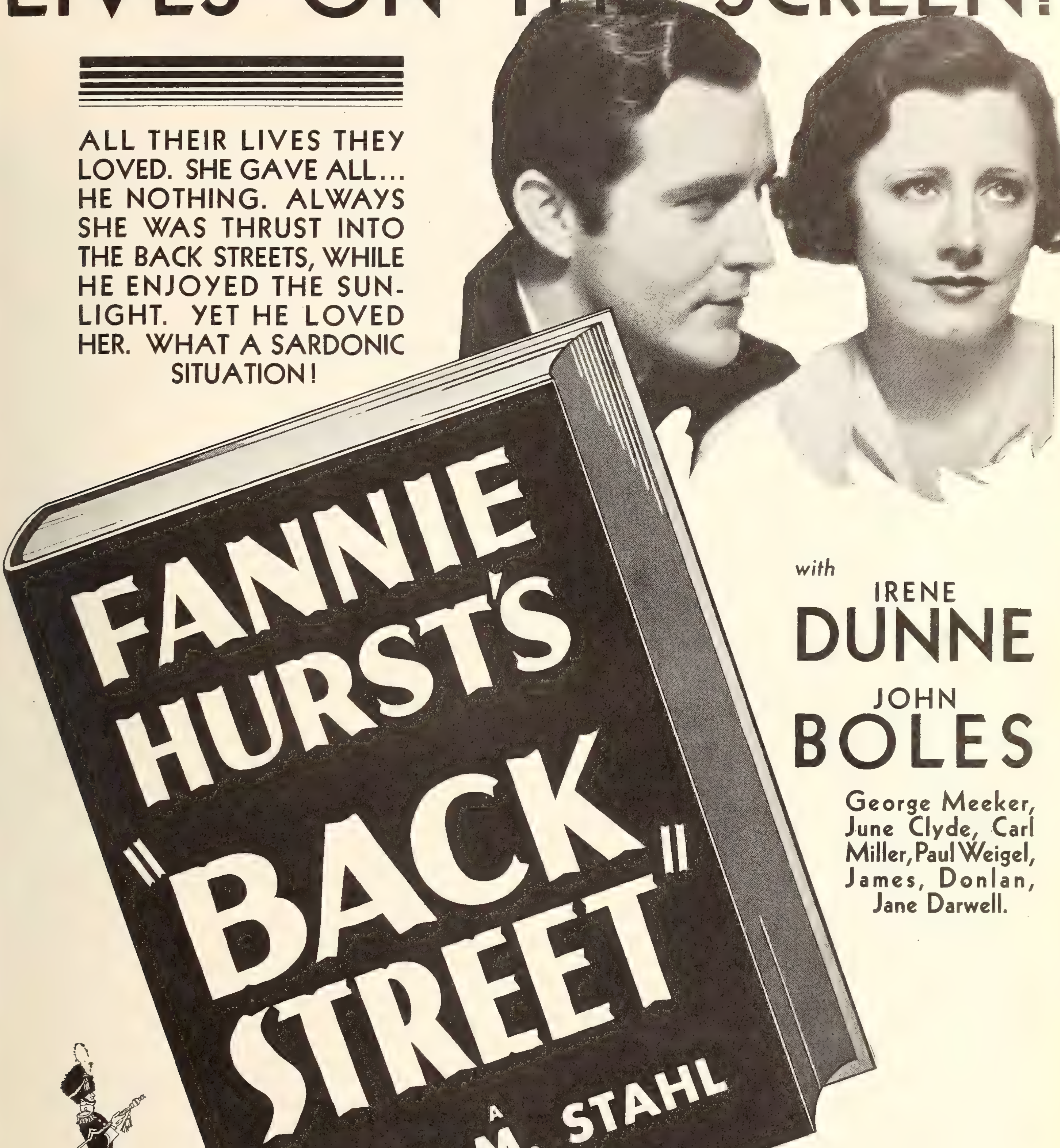
Big cities ought to find this a good audience picture; and the smaller towns and cities will find it right to their tastes. We won't attempt to go into any lengthy description of the plot because you can get that from the HERALD's informative review and Fox's merchandising campaign book, which is unusually good. Read them both through for all the information you should require to start off your selling campaign in a big way.

Everything about this one is O.K. for both kids and Sundays. That's advantage number one. You can spot it where it will do you the most good financially. Number two, you can make a lot of noise and exploit it to your heart's content because they won't take exception to your promise of a really good show. It's far from an epic, it's weak in plot and, as mentioned before, there's a large dose of hokum, but it's a business getter just the same and one that you will remember every time you look at your bank deposits for this engagement.

—CHICK LEWIS.

# A GREAT HUMAN DRAMA LIVES ON THE SCREEN!

ALL THEIR LIVES THEY LOVED. SHE GAVE ALL... HE NOTHING. ALWAYS SHE WAS THRUST INTO THE BACK STREETS, WHILE HE ENJOYED THE SUNLIGHT. YET HE LOVED HER. WHAT A SARDONIC SITUATION!


FANNIE HURST'S
"BACK STREET"
A JOHN M. STAHL PRODUCTION

*with*

IRENE
**DUNNE**

JOHN
**BOLES**

George Meeker,
June Clyde, Carl
Miller, Paul Weigel,
James, Donlan,
Jane Darwell.

STEP OUT WITH UNIVERSAL

Produced by Carl Laemmle, Jr.
Presented by Carl Laemmle.

# Sky Bride

## *(Paramount)*

### Air Drama

Paramount turns to the barnstorming stunt fliers, with their risk and daring at the country fairs of the nation, and their contribution to the science of aviation, for its glorification of the flier, in this film.

The story is in a measure melodramatic, in a measure thrilling and all-in-all, appeared to entertain an audience at the New York Paramount. During a few of the many air sequences the patrons seemed caught in the thrill of the stunting planes.

Richard Arlen, Tom Douglas and Harold Goodwin are three such barnstorming fliers, playing the country fairs, doing their "stuff" with a punch and vigor which moved the film at a fast pace. Jack Oakie is manager and ballyhoo man for the outfit. A sharp but friendly rivalry persists between Arlen and Douglas, and on one of their stunt flights Arlen comes too close, hits Douglas' plane and the latter is killed. Arlen is completely "licked" and disappears. Goodwin goes East and Oakie sets out to find Arlen.

When he does, Arlen is employed as a mechanic at a large airport, being watched with more than a friendly eye by Virginia Bruce, who met him accidentally on the road and procured him the job. Arlen, we understand, has lost his nerve and is afraid to go up. Oakie tries to restore the lost nerve, with little success, until he is accidentally aided by the jeering laugh of Charles Starrett, ace flier of the field. With all the pilots gone from the port, Oakie and Arlen plan a flight. Immediately before the take-off, however, Arlen suddenly discovers that the owner of the boarding house, where they are stopping, is the mother of Douglas, killed in the crash with Arlen. The nerve is gone again, until it is discovered that Robert Coogan, little nephew of Louise Closser Hale, Douglas' mother, is hanging to the airplane in which Starrett has just left. Arlen goes after them and rescues the child with a daring stunt. The expected reconciliation with Douglas' mother and Miss Bruce concludes the film.

Produced and distributed by Paramount. Directed by Stephen Roberts. Screen play by Joseph L. Mankiewicz, Agnes Brand Leahy and Grover Jones. Photoplay by David Abel and Charles Marshall. Release date, April 29, 1932. Running time, 78 minutes.

CAST

| | |
|---|---|
| Speed Condon | Richard Arlen |
| Alec Dugan | Jack Oakie |
| Ruth Dunning | Virginia Bruce |
| Willie | Robert Coogan |
| Jim Carmichael | Charles Starrett |
| Mrs. Smith | Louise Closser Hale |
| Eddie | Tom Douglas |
| Bill Adams | Harold Goodwin |

# The Wet Parade

## *(MGM)*

### Dry vs. Wet

MGM here offers both sides of the Prohibition controversy, making a bold effort to picture, dramatically, conditions as they existed before the Volsteadian era, and as they are presumed to exist today. It cannot be said that the film, an adaptation of the Upton Sinclair story, definitely takes a firm position on either side, but it rather appears to lean toward the pre-Prohibition status, almost as the lesser of two evils.

The film is unusually lengthy, running just over two hours, and is definitely divided into three parts, the first, the early days on a Southern estate; second, the same period in a Northern city, and third, the present day, with the transition from "pre" to present indicated by scenes depicting the reaction of the city's populace to the enactment of the amendment. The screen adaptation follows the Sinclair original with decided fidelity, with the single exception of the conclusion, which strikes the "happy ending" vein, hardly present in the book.

The cast, a long one, includes in the first phase the meritorious performances, it was agreed, of Lewis Stone as the Southern gentleman who drinks himself into suicide and the grave, surrounded by too congenial companions; his daughter, Dorothy Jordon, who is thus shown the evil of drink; Neil Hamilton, her brother, budding playwright, who is going the way of his father; Emma Dunn, Stone's wife. Miss Jordon, Hamilton carry over into the second phase, in the North of approximately 1916 and on to date.

Therein, Walter Huston offers what was conceded to be the finest performance of the film, that of a broken down politician, reduced to sponging on his wife and son, Clara Blandick and Robert Young, respectively, who operate a boarding house. Hamilton comes North to stay with his friend, Wallace Ford, at the house. Prohibition comes in with fanfare and trumpets, effectively pictured, Huston is reduced to buying raw alcohol, drinking it in the cellar. There his wife finds him, and in a fit of drunken anger, he beats her to death, is imprisoned for life.

Miss Jordon comes North to try to "cure" her brother, is unsuccessful, and she and Young, both ardent prohibitionists, are married. Young becomes a federal agent, traveling with Jimmy Durante, who supplies what little comedy there is in the film. Bootlegger agents threaten to put Young out of the way when he refuses their bribes. Hamilton, in a prolonged drunk, imbibes bootleg, pictured in the making, becomes blind. Miss Jordon is about to have a child when Young is "taken for a ride." Durante opportunely saves his life, is himself killed, but warns Young to "get out of the racket," implying that enforcement is impossible. There the film ends, with Young, it is intimated, thinking of wife and child, letting prohibition run its own course.

Produced and distributed by MGM. Directed by Victor Fleming. Story by Upton Sinclair. Adaptation by John L. Mahin. Photography by George Barnes. Film editor, Anne Bauchens. Musical score by Dr. William Axt. Release date, April 16, 1932. Running time, 122 minutes.

CAST

| | |
|---|---|
| Maggie May | Dorothy Jordan |
| Roger Chilcote | Lewis Stone |
| Roger Chilcote, Jr. | Neil Hamilton |
| Mrs. Chilcote | Emma Dunn |
| Major Randolph | Frederick Burton |
| Judge Brandon | Reginald Barlow |
| Moses | John Larkin |
| Angelina | Gertrude Howard |
| Kip Tarleton | Robert Young |
| Pow Tarleton | Walter Huston |
| Abe Shilling | Jimmy Durante |
| Jerry Tyler | Wallace Ford |
| Eileen Pinchon | Myrna Loy |
| Evelyn Fessenden | Joan Marsh |
| Major Doleshal | John Miljan |
| Taylor Tibbs | Clarence Muse |
| Mrs. Tarleton | Clara Blandick |
| Mr. Fortesque | Forrester Harvey |
| Mr. Garrison | John Beck |

# The Miracle Man

## *(Paramount)*

### A Re-Adaptation

Paramount here offers, in a talking film version, a new picturization of the film which, in silent, was a rather vastly important contribution to the art of the motion picture in an earlier day of its development.

Tall, striking, shaggy, white-haired Hobart Bosworth enacts the role before taken by the late, famed Tyrone Power, as the Patriarch, Miracle Man who cures by faith, and who wrecks a reformation in the lives of four city crooks, played by Chester Morris, Sylvia Sidney, John Wray, Ned A. Sparks.

Working a racket, playing on "suckers" in the city, the four are doing well in the duping under the leadership of Morris. Sparks is a pickpocket, Wray a contortionist who drags himself about, twisted horribly, Miss Sidney a pickpocket and foil for Morris in the game. Boris Karloff, in whose Chinatown tavern the game is played, pays undue attention to Miss Sidney, Morris throws him down several flights of steps, and makes good a getaway—to Meadville, small, unassuming town, with great faith in its faithhealer, Bosworth. Only Irving Pichel disbelieves in God, and whose small son, Robert Coogan, wears a brace, walks on crutches.

Morris is struck with an idea, Bosworth will be popularized, by "curing" Wray, the wealthy will be drawn to him, Miss Sidney will play his grand-niece, whom Bosworth has never seen, and who will take the checks for a "chapel," which will never be built. The idea operates, until Miss Sidney falls under the spell of the old man's goodness, Wray does likewise and a reformation is worked in Sparks through the daughter of the hotel proprietor, played respectively by Florine McKinney and Frank Darien. When Wray is "cured" before a crowd, little Bobby Coogan drops his crutches, Virginia Bruce, who has come with her wealthy brother, Lloyd Hughes, to be cured, is likewise able to walk.

Morris hears that Miss Sidney has been out all night with Hughes in his yacht, does not know they were caught in a storm, and becomes insanely jealous. Seeking Hughes to kill him, he is confronted with a check and the fact that Miss Sidney had refused his offer of marriage the night before. Morris goes to the cottage on the hill by the sea, there finds the gang grouped about the dying Patriarch. The reformation is complete, with Morris promising to build the chapel, becoming reconciled to Miss Sidney.

A New York audience at the Rivoli gave close attention to the film, obviously impressed with the imposing figure of Bosworth's strong, sincere portrayal. The cast was considered to have performed its work ably, the seascape settings were found effective.

Produced and distributed by Paramount. Directed by McLeod. Adapted by Waldemar Young, from the story by Frank L. Packard and Robert H. Davis, and the play by George M. Cohan. Dialogue by Waldemar Young and Samuel Hoffenstein. Cameraman, David Abel. Release date, April 1, 1932. Running time, 87 minutes.

CAST

| | |
|---|---|
| Helen Smith | Sylvia Sidney |
| John Madison | Chester Morris |
| Henry Holmes | Irving Pichel |
| The Frog | John Wray |
| Bobbie | Robert Coogan |
| The Patriarch | Hobart Bosworth |
| Nikko | Boris Karloff |
| Harry Evans | Ned A. Sparks |
| Thornton | Lloyd Hughes |
| Margaret Thornton | Virginia Bruce |
| Betty | Florine McKinney |
| Hiram Higgins | Frank Darien |
| Parker | Lew Kelly |

# The Famous Ferguson Case

## *(First National)*

### Newspaper Drama

This is a controversy involving the ethics of journalism rather than a murder mystery story. The ethical wins over the scandal-raking type, at the expense of one life and a good deal of trouble. A preceding screen announcement informs the audience of the film's purpose and points out the difference between the right and the wrong of the newspaper business.

Tom Brown, young city editor in a small town, where he works with his sweetheart, Adrienne Dore, bemoans the fact that there is no news, when Purnell Pratt, wealthy banker, is murdered in his country house, with evidence pointing to his wife, Vivienne Osborne, and to Leon Waycoff, bank teller. The assorted reporters arrive from the big city, including the ethical, led by Grant Mitchell, and the other type, led by Kenneth Thomson and Leslie Fenton.

The latter group bulldozes the local prosecutor, Clarence Wilson, into trying Miss Osborne for the murder, and drags in the name of Waycoff, forcing his arrest. Brown, aided by Mitchell, sets a police search going to substantiate Miss Osborne's story of robbery and murder by burglars. With the reporters comes Joan Blondell, who heads the cast, as a "sob-sister" from the big town sheets.

Thomson makes a play for Miss Dore, and she is decidedly attracted to him, to the extent of compromising herself. She refuses to heed the warning Miss Blondell gives her, and determines to leave with Thomson. When the reporters of the scandal sheets believe they have the conviction of Miss Osborne all set, Brown's paper comes through with a late extra, indicating that the murderer has been caught in another city. Then follows news that the wife of Waycoff, played by Merriam Segar, had died in childbirth as a result of the arrest of her husband.

Mitchell reads the scandal fraternity a severe

AN ABSOLUTELY AUTHENTIC AMAZING ADVENTURE!

# The Blonde Captive

**A greater boxoffice draw than the record breaking "Africa Speaks"; this sensational picture is going to do a land-office business for wise showmen! The authenticity of this unparalleled adventure and the tremendous exploitation opportunities make this one a "natural" which will run up your gross to a new high! Get it—for Gold's sake!**

**HE BLONDE CAPTIVE WHO CHOSE TO REMAIN WITH HER PRIMITIVE MATE!**

*Thrilling narrative description by the popular Lowell Thomas, radio "Voice of the Literary Digest."*

Columbia

**THE LINK BETWEEN HOWMEN AND PROFITS!**

Once in a Blue Moon a Freak Picture comes along and becomes a Boxoffice Sensation OVERNIGHT!

*That's* "THE BLONDE CAPTIVE"

lecture on the ethics of journalism, the reporters go back to the city, and Brown refuses Mitchell's offer for a city job. Miss Dore chooses to go with Thomson, Miss Blondell decides she has had enough of it, and asks Brown for Miss Dore's job to conclude the picture.

Produced and distributed by First National. Directed by Lloyd Bacon. Authors, Granville Moore, Courtenay Terrett. Adaptation by Cortenay Terrett and Harvey Thew. Film editor, Howard Bretherton. Cameraman, Dev. Jennings. Release date, May 14, 1932. Running time, 74 minutes.

CAST

| | |
|---|---|
| Maizie Dickson | Joan Blondell |
| Bruce Foster | Tom Brown |
| Tony Martin | Adrienne Dore |
| Perrin | Leslie Fenton |
| Mrs. Marcia Ferguson | Vivienne Osborne |
| Ferguson | Purnell Pratt |
| Rusty Callahan | Russell Hopton |
| Bob Parks | Kenneth Thomson |
| Martin Collins | Grant Mitchell |
| Judd Brooks | Leon Waycoff |
| Lindsay Jamieson | Clark Wallis |
| Mrs. Brooks | Merriam Segar |
| County Attorney | Clarence Wilson |
| The Sheriff | Willard Robertson |
| Minnie Moody | Jean Laverty |
| Eddie Klein | Bert Hanlon |
| "Jigger" Bolton | George Meeker |

## The County Fair

*(Monogram)*

**Track Melodrama**

There is little in this independent production to bear out the title, outside of a few early sequences, but in any case the melodramatic story of the race track, and the lad who makes good with both horse and girl, was found fast-moving and entertaining after the manner of its kind.

William Collier, Jr., plays the lead as an ex-jockey who has been so far reduced as to handle dishes instead of horses, and plates instead of saddles, as a waiter. Marion Shilling is the cigarette girl at the track restaurant, and daughter of Hobart Bosworth, Kentucky gentleman whose luck reaches no such heights as his good breeding. As a result, he is more or less in a state of want. Bosworth, however, has developed a four-year-old which has more than a little promise, if few performances to its credit. The horse is a thoroughbred and Bosworth has ambitions for it.

Ralph Ince is leader of a group of gamblers who try every trick they know to prevent the horse from entering the big race. Their machinations fail in the end and the horse runs, with young Collier in the saddle. It comes home, as expected, in front, which places Collier way out in front with Miss Shilling and recoups a good deal of Bosworth's lost pride and position.

There is a plentitude of rapid moving action in the film, with a race track thrill or two which should please the action-loving picture patrons. A sprinkling of comedy does its bit in relieving the drama with a few laughs.

Produced and distributed by Monogram. Directed by Louis King. Supervised by Trem Carr. Photographed by Archie Stout. Story by Roy Fitzroy. Sound, Balsley and Phillips. Release date, April 1, Screen play and dialogue by Harvey Harris Gates. 1932. Running time, 71 minutes.

CAST

| | |
|---|---|
| Colonel Ainsworth | Hobart Bosworth |
| Alice Ainsworth | Marion Shilling |
| "Diamond" Barnett | Ralph Ince |
| Jimmie Dolan | William Collier, Jr. |
| Curfew | Snowflake |
| Lefty | Kit Guard |
| Gunner | George Cheseborough |
| "Specs" Matthews | Otto Hoffman |
| Hank Bradley | Arthur Millett |
| Tout | Thomas R. Quinn |
| Fisher | Edward Kane |

## Amateur Daddy

*(Fox)*

**Drama**

Warner Baxter again as guardian and father to a brood of youngsters, and again falling in love with the eldest of the children, after saving them from the machinations of the villainous neighbor. Marion Nixon is the eldest sister, and the most appealing youngsters are Frankie Darro, John Breslaw and Gail Kornfeld. The film is an adaptation of the Mildred Cram novel, "Scotch Valley."

The story, one of simplicity, and built, it must be said, along rather elderly lines, concerns Baxter, engineer, leaving his bridges and career to find and father the youngsters of his assistant, killed on the job. It appears that Baxter, however, found the wrong Smith family, but the right one. Miss Nixon is mothering the three, the mother is dead and the father, we learn later, a jail bird. David Landau, neighbor, is doing everything in his power to drive the group from the dilapidated ranch, which contains oil, when Baxter steps into the picture.

With the aid of a friendly lawyer, played by Clarence Wilson, he seeks legal guardianship of the children, which is opposed by Landau, inciting various members of the community to his assistance. In court the efforts of Landau and his wife, Rita LaRoy, are defeated by Wilson, and Baxter is named guardian.

The missing father, out of jail, returns and meets Landau on the way to his ranch. Landau frames a sale of the property for cash, promising to come to the ranch with the money. Arriving ahead, the jail bird reveals his identity and Miss Nixon admits she knew Baxter had the wrong family, but begs him to stay. Baxter goes for necessary papers and in his absence Landau puts in an appearance. An argument results in Landau killing the ex-convict and wounding Baxter, who had walked in on the battle.

Landau is led off to jail, Baxter is led off to bed, and Miss Nixon stands by, permanently, it is to be inferred.

Produced and distributed by Fox. Directed by John Blystone. Based on the novel, "Scotch Valley," by Mildred Cram. Screen play by Doris Malloy and Frank Dolan. Dialogue by William Conselman. Photographed by James Wong Howe. Release date, April 10, 1932. Running time, 71 minutes.

CAST

| | |
|---|---|
| Jim Gladden | Warner Baxter |
| Sally Smith | Marion Nixon |
| Lottie Pelgram | Rita LaRoy |
| Olive Smith | Lucille Powers |
| Fred Smith No. 2 | William Pawley |
| Sam Pelgram | David Landau |
| Bill Hansen | Clarence Wilson |
| Pete Smith | Frankie Darro |
| Nancy Smith | Joan Breslaw |
| Lily Smith | Gail Kornfeld |
| Sam Pelgram, Jr. | Joe Hachey |
| Fat Hicks | Harry Dunkinson |
| Fred Smith No. 1 | Edwin Stanley |

# SHORTS

## Torchy Raises the Auntie

*(Educational)*

**Amusing**

Ray Cooke, Torchy of the Educational comedy series of that name, is amusing enough as the ingenious office boy who helps boss Edmund Breese to extract some thousands from two old maid aunts, for business reasons. The aunts, with Torchy and Dorothy Dix, the boss's daughter, go to a night club, where accidentally imbibed laughing gas produces laughable results.—Running time, 19 minutes.

## Goopy Geer

*(Vitaphone)*

**Amusing**

An amusing cartoon number with the various and sundry animated animals having a high time at a night club party. The assorted furniture does its assorted jigging in a manner often done before, but the short is entertaining enough in animated fashion.—Running time, 6 minutes.

## A Night in the Jungle

*(Featurettes)*

**Enlightening**

A new company, Featurettes, Inc., offers a series of shorts taken from films of a recent expedition of Commander Dyott, well known explorer. This, the first of the group, which is titled "The Magic Vault," is primarily concerned with the life and livlihood of tropical insects of various types. Enlightening pictures, and interesting.—Running time, 10 minutes.

## Milady's Escapade

*(Educational)*

**A New Departure**

The first of a new series, produced by the Kendall-De Vally Operalogue Company, being condensed versions of various famed operas, with the chief roles sung, and the most popular arias recorded. This number, suggested by "Martha," recounts the story of the two girls of noble family who masquerade as servants at the fair, are purchased in service by two men and who escape therefrom. One of the men follows, is arrested on the King's hunting ground, and is saved by the intervention of his friend, who identifies him as an earl. The voices are splendid, the music is well recorded, the scenic effects good. The concept of the shorts is an excellent one, since it presents to the uninitiated a knowledge of the themes, melodies, manner of sundry important operas. —Running time, 21 minutes.

## Abyssinia

*(Columbia)*

**Garnished Travel**

John P. Medbury garnishes his travelogue efforts with a stream of often amusing chatter. This time he is on a Nile River boat at the opening. From there he continues via safari across the desert, seeing en route natives dancing, and otherwise keeping active, war maneuvers and the military equipment thereof. A charge of Abyssinian horsemen across a wide stretch of desert is effective. The short concludes with Medbury again on the river boat.—Running time, 10 minutes.

## Beautiful and Dumb

*(Radio)*

**Liberty Short Story**

One of the adaptations of *Liberty Magazine* short stories, with a creditable amount of suspense making it an acceptable short subject. Lew Cody enters the home of Mary Nolan through a window and she mistakes him for an invited guest. He attempts to steal a necklace but it disappears inside the wearer's dress, which complicates the situation. He makes an effort at an early morning escape, all going well until he reaches the station with Miss Nolan.—Running time, 11 minutes.

## Hollywood Lights

*(Educational)*

**Fair**

More than a little slapstick in this comedic effort, centering about the three girls who are vigorously in search of extra work in Hollywood to make the price of train fare home. Injected is a bit of satire on the western star of the screen, who is waited upon like a king in the studio, but who faints at the sight of an untoward incident. The girls fail to get the job, but are promised a certain sum for a window jumping act. They fail to collect but get a rickety horse, upon which they ride out of the picture. Only a fair effort.—Running time, 20 minutes.

## Let's Eat

*(Universal)*

**Fair Cartoon**

Oswald the Rabbit and his dog are marooned in a cabin and are starving. They catch a small fish through the ice, a seal eats the fish and the seal is caught. A bear eats the seal and follows them. They cook the bear, but a herd of deer steels the meal, and that's that. Moderately clever—a few laughs.—Running time, 7 minutes.

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*Real Showmen And Box-Office Purveyors*

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BETTY BLYTHE
JOHN LARKIN
CLARENCE MUSE

*for* THE ENTIRE

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Distributed by
SONO-ART
WORLD-WIDE

# THEATRE RECEIPTS

The total of theatre receipts from 178 theatres in 30 cities for the calendar week ended April 23, 1932, reached $2,118,522, a decrease of $24,392 from the preceding calendar week, ended April 16, when a total of $2,142,914 was indicated. The latter week also represented the receipts of 178 theatres in 30 cities. Seven new low individual theatre records were established during the seven-day period ended April 23, and no new high individual records. This compares with six new "lows" and no new "highs" during the previous week.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | **Picture** | **Gross** | **Picture** | **Gross** | **(Tabulation covers period from January, 1931 to date)** |
| **Albany** | | | | | | | |
| Harm-Bleeker .. | 2,300 | 35c-50c | "Trial of Vivienne Ware" (Fox).. (35c-60c--6 days) | 11,209 | "Young America" (Fox).......... (6 days) | 11,215 | High 1-24 "Reducing" .................. $18,500<br>Low 2-13-32 "Tonight or Never"...... 4,820 |
| Leland ......... | 1,350 | 20c-25c | "Disorderly Conduct" (Fox)........ (6 days) | 5,890 | "The Passionate Plumber" (MGM) (6 days) | 3,860 | High 5-2 "Strangers May Kiss"........ 8,100<br>Low 12-26 "Ex-Flame" ................ 2,900 |
| Ritz ........... | 1,146 | 20c-25c | "Alias the Doctor" (F. N.)........ (3 days) | 2,100 | "The Wiser Sex" (Para.).......... (6 days) | 1,830 | High 10-31 "East of Borneo" .......... 4,950<br>Low 4-16-32 "The Wiser Sex"........... 1,830 |
| | | | "Vanity Fair" (Allied)............ (3 days) | 1,600 | | | |
| RKO Palace ... | 4,000 | 25c-60c | "Shopworn" (Col.) ................ (3 days) | 9,450 | "One Hour With You" (Para.).... (3 days) | 12,500 | ............................................ |
| | | | "The Broken Wing" (Para.)....... (3 days) | 9,125 | "Cohens and Kellys in Hollywood" (U.) (3 days) | 6,200 | |
| Strand .......... | 1,900 | 35c-50c | "Scandal for Sale" (U.)........... (6 days) | 8,300 | "The Crowd Roars" (W. B.)...... (6 days) | 8,420 | High 10-24 "Susan Lenox" ........... 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Auditorium .... | 1,600 | 25c-50c | "Strangers in Love" (Para.)...... (6 days) | 2,380 | ............................................ | | ............................................ |
| Europa ......... | 267 | 25c-50c | "Golden Mountains" (Russian) .. (25c-60c-6 days) | 700 | "The True Jacob" (German) and.. "Monte Carlo" (Para.) (6 days) | 800 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond"...... 450 |
| Hippodrome .... | 2,250 | 25c-50c | "Girl Crazy" (Radio)............ (6 days and Sun. midnite show) | 11,500 | "Hotel Continental" (Tiff.)........ (6 days and Sun. midnite show) | 15,000 | ............................................ |
| Keith's ......... | 2,500 | 25c-50c | "Impatient Maiden" (U.).......... (6 days) | 7,100 | "Strangers in Love" (Para.)...... (6 days and Sun. midnite show) | 7,000 | High 4-9 "Bachelor Apartment" ...... 16,080<br>Low 2-6-32 "Manhattan Parade" ...... 4,000 |
| Loew's Century | 3,076 | 25c-60c | "But the Flesh is Weak" (MGM) (6 days) | 22,000 | "The Crowd Roars" (W. B.)...... (6 days) | 17,500 | High 4-11 "Tailor Made Man" ........ 30,000<br>Low 3-26-32 "The Wiser Sex"......... 16,000 |
| Loew's Parkway | 987 | 15c-35c | "One Hour With You" (Para.).. (6 days) | 4,800 | "The Man Who Played God".. (W. B.) (6 days) | 4,700 | High 1-30-32 "Emma" ................. 5,600<br>Low 1-10 "Lottery Bride" ............ 3,100 |
| Loew's Stanley.. | 3,532 | 25c-60c | "The Wet Parade" (MGM)...... (6 days) | 17,500 | "Arsene Lupin" (MGM) ........ (6 days) | 21,000 | High 4-11 "Strangers May Kiss" ...... 33,500<br>Low 12-12 "The Big Parade ........... 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "One Hour With You" (Para.:) (6 days) | 2,900 | "The Broken Wing" (Para.)...... (6 days) | 2,900 | High 1-3 "Going Wild" ............... 4,500<br>Low 6-13 "Too Young to Marry" ...... 2,400 |
| New ............ | 1,600 | 25c-50c | "Young America" (Fox) ........ (6 days) | 5,000 | "Amateur Daddy" (Fox) ........ (6 days) | 8,000 | High 1-10 "Man Who Came Back".... 18,000<br>Low 4-23-32 "Young America"......... 5,000 |
| **Boston** | | | | | | | |
| Keith's ......... | 2,800 | 25c-60c | "Scandal for Sale" (U.).......... | 21,000 | "Cohens and Kellys in Hollywood" (U.) | 22,500 | High 12-5 "Frankenstein" ............. 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston .. | 2,500 | 25c-50c | "Love Affair" (Col.) ............. | 22,000 | "Young Bride" (Pathe)............ | 23,000 | High 4-9-32 "Steady Company"........ 26,000<br>Low 12-26 "The Deceiver" ............. 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Are You Listening?" (MGM).. | 22,500 | "Tarzan, the Ape Man" (MGM).. | 24,000 | High 1-24 "Hell's Angels" .............. 31,500<br>Low 3-26-32 "Polly of the Circus".... 18,000 |
| Loew's State .. | 3,700 | 25c-50c | "But the Flesh is Weak" (MGM) | 23,000 | "Night Court" (MGM)............ | 24,500 | High 4-11 "City Lights" .............. 25,000<br>Low 7-18 "Man in Possession" ........ 19,000 |
| Metropolitan ... | 4,350 | 35c-75c | "So Big" (W. B.) ............... | 37,000 | "This is the Night" (Para.)..... | 38,000 | High 1-31 "No Limit" ................. 44,500<br>Low 7-4 "I Take This Woman"........ 30,000 |
| Paramount ..... | 1,800 | 25c-50c | "Young America" (Fox).......... | 17,000 | "The Crowd Roars" (W. B.)...... | 16,500 | ............................................ |
| Scollay Square.. | 1,800 | 25c-50c | "The Crowd Roars" (W. B.)...... | 13,000 | "Alias the Doctor" (F. N.)...... | 14,500 | High 1-17 "Right to Love"............. 25,000<br>Low 12-26 "His Woman" ............... 9,500 |
| Uptown ........ | 2,000 | 25c-60c | "Young America" (Fox).......... | 12,000 | "The Crowd Roars" (W. B.)....... | 12,500 | High 9-26 "Monkey Business" ........ 15,000<br>Low 12-26 "X Marks the Spot"........ 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo ......... | 3,500 | 30c-65c | "Amateur Daddy" (Fox)........... | 31,900 | "The Crowd Roars" (W. B.)...... | 22,900 | High 3-28 "My Past" .................... 39,500<br>Low 3-19-32 "Dancers in the Dark".... 17,000 |
| Century ........ | 3,000 | 25c-50c | "Play Girl" (W. B.)............... | 13,000 | "No One Man" (Para.)............ | 14,700 | High 2-14 "Cimarron" .................. 25,600<br>Low 3-5-32 "Cheaters at Play"........ 5,800 |
| Court Street .. | 1,800 | 25c | "Racing Youth" (U.)............... (3 days) | 1,900 | "The Expert" (W. B.)............. (4 days) | 2,900 | ............................................ |
| Great Lakes ... | 3,000 | 25c-50c | "Lost Squadron" (Radio).......... | 15,000 | "Tarzan, the Ape Man" (MGM).. (2nd week) | 14,600 | High 8-8 "Politics" ..................... 35,100<br>Low 12-26 "Flying High" .............. 9,100 |
| Hippodrome .... | 2,100 | 25c-35c | "Devil's Lottery" (Fox)........... | 7,800 | "Disorderly Conduct" (Fox)....... | 7,000 | High 2-14 "Free Love" ................. 26,300<br>Low 4-16-32 "Disorderly Conduct"...... 7,000 |
| Lafayette ...... | 3,300 | 25c | "Three Wise Girls" (Col.)......... | 10,900 | "Hotel Continental" (Tiff.)........ | 9,000 | High 4-11 "Ten Cents a Dance" ..... 24,100<br>Low 12-19 "Leftover Ladies" .......... 6,400 |
| **Charlotte** | | | | | | | |
| Broadway ...... | 1,167 | 25c-50c | "The Crowd Roars" (W. B.)...... (6 days-2nd week) | 7,000 | "Impatient Maiden" (U.) ......... (3 days) | 3,500 | ............................................ |
| | | | | | "The Crowd Roars" (W. B.)...... (3 days-1st week) | 4,000 | |
| Carolina ........ | 1,441 | 25c-40c | "But the Flesh is Weak" (MGM) (3 days) | 5,200 | "Amateur Daddy" (Fox) .......... (2 days) | 3,000 | ............................................ |
| | | | "Girl Crazy" (Radio).............. (3 days) | 5,000 | "Tarzan, the Ape Man" (MGM).. (4 days) | 7,500 | |

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# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "The World and the Flesh" (Para.) | 33,000 | "But the Flesh is Weak" (MGM) | 33,000 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "The Miracle Man" (Para.) | 25,200 | "One Hour With You" (Para.) (3rd week) | 16,000 | High 2-7 "Doorway to Hell"<br>Low 3-5-32 "Broken Lullaby" | 38,170<br>20,000 |
| Oriental | 3,940 | 35c-85c | "It's Tough to be Famous" (F.N.) | 29,000 | "Amateur Daddy" (Fox) | 21,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Play Girl" (F. N.) | 21,000 | "Steady Company" (U.) | 23,000 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| Roosevelt | 1,591 | 35c-85c | "Destry Rides Again" (U.) | 12,000 | "Freaks" (MGM) | 13,000 | High 4-11 "Dishonored"<br>Low 6-6 "Tabu" | 30,350<br>10,100 |
| State Lake | 2,776 | 35c-85c | "Scandal for Sale" (U.) | 11,000 | "Cohens and Kellys in Hollywood" (U.) | 12,000 | High 12-12 "Frankenstein"<br>Low 4-23-32 "Scandal for Sale" | 44,000<br>11,000 |
| United Artists | 1,700 | 35c-85c | "Tarzan, the Ape Man" (MGM) (2nd week) | 17,000 | "Tarzan, the Ape Man" (MGM) (1st week) | 30,000 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "X Marks the Spot" (Tiff.) | 4,000 | "Impatient Maiden" (U.) | 4,150 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Careless Lady" (Fox) | 20,500 | "Wayward" (Para.) | 22,800 | High 11-14 "The Spider"<br>Low 4-9-32 "Cohens and Kellys in Hollywood" | 35,000<br>20,000 |
| RKO Capitol | 2,000 | 30c-50c | "This is the Night" (Para.) | 10,500 | "But the Flesh is Weak" (MGM) | 11,500 | High 10-24 "Susan Lenox"<br>Low 2-27-32 "Strangers in Love" | 18,661<br>8,500 |
| RKO Family | 1,140 | 15c-25c | "Destry Rides Again" (U.) (4 days)<br>"Cross Examination" (Artclass) (3 days) | 2,275<br>1,275 | "Branded Men" (Tiff.) (4 days)<br>"Pleasure" (Artclass) (3 days) | 2,015<br>1,085 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women and "Man in Possession" | 4,275<br>1,900 |
| RKO Lyric | 1,400 | 30c-50c | "The Crowd Roars" (W. B.) (7 days and Sat. midnite show) | 10,000 | "Tarzan, the Ape Man" (MGM) (7 days and Sat. midnite show) (2nd week) | 12,500 | High 2-14 "Reducing"<br>Low 3-26-32 "After Tomorrow" | 21,300<br>8,300 |
| RKO Palace | 2,700 | 30c-50c | "It's Tough to be Famous" (F.N.) (7 days and Sat. midnite show) | 9,000 | "Sky Devils" (U. A.) (7 days and Sat. midnite show) | 13,000 | High 8-15 "Politics"<br>Low 4-23-32 "It's Tough to be Famous" | 29,500<br>9,000 |
| RKO Strand | 1,350 | 25c-40c | "Explorers of the World" (Raspin) | 5,000 | "The Heart of New York" (W.B.) (4 days)<br>"Racing Youth" (U.) (3 days) | 2,340<br>1,260 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| Ufa-Taft | 400 | 34c-49c | "Damaged Souls" (Public Welfare) (35c-50c) | 3,000 | "Freaks" (MGM) (8 days-2nd week) | 2,200 | .................................................. | |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "Young America" (Fox) | 17,000 | "Tarzan, the Ape Man" (MGM) | 24,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| RKO Hippodrome | 3,800 | 25c-50c | "Scandal for Sale" (U.) | 13,500 | "Cohen and Kellys in Hollywood" (U.) | 16,500 | High 12-5 "Frankenstein"<br>Low 4-18 "Unfaithful" | 30,000<br>10,000 |
| RKO Palace | 3,100 | 25c-75c | "Steady Company" (U.) | 23,000 | "Young Bride" (Pathe) | 21,000 | High 5-2 "Laugh and Get Rich"<br>Low 7-18 "Arizona" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "Misleading Lady" (Para.) | 18.000 | "Devil's Lottery" (Fox) | 18,000 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillmann | 1,900 | 25c | "Cock of the Air" (U. A.) | 4,800 | "The Broken Wing" (Para.) | 4,500 | .................................................. | |
| Warners' Lake | 800 | 25c-50c | "The Crowd Roars" (W. B.) (2nd week) | 5,000 | "The Crowd Roars" (W. B.) (1st week) | 8,500 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "It's Tough to be Famous" (F. N.) | 13,000 | "Fireman, Save My Child" (F. N.) | 13,000 | High 8-8 "Politics"<br>Low 12-26 "Husband's Holiday" | 25,000<br>12,500 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Beauty and the Boss" (W. B.) | 5,000 | "The Passionate Plumber" (MGM) | 7,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huffman's Rialto | 900 | 20c-50c | "Michael and Mary" (U.) (3 days)<br>"She Wanted a Millionaire" (Fox) (4 days) | 1,200<br>1,500 | "The Deceiver" (Col.) (3 days)<br>"The Final Edition" (Col.) (4 days) | 950<br>1,400 | .................................................. | |
| Huffman's Tabor | 2,000 | 25c-50c | "Shopworn" (Col.) | 7,500 | "After Tomorrow" (Fox) | 8,000 | High 3-21 "City Lights"<br>Low 11-28 "Men in Her Life" | 14,000<br>5,500 |
| Orpheum | 2,600 | 25c-65c | "Men of Chance" (Radio) | 10,000 | "Young Bride" (Pathe) | 10,000 | .................................................. | |
| Paramount | 2,000 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 15,000 | "The Broken Wing" (Para.) | 7,000 | High 1-10 "Hell's Angels"<br>Low 4-16-32 "The Broken Wing" | 22,000<br>7,000 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "The Crowd Roars" (W. B.) | 10,500 | "Tarzan, the Ape Man" (MGM) | 12,000 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 1,776 | 15c-35c | "Scandal for Sale" (U.) (25c-60c-3 days)<br>"Office Girl" (Radio) (4 days) | 4,500<br>2,200 | "Law and Order" (U.) (4 days)<br>"Scandal for Sale" (U.) (1 day) | 4,000<br>1,000 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders inthe Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "But the Flesh is Weak" (MGM) (3 days)<br>"My Man" (W. B.) (3 days) | 6,500<br>5,200 | "Alias the Doctor" (F. N.) (4 days)<br>"This is the Night" (Para.) (3 days) | 6,000<br>5,000 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9,000 |
| Strand | 1,100 | 20c-35c | "Devil's Lottery" (Fox) (4 days)<br>"The Big Timer" (Col.) (3 days) | 2,000<br>1,500 | "Love Affair" (Col.) (4 days)<br>"The Heart of New York" (W. B.) (3 days) | 2,000<br>1,200 | High 3-21 "Trader Horn"<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 7,000<br>1,500 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Cohens and Kellys in Hollywood" (U.) | 11,000 | "Young Bride" (Pathe) (6 days) | 9,000 | .................................................. | |
| Fisher | 2,300 | 25c-60c | "This is the Night" (Para.) | 17,000 | "But The Flesh is Weak" (MGM) | 15,000 | .................................................. | |
| Fox | 5,000 | 25c-50c | "Amateur Daddy" (Fox) | 24,000 | "Careless Lady" (Fox) | 24,000 | .................................................. | |
| Michigan | 3,000 | 25c-75c | "Misleading Lady" (Para.) | 29,500 | "The Miracle Man" (Para.) | 30,000 | .................................................. | |
| Paramount | 3,450 | 25c-60c | "The Wet Parade" (MGM) | 13,500 | "One Hour With You" (Para.) (3rd week) | 10,000 | .................................................. | |
| United Artists | 2,000 | 25c-75c | "Tarzan, the Ape Man" (MGM) (3rd week) | 9,500 | "Tarzan, the Ape Man" (MGM) (2nd week) | 14,000 | .................................................. | |
| **Hollywood** | | | | | | | | |
| Pan. Hollywood | 3,000 | 35c-65c | "Lady With a Past" (Pathe) | 9,200 | "Arrowsmith" (U. A.) | 11,500 | High 1-10 "Sin Takes a Holiday"<br>Low 2-6-32 "Ladies of the Big House" | 19,000<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "So Big" (W. B.) | 13,500 | "It's Tough to be Famous" (F. N.) ($2.00 premiere) | 17,500 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

# What is the RECONSTRUCTION *Finance Corporation* Doing?

## It is acting as a great discount bank, and is loaning over $7,000,000 a day

THESE loans are made to every part of the United States through commercial banks, savings banks, trust companies, joint stock land banks, Federal intermediate credit banks, agricultural credit corporations, live stock credit corporations, and to the railroads, building and loan associations, mortgage loan companies, and insurance companies.

The applications come in through the 33 branches and are carefully inspected locally as well as in Washington. But action is rapid, and one day's operations will take in many of the above avenues of distribution in most sections of the country.

The amounts loaned vary from a few thousand dollars to several millions, and due consideration is given the necessity of each case.

## WHAT ARE THE CHANGES IN THE ECONOMIC PICTURE?

THROUGH the Reconstruction Finance Corporation, the enlarged powers of the Federal Reserve System, the campaign against hoarding, and the United Action for Employment, great fundamental changes have developed.

Beginning in the summer of 1931 with the financial crisis in Germany, followed by the suspension of gold payments in England, a tremor of fear went through the entire world. The shock manifested itself in America by enormous gold withdrawals on the part of foreign central banks which had been leaving their money on deposit with us for years. Bank failures increased rapidly in this country as a result of the financial excitement, which encouraged the hoarding of currency and the sale of securities.

*This picture is now changed.* Money is being returned to circulation. The resources of banks that failed in March are about equalled by the resources of the banks that reopened. People are becoming impatient with anything which is obstructing the return to normal trade and normal living. The dollar is able to buy more in merchandise, services and securities than it has for many years. The *active dollar* is the only dollar that is valuable, and it is now putting its more slothful neighbor to shame.

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**(From the Recommendation of the Committee on Unemployment Plans and Suggestions of the President's Organization on Unemployment Relief)**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| **Houston** | | | | | | | | |
| Kirby | 1,654 | 25c-50c | “Misleading Lady” (Para.) | 4,300 | “Amateur Daddy” (Fox) | 4,500 | High 3-7 “Abraham Lincoln”<br>Low 3-26-32 “Dancers in the Dark” | 9,500<br>3,000 |
| Loew's State | 2,700 | 25c-50c | “The Wet Parade” (MGM) | 10,000 | “But the Flesh is Weak” (MGM) | 8,000 | High 5-2 “Trader Horn”<br>Low 6-27 “Five and Ten” | 19,800<br>5,000 |
| Metropolitan | 2,512 | 25c-50c | “The Crowd Roars” (W. B.) | 9,600 | “Arrowsmith” (U. A.) | 9,000 | High 10-24 “Palmy Days”<br>Low 7-25 “Secret Call” | 14,000<br>6,500 |
| RKO Majestic | 2,250 | 25c-50c | “Scandal for Sale” (U.) | 5,600 | “Cohens and Kellys in Hollywood” (U.) | 4,000 | High 2-14 “Cimarron”<br>Low 1-16-32 “Girl of the Rio” | 18,000<br>2,000 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-50c | “The Crowd Roars” (W. B.) | 5,000 | “Amateur Daddy” (Fox) | 4,000 | High 6-13 “Daddy Long Legs”<br>Low 12-26 “Surrender” | 10,000<br>3,300 |
| Circle | 2,600 | 25c-50c | “Girl Crazy” (Radio) | 7,000 | “This is the Night” (Para.) | 8,000 | High 2-14 “Cimarron”<br>Low 8-22 “Traveling Husbands” | 13,000<br>4,000 |
| Indiana | 3,300 | 25c-50c | “Misleading Lady” (Para.)<br>(5 days) | 8,000 | “Alias the Doctor” (F. N.)<br>(25c-65c) | 15,000 | High 1-17 “Her Man”<br>Low 3-26-32 “Lady with a Past” | 25,000<br>10,000 |
| Lyric | 2,000 | 25c-50c | “Careless Lady” (Fox) | 9,000 | “Beauty and the Boss” (W. B.) | 7,000 | High 1-10 “Under Suspicion”<br>Low 9-12 “East of Borneo” | 13,000<br>5,750 |
| Palace | 2,800 | 25c-50c | “But the Flesh is Weak” (MGM) | 8,000 | “Are You Listening?” (MGM) | 6,500 | High 5-2 “Trader Horn”<br>Low 4-16-32 “Are You Listening?” | 22,000<br>6,500 |
| **Kansas City** | | | | | | | | |
| Liberty | 1,200 | 25c-50c | “This is the Night” (Para.)<br>(7 days and Sat. midnite show) | 4,800 | “Beauty and the Boss” (W. B.)<br>(7 days and Sat. midnite show) | 4,000 | | |
| Mainstreet | 3,049 | 35c-60c | “Scandal for Sale” (U.)<br>(7 days and Sat. late show)<br>(35c-50c) | 12,000 | “Panama Flo” (Pathe)<br>(7 days and Sat. late show) | 16,500 | High 1-9-32 “Peach O' Reno”<br>Low 4-23-32 “Scandal for Sale” | 25,500<br>12,000 |
| Midland | 4,000 | 25c-50c | “But the Flesh is Weak” (MGM)<br>(7 days and Sat. midnite show) | 14,500 | “Are You Listening?” (MGM)<br>(7 days and Sat. midnite show) | 13,000 | High 1-23-32 “Hell Divers”<br>Low 5-9 “Quick Millions” | 30,400<br>7,500 |
| Newman | 2,000 | 35c-50c | “The Crowd Roars” (W. B.)<br>(7 days and Sat. midnite show) | 9,500 | “The Misleading Lady” (Para.)<br>(7 days and Sat. midnite show) | 9,000 | High 2-27-32 “Shanghai Express”<br>Low 3-26-32 “Alias the Doctor” | 25,000<br>8,000 |
| Pantages | 2,200 | 20c-40c | “The Menace” (Col.) | 6,300 | “Shopworn” (Col.) | 7,100 | | |
| Uptown | 2,200 | 25c-50c | “Destry Rides Again” (U.) | 3,400 | “Good Sport” (Fox) | 3,700 | High 1-10 “Girl of Golden West”<br>Low 4-23-32 “Destry Rides Again” | 8,000<br>3,400 |
| **Los Angeles** | | | | | | | | |
| Loew's State | 2,416 | 35c-65c | “Mata Hari” (MGM) | 30,300 | “Cheaters at Play” (Fox) | 31,000 | High 10-25 “Susan Lenox”<br>Low 3-5-32 “The Silent Witness” | 39,000<br>6,963 |
| Orpheum | 2,750 | 35c-65c | “Lost Squadron” (Radio) | 15,000 | “After Tomorrow” (Fox) | 14,000 | High 1-9-32 “Frankenstein”<br>Low 12-26 “Heaven on Earth” | 34,000<br>6,500 |
| Paramount | 3,596 | 35c-65c | “The Miracle Man” (Para.) | 18,230 | “One Hour With You” (Para.)<br>(2nd week) | 17,000 | High 10-31 “Beloved Bachelor”<br>Low 2-6-32 “Tomorrow and Tomorrow” | 41,000<br>7,500 |
| RKO | 2,700 | 25c-40c | “Shopworn” (Col.) | 11,000 | “The Unexpected Father” (U.) | 11,500 | High 1-9-32 “Men of Chance”<br>Low 2-6-32 “The Secret Witness” | 22,100<br>7,000 |
| W. B. Downtown | 2,400 | 25c-50c | “Destry Rides Again” (U.) | 6,200 | “Man Wanted” (W. B.) | 10,500 | High 2-7 “Little Caesar”<br>Low 4-23-32 “Destry Rides Again” | 27,000<br>6,200 |
| W. B. Western | 2,400 | 35c-65c | “It's Tough to be Famous” (F. N.) | 9,500 | “Man Wanted” (W. B.) | 4,800 | | |
| **Milwaukee** | | | | | | | | |
| Alhambra | 2,660 | 25c-50c | “Destry Rides Again” (U.) | 6,800 | “Scandal for Sale” (U.) | 7,500 | | |
| Garden | 1,150 | 25c-50c | “Men in Her Life” (Col.)<br>(3 days)<br>“Delicious” (Fox)<br>(4 days) | 1,200<br><br>3,500 | “Hotel Continental” (Tiff.)<br>(25c-60c-5 days) | 5,800 | | |
| Palace | 2,587 | 25c-60c | “Tarzan, the Ape Man” (MGM) | 10,300 | “One Hour With You” (Para.)<br>(2nd week) | 8,000 | | |
| Riverside | 2,180 | 25c-50c | “Lady With A Past” (Pathe) | 9,800 | “The Lost Squadron” (Radio) | 9,500 | | |
| Strand | 1,406 | 25c-50c | “Night Beat” (Mayfair) and<br>“Amateur Daddy” (Fox) | 4,800 | “Der Liebesexpress” (German)<br>(3 days)<br>“Safe in Hell” (F. N.) and<br>“Sundown Trail” (Pathe)<br>(4 days) | 900<br><br>2,000 | | |
| Warner | 2,500 | 25c-60c | “Man Wanted” (W. B.) | 8,200 | “The Crowd Roars” (W. B.) | 10,800 | | |
| Wisconsin | 3,275 | 25c-65c | “Careless Lady” (Fox) | 13,000 | “Arsene Lupin” (MGM) | 15,000 | | |
| **Minneapolis** | | | | | | | | |
| Aster | 812 | 20c-25c | “The Expert” (W. B.)<br>(3 days)<br>“The Play Girl” (W. B.)<br>(4 days) | 800<br><br>750 | “The Secret Witness” (Col.)<br>(3 days)<br>“The Heart of New York” (W. B.) (4 days) | 750<br><br>750 | High 2-20-32 “The Guardsman”<br>Low 4-18 “Men Call It Love” | 2,000<br>900 |
| Lyric | 1,238 | 20c-40c | “The Broken Wing” (Para.) | 2,000 | “After Tomorrow” (Fox) | 2,500 | High 5-30 “Kiki”<br>Low 1-24 “Men on Call” | 4,000<br>1,200 |
| Minnesota | 4,000 | 30c-75c | “The Crowd Roars” (W. B.) | 23,000 | “Tarzan, the Ape Man” (MGM) | 23,000 | High 6-27 “Daddy Long Legs”<br>Low 12-19 “His Woman” | 32,000<br>18,000 |
| RKO Orpheum | 2,900 | 25c-50c | “Shopworn” (Col.) | 14,000 | “Impatient Maiden” (U.) | 14,000 | High 12-14 “Cimarron”<br>Low 3-26-32 “Prestige” | 30,000<br>12,000 |
| State | 2,300 | 25c-50c | “Freaks” (MGM) | 9,000 | “The Wiser Sex” (Para.) | 8,000 | High 1-2-32 “Sooky”<br>Low 14-18 “Body and Soul” | 10,000<br>6,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 25c-60c | “The Wiser Sex” (Para.) and<br>“Tomorrow and Tomorrow” (Para.) | 12,000 | “Alias the Doctor” (F. N.)<br>and “It's Tough to be Famous” (F. N.) | 12,500 | High 1-10 “Just Imagine”<br>Low 12-25 “The Guardsman” and “The Tip-Off” | 18,000<br>8,000 |
| Imperial | 1,914 | 15c-40c | “Une Heure Pres De Toi” (Para.) | 6,500 | “Tu Sera Duchess” (French) | 4,800 | High 1-17 ‘Office Wife”<br>Low 12-26 “Mad Parade” and “Reckless Living” | 10,000<br>2,800 |
| Loew's | 3,115 | 30c-75c | “The Crowd Roars” (W. B.) | 15,000 | “Polly of the Circus” (MGM) | 14,500 | High 4-2-32 “Fireman, Save My Child”<br>Low 7-18 “Stepping Out” | 16,500<br>9,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Montreal (Cont'd)** | | | | | | | | |
| Palace | 2,600 | 30c-99c | “Sunshine Susie” (British) | 12,500 | “Arsene Lupin” (MGM)<br>(2nd week) | 12,500 | High 4-2-32 “One Hour With You”<br>Low 12-26 “The Yellow Ticket” | 19,500<br>10,500 |
| Princess | 2,272 | 25c-65c | “Forbidden” (Col.) and<br>“The Big Timer” (Col.) | 8,500 | “Sky Devils” (U. A.) and<br>“X Marks the Spot” (Tiff.) | 9,500 | High 4-1 “City Lights”<br>Low 7-18 “Colonel's Lady” | 22,500<br>7,200 |
| Strand | 750 | 15c-50c | “Hell Divers” (MGM) and<br>“Secret Call” (Para.) | 4,100 | “Dance Team” (Fox) and<br>“Charlie Chan's Chance” (Fox) | 3,800 | High 2-14 “London Calling” and “Sisters”<br>Low 6-27 “East Lynne” and “Can Love Decide?” | 5,200<br>3,000 |
| **New York** | | | | | | | | |
| Astor | 1,120 | 50c-$2.00 | “Grand Hotel” (MGM)<br>(7 days and 2 extra performances) | 24,134 | ........ | | High 1-2-32 “Hell Divers”<br>Low 11-14 “The Champ” | 24,216<br>18,759 |
| Cameo | 549 | 25c-75c | “Golden Mountains” (Amkino) | 5,100 | “South Sea Adventures” (Principal)<br>(2nd week) | 4,840 | ........ | |
| Capitol | 4,700 | 35c-$1.50 | “But the Flesh is Weak” (MGM) | 51,376 | “Hell Divers” (MGM) | 69,855 | High 1-9-32 “Mata Hari”<br>Low 12-19 “Flying High” | 110,466<br>48,728 |
| Embassy | 598 | 25c | All Newsreel | 7,097 | All Newsreel | 7,351 | High 1-3 Newsreels<br>Low 3-9-32 Newsreels | 9,727<br>7,062 |
| Gaiety | 820 | 50c-$1,50 | “Symphony of Six Million” (Radio) | 11,000 | ........ | | ........ | |
| Mayfair | 2,300 | 35c-85c | “Love Starved” (Pathe)<br>(same as “Young Bride”) | 15,400 | “Scandal for Sale” U.) | 11,622 | High 12-12 “Frankenstein”<br>Low 3-12-32 “Impatient Maiden” | 53,800<br>11,000 |
| Paramount | 3,700 | 40c-$1.00 | “This is the Night” (Para.) | 59,300 | “Misleading Lady” (Para.) | 61,500 | High 2-7 “Finn and Hattie”<br>Low 12-26 “Heaven on Earth” | 85,900<br>35,700 |
| Rialto | 1,949 | 40c-$1.00 | “One Hour With You” (Para.)<br>(4th week) | 15,600 | “One Hour With You” (Para.)<br>(3rd week) | 18,900 | High 2-27-32 “Shanghai Express”<br>Low 6-27 “Dracula” and “Hell's Angels” | 64,600<br>4,500 |
| Rivoli | 2,103 | 40c-$1.00 | “One Hour With You” (Para.)<br>(4th week) | 14,200 | “One Hour With You” (Para.)<br>(3rd week) | 16,500 | High 1-9-32 “Dr. Jekyll and Mr. Hyde”<br>Low 12-19 “The Struggle” | 67,100<br>14,100 |
| Roxy | 6,200 | 35c-$1.50 | “Careless Lady” (Fox) | 45,000 | “Disorderly Conduct” (Fox) | 53,000 | High 1-2-32 “Delicious”<br>Low 3-5-22 “Cheaters at Play” | 133,000<br>30,000 |
| Strand | 3,000 | 35c-85c | “Man Wanted” (W. B.) | 16,913 | “It's Tough to be Famous” (F.N.) | 15,821 | High 1-17 “Little Caesar”<br>Low 4-2-32 “The Missing Rembrandt” | 74,821<br>8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | “The Crowd Roars” (W. B.)<br>(5th week-6 days) and<br>“The Mouthpiece” (W. B.)<br>(1 day) | 23,268 | “The Crowd Roars” (W. B.)<br>(4th week) | 28,500 | High 9-19 “Five Star Final”<br>Low 6-6 “Maltese Falcon” | 59,782<br>16,692 |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-50c | “But the Flesh is Weak” (MGM) | 5,200 | “Ladies of the Big House” (Para.) | 4,800 | High 2-7 “Illicit”<br>Low 2-20-32 “Beast of the City” | 11,000<br>3,500 |
| Criterion | 1,700 | 10c-50c | “Misleading Lady” (Para.) | 5,000 | “The Crowd Roars” (W. B.) | 5,600 | High 2-21 “Cimarron”<br>Low 12-5 “Consolation Marriage” | 15,500<br>4,400 |
| Liberty | 1,500 | 10c-35c | “It's Tough to be Famous” (F.N.)<br>(4 days) | 1,200 | “Final Edition” (Col.)<br>(3 days)<br>“Behind the Mask” (Col.)<br>(4 days) | 900<br>950 | High 1-24 “Under Suspicion”<br>Low 6-20 “Big Fight” and “Drums of Jeopardy” | 7,200<br>900 |
| Mid-West | 1,500 | 10c-50c | “Amateur Daddy” (Fox) | 5,500 | “Shopworn” (Col.) | 4,500 | High 9-19 “Young as You Feel”<br>Low 3-12-32 “Prestige” | 11,000<br>4,000 |
| **Omaha** | | | | | | | | |
| Orpheum | 3,000 | 25c-50c | “Shopworn” (Col.) | 10,750 | “Young Bride” (Pathe) | 9,500 | High 2-14 “Cimarron”<br>Low 4-16-32 “Young Bride” | 25.550<br>9,500 |
| Paramount | 2,900 | 25c-60c | “Tarzan, the Ape Man” (MGM) | 13,750 | “Arsene Lupin” (MGM) | 8,000 | High 3-19-32 “Broken Lullaby”<br>Low 3-26-32 “Fireman, Save My Child” | 16,250<br>5,500 |
| State | 1,200 | 15c-35c | “Freaks” (MGM)<br>(5 days)<br>“Tarzan, the Ape Man” (MGM)<br>(3 days) | 2,150<br>750 | ........ | | High 3-14 “Trader Horn”<br>Low 9-26 “Tabu” and “Children of Dreams” | 10,000<br>1,325 |
| World | 2,500 | 25c-40c | “Dancers in the Dark” (Para.) and<br>“Disorderly Conduct” (Fox) | 6,000 | “Strangers in Love” (Para.)<br>and “The Pasionate Plumber” (MGM) | 5,750 | High 4-11 “Men Call It Love”<br>Low 11-28 “The Cisco Kid” | 16,000<br>4,500 |
| **Ottawa** | | | | | | | | |
| Avalon | 990 | 15c-35c | “Strictly Dishonorable” (U.)<br>and “Lord Richard in hte Pantry” (British) (10c-35c-3 days)<br>“Chance of A Night Time” (British)<br>(10c-35c-3 days) | 1,200<br>1,000 | “Lovers Courageous” (MGM) and<br>“Platinum Blonde” (Col.)<br>(3 days)<br>“She Wanted A Millionaire” (Fox)<br>(3 days) | 1,650<br>1,200 | High 1-2-32 “Sidewalks of New York” and “Viennese Nights” and “Alexander Hamilton”<br>Low 6-27 “My Past” and “Fifty Million Frenchmen” | 3,700<br>1,900 |
| Capitol | 2,592 | 15c-60c | “Lady With A Past” (Pathe)<br>(6 days) | 9,800 | “The Man Who Played God”<br>(W. B.) (6 days) | 8,000 | ........ | |
| Centre | 1,142 | 15c-60c | “Murders in the Rue Morgue” (U.)<br>and “Steady Company” (U.)<br>(6 days) | 4,500 | “Lost Squadron” (Radio)<br>(6 days) | 5,500 | High 5-16 “Devil to Pay”<br>Low 1-3 “Sunny” | 6,300<br>2,900 |
| Imperial | 1,091 | 10c-40c | “The Broken Wing” (Para.)<br>(3 days)<br>“Woman of Experience” (Pathe)<br>(3 days) | 1,500<br>1,300 | “The Secret Witness” (Col.)<br>(3 days)<br>“Beauty and the Boss” (W. B.)<br>(3 days) | 1,600<br>1,800 | High 5-9 “Trader Horn”<br>Low 3-26-32 “The Expert” and “Working Girls” | 7,000<br>2,200 |
| Regent | 1,225 | 15c-60c | “Dancers in the Dark” (Para.)<br>(3 days)<br>“Devil's Lottery” (Fox)<br>(3 days) | 2,400<br>2,000 | “Play Girl” (W. B.)<br>(3 days)<br>“Michael and Mary” (U...)<br>(3 days-2nd week) | 2,600<br>2,300 | High 1-23-32 “Suicide Fleet” and “Dance Team”<br>Low 12-26 “Cuban Love Song” and “His Women” | 6,200<br>3,900 |
| Rideau | 1,000 | 10c-35c | “Lovers Courageous” MGM)<br>and Dixiana” (Radio-revival)<br>(3 days)<br>“The Expert” (W. B.) and<br>“Song of the West” (revival)<br>(3 days) | 1,500<br>1,400 | “Hell Divers” (MGM) and<br>“Sweet Kitty Bellairs” (W. B.)<br>(3 days)<br>“The Hatchet Man” (F. N.) and<br>“Reducing” (MGM)<br>(3 days) | 1,700<br>1,400 | ........ | |
| **Philadelphia** | | | | | | | | |
| Arcadia | 600 | 50c | “Shanghai Express” (Para.)<br>(6 days) | 5,200 | “Broken Lullaby” (Para.)<br>(6 days) | 4,000 | High 12-17 “The Guardsman”<br>Low 1-9-32 “West of Broadway” | 6,500<br>2,000 |
| Boyd | 2,400 | 35c-75c | “Man Wanted” (W. B.)<br>(6 days) | 14,000 | “One Hour With You” (Para.)<br>(6 days—3rd week) | 13,000 | ........ | |
| Earle | 2,000 | 25c-65c | “It's Tough to be Famous” (F.N.)<br>(6 days) | 19,200 | “Are You Listening?” (MGM)<br>(6 days) | 18,500 | High 1-2-32 “Makers of Men”<br>Low 11-28 “Touchdown” | 27,000<br>13,000 |
| Fox | 3,000 | 35c-75c | “Amateur Daddy” (Fox)<br>(6 days) | 21,500 | “Careless Lady” (Fox)<br>(6 days) | 21,000 | High 2-7 “Man Who Came Back”<br>Low 3-26-32 “Shop Angel” | 40,000<br>17,000 |

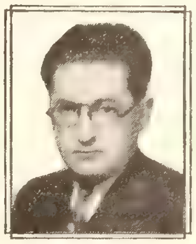
# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | | |
| **Philadelphia (Cont'd)** | | | | | | | | |
| Karlton | 1,000 | 40c-50c | "The Broken Wing" (Para.) (3 days) | 1,500 | "Beauty and the Boss" (W. B.) (6 days) | 4,000 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "House Divided" (U.) (6 days) | 7,000 | "The Expert" (W. B.) (6 days) | 7,500 | High 1-30-32 "Arrowsmith"<br>Low 4-23-32 "House Divided" | 27,000<br>7,000 |
| Mastbaum | 4,800 | 35c-75c | "Misleading Lady" (Para.) (6 days) | 43,000 | "Shopworn" (Col.) (6 days) | 43,000 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "The Crowd Roars" (W. B.) (4 days)<br>"Tarzan, the Ape Man" (MGM) (2 days-3rd week) | 14,000<br>4,500 | "Tarzan, the Ape Man" (MGM) (6 days—2nd week) | 17,000 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "Hell's House" (Zeidman) (6 days) | 8,000 | "Sky Devils" (U. A.) (6 days) | 10,000 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |
| **Portland, Ore.** | | | | | | | | |
| Fox Paramount | 3,068 | 25c-60c | "Arrowsmith" (U. A.) | 13,200 | "The Miracle Man" (Para.) | 13,400 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "Beauty and the Boss" (W. B.) | 4,600 | "The Unexpected Father" (U.) | 4,600 | | |
| RKO Orpheum | 1,700 | 25c-50c | "Scandal for Sale" (U.) | 10,600 | "Cohens and Kellys in Hollywood" (U.) | 14,000 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists | 945 | 25c-35c | "Tarzan, the Ape Man" (MGM) (25c-50c) | 4,700 | "The Broken Wing" (Para.) | 3,600 | High 1-10 "Hell's Angels"<br>Low 3-5-32 "Shanghai Express" | 12,500<br>2,500 |
| **Providence** | | | | | | | | |
| Fays | 1,600 | 15c-50c | "High Speed" (Col.) | 8,000 | "Amateur Daddy" (Fox) | 8,000 | | |
| Loew's State | 3,800 | 15c-50c | "Scarface" (U. A.) | 18,200 | "Are You Listening?" (MGM) | 9,900 | High 2-7 "Inspiration"<br>Low 3-26-32 "The Passionate Plumber" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "Careless Lady" (Fox) and "Devil's Lottery" (Fox) | 9,500 | "Probation" (Chesterfield) and "Hotel Continental" (Tiff.) | 10,200 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "Misleading Lady" (Para.) | 7,000 | "This is the Night" (Para.) | 6,000 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-50c | "Young Bride" (Pathe) | 10,000 | "Cohens and Kellys in Hollywood" (U.) | 8,500 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory | 1,600 | 10c-35c | "Syncopation" (Radio) | 2,000 | "Carnival Boat" (Pathe) and "Cock of the Air" (U. A.) | 3,200 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |
| **St. Paul** | | | | | | | | |
| Paramount | 2,300 | 25c-50c | "The Crowd Roars" (W. B.) | 8,000 | "Tarzan, the Ape Man" (MGM) | 8,200 | High 8-22 "Smiling Lieutenant"<br>Low 1-17 "Paid" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "Disorderly Conduct" (Fox) | 5,000 | "Fireman, Save My Child" (F.N.) | 6,000 | High 9-5 "Huckleberry Finn"<br>Low 1-17 "Just Imagine" | 9,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Shopworn" (Col.) | 12,000 | "Ladies of the Jury" (Radio) | 14,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Shubert | 1,500 | 15c-40c | "Scarface" (U. A.) | 3,500 | "Sky Devils" (U. A.) | 3,000 | | |
| Tower | 1,000 | 15c-25c | "After Tomorrow" (Fox) | 2,000 | "Are You Listening?" (MGM) | 2,400 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |
| **San Francisco** | | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Mata Hari" (MGM) | 13,300 | "Charlie Chan's Chance" (Fox) | 14,000 | High 8-15 "Daddy Long Legs"<br>Low 12-19 "Susan Lenox" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "Three Boys at the Filling Station" (German) | 1,750 | "Road to Life" (Amkino) | 3,300 | | |
| Fox | 4,600 | 35c-60c | "Devil's Lottery" (Fox) | 31,500 | "Amateur Daddy" (Fox) | 31,000 | High 1-3 "Lightning"<br>Low 2-20-32 'The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 25c-60c | "Murders in the Rue Morgue" (U.) | 12,000 | "Law and Order" (U.) | 11,000 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 25c-50c | "Shopworn" (Col.) | 9,000 | "Girl Crazy" (Radio) | 9,000 | High 12-12 "Frankenstein"<br>Low 2-20-32 "Prestige" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "Tarzan, the Ape Man" (MGM) (6 days—2nd week) | 14,500 | "Tarzan, the Ape Man" (MGM) (1st week) | 22,500 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists | 1,200 | 25c-60c | "Silver Lining" (U. A.) (6 days) | 5,200 | "Hotel Continental" (Tiff.) | 5,500 | | |
| Warfield | 2,700 | 35c-60c | "Play Girl" (W. B.) | 20,000 | "The Wiser Sex" (Para.) | 19,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "It's Tough to be Famous" (F.N.) | 8,500 | "Alias the Doctor" (W. B.) (9 days) | 9,500 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c | "The Heart of New York" (W. B.) | 3,700 | "The Final Edition" (Col.) | 4,000 | | |
| Fifth Avenue | 2,750 | 35c-75c | "The Miracle Man" (Para.) | 13,500 | "Are You Listening?" (MGM) | 14,000 | High 4-18 "Trader Horn"<br>Low 1-2-32 "The Boudoir Diplomat" | 17,000<br>7,000 |
| Liberty | 2,000 | 10c-25c | "Sporting Chance" (Peerless) and "Men of the Sky" (F. N.) | 5,500 | "The Speckled Band" (First Div.) | 5,500 | High 1-10 "The Lash"<br>Low 3-12-32 "Morals for Women" and "Hotel Continental" | 11,500<br>5,000 |
| Music Box | 950 | 25c-75c | "Alias the Doctor" (F. N.) | 6,000 | "Shopworn" (Col.) | 6,500 | High 2-28 'City Lights"<br>Low 2-6-32 "High Pressure" | 14,000<br>5,500 |
| Paramount | 3,150 | 25c-50c | "Amateur Daddy" (Fox) and "Misleading Lady" (Para.) | 8,500 | "This is the Night" (Para.) and "Careless Lady" (Fox) | 8,000 | High 1-10 "Paid"<br>Low 4-9-32 "No One Man" and "Devil's Lottery" | 18,000<br>7,000 |
| RKO Orpheum | 2,650 | 25c-75c | "Scandal for Sale" (U.) | 13,000 | "Cohens and Kellys in Hollywood" (U.) | 13,500 | High 10-31 "Spirit of Notre Dame"<br>Low 3-21 "Kept Husbands" | 18,000<br>10,000 |
| **Toronto** | | | | | | | | |
| Imperial | 3,444 | 15c-75c | "Alias the Doctor" (F. N.) (6 days) | 18,500 | "Dancers in the Dark" (Para.) (6 days) | 18,000 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "Tarzan, the Ape Man" (MGM) (6 days) | 13,500 | "Polly of the Circus" (MGM) (6 days) | 12,000 | High 4-18 "City Lights"<br>Low 12-19 "Ben Hur" | 22,000<br>9,500 |
| Shea's | 2,600 | 30c-75c | "Three Wise Girls" (Col.) (6 days) | 12,000 | "Taxi" (W. B.) (6 days-2nd week) | 11,500 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Tivoli | 1,600 | 15c-60c | "Michael and Mary" (U.) (6 days-2nd week) | 7,000 | "Michael and Mary" (U.) (6 days-1st week) | 13,500 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-60c | "Prestige" (Pathe) and "Ladies of the Jury" (Radio) (6 days) | 12,500 | "The Wiser Sex" (Para.) (6 days) | 12,000 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Night in a Barroom" | 14,000<br>8,300 |

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
**MOTION PICTURE HERALD**
*Every Week—for Mutual Benefit and Progress*



## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

# A TEST OF SHOWMANSHIP!

WITH **summer even closer** around the corner than Mr. Hoover's prosperity, the coming warm weather is going to put many so-called showmen to the acid test. And by virtue of the same expression it is going to bring to light many a man who has never attracted much attention before.

The economies practiced up to this time by various circuits and theatre operators are nothing compared to what they will attempt to save this summer. But whether they are going to cut their nose to spite their face, is still another question.

The more optimistic men in the industry are inclined to believe that after this summer the turning point will be reached and next season will see show-business hitting its previous profitable stride. We won't join that group of optimists, neither will we become pessimists.

Having always believed that it was good business to go out after business we cannot concede any other method in show-selling. Theatres which cut down their budgets to the point where everything is "out," except the skeleton crew to run the theatre, will, in all probability, find business going still further to the dogs.

On the other hand, those showmen who will be permitted to fight to keep their houses out of the red should come through with flying colors. We don't make such a statement because we are expected to be the industry's little ray of sunshine. We've got a couple of shooting galleries of our own to worry about and therefore know, or should know, something about it.

But we have had the opportunity all through this present economic condition now prevalent to observe how some theatres and circuits have fallen into ruts and their receipts fall to almost nothing as compared to a few years ago. And we've also seen, at first hand, how other houses kept right on spending money to sell their shows and run their theatres. Of the two the latter are the more cheerful. They are doing less complaining because their business has been hurt far less than the super-efficient group which started to cut salaries and budgets until there was nothing left to advertise their shows.

Theatre owners are going to encounter two entirely different types of showmen this summer. First: the kind who know the value of the dollar and have acquired that necessary ability to watch every penny. Second: the type of showmen who never know when to stop spending money and must be watched every moment for fear that their ideas will run away with the theatre's pocketbook.

While there must be a curtailment of spending there must be no slowing down in the activities of the merchandising. Promote, promote and then promote some more. Pep up your local merchants. Stage every conceivable type of a tie-up that will bring you publicity, free advertising and some additional business, but do so sensibly and consistently with the type of theatre you are operating.

* * *

THEATRES **outside of** the larger key cities are well aware of the fact that on newspaper advertising must fall the biggest share of the theatre's show-selling activities. For this reason we have worked up the newspaper advertising material on the Club pages so as to present a wide and varied assortment of such material.

Direct comment from thousands of our members and readers have more than convinced us that this type of stuff is badly needed and so we continue to reproduce ads and groups of ads so that you may gather from one or more some ideas to improve your own newspaper ads and at the same time accomplish it through cutting down on the space used.

Single column ads have been gaining in favor more as an economy move than anything else, but it has proven to many showmen unfamiliar with this style of ads the great possibilities of making small space count for big results. If you have never spent much time investigating the different kinds of ads you can run on a single column then you ought to watch the Club pages carefully and note how others are doing so. It is bound to solve your budget problem and still keep your theatre and attractions before your community.

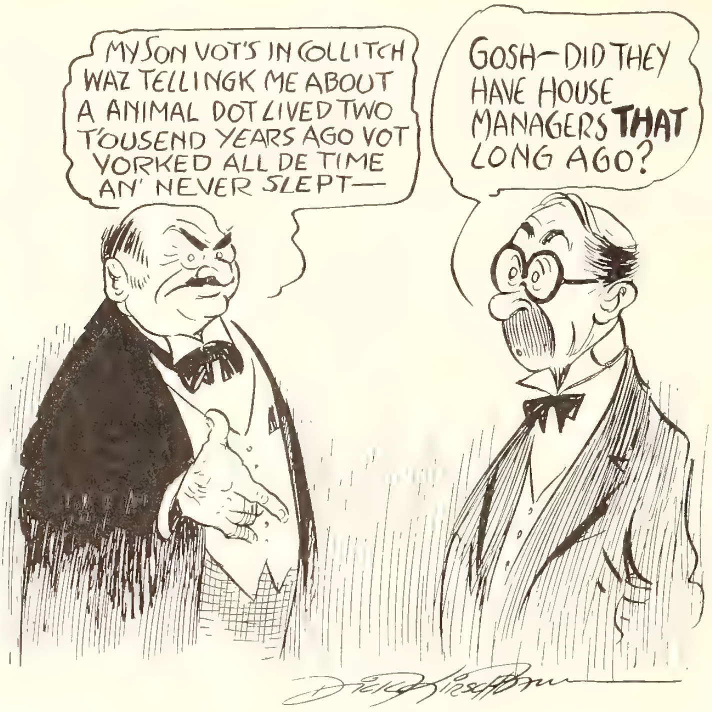
* * *

CONTAINED **in this issue** are many items from our members about the Short Features. Although they were submitted for use in last week's issue lack of space made it necessary to hold them over for this week.

Additional items on this same subject are still arriving and will be presented in subsequent issues. What difference does it make when you read about it so long as the matter is always timely? Too much cannot be said about the tremendous value of the Short Feature. Keep yourself well posted on how others are treating this important matter.

"CHICK"

# DICK KIRSCHBAUM'S LOBBY LAFFS!


MY SON VOT'S IN COLLITCH WAZ TELLINGK ME ABOUT A ANIMAL DOT LIVED TWO T'OUSEND YEARS AGO VOT VORKED ALL DE TIME AN' NEVER SLEPT—
GOSH—DID THEY HAVE HOUSE MANAGERS THAT LONG AGO?

Many a true word has been said in a joke, and this one is no exception. But, don't weep, better times are coming? ? ? ? ?

## TWO STUNTS HELPED FREDERICK PUT OVER RECENT ATTRACTIONS

Two stunts recently used by C. Frederick, manager of the Capitol Theatre, Pittsfield, Mass., helped him sell "Hell Divers" and "Rue Morgue."

For the former he effected the loan of a good sized airship which he planted on top of the marquee, with long banner carrying title only from top of upright sign to airship. A loud speaker concealed on roof was operated from time to time with airplane effect record.

On the latter picture he distributed in advance 200 small vials of smelling salts, bearing label and instructions to bring the vial along when seeing "Murders in Rue Morgue."

Both of the above stunts were put over at very small cost, entire outlay on the latter amounting to only $2, and were decidedly effective in publicizing the pictures.

## WE ARE REMINDED BY BARNEY GURNETTE OF SERVICE FOR DOCTORS

We are reminded by Barney Gurnette, manager of the California Theatre, Santa Rosa, of the fact that theatres can gain a certain amount of publicity and also render a service by circularizing all members of the medical profession with a "call service" card.

These cards are generally worded as follows: "Dr. Blank—Dear Sir: It is our pleasure to call your attention to our Doctor's Call Service—If you are expecting an emergency call just give the usher your name and we will be glad to call you—Or if you should forget to do this we will gladly flash your name on the screen." (Signed) The management. At the foot of the card we have at hand appears, "Just another expression of California Service." This card was enclosed in a white envelope of good paper stock and printed in old English style.

## WILSON'S CAMPAIGN ON SHANGHAI PICTURE EFFECTIVE AT LOW COST

An effective and economical campaign on "Shanghai Express" was put over a short time ago by A. Eugene Wilson, manager of the Casino Theatre, Marshalltown, Iowa.

Recalling that most everybody is fond of candy, he tied up with the Life Savers concern for a thousand samples of the confection and inserted it in small, attractive envelopes bearing copy on the picture. Naturally the candy eater was forced to read the message before reaching for his or her sweet.

He also made up a very attractive 7 x 3 easel with the background covered with front page headlines on the Sino-Jap fracas. An insert on the picture was placed in the center of the tear sheets and surrounded with stills. Streamer heads were strung around the stills and insert, tacked down with large headed thumb tacks to give a bullet-like effect. The number of people attracted to the easel bore testimony to its efficiency as an attention-getter.

Newsreels were full of shots of the Shanghai battle at the time he played this picture and it was a comparatively easy matter to place his advance trailer right at the back of the newsreel, thus considerably adding to the effect of the trailer.

He produced a "Chinese effect" for the front of the house by hanging small pennants in the form of burgees on the top of the marquee, both in front and on sides. A large banner on the picture was stretched in the center of the marquee.

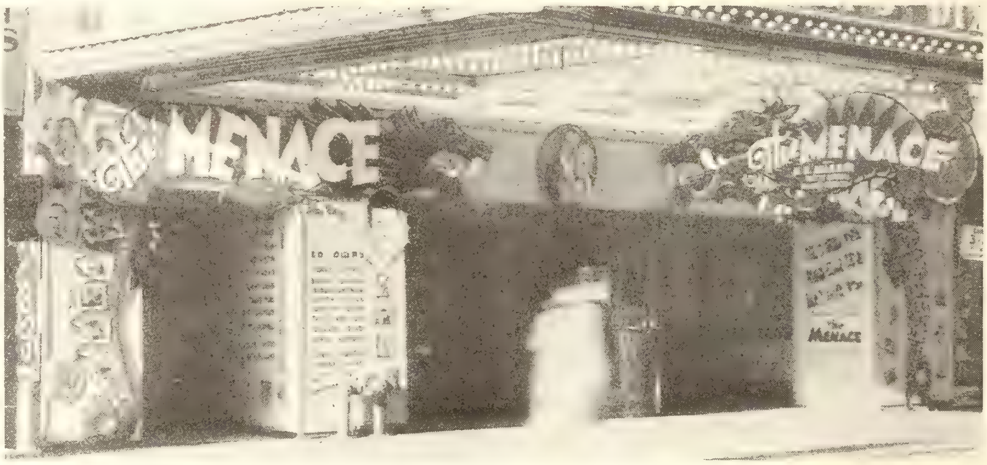
This is the first word we've had from Round Tabler Wilson in some little time, but he's been hard at work putting over his shows and we're forced to admit that it takes much time and work these days to make a creditable showing. However, he's back on the active list again and, as he states, will try to repay the rest of the gang for their tips by sending in some of his own.

## Plainfield Battle Continues

Arthur Major, "manager for the day" at the Paramount, Oxford and Strand Theatres, Plainfield, N. J., was arrested last Sunday for violation of the state vice and immorality act in connection with holding Sunday shows.

Major is the eleventh manager to run contrary to the town authorities and will be held with the other ten men for the May grand jury. As the matter stands now it appears to be a nip and tuck affair between advocates of the Jersey Blue Laws and the theatre circuit. As fast as one man is arrested another is brought in to bear the brunt of attack the following Sunday, a second offense assuming serious proportions.

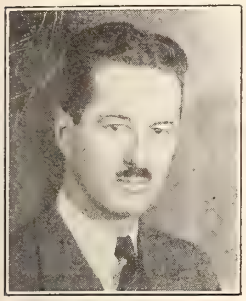
## FRONT CREATED SENSATION, SAYS LOU HART



It's a question whether the above reproduction will do justice to what is described by Lou S. Hart, publicity expert at the Academy of Music, New York City, as a front that literally made passers-by "gasp for breath" (the words are Lou's). Note the part of the display carrying the title word "Menace," which appears on the bodies of dragons at either side of entrance. The tails of the dragons extended down to the sidewalk and were decorated with stills from the picture. Lou tells us it made pedestrians cross the street.

## PROPER SELECTION OF SHORTS HIGHLY IMPORTANT—BRYAN

Motion picture theatres are catering to cosmopolitan types and tastes. Some come to the theatre to be transported away from their humdrum daily surroundings to foreign lands; others attend in search of laughs to ease their own aches and worries, while still more are seeking diversified entertainment and relaxation.


Bunny Bryan

The proper selection of short subjects will insure the maximum amount of patron requirements being included in the program, as the short subject field with its newsreels, scenics, cartoons, and comedies is variety in itself.

Let's talk specific cases concerning the value of the short subject. I know positively that certain scenic and travelogue shorts sold hundreds of tickets to the Staten Island Paramount. Ask Sedge Coppock. He will tell you about the requests made for this type entertainment by his patrons.

I could cite a dozen instances of the real draw and entertainment value of shorts like the Laurel and Hardys, the Charley Chases and Burns and Allens. They SELL TICKETS and bolster up what oftentimes would be a weak show otherwise.

Newsreels give the high spots of world events in a concise, brief and entertaining manner.

And what about the Mickey Mouses and the animateds? They have their followers by the millions.

Movie Memories with their turning back the pages of yesterday were popular even when used as a sponsored short. And so we might continue almost indefinitely.

Double features make short subjects with the exception of a newsreel and a now and then short almost impossible, but our patrons are asking for short subjects just the same. Time after time I have a regular patron say, "Why don't you give us some of those short pictures?"

It seems to me that any disregarding of the value of short subjects is one cause of empty seats in theatres where their inclusion in the program is possible. We are catering to diversified tastes and short subjects make the greatest diversification and diversion possible.

## ATTRACTIVE PAPER NOW AVAILABLE ON MANY SHORT REELS

There may have been an excuse several years ago for exhibitors to squawk about scarcity and quality of paper issued by some of the short subject exchanges, but according to sample one-sheets we have at hand there's no occasion for kicks these days.

These in mind right at this writing were issued by Vitaphone and covered a variety of subjects put out by that company. To just state that the posters are attractive is not doing them full justice and there can be no doubt that this type of sheet will materially aid in the sale of your shorts if used to advantage.

# "The Showman's Calendar"

## MAY

| | |
|---|---|
| To May 7th | National Boys' Week |
| 1st | Child Health Day |
| | Dewey's Victory at Manila—1898 |
| | Leila Hyam's Birthday |
| | Josephine Dunn's Birthday |
| 2nd | Stonewall Jackson Shot—1863 |
| 3rd | Juliette Compton's Birthday |
| 4th to 9th | National Golf Week |
| 5th | Napoleon's Death—1821 |
| 6th | Robert Peary's Birthday—1854 (Discovered North Pole) |
| 7th | Lusitania Torpedoed by Germany—1915 |
| | Gary Cooper's Birthday |
| 7th to 14th | National Music Week |
| 8th | Mother's Day |
| 9th | Commander Byrd at North Pole—1926 |
| | Richard Barthelmess' Birthday |
| 10th | Confederate Memorial Day |
| 11th | Minnesota Admitted to Union—1859 |
| 12th | Florence Nightingale's Birthday (Founder Modern Nursing) |
| | Amundsen North Pole Flight—1926 |
| 13th | Jamestown, Va., Settled—1607 |
| 14th | Billie Dove's Birthday |
| 15th | Mississippi Flood Bill Signed—1928 |
| 16th | Abraham Lincoln Nominated—1860 |
| 17th | Maureen O'Sullivan's Birthday |
| 18th | Peace Day |
| | Napoleon Proclaimed Emperor—1804 |
| 19th | Mexican-U. S. Peace—1849 |
| 20th | Mecklenberg Declaration of Independence, N. C. |
| 21st | Lindbergh's Non-Stop Flight, N. Y. to Paris 1927 |
| | Robert Montgomery's Birthday |
| 22nd | Martha Washington's Death—1802 |
| | Richard Wagner's Birthday |
| 23rd | South Carolina Admitted to Union—1788 |
| | Douglas Fairbanks' Birthday |
| | Dorothy Lee's Birthday |
| | Capt. Kidd, Famous Pirate, Executed in London—1701 |
| 24th | First Telegraph Message Sent—1844 |
| | Brooklyn Bridge Opened—1883 |
| | Empire Day—Canada and Bermuda |
| 26th | Paul Lucas' Birthday |
| | Norma Talmadge's Birthday |
| | Walter Huston's Birthday |
| 27th | Nathaniel Green's Birthday—1742 |
| 28th | Yanks' First Victory at Cantigny—1918 |
| 29th | Ascension Day |
| | Wisconsin Admitted to Union—1848 |
| 30th | Memorial Day |
| 31st | Walt Whitman's Birthday—1819 |

## DICK WRIGHT USED MANY SALES ANGLES ON WASHINGTON FILM

Exploitation angle on "Washington, the Man and Capitol" were not overlooked by Dick Wright, manager of the Strand Theatre, Akron, Ohio.

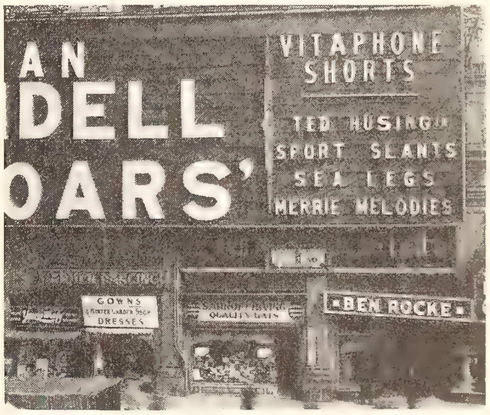
Schools and libraries were canvassed and permission obtained for the posting of one sheets in the High School and in the main and branch public libraries throughout the city. 10,000 bookmarks were distributed in the latter one week prior to the opening of this short.

A tie-up was also made with one of the local newspapers to offer a theatre party to the grade school or class submitting the best colored set of George Washington photographs illustrating the important events of his career. The Women's Federation Club of Akron and Daughters of the American Revolution, in addition to posting appropriate announcements on club room bulletin boards, also made mention of picture and play dates at the regular monthly meeting prior to opening. The Akron Dramatic Club likewise cooperated.

Last summer when Wright was located at the RKO Rivoli Theatre, Toledo, Ohio, he played a series of the Johnny Farrell Golf Lessons and tied up with the golf departments of two leading stores for the distribution of heralds with each sale. The stores also loaned clubs and wearing apparel for a display arranged on the theatre's mezzanine. Another stunt was put over through a tie-up made with a local golf club manufacturer, who donated five complete sets of clubs to be given away for best estimates on how many golf balls were contained in a glass bowl placed on a stand in the mezzanine.

Many exhibitors will undoubtedly play some picture dealing with the career of Washington during celebration of the Bi-Centennial, and Wright's tips should prove interesting. Also, the golf season is here again and there will probably be another crop of golf shorts to exploit. Both offer unusual opportunities for showmen to plug angles other than the week in and out feature picture and, consequently, a chance to bring in additional revenue.

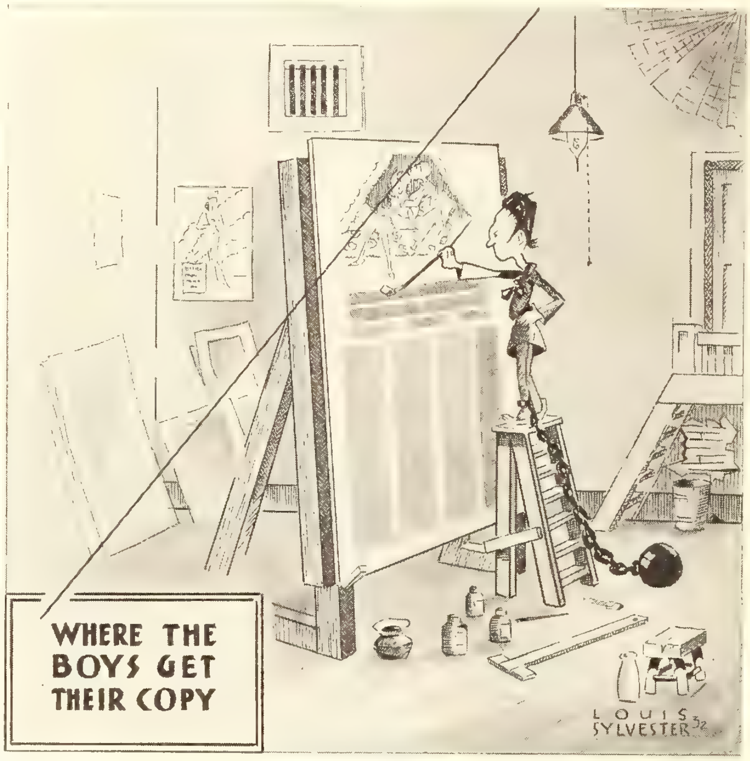
## ALONG BROADWAY!



Even the Winter Garden believes in the value of advertising the shorts on its program, both in newspaper copy and on the huge sign board across the front. Note by the accompanying photo that Husing's "Sport Slants," "Sea Legs" and "Merrie Melodies" are all given a generous slice of the lights.

# WE OFTEN WONDER

By LOUIS SYLVESTER


WHERE THE BOYS GET THEIR COPY
LOUIS SYLVESTER '32

—And Lou Sylvester is not the only one who is wondering about the same thing. There must be some secret source for some of the stuff we've seen lately.

## EVANS DAVIS STILL CARRYING ON AT THE STRAND, DOLGEVILLE

We haven't heard from Evans B. Davis, manager of the Strand Theatre, Dolgeville, N. Y., for some time and while unable at this writing to record any of his recent exploitation activities we can at least report that he's still up and doing and show you a small photo of his theatre front and lobby.

The Strand is housed in one of the largest buildings in the town, with club rooms, a ballroom and American Legion headquarters in the upper stories. Readers may judge for themselves as to the advantage of having these sort of neighbors.

The other portion of the photo shows a view of the lobby looking toward the box office and entrance to the theatre proper. The stairway leads to the club rooms and ballroom, making it impossible for passersby to miss any theatre advertising in the lobby.

The house also has an exceptionally large stage, which is 45 feet deep by 60 feet wide, with a proscenium opening of about 42 feet.

Davis has been making some inquiries concerning the use of fan photos as giveaways and we can report that several samples along this line have found their way into this office on various occasions. Some theatre men have purchased the photos outright at a small cost and others have tied up with local merchants for an ad on the back to cover the entire cost. He would be glad to know how other Club members have panned out through use of them.

## THAT WAS SOME BIG NEWSPAPER CAMPAIGN P. MAGAZZU PROMOTED

Although slightly belated as to up-to-date picture exploitation suggestions, it would be gross negligence on our part not to mention that corking newspaper advertising campaign put over on "The Champ" by P. A. Magazzu, manager of the Capitol Theatre, Hazleton, Pa.

What a collection of ads, regular and co-ops, we came across when we went through a half-dozen or more issues of a local newspaper. If the town didn't know that "Champ" was coming to town, and that every one should by all means see the picture, then it wasn't Magazzu's fault. All in all, there must have been several thousand inches ot free space, to saying nothing of regular advertising. Radio, furniture and other merchants tied up with the idea of offering "champ articles for sale. The campaign continued for over a week, according to dates on the newspapers.

We really owe P. A. an apology for not shooting this along at an earlier date, but several campaigns and special issues have literally swamped this department with material for the past several weeks and we're just catching up with some of the back work. Beyond a doubt Magazzu covered himself with glory as a promoter of special co-op ads on the above-mentioned occasion and it simply goes to show what kind of results may be obtained when a hustling showman puts his shoulder to the wheel. More power to this Round Tabler and we hope that he'll come through with more material.

## JAKE ROSENTHAL IS RIGHT UP FRONT AS TO TREND OF TIMES

We might have known that Jake Rosenthal ("The Great Jake Rosenthal") well known showman and manager of the Iowa Theatre, Waterloo, Iowa, would be keeping right up with the trend of the times, at least, as far as financial gags are concerned.

Not that Jake is in the habit of giving out rubber checks, but unless our eyes deceive us he issued some of these bouncers as a gag to publicize his theatre. The account was with the "Yukant Trust Company" for the amount of $10,000 and the check's number was 7-11, dated April 1. On the stub it was stated that "We Don't Like Rubber Checks—They Bounce Back So—But You'll Like Shows At—Jake Rosenthal's Iowa Theatre—and You'll Bounce Back for More."

From rubber checks Jake turned to stock certificates and issued a lot of those that entitled "Mr. Movie Fan to 1,000 laughs in the Capitol Stock of the Mirth Corporation known as "Fireman, Save My Child." The certificate also carried other pertinent copy about theatre and picture.

## BIRTHDAY GREETINGS

Albert F. Badeau
Carl Baumgartner
Augie C. Berkholtz
Merle R. Blair
Jack P. Blitt
P. A. Boone
Paul O. Brake
William Briemann
Leonard Camarata
Joseph J. Caras
L. W. Carroll
Walter C. Carroll
T. C. Clement
Loren S. Cooper
Arthur K. Dame
Fred G. Doney
Frank C. Foreeman
Lorenzo Gelabert
Ned Gerber
Sam A. Gilman
David Goerlitz
Harry Goldberg
Leonard Grossman
Jack D. Harris
Edgar Hart
Gilbert L. Higgins
Herrwood E. Hobbs
Jack Hobby
Nathan Hoffman
Charlie Holtz
F. E. Howland
Victor E. Hudson
Carl Hughes
J. T. Hughes
Joseph Isaac
Jack Johannson
Clayton E. Jones
Richard M. Kennedy
Raymond Klein
Joseph Kligler
Harry L. Levine
Bernard S. Lewis
George C. Lewis
Albert B. Lourie
Tom F. McDonald
J. R. McEachron
George H. MacKenna
John S. MacNeill
E. H. Maritsky
James R. Martin
Lawrence J. Nordine
Gerald J. Novak
E. Bill Nye
Willis Parady
Charles E. Payne
John F. Power
Joseph G. Polak
Oliber B. Prickett
Herbert Ram
Frederick M. Ross
Milton A. Schosberg
Howard Schuster
Frank Shafer
John W. Shively
M. L. Silverman
Fred H. Sourbeck, Jr.
Charles Steinman
Harry Sweet
Kenneth C. Sweet
Natalie Tolman
Carter S. Troyen
Roland K. Vanderburgh
Ben Weschner
Mrs. D. B. Whyte
William H. Whyte
Michael Weschner
Harry N. Witty

# EACH ATTRACTION CALLS FOR NEW MERCHANDISING METHODS!

## This Showman Attracted Added Business to the Box Office by Tackling Each Picture Along Entirely New Slants!

## Duplication of Selling Slants a Sure Sign That Your Mind Has Gone Stale; There Are Plenty of Ideas Available!

**WE'VE had plenty of opportunities of watching Morris Rosenthal run theatres and merchandise his attractions; perhaps that is why we consider him amply qualified to discuss the advisability of variety in showmanship.**

**In this short article, Rosenthal endeavors to point out some of the methods he uses to keep the community's attention directed towards the theatre at all times. His paramount thought is that if you shut down on your exploitation or advertising you give the patrons a chance to forget the theatre.**

**Recent visits to a dozen or more houses located within a radius of some seventy-five miles of New York City revealed that where show-selling has been cut to the bone the business has been hardest hit. But where advertising, exploitation or other business getting ideas are still the vogue the theatres are managing to keep out of the red.**

**We cannot emphasize too strongly our own feelings regarding any curtailment of merchandising at a time when we should be fighting for every ticket we can sell. To lie down now may mean one of the worse summers your theatre has ever had.**

**"CHICK"**

I WONDER how many managers think they have done a great day's work by going out and getting a couple of window tie-ups and perhaps a display ad on the classified page for 50 passes. And doing this sort of exploitation work week after week and feeling satisfied.

There are so many angles that are used by only a few managers in creating good will that it seems strange that the men in the smaller cities do not take full advantage of them. Can a manager depend on a few exploitation ideas to sell his shows week in and week out? Will that sort of exploitation convince the public that you have a great show? In recent weeks we have played two attractions that have been flops in the general run of theatres and in both instances have put them over to good receipts by adapting the type of advertising these types of pictures call for.

### An Average City!

Perhaps a brief resume of the activities in this city may better illustrate the points and drive home a lesson. Auburn is no different than many other cities of its size. When coming to this town two months ago I was faced with the fact that we had only one newspaper in town and they maintained a rigid rule of no theatre publicity. They have what I believe to be the most conservative newspaper in the country. The family owning the paper are wealthy and don't need the business. So much so that they turned down a co-operative page of advertising brought in to them unless the merchants paid full theatre rates of $1.25 per inch. That was my first big problem.

In addition to that the theatre had just discontinued playing vaudeville and the local theatre-goers were as sore as a double portion of boils over the loss of flesh in this town. With this theatre getting 15 cents more admission price than its competitors, it was a problem how to win back the good will of the public in the shortest space of time.

### Merchants Association!

We have a local merchants association called the State Street Merchants (on which street the theatre is situated) and one of the first moves was to get in with the organization and win them over. I attended their meetings, canvassed them personally, gave them suggestions and pointers, had a street banner made for them to string across the street (at cost) and now we are all working together (40 merchants) to put across a Mammoth Treasure Chest Hunt for next month with every merchant participating and winding up with a mammoth sale, similar to $1 day sales. That organization is now a booster for the Jefferson Theatre.

I have attended dinners of various organizations and have talked to some of them. My last subject was Advertising and I wrapped most of the thoughts around the idea that the newspaper gave the most value for money than any other medium. As the managing editor was present at this talk I planted the germ of some future good will.

The local prison is an institution and whenever occasion permits I bring in a show to the ladies at the prison. This is always good for a story and also for good will in this town.

### Local Co-operation!

On "Fireman, Save My Child," I secured the good will of the firemen and local citizens by getting the fire boys to sponsor special matinees for the orphans and institutions. I secured the approval of the City Manager in the use of their apparatus upon strict promise of not commercializing, and I lived up to every promise with the result that I can feel free to return for a favor and feel assured that I will be able to get it.

For "The Man Who Played God," we tied up every worthwhile organization in the city including Churches, Schools, Parent Teachers Association, Nurses, Women's Clubs, Service Clubs, Ministerial Association and contacted the editors and publishers of the newspaper with the result that we secured a strong editorial on this picture and a personal letter from the publisher. I laid the success of the engagement of this picture directly into the laps of these organizations by telling them straight from the shoulder that the success of the future picture of this type and a clean type of pictures depends upon whether these local organizations supported this type of picture. The reaction to this appeal was wonderful. They went out of their way to inform their friends about the showing and despite Lent, and this being a strong Catholic town, the engagement was a success. I received letters from ministers, and local prominent people complimenting me for bringing this picture to Auburn and thanking me for calling it to their attention. And here is a picture that has not been clicking in other spots. The editor of the paper informed every member of his organization about the attraction and even went so far as to let his private secretary off for a few hours to see it.

We followed the same appeal with "Dr. Jekyll and Mr. Hyde" and it worked.

### Local Follies, Big!

Last week I staged a local Follies with a dancing school and more than doubled the usual receipts. With some 60 people in the cast and all their relatives and friends talking about it, it was certain to create good will and attendance. The entire show staged at a very nominal expense and all our effects were made cheaply but gave us a great flash. We have a night club that is unusual in any part of the country inasmuch as the building is all glass and dancing is under moonlight. I have booked that band in for next week, duplicating their setting and augmenting it with a presentation. As the band has a large local following we cannot help but do big business. Then there is the usual style shows to be staged and for summer a combination style show and bathing show.

I have arranged with a tent and awning manufacturer to build me a beautiful stage setting and in return I give him a card on the stage. To build this setting would cost me around $75.00. Of course I use the local radio broadcasting station, but do it intelligently. I write a special column for it similar to the big city columnist's style but keep the material around pictures and stars. It's something different.

### Theatre's Show Window!

We change the dress of our lobby every two weeks and notice the favorable comments of the patrons. We don't bore our patrons with running 10 minutes of trailers on the screen. We give them a fast moving show and build up every unit and blend it so that it increases with entertainment value right up to the feature.

For "Tarzan, The Ape Man," I have secured every empty store window downtown and huge banners the full size of the windows are being put to make the biggest flash this city has ever seen. It's a store window tie up to be sure, but it's different and anything that is different is sure to create talk in small towns and cities where they have nothing else to do but talk.

I feel with this background laid down that business the next few months is bound to be good. Old Man Depression has no place in our lobby or theatre. And don't get the impression that because business is good we have no competition. Syracuse is only 25 miles away with a Loew and Keith house both playing vaudeville and the glitter and glare of their modern shops draw countless numbers of our citizens. But we keep hammering away that they will see the pictures here at less money and we watch our bookings to see that we don't play too late after Syracuse.

**Morris Rosenthal, until he joined the Skouras Circuit, was one of the "ace" managers for Publix handling de luxe houses in Duluth, Minn., and Wilkes Barre, Pa. Previous to the Publix assignment he handled important spots for the Poli and Century Circuits in the east.**

## SYRACUSE FRONT!

HOTEL CONTINENTAL
PEGGY SHANNON

***Here's how the manager of the RKO Keith's Theatre, Syracuse, N. Y., dressed the front of his house for "Hotel Continental." In spite of the narrow entrance it appears that he made every inch of space count. The original photo did not carry this manager's name so we are at loss to give him credit for an attractive piece of work.***

## O'BRIEN PROMOTED SPECIAL NEWSPAPER IN HONOR OF EVENT

When George D. O'Brien, manager of the Hub Theatre, Rochelle, Ill., promoted his "Big Week of Shows" for Alger Theatres, he got out a special four-page newspaper size section of theatre display ads and merchant advertising.

The first page was entirely given over to theatre and attractions and was headed in large type "Alger's Own Ballyhoo—for the Hub theatre—Celebrating Greater Rochelle Week." Below in a box headed "A Week of Deluxe Attractions at Old Nickelodeon Prices" was a cut of an old-time buggy, accompanied by another showing grandma in the leg-o-mutton sleeve dress. To an extent, copy imitated the trend in some of the new weekly cartoon magazines which have been receiving considerable attention of late. The inside spread and back page was filled with local merchant advertising.

## MORRIS WAGED A HEAVY CAMPAIGN IN SANDUSKY; HE'S NOW IN CHARLOTTE

Shortly before leaving for Charlotte, N. C., to take over management of another house, Walter Morris put over a campaign on "Hatchet Man" for the State Theatre, Sandusky, Ohio.

Robinson's name was played up heavily and his former hits capitalized upon. Gruesome angles were not mentioned at all and both copy and art work were fashioned to capture feminine interest. A definite Oriental slant was used to tease curiosity and romance was implied by placing girls' heads in all display.

Exploitation included distribution of 3,000 doorknob hangers house to house; 1,000 envelopes containing teaser copy distributed by grocery stores; invitation to Sandusky's lone Chinese inhabitant played up by newspaper; cards on all street cars; front page flash in 2,500 Movie News; one-sheet flash in leading soda-fountain; 50 window cards (15 in neighboring towns); shadow box display two weeks in advance; routine accessories; regular art display of two one-sheet shadow boxes and transom shadow box; six-foot cutout one week in advance; a talking trailer over public address, and regular local display ads in newspapers.

Now that Morris is located in Charlotte it won't be long before we'll be submitting a sample of what he's doing for show-business down in that town. Till then we'll sign off and wish him lots of luck with his new assignment.

### Maurice Barr Promoted

Maurice F. Barr, connected with Publix-Saenger theatre interests for many years and lately acting as district manager with headquarters in New Orleans, has been promoted to the post of director of the Southwest division of Paramount-Publix. Mr. Barr will make his headquarters at Dallas. Robert Blair, manager of the Saenger Theatre, New Orleans, succeeds to the district job.

## McCURDY PUT OVER A NOVEL STREET CAR STUNT IN CLEVELAND

Right on the job to tie in with any kind of a new wrinkle in town, J. L. McCurdy, manager of the RKO Hippodrome Theatre, Cleveland, Ohio, recently put over a stunt in connection with a new Cohen and Kelly picture that had the curious-minded citizenry on their toes.

PRIVATE HOME COHENS & KELLYS

Note in the accompanying photos that one of the city's big street cars is bannered with copy stating that the Cohens and Kellys are aboard the car for a six-day non-stop ride en route to the RKO Theatre. Also note the bay window end of the car and the interior shot showing a fenced-off portion in which three men are playing cards. The end is furnished with a table. Two "breakdown" cots, dresser. Draw curtains separate the end compartment from the main, for use when the occupants want to hit the hay.

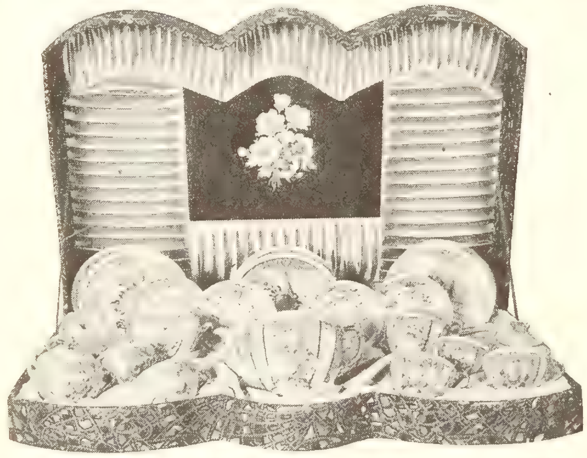
This stunt was made possible because of a $1.25 ticket recently issued by the street car company which entitles holders to ride as many times as they wish to over the period of one week. McCurdy did some fast thinking and this stunt was the result. In addition to a vast amount of publicity on the street car, a local paper picked up the stunt for a three-column story and photo of the compartment's interior.

## FRANK HILL TIED IN WITH SINO-JAP TILT FOR SHANGHAI FILM

It isn't often that wars are made to order for theatre men, but the fact remains that there was plenty going on over in Shanghai, China, when Frank B. Hill, manager of the Liberty Theatre, Walla Walla, Wash., was getting set for the showing of "Shanghai Express."

With news from the Sino-Japanese fronts featured on front pages of all newspapers at that time, Hill issued an "extra" which screamed in red imprint that "Shanghai Express" was "hurtling Toward Rebels"; that "Shanghai Lily Was in Danger," etc. The imprint occupied five-column space in the upper portion of the page, flanked on either side by the lead stories of the day.

As Hill states, the idea is an old one, but it was good enough to bring people out on the streets when his "boys" began crying "Shanghai Extra." When a gag produces that result it doesn't make much difference how old it is. Righto?



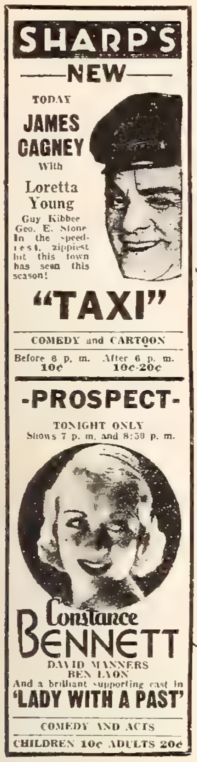
Premiums That Sell Seats!

Fragile and Dainty
Japanese Luncheon Set
Beautifully Hand-Painted
Your Lady Patrons Will Rave About It!
—and here's our newest offering:
BEAUTIFUL HAND-PAINTED IMPORTED
Porcelain Dinner Set
UNAPPROACHABLE QUALITY!
DISTINCTIVE DESIGN!
Sent Subject to Examination for Your Approval
AT PRICES THAT APPEAL

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
352 W. 44th St., N. Y. C.
Gentlemen:
Please send me further information.

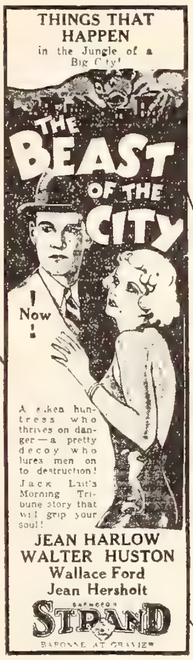
Name...................... Theatre..................
Address..................... City..........State.....
Check item [X]
Japanese Set ☐ Dinner Ware ☐
Willow Ware ☐ Onyx Marbelette Cutlery ☐
——MAIL THIS COUPON AT ONCE——

# YOU CAN PACK A BIG PUNCH INTO SMALL SPACE THROUGH THE MEDIUM OF SINGLE COLUMN ADVT!

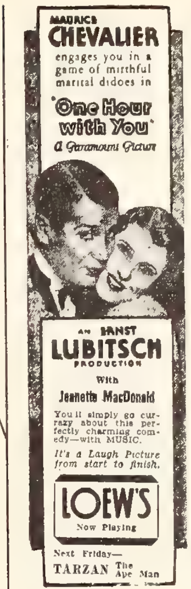


SHARP'S
NEW
TODAY
JAMES CAGNEY
With
Loretta Young
Guy Kibbee
Geo. E. Stone
In the speediest, zippiest hit this town has seen this season!
"TAXI"
COMEDY and CARTOON
Before 6 p. m. 10¢ After 6 p. m. 10¢-20¢

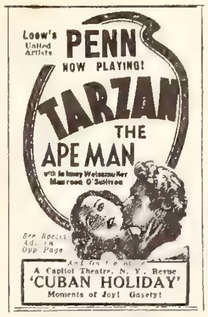
-PROSPECT-
TONIGHT ONLY
Shows 7 p. m. and 8:30 p. m.
Constance BENNETT
DAVID MANNERS
BEN LYON
And a brilliant supporting cast in
'LADY WITH A PAST'
COMEDY AND ACTS
CHILDREN 10¢ ADULTS 20¢



THINGS THAT HAPPEN
in the Jungle of a Big City!
THE BEAST OF THE CITY
! Now !
A naked huntress who thrives on danger—a pretty decoy who lures men on to destruction! Jack Lait's Morning Tribune story that will grip your soul!
JEAN HARLOW
WALTER HUSTON
Wallace Ford
Jean Hersholt
STRAND
BAYONNE AT GRAVIEW

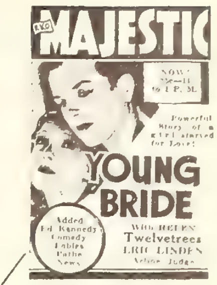


MAURICE CHEVALIER
engages you in a game of mirthful marital didoes in
'One Hour with You'
A Paramount Picture
AN ERNST LUBITSCH PRODUCTION
With
Jeanette MacDonald
You'll simply go cur-razy about this perfectly charming comedy—with MUSIC.
It's a Laugh Picture from start to finish.
LOEW'S
Now Playing
Next Friday—
TARZAN The Ape Man

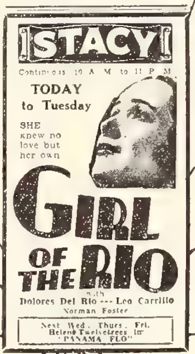


Loew's United Artists PENN
NOW PLAYING!
TARZAN THE APE MAN
with Johnny Weissmuller Maureen O'Sullivan
See Special Ad on Opp Page
And On the Stage
A Capitol Theatre, N. Y. Revue
'CUBAN HOLIDAY'
Moments of Joy! Gaiety!

A Publix Theatre
COMMUNITY
Lincoln Rd at Michigan
Miami Beach Ph 5-7077
Starts Tonight
6 30—8 15—10 00
Back of the Scenes of Broadcasting—New Thrills—New Drama!
WILLIAM HAINES
In
ARE YOU LISTENING?
With
MADGE EVANS
ANITA PAGE
KAREN MORLEY
NEIL HAMILTON
WALLACE FORD
JEAN HERSHOLT
JOAN MARSH



RKO MAJESTIC
NOW! 25c—11 to 1 P. M.
Powerful Story of a girl starved for Love!
YOUNG BRIDE
With HELEN Twelvetrees
ERIC LINDEN
Arline Judge
Added Ed Kennedy Comedy Fables Pathe News



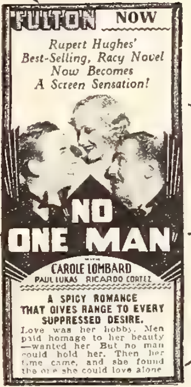
STACY
Continuous 10 A. M. to 11 P. M.
TODAY to Tuesday
SHE knew no love but her own
GIRL OF THE RIO
with
Dolores Del Rio --- Leo Carrillo
Norman Foster
Next Wed., Thurs., Fri.
Helene Twelvetrees in
"PANAMA FLO"

Criterion
CLARK
GABLE
"Polly of the Circus"

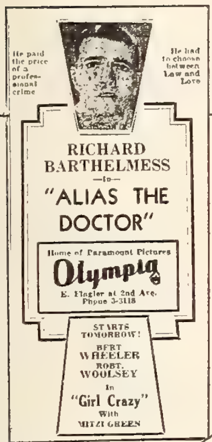
Capitol
WHEELER-WOOLSEY
Eddie Quillan, Mitzi Green, Dorothy Lee
'GIRL CRAZY'

VICTORIA
WILLIAM
HAINES
Madge Evans
Karen Morley
"ARE YOU LISTENING?"

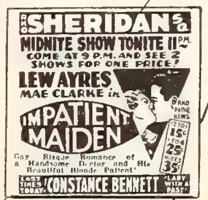
REGENT
A Warner Theatre
2 Big Feature Shows!
TODAY ONLY
GEORGE O'BRIEN
In ZANE GREY'S
"The Rainbow Trail"
with
ROSCO (Stutter) ATES
And
'RECKLESS AGE'
with
Charles (Buddy) Rogers
SUN.-MON.-TUES.
Douglas Fairbanks Jr. In Union Depot with Joan Blondell
First Time In Elmira! Excitement! Thrills! CAIN New! Novel! Different!



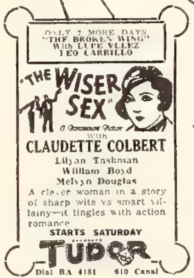
FULTON NOW
Rupert Hughes' Best-Selling, Racy Novel Now Becomes A Screen Sensation!
"NO ONE MAN"
with
CAROLE LOMBARD
PAUL LUKAS RICARDO CORTEZ
A SPICY ROMANCE THAT GIVES RANGE TO EVERY SUPPRESSED DESIRE.
Love was her hobby. Men paid homage to her beauty—wanted her But no man could hold her. Then her time came, and she found the one she could love alone



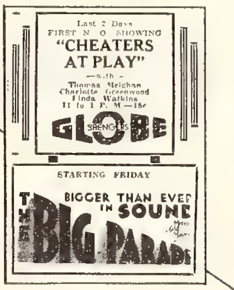
He paid the price of a professional crime
He had to choose between Law and Love
RICHARD BARTHELMESS
—in—
"ALIAS THE DOCTOR"
Home of Paramount Pictures
Olympia
E. Flagler at 2nd Ave.
Phone 3-3118
STARTS TOMORROW!
BERT WHEELER
ROBT. WOOLSEY
In
"Girl Crazy"
With
MITZI GREEN



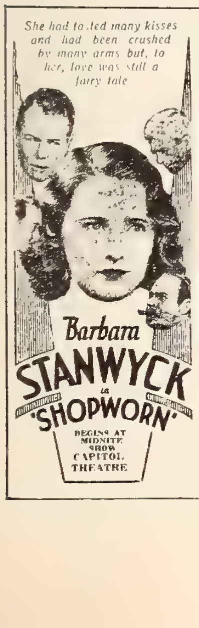
RKO SHERIDAN SQ
MIDNITE SHOW TONITE 11 P.M.
COME AT 9 P.M. AND SEE 2 SHOWS FOR ONE PRICE!
LEW AYRES
MAE CLARKE in
IMPATIENT MAIDEN
Gay Risque Romance of a Handsome Doctor and His Beautiful Blonde Patient!
RKO PATHE NEWS
12 TO 1 15¢
1 TO 6 25¢
NITES 35¢
LAST TIMES TODAY! CONSTANCE BENNETT 'LADY WITH A PAST'



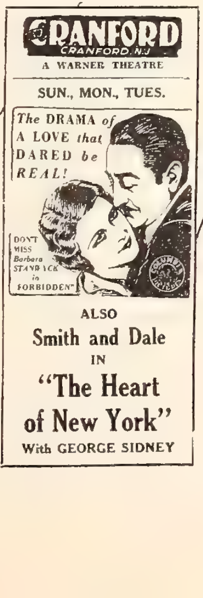
ONLY 2 MORE DAYS
"THE BROKEN WING"
With LUPE VELEZ
LEO CARRILLO
"THE WISER SEX"
A Paramount Picture
With
CLAUDETTE COLBERT
Lilyan Tashman
William Boyd
Melvyn Douglas
A clever woman in a story of sharp wits vs smart villainy—it tingles with action romance
STARTS SATURDAY
TUDOR
Dial RA 4181 610 Canal



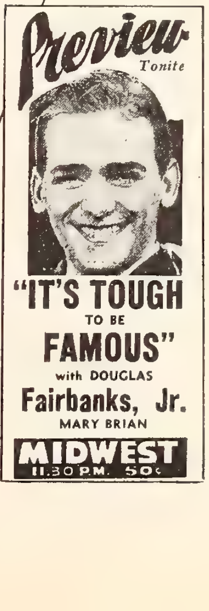
Last 2 Days
FIRST N. O. SHOWING
"CHEATERS AT PLAY"
—with—
Thomas Meighan
Charlotte Greenwood
Linda Watkins
11 to 1 P. M.—15¢
SAENGER'S GLOBE
STARTING FRIDAY
THE BIG PARADE
BIGGER THAN EVER IN SOUND
Metro Goldwyn Mayer



She had tasted many kisses and had been crushed by many arms but, to her, love was still a fairy tale
Barbara STANWYCK in 'SHOPWORN'
BEGINS AT MIDNITE SHOW CAPITOL THEATRE



CRANFORD
CRANFORD, N.J.
A WARNER THEATRE
SUN., MON., TUES.
The DRAMA of A LOVE that DARED be REAL!
DON'T MISS Barbara STANWYCK in FORBIDDEN"
ALSO
Smith and Dale
IN
"The Heart of New York"
With GEORGE SIDNEY



Preview Tonite
"IT'S TOUGH TO BE FAMOUS"
with DOUGLAS
Fairbanks, Jr.
MARY BRIAN
MIDWEST
11.30 P.M. 50¢

TODAY
Ruth Chatterton
in
"Tomorrow and Tomorrow"
with
Paul Lukas
Student Nite 25c

Coming Saturday—
5 Big Acts 5
VAUDEVILLE
Great Easter Show!
Novelty-Song-Dance Comedy!
On the Screen
"The MONSTER WALKS"
With
Rex Lease
Vera Reynolds
Two Days, Starts TOMORROW
RIALTO

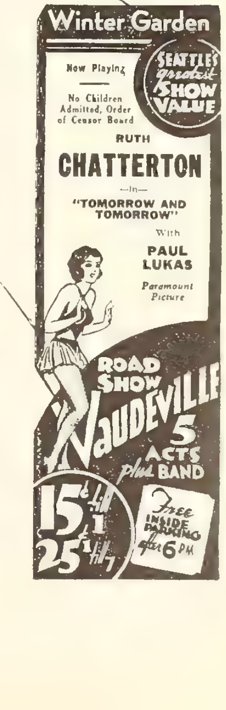
TODAY AT WOMETCO THEATRES
Miami's Friendly Palaces of Entertainment

Capitol
Phone 2-1111—
N. Miami Ave. Downtown
MAE CLARKE
PAT O'BRIEN
"THE FINAL EDITION"
Also SLIM SUMMERVILLE Joy Panic

Bisçayne Plaza
Phone 5-2301
Miami Beach
South—Reserved Smoking Section—40c 2 to 6 30
Murder was his joy!
Who could uncover this fiend in human form?
JACK HOLT
In a picture you'll love to be scared by
BEHIND THE MASK
With
BORIS "FRANKENSTEIN" KARLOFF and CONSTANCE CUMMINGS

Biltmore
Phone 2-6914
N. E. 40th St., Buena Vista
BILLIE DOVE
—IN—
"THE AGE FOR LOVE
Not For Children

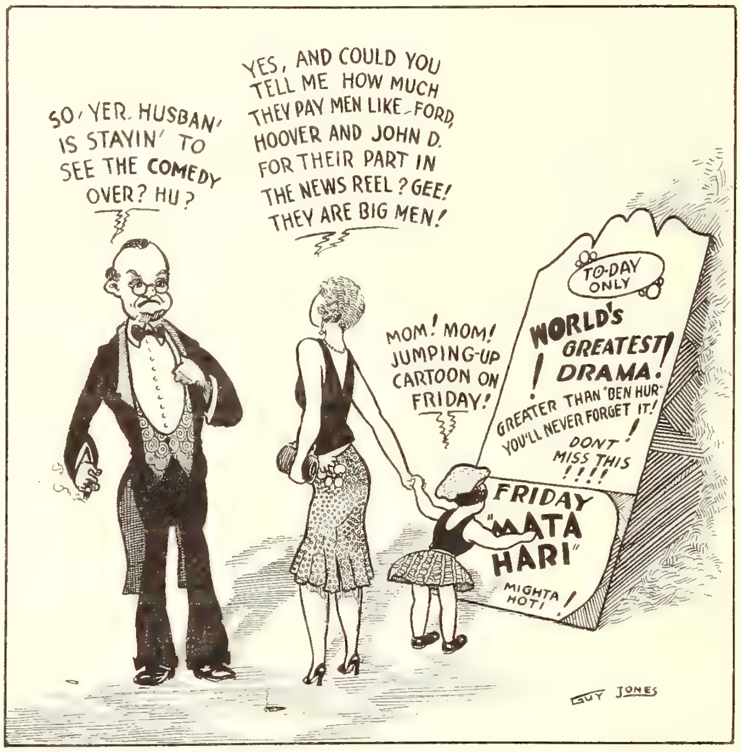
Tower
Phone 3-1663
Tamiami Trail at 15th Ave.
HELEN TWELVETREES.
IN
"BAD COMPANY"
With RICARDO CORTEZ



Winter Garden
Now Playing
No Children Admitted, Order of Censor Board
SEATTLE'S greatest SHOW VALUE
RUTH
CHATTERTON
—In—
"TOMORROW AND TOMORROW"
With
PAUL LUKAS
Paramount Picture
ROAD SHOW VAUDEVILLE 5 ACTS plus BAND
15¢ till 1
25¢ till 7
Free INSIDE PARKING after 6 PM

# Keeping Up With The Times!

By GUY JONES

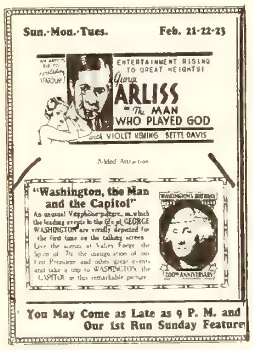

SO, YER HUSBAN' IS STAYIN' TO SEE THE COMEDY OVER? HU?
YES, AND COULD YOU TELL ME HOW MUCH THEY PAY MEN LIKE FORD, HOOVER AND JOHN D. FOR THEIR PART IN THE NEWS REEL? GEE! THEY ARE BIG MEN!
MOM! MOM! JUMPING-UP CARTOON ON FRIDAY!
TO-DAY ONLY
WORLD'S GREATEST DRAMA!
GREATER THAN 'BEN HUR' YOU'LL NEVER FORGET IT!
DONT MISS THIS !!!!
FRIDAY "MATA HARI"
MIGHTA HOT!
GUY JONES

Our cash customers are not confining their foolish questions to feature pictures these days. Apparently they are getting "short-conscious." Incidentally, don't overlook the costume which the manager is wearing. Must be a de luxe dump.

## LAMM GIVES SHORT REELS GOOD BREAK IN HIS PROGRAMS

Cleveland newspapers as a whole have adopted a hard boiled attitude regarding mention of short subjects on the amusement page and for that reason Julius Lamm, manager of the Variety Theatre, there, sees that worthy short features receive a break in his programs.

The small reproduction of one page of the inside spread of one of his programs will give you an idea of what we're shooting at. In this case he was plugging "Washington, The Man and The Capitol," to the extent of devoting one-half the space for the Sunday-Monday-Tuesday show to the Vitaphone subject. Other programs at hand bear testimony that he never loses an opportunity to give mention to a "name" short, as in the case of Crosby's "I Surrender Dear," which he featured on the front page.


Sun.-Mon.-Tues. Feb. 21-22-23

ENTERTAINMENT RISING TO GREAT HEIGHTS!

George ARLISS in "The MAN WHO PLAYED GOD"

with VIOLET HEMING BETTE DAVIS

Added Attraction

"Washington, the Man and the Capitol"

An unusual Vitaphone picture, in which the leading events in the life of GEORGE WASHINGTON are vividly depicted for the first time on the talking screen. Live the scenes at Valley Forge, the Spirit of '76, the inauguration of our First President and other great events and take a trip to WASHINGTON'S the CAPITOL in this remarkable picture.

200th ANNIVERSARY

You May Come as Late as 9 P. M. and Our 1st Run Sunday Feature

The newspapers came through at least on one occasion, proving that even hardboiled editors can be moved at times. This instance called attention to the fact that the Variety and Lake Theatres, both Warner houses, have first call on the many interesting Vitaphone short subjects and particularly mentioned the Newman travalogues, which, when completed, would take the beholder all around the world.

On another occasion, when getting out a herald, he featured "Adventures in Africa" for the Kiddies. Over one-half of the herald was devoted to the serial and an attached ticket stated that it and 10c. would admit two kiddies to the Saturday show if presented before 2 P. M. (Incidentally, we judge that a small streamer ad at the foot of the page offering Free Ice Cream at a nearby candy shop, paid for distribution of the herald.

Club members have often heard about Lamm's work through this department and we're glad to include him among the contributors of ideas for short subject exploitation. We will look forward to hearing more from him in the future.

## EXAMINE ALL REELS FOR SELLING ANGLES, SAYS MICKEY GROSS

Short subjects are worth many an extra dollar to the box office if properly sold and exploited, believes Mickey Gross, manager of the Fox-State Theatre, Racine, Wis., hence he never fails to carefully examine all reels for some angle that can be tied in with local patronage.

At least once each week Gross finds that he is able to contact either the sports editor or city editor on a story pertaining to some shot in the newsreel. He also combs through his newsreels and other shorts and invariably finds an opportunity to send out cards calling attention to some particular subject. These mailing cards are sent to people directly interested, as for instance, football subjects to football players; German items to German societies, etc., and so on down the line. We wonder how many of our members follow out Gross' method of hunting through shorts for exploitation angles. Doubtless there are many, but for those who may have neglected this slant, his suggestion will serve as a reminder that there's many an opportunity to gain publicity and consequent revenue through a little application in this direction.

## LARSCHEN ALWAYS SAVES SPOT IN AD FOR SHORT SUBJECT

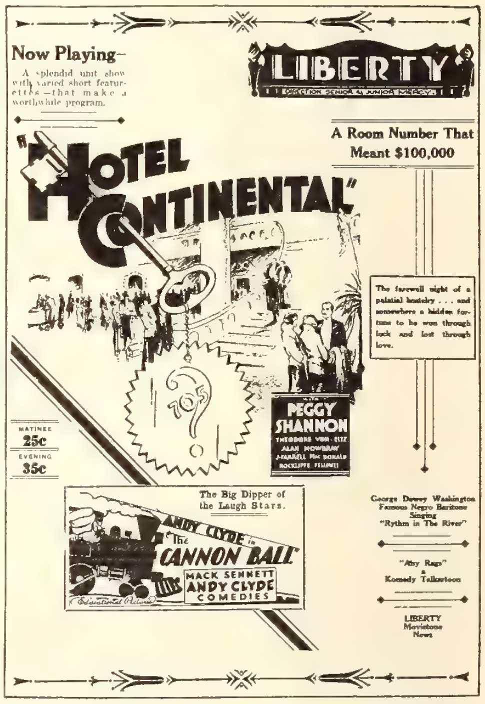
Sidney Larschen, renowned Biblicist and manager of the Meserole Theatre, Greenpoint, Brooklyn, N. Y., always saves a spot in his newspaper display ads for a box on his shorts, space varying according to worth of name, but finds that a city-wide policy of showing double features leaves little room on his programs for the playing up of short features.

Larschen's case is representative in the Metropolitan district, where practically every neighborhood theatre, excepting the larger key houses, has adopted a policy of showing two features for the price of one. Good or bad, the policy exists and it's only too true that time will not allow much more than a newsreel or cartoon to be run off in most instances. In Larschen's ads we note, however, that a Laurel & Hardy comedy received conspicuous mention and likewise, in another ad, Bing Crosby's "I Surrender Dear" was played up in a good sized box.

## HILL BELIEVES IN LISTING FULL SHOW IN NEWSPAPER ADS

A number of newspaper ads recently inserted by Frank B. Hill, manager of the Liberty Theatre, Walla Walla, Wash., bear out that showman's policy of listing the entire program on opening day.

The ad reproduced here will show you the break given Andy Clyde in "The Cannon Ball" and also the listing of a George Dewey Washington number, a "Talkartoon" and the Liberty Movietone News. At least a third of the space in this large ad was devoted to shorts.


Now Playing—

A splendid unit show with varied short featurettes—that make a worthwhile program.

LIBERTY

DIRECTION SENIOR & JUNIOR MERCY

A Room Number That Meant $100,000

"HOTEL CONTINENTAL"

The farewell night of a palatial hostelry . . . and somewhere a hidden fortune to be won through luck and lost through love.

705

with PEGGY SHANNON

THEODORE VON ELTZ

ALAN MOWBRAY

J. FARRELL MacDONALD

ROCKLIFFE FELLOWES

MATINEE 25c

EVENING 35c

The Big Dipper of the Laugh Stars.

ANDY CLYDE in "The CANNON BALL"

MACK SENNETT ANDY CLYDE COMEDIES

Educational Pictures

George Dewey Washington Famous Negro Baritone Singing "Rythm in The River"

"Any Rags" a Komedy Talkartoon

LIBERTY Movietone News

The balance of Hill's ads, which, by the way, are always outstanding as to layout and copy, all contain reference to the shorts that surround his programs and the accompanying one was merely singled out as representative of his work and as an indication that he does not overlook the value of shorts as added attractions. Other examples of Hill's newspaper ads will be presented in the near future.

## FAWNS PUT THROUGH A TIE-UP USED FOR ALL CIRCUIT HOUSES

While serving as relief manager at the Stanley Theatre, Newark, N. J., James Fawns made a successful circuit tie-up with the Norwich Pharmacal Company for a cartoon display on "Fireman, Save My Child," which included a collection of old fire relics from the local Exemp Firemen's Association. The Pyrene Mfg. Co. also furnished a complete display of product and an animated fire scene. The deal was put through for 47 theatres.

We are not quite sure where Fawns is at this writing, but we hope he will keep in touch with the Club as he makes his rounds. He is in a position to gather much interesting information and we want to hear from him regularly. That tie-up he put over for the circuit was a corker.

## SMITH INVITED ALL THE EMMAS IN TOWN TO SEE A FREE SHOW

All the "Emmas" in town were invited to be guests at a showing of the picture by that name by W. Clyde Smith, manager of the Paramount Theatre, Jackson, Tenn. This notice was published several days in advance and the management played host at the first showing.

Smith also had a man dressed like "Emma" appears in the picture who went about carrying a suitcase and the old-time corset. The suitcase carried appropriate copy relating to picture, theatre and playdates. The corset gag was tied-in with a Lost and Found ad which stated that an antique but intimate article of feminine wearing apparel had been lost and which, if returned to theatre, would be exchanged for a guest ticket to the picture. Many excellent readers were obtained in the paper.

## NATIONAL MUSIC WEEK

## (May 7th to 14th)

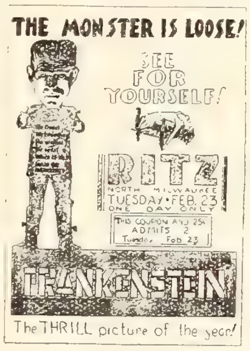
**This annual event offers tremendous possibilities for live-wire showmen who are quick to grasp at every opportunity to capitalize on anything to stimulate interest in the theatre and its box office.**

**Tie-ups with various musical organizations, choral unions, community singing groups, local orchestra, school orchestra, etc., etc. Give over one night a week to furthering the local interest in music, but avoid anything in the popular music field.**

**Appropriate short subjects should be booked and advertised. All special stage events used in connection with this special week should also be well publicized. You'll find that it will go great with most of the folks in the town and especially the real music lovers.**

## HILGENDORF IS STILL BUILDING PATRONAGE FOR MILWAUKEE HOUSE

A glance through a recent communication from Ted Hilgendorf, manager of the Ritz Theatre, North Milwaukee, Wis., discloses that this enterprising Round Tabler has been following his usual active occupation of building patronage in his neighborhood.



THE MONSTER IS LOOSE!
SEE FOR YOURSELF!
RITZ
NORTH MILWAUKEE
TUESDAY • FEB. 23
ONE DAY ONLY
THIS COUPON AND 25¢ ADMITS 2
Tuesday Feb 23
FRANKENSTEIN
The THRILL picture of the year!

Hilgendorf is another advocate of the mimeographed program and we are showing you herewith an example of the kind of work he's turning out. This is a reproduction of a flyer he used on "Frankenstein" and the drawings were traced from the press sheets. He makes the stencils himself and has one of the ushers run off the copies. Note that a small box calls attention to the "two-for-one" gag; this box, however, was only inserted on the bills taken into the country, as an inducement to rural patronage.

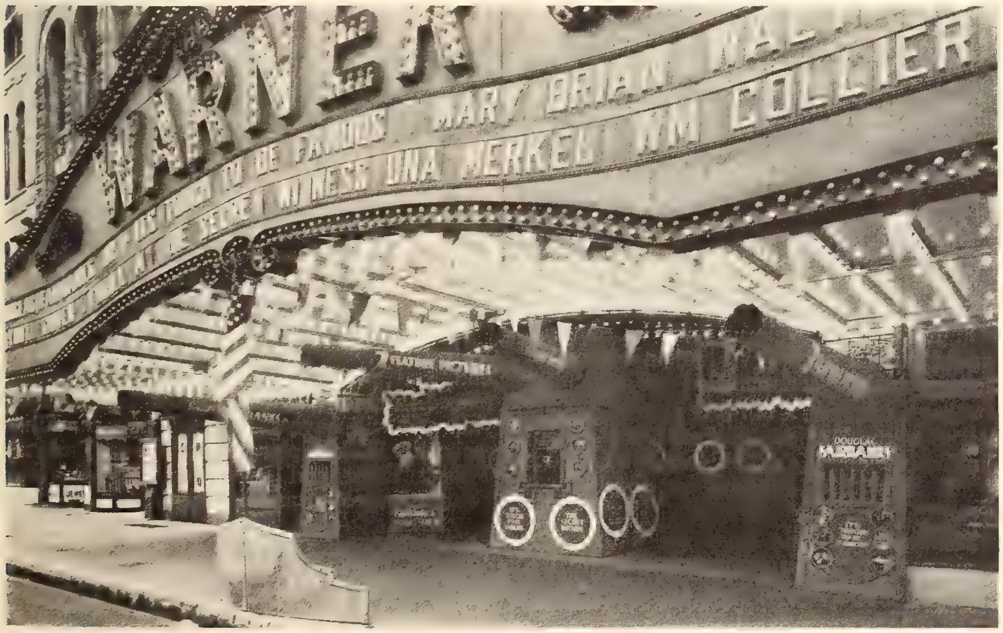
His programs are likewise attractive as to general appearance and the ads on the back cover more than offset overhead. One of the pages carried an advertisement for "Pantry Nite," which is another kind of a "Nite" and quite appropriate in these days of want. It actually means "food for your pantry," as the ad states, and copy goes on to explain that every lady attending the Ritz on that Saturday and succeeding Saturdays will receive free some article of food. The first offering was a half-pound package of a locally known brand of butter. Coffee, sugar, cookies, bread, cheese and even beer were listed as future articles to be given away.

Hilgendorf has also organized a Sunday afternoon singing class for the kiddies, which is proving an excellent drawing card. Incidentally, Ted plays the organ. To make the gag more interesting, the audience (80 per cent kids) selects leaders for the following Sunday, one for the boys and one for the girls. This is done by letting not more than 10 of each sex on the stage, to be subsequently "clapped down," as in a spelling-bee. The chosen leaders are admitted free on the day they lead.

The song chosen for the boys to sing is sung only by the leader on the first chorus, the rest of the boys joining in on the second chorus. The girls' number is given similar treatment. As to leaders, usually the smallest boy and girl on the stage are selected. Ted states that if they have any voice at all they generally "slay 'em," but that there are others whose voice will not carry beyond the first row. A small membership card is handed out to all members.

It's gratifying to hear from this Club member again and to know that he's so busily and happily engaged with the task of building patronage for his house. Next time you hear from him he'll have some news about how the "pantry nite" materialized, and maybe a few more practical tips on showbusiness. Till then, we'll sign off on North Milwaukee.

## ADMIRAL WAUGH FIRES A BROADSIDE!



**Big guns and armor plate were used to carry out the idea of a smashing two-feature show by Howard Waugh, manager of the Warner Theatre, Memphis, Tenn. The "guns" extended well across the sidewalk, under the marquee, and the color scheme was battleship gray. Another Chick Bullock master lobby for the "old Colonel from Dixie." A recent report has it that the Warner will become the ace picture house of the city on a weekly change basis.**

### San Francisco Changes

Included among changes recently made in the Fox-West Coast ranks in the San Francisco zone are: Eddie Sullivan, from the Hippodrome, Sacramento, to the California, San Jose; C. J. Hayward, transferred to the Mission, San Jose; R. Lucas, as assistant manager at the Warfield, San Francisco, and the appointment of Frank Vesley as manager of the California, Oak Park.

## IF THEY'RE WORTH SEEING THEY SHOULD BE SOLD, SAYS BAIR

HERE truly is a timely topic, right in the midst of price cutting and double feature debates throughout the entire scheme of the picture business. Quite naturally the subject might arise WHEN IS A SHORT SUBJECT?

An ill sounding question, but properly diagnosed and analyzed a logical one. We have all seen short subjects that were genuine FEATURES and worth billing on any man's program ahead of a lot of features. My idea of WHEN IS A SHORT SUBJECT is when that short subject is simply a FILLER, a filler can also be termed that bulky packing stuff used in packing fragile articles for shipment. Just film—just filler—that's all.

Back of the production of every short subject we might say, there has been painstaking effort—an effort on the part of the producer to make something worth seeing. NOW the thought occurs that if these short FEATURES are worth seeing and worth showing they are certainly WORTH ADVERTISING.

Notice the high class restaurant menu—that man of the eating emporium tells you what kind of pie, lamb chops, duck, and cranberries he has. He has short subjects and he tells you about it. That's part of the show business, all an art of selling and service.

The makers of quality short subjects have been harping, and justly so, to ADVERTISE worth while SHORT FEATURES. It's good business and a service to the patron. Failure to tell about these supplementary subjects is really not unlikened to . . . the ILL bird . . . ?

Every comedy nowadays is by no means a knockout, all newsreels don't have scoops but they're worth while adjuncts to any bill when properly selected and properly spotted on a program.

If the car has a chromium bumpers—tell 'em. If it's just a short—don't.

Them's my sentiments.

E. E. Bair,
East Liverpool, Ohio.

## JOHN HAMRICK SOLD ON IDEA OF PLAYING UP THE ENTIRE SHOW

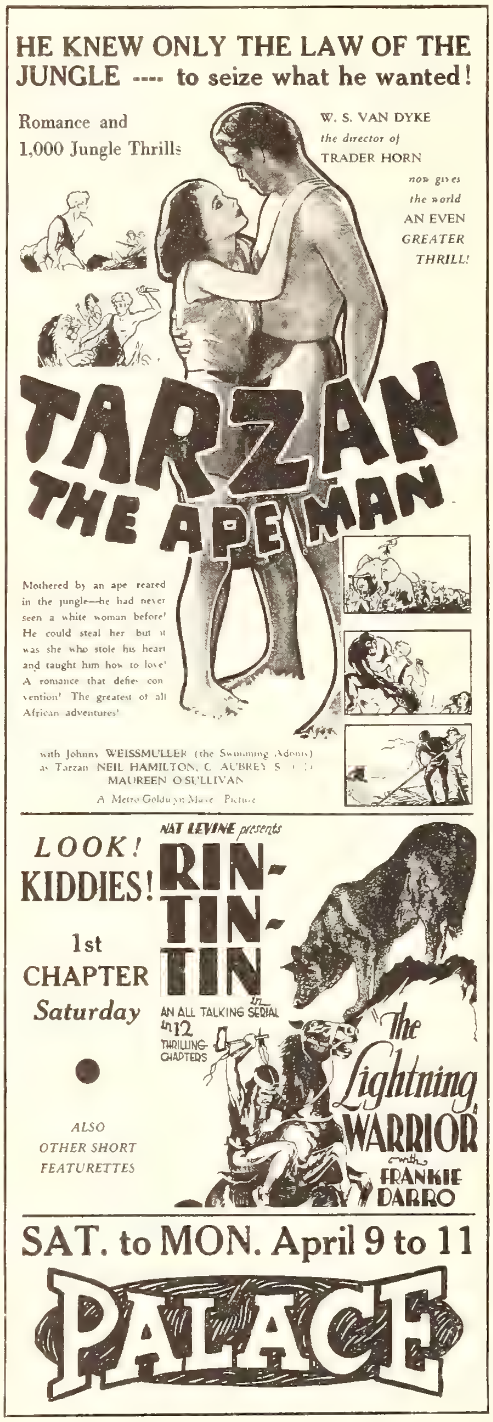
Unlike many exhibitors in his section of the Northwest, John Hamrick, operator of several theatres in Seattle, Wash., and in Oregon cities, is devoting considerable space in newspaper ads to short subjects, instead of sticking to the usual plan of giving all credit to the feature. It is said his reaction to this plan has resulted in a policy to advertise the whole show, every unit being given display space.

### New Development

Comic situations, based upon news of the day, are being developed by the Paramount Newsreel staff.

When the picture shooting crew arrives on the scene—perhaps it is a sale of unclaimed articles at the Post office, etc.—comedy types will be picked out from passersby and asked if they would like to try a hand at acting. Gag lines, etc., will be introduced. Some of the stuff will be terrible; others will be "wows."

## A SERIAL SEND-OFF!



HE KNEW ONLY THE LAW OF THE JUNGLE ---- to seize what he wanted!

Romance and 1,000 Jungle Thrills

W. S. VAN DYKE *the director of* TRADER HORN *now gives the world* AN EVEN *GREATER THRILL!*

TARZAN THE APE MAN

Mothered by an ape reared in the jungle—he had never seen a white woman before! He could steal her but it was she who stole his heart and taught him how to love! A romance that defies convention! The greatest of all African adventures!

with Johnny WEISSMULLER (the Swimming Adonis) as Tarzan NEIL HAMILTON, C. AUBREY SMITH, MAUREEN O'SULLIVAN

*A Metro-Goldwyn-Mayer Picture*

*LOOK!* KIDDIES!

1st CHAPTER *Saturday*

●

*ALSO OTHER SHORT FEATURETTES*

NAT LEVINE *presents* RIN-TIN-TIN in AN ALL TALKING SERIAL in 12 THRILLING CHAPTERS *The Lightning* WARRIOR with FRANKIE DARRO

SAT. to MON. April 9 to 11

PALACE

Did B. B. Hamilton of the Palace, Norwich, Conn., give his serial a grand send-off? Look at this circus flyer which was handed out all over town and in several of the surrounding communities, too.

What a whale of a bill this gave the adults as well as the kiddies. "Tarzan" plus a Rin-Tin-Tin serial. We'd like to get a glimpse of "B. B.'s" b. o. receipts for those three days.

The moral of this story (if a moral is at all needed), is, if it's worth playing it's worth shouting about. All those in favor will kindly use this same idea for their next short or serial plug.

There seems to be little doubt that the management of this Loew house values the drawing power of their short subject surrounding programs. Here is the way they list their attractions in their weekly house organ, which is circulated throughout the entire community.

## SILVERWATCH PLUGS SHORTS IN SPITE OF TWO-PICTURE POLICY

The double feature bugaboo over in New England limits Max Silverwatch, manager of the Strand Theatre, Amesbury, Mass., in his efforts to make short subjects produce revenue, but despite this handicap he manages to plug them whenever a worthwhile occasion develops.

At one time, when Amateur Nights were being used in place of an extra feature, a considerable number of shorts were used. Heralds were issued and the night was billed as "Three Big Features," consisting of the feature, "Try-out" Night and a listing of the shorts. Newspaper ads played up the occasion in the same way.

He also secured good results on "Washington, The Man and Capitol," by sending a mimeographed letter to all school teachers in his town. This was a costless effort and the means of getting his message to the home via the kiddies.

Max is one of our very busy Club members and is constantly on the job of selling shows, as many of his fellow have had occasion to note through these columns. We'll give you further dope on his show-selling methods in forthcoming issues.

But before we sign off on Amesbury, let us pass along a little gag that Max thinks could be used to advantage on any kind of a picture featuring animals. Not long ago, when playing "East of Borneo," he reported to the newspaper that two alligators he had ordered for exploitation purposes had been lost enroute. The gag was good for a good sized story in the news section, to effect that until the reptiles were found, a stuffed alligation would be substituted by the theatre management.

### New York Changes!

Recent transfers on the Loew New York Circuit include Fred Owen, formerly assistant to Geo. Kann, Loew's Willard, to management of Loew's Lexington; E. H. Crawford, former manager of the Lexington, to Loew's 175th Street; W. Ackerman, former manager of the 175th Street, to the Orpheum; A. Robertson, from the Orpheum to the Valencia at Jamaica, and D. Raymond, of the Valencia, to the city of Rochester, N. Y.

### Skouras Coast Setup

The new Skouras-Fox-West Coast set up will be headed by Charles Skouras, in charge of the circuit, with four district managers working out of Los Angeles. They are: Edward Smith, Bob Smith, George Bowser and Hal Neides. Arch Bowles has been placed in charge of the San Francisco division and will have as his district men, Ellis Arkusk, Dick Spiers, and Nick Turner. Robert Frint and Bill Stege stay in the Seattle and Montana divisions.

### Globe Trotter Campaign

Large display advertisements in approximately 32 key city newspapers and radio station tie-ups are part of a nation-wide campaign launched by Hearst-Metrotone Newsreel to build increased prestige for "The Globe Trotter," news personality of the Hearst-Metro combination. With the theatre as the third link this short feature becomes a powerful factor in the newsreel world.

# PERSONALITIES

**A. L. BROWN** has purchased J. B. Shearer's one-third interest in the State Theatre, Rapid City, and is now sole owner.

▽

**BILL SLEPKA,** manager of the Crystal Theatre, Okemah, Okla., is making extensive changes and adding new equipment.

▽

**W. A. NANCE** has made plans for reopening of the old Grand Theatre, Conway, Ark. Modern equipment will be installed.

▽

**GEORGE SHILKETT,** proprietor of the Rex Theatre, Joplin, Mo., a house badly damaged by fire several weeks ago, has reopened.

▽

**EMORY SCOTT,** manager of the Dickinson Theatre, Neodesha, Kas., is another showman with Sunday movie troubles. He was recently arrested for the third time for alleged violation of a town ordinance. As in the two former instances, the case will be appealed.

▽

**CECIL GWINN,** manager of the Twin City Theatres, Centralia, Wash., recently piloted an airplane to Seattle at night time in order to replace two odd reels wrongly sent for his feature picture.

▽

**ROBERT FROST,** Northwest divisional manager for Fox West Coast, recently announced that all Pacific Coast houses would henceforth be opened on Saturdays on account of rearrangement of Fanchon-Marco bookings.

▽

**C. A. SWANSON,** well known exhibitor of Everett, Wash., was recently kidnapped, chloroformed and robbed while en route from his home to Hoquiam, Wash.

▽

**S. SECKLER,** formerly manager of the Rialto Theatre, Flatbush Ave., Brooklyn, has been transferred to a similar post at the Sheepshead Theatre, Sheepshead Bay. Both are A. H. Schwartz houses.

▽

**A. P. DESORMEAUX,** manager of the Majestic Theatre, Madison, Wis., who recently leased the Municipal and World Theatres, Mineral Point, Wis., opened the Municipal with a free show. The house was remodeled at a reported cost of $150,000.

▽

**S. B. COMLEY,** of Centerville, Ohio, has purchased an interest in the Weiting Theatre, Toledo, and will act as manager.

▽

**S. H. ASHLEY,** Grand Forks, N. D., exhibitor, plans to have his new theatre ready for business during June.

▽

**PHILIP L. MARCH** will have charge of the Gay and Crystal Theatres, Wayne, Neb., two houses recently taken over by Schoeneman and March from E. E. Gailey.

▽

**NELS O. CHRISTIAN** has purchased the Elk Theatre, Grasston, Minn., from Anton Johnson. The deal involves the theatre, equipment and building.

▽

**WEST KINCHEN** has reopened the Albany Theatre, Roseland, La.

▽

**MAX KROFTA,** formerly manager of the Granada Theatre, Racine, Wis., has leased the Douglas Theatre and will reopen after making extensive improvements. Krofta is a member of the State M.P.T.O. and also represents Racine in the Association.

**JOSEPH H. BRENNAN,** called the Dean of Boston managers, recently observed two anniversaries, his tenth year with Loew's State and the anniversary of the opening of his theatre. He has been with the Loew organization ever since Marcus Loew came to Boston twenty years ago and took over the Orpheum Theatre.

▽

**AL HIXON** is the new manager of the American Theatre, San Francisco, under direction of Nasser Brothers. He was formerly associated with Golden State.

▽

**JACK ROTH,** former district manager for Publix in Des Moines, Newton and Ottumwa, Iowa, has been transferred to Indianapolis, capacity not designated at this writing. A. W. Baker, formerly manager of the Texas Theatre, San Antonio, succeeds to his old job at the Des Moines Paramount.

▽

**CLYDE STROCK,** former manager of the Granada Theatre, Minneapolis, Minn., has been named manager of the Uptown, Publix house in St. Paul. Eddie Kane has Strock's old post at the Granada.

▽

**JOHN URBANSKY,** proprietor of the Lorain-Fulton Theatre, Cleveland, Ohio, has taken over operation of the house from D. L. Schumann. Frank Greenwald will act as manager of both Lorain-Fulton and the Capitol. Extensive alterations will be made to the former house.

▽

**OSCAR F. SWANSON,** formerly manager of the Colonial Theatre, Southington, Conn., has been transferred to a similar post at the Black Rock Theatre, Bridgeport. A. M. Schuman, one of the owners of the Colonial and other theatres, will personally take over management of the Colonial.

▽

**HARRY M. CRULL,** manager of the Fox Theatre, Washington, D. C., will continue to direct the affairs of that house. The Fox was recently turned over to the Loew interests for operation.

▽

**DICK OLDER** has succeeded Joe Koehler as manager of the Orpheum Theatre, Twin Falls, Idaho. Koehler is now at the Roxy Theatre, an independent house.

CLUB EMBLEM PIN!!

*Use This Blank:*

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

*Kindly send me, postpaid, ..... Club pins, for which I enclose payment at $1.00 per pin.*

*Name of Member*..........................
*Theatre*..........................
*Address*..........................
*City* .............. *State* .....

**WILL WINCH,** city manager for Publix in Amarillo, Texas, recently announced the opening of the new Paramount Theatre in that city.

▽

**JOHN A. HUTCHEON,** former theatre man in Amsterdam, N. Y., is in charge of the Warner Theatre, Butler, Pa.

▽

**JOHN HEARNS** has succeeded George A. Roberts as manager of the RKO Proctor Theatre, Yonkers, N. Y. Hearns formerly managed the Proctor Theatre, Mt. Vernon.

▽

**ROBERT GLICK,** manager of Neth's Eastern Theatre, Columbus, Ohio, and two operators were accosted by armed thugs last week as they were leaving the house for the night, forced to return to the theatre and hand over the day's receipts of approximately $600.

▽

**F. M. McCARTHY,** of McCarthy Bros., Fargo, N. D., has taken over management of the new Capitol Theatre, Cavalier, N. D. New equipment will be installed.

▽

**R. O. LEE,** owner-manager of the Lee Theatre, Cherryvale, Kas., has installed new equipment.

▽

**M. S. WARWICK** has taken over management of the Topa Theatre, Parsons, Kas.

▽

**CARL OLSEN,** of Merrill, Wis., has been appointed assistant manager of the Fox Theatre at Janesville, Wis. He was formerly manager of the Fox house at Wassau.

▽

**JOE KOEHLER** has completed arrangements for taking over operation of the Roxy Theatre, Twin Falls, Idaho.

▽

**CHARLES POTTER** has reopened the Baltis Theatre, Kansas City. Following the explosion of a bomb in the house last January the house was closed to allow for repairs and renovation.

▽

**HENRY D. MATCHER,** formerly house manager of the Rivoli Theatre, Baltimore, has been transferred to the assistant managership of the Apollo Theatre, another of the Rome chain, since closing of the Rivoli.

▽

**FRANK FREUDENTHAL** is the new manager of the Little Carnegie Playhouse, New York City.

▽

**HARRY SHEPHERD** has been named manager of the Star Theatre, Bronx, New York City.

▽

**WAYNER DILLARD,** former publicity man for the RKO Mainstreet Theatre, Kansas City, is now working with the Publix-Dubinsky circuit.

▽

**GORDON WRIGHT,** who has been handling publicity for the Orpheum Theatre, Seattle, is now with the Orpheum Theatre, San Francisco, same capacity.

▽

**F. C. BROWN,** former manager of the Fairmont and Virginia Theatres, Fairmont, West Va., has succeeded R. E. Knight, who has won a promotion to the post of district manager.

▽

**CARL NIESSE** has succeeded Homer Skillion as manager of the Indiana Theatre, Indianapolis, Ind.

## THEY'RE LITTLE BUT OH, MY! SAYS RICHARD MOSS; GET BEHIND 'EM

THE general cry in Wall Street has been to "sell short"—in our business it should be "SELL SHORTS." Millions are invested yearly in the making of one and two reelers; well known players receive high salaries; and short producers spend plenty on advertising. But, what does the average exhibitor do? At the last moment he realizes that he needs an extra 10 minutes in his program; calls the exchange and tells them to fill in the extra time. Is there any showmanship to that? Is there any sense in ignoring the medium that made famous Chaplin, Lloyd, Swanson, Mack Sennett, Hal Roach, Laurel and Hardy, Mickey Mouse and many others too numerous to mention. How did these people become famous? They become well-known because the public was interested in their work; and demanded them. Is there any logic in relegating such an important factor in the business to the "also" class?

### Book Carefully!

How many managers spend much time in the booking of their shorts? Not a great percentage, I am sure. Here is the method I use—and I think it would be helpful to every manager. I read all the reviews of the shorts—file them away—and use them for reference when booking. I always try to either get a personality or some degree of novelty. This gives me an opportunity to play that angle up in my advertising and is always good for a story in the papers. I believe some time ago in an article I wrote for the Club's pages, I pointed out how I had pulled out of the "red" one week by showing a short featuring Donald Novis (who was a favorite in my town, Pasadena). I also told of making a big week with a mediocre feature by exploiting a Laurel and Hardy comedy and calling it Hilarity Week. At another time, I was pulled out of a hole by showing and exploiting a subject dealing with life in the South Pole. In fact, every time I find myself with a weak feature, I scour the town trying to find a short subject with some drawing power, and they have invariably helped me.

### Boosts Them Along!

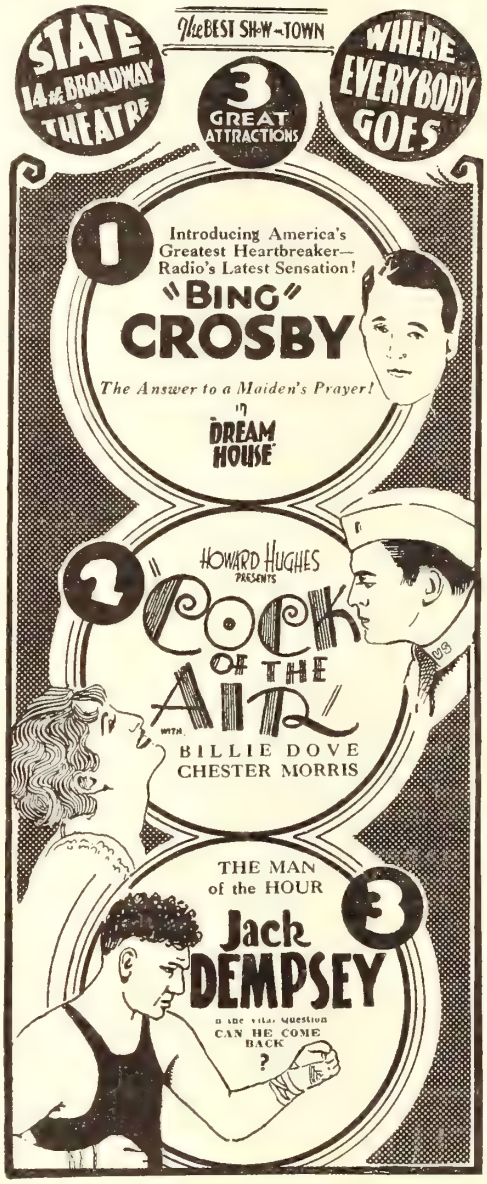
At the present time I am utilizing the Paramount Screen Souvenirs to good advantage. They have a wealth of material for publicity and we always manage to get a newspaper story on them. Recently, I secured a Paramount Pictorial with clips of several old talking pictures and some famous stars. Medbury's Travelogues are used to good advantage because of the radio and newspaper popularity of Medbury. Recently, I ran one of them and had Medbury down for a personal appearance—an attraction that over-shadowed the feature. I could go on like this for pages, but I think I have said enough to show my enthusiam for the short subject.

The showman who neglects telling the public about any item on his program, cannot be classified as a showman. Tell your patrons about everything in your show—and don't forget the shorts. They're little—but, OH MY!

Managing Director,
Paramount Theatre,
Los Angeles, Cal.

## SELLING 'EM ALL!

J. Fred Miller, manager of the State Theatre in Oakland, California, certainly made every subject on his program count for more than just time killers. Lacking, in his opinion, a strong enough feature attraction to stand on its own legs, he augmented his show with several really outstanding short features and then backed up his booking with a strong newspaper and exploitation campaign.



STATE 14th & BROADWAY THEATRE

The BEST SHOW in TOWN

3 GREAT ATTRACTIONS

WHERE EVERYBODY GOES

1 Introducing America's Greatest Heartbreaker—Radio's Latest Sensation!

"BING" CROSBY

*The Answer to a Maiden's Prayer!*

in DREAM HOUSE

2 HOWARD HUGHES PRESENTS

COCK OF THE AIR

with BILLIE DOVE CHESTER MORRIS

THE MAN of the HOUR

Jack DEMPSEY

3

in the vital question

CAN HE COME BACK

?

Result, as we learn, one of the best engagements at the box office that his house enjoyed in many a month. Proving beyond all argument that such tactics are both showmanlike and sensible. And the way he worked out his newspaper ads proves that what we said above was one hundred per cent on the level.

Look over this ad of Miller's. See how he flanked his feature between the Bing Crosby and Jack Dempsey subjects. The general effect is that of a genuine big-time show and one that ought to command the attention of every reader of the newspaper interested in good entertainment.

Try giving your short features a break and it's a hundred to one that the short features will return your investment plus a good slice of profits besides. If it didn't pay, other showmen would not be wasting time and effort, plus newspaper space, to sell them so strong.

## BIG TIE-UP MADE BY McKENNA WITH CREMO WHEN SELLING CROSBY

Excellent results were secured through a very effective tie-up made with the Cremo Cigar Company by George McKenna, manager of the New Lafayette Theatre, Buffalo, N. Y., in connection with exploitation of Bing Crosby's "I Surrender, Dear."

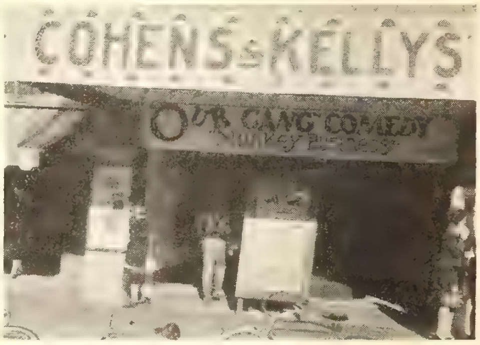
The deal included advertising banners on 10 Cremo trucks; 1,000 half-sheets in cigar store windows throughout the city; 280 special full window displays placed by Cremo Company, tying up Crosby; the mailing of 3,000 slips advertising Crosby's appearance to company customers and stating that the "Cremo Cigar Singer" would be at the Lafayette Theatre in the above mentioned picture.

Considerable resistance would have been encountered with this tie-up had not McKenna already broken some of it down through the give-away of a popular priced car some time ago. The car was won by a Buffalo man on the Cremo hour and McKenna allowed the company to place the car in the theatre lobby. Similar tie-ups can undoubtedly be worked with Cremo branches in other cities, hence we're passing this tip along.

## CREAMER A PIONEER IN LISTING ENTIRE PROGRAM IN HIS AD

Just to prove his faith in the value of shorts, John Creamer, manager of the Fox-Palace Theatre, Muscatine, Iowa, calls our attention to the fact that seven years ago he featured certain shorts over regular pictures when he was publicity man for the Burford Theatre, Arkansas City, Kas., and samples of his old ads at hand are proof of his claim.

Some of his larger ads of several years ago also gave a break to the shorts, as, for instance, a four column display ad that featured a "5 Unit Show." The feature was allotted about one-third of the space as Unit No. 1 and the balance devoted to comedy and newsreel units. Another four column ad shows generous space given a box on several short features. Also, note the photo which shows that on one occasion he gave an "Our Gang" comedy a banner almost as large as the one used on the feature.

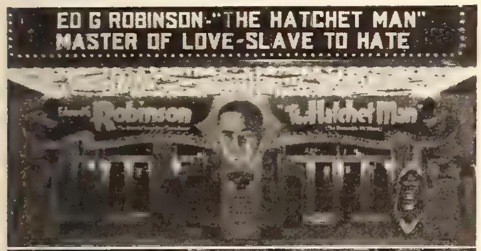


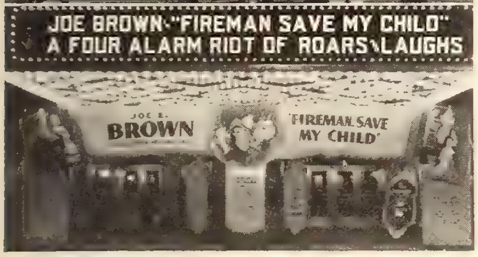
What was good several years ago appears to be still a means used by many showmen these days to instill a new note in advertising, for we've noted within the past year that "unit shows" were used to good advantage. Thanks to Creamer for reminding his brother members of this gag. We'll tell you more about his work in a future issue.

## BEN KATZ AND GANG TURNING OUT GOOD WORK IN MILWAUKEE

It's been several weeks since we've been able to get a line on the activities of Ben R. Katz, advertising manager of the Warner Theatre, Milwaukee, Wis., but some data at hand is ample proof that this enterprising showman and his capable associates have been up and doing.

Among the trio of photographs on this page note the display on "Hatchet Man," in which the color motif was carried out in lacquer black, orange and yellow, with the dragons on each side of Robinson's head done in bright Oriental colors, green predominating. This was executed by the men in the Warner sign shop under direction of Henry Herr and Sherburn Youngbeck and it made a great flash.




JOE BROWN-"FIREMAN SAVE MY CHILD"
A FOUR ALARM RIOT OF ROARS\LAUGHS
JOE E. BROWN
FIREMAN SAVE MY CHILD

On the Joe E. Brown front the centre panel was animated by having the horse lick the face of the Brown caricature. The color scheme on this one was fiery red and bright yellow. In the other portion of the photo note that the old hose wagon used as a ballyhoo for "Fireman" is one of the oldtimers, promoted from the local department after considerable string-pulling. It made a good novelty for reason that the public hadn't seen one for years.

Another little gag that happened along about the same time was made possible through a tie-up made with a department store featuring the "Max Factor Make-Up." The cards were made-up so as to classify complexion, eyes, hair and skin, and were furnished the theatre for distribution among women patrons. The store also had a woman demonstrator in the theatre who lectured on the art of make-up and gave free facials to women, with whom the idea went over in great style.

The Warner also held a special screening on "Man Who Played God" and "Washington, Man and Capitol" and took occasion to thank those attending the performance by means of a special card of thanks that called attention to the high calibre of the attractions and further stated that arrangements for special parties at reduced rates could be made with Earle H. Payne, manager of the theatre.

Getting back to "Hatchet Man," we also not that the Sino-Japanese situation was taken advantage of by getting out a little folder entitled "Official Bulletin—The Key to the Chinese Situation." Copy inside related to the picture.

It's gratifying to hear from Katz again and now that the Spring season is in full swing we hope that we'll be able to present further news of his activities. Warners have a live group of showmen out in Milwaukee and their work is always interesting to their brother showmen in this Club.

## FRESH AIR NEEDED!

It won't be long before fresh air and good ventilation will be of paramount (no advt.) importance to your theatre and patrons. But what are you doing about it now?

No sense waiting until the last minute to find that attention and repairs are needed. Once your patrons are compelled to sit through a show in a stuffy, smelly and uncomfortable atmosphere, blooey goes your chances of ever convincing them that you can actually make your house cool and comfortable.

Then again, noise and squeaky grunts interfere with sound reproduction and make the customers rather sore. Ditto for house using wall fans and forgetting to keep them extremely quiet even if they must be run at slow speed just to agitate the air.

Then again, lubrication, next to the electric energy itself, is the most important requisite for operating any kind of equipment. Better look to this slant yourself and DON'T leave it to others. Burned out bearings are not only expensive but doggoned aggravating, too.

We think it would be a swell idea to try a couple of tests and be certain that everything is according to Hoyle.

## No F. & M. at Fox, Seattle

Transportation difficulties were given as reason for discontinuation of Fanchon-Marco shows at the Fox Theatre, Spokane, Wash., and Butte, Mont., by the Skouras Brothers, Charlie and Spyros, during a recent visit paid Spokane by those two executives and a party of film officials. Hereafter, the presentations will be routed directly from Vancouver to Denver, via Portland, Ore.

Included in the party besides the Brothers Skouras and Robert Frost, Division manager, was Floyd Maxwell, local Fox manager; Oscar Oldknow, executive vice president; Ned Alperson, of New York, buyer; J. J. Sullivan, Los Angeles buyer, and Frank Newman and A. Hansen, of the Los Angeles office.

## FEMININE APPEAL!

....A DOG....
...THE CUTEST BABY...
.....COMBINED WITH IRENE DUNNE....
....AND PAT O'BRIEN .....MAKE
**"CONSOLATION MARRIAGE"**
—THE KIND OF PICTURE
WOMEN WILL JUST LOVE!
**STATE Soon**

The above ad will show you how E. E. Bair, manager of the State Theatre, East Liverpool, Ohio, goes about making an appeal to feminine patrons of his theatre. Not much copy, to be sure, but right to the point, don't you think?

It's just another example of Bair's distinctive brand of advertising. We've presented others on many occasions and hope to have the opportunity of showing more of them to his fellow Club members.

## DISPLAYS TO CATCH THE PATRONS' EYE!

Here are just a few of the series of beautiful and impressive displays being built for the Warner Theatres in Atlantic City, N. J., by Jack Greiner, artist and ad man.

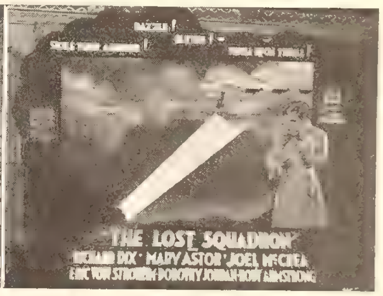
Under the guidance and inspiration of Walter Boyd, manager of the Warner Theatre, Greiner has tried to make each new display better than the preceding one and from the group of photos which we were able to look at we are rather inclined to believe that he succeeded.

We shall publish, at frequent intervals, other photos of his fine displays and we feel sure that other artists and display men will find them mighty valuable and possessing dozens of new slants by which they can materially improve their own work.

Incidentally, the Poster art series will be resumed within another week or two, so if you have contributed several posters you will soon see them incorporated into this popular series.

WATERLOO BRIDGE

ARE THESE OUR CHILDREN


THE LOST SQUADRON
RICHARD DIX · MARY ASTOR · JOEL McCREA
ERIC VON STROHEIM · DOROTHY JORDAN · ROBT. ARMSTRONG

# NOW'S THE TIME TO SIGN UP!!

**HARRY H. OLSEN** has the job of assisting the enterprising Johnnie Scanlon, manager of the Warner Theatre, Torrington, Conn., and we are glad to add his name to the many assistants who are on their way toward becoming full fledged members of this ever-increasing organization. With Scanlon as a tutor Olsen certainly ought to be able to find out about all there is to know about show business, so we guess it will not be long before he, too, will be stepping out for himself.

———*Wear Your Club Pin! ! !*———

**GEORGE J. BRADY** is the assistant manager of the Grand Theatre, Massillon, Ohio, a house formerly in charge of Howard Mercer, according to our records. We cannot decipher the present manager's name on Brady's application for membership but we can tell you his first name is Alden. Maybe he'll let us know next time. Incidentally, we would be glad to know what's become of Mercer. All of which reminds us that we're sort of getting off the subject of Brady. However, we want him to know that we'll be watching his rise to the post of managing a house of his own.

———*Wear Your Club Pin! ! !*———

**J. EDWIN MILSTEIN** is in charge of the Central Theatre, Newark, N. J., and at this writing he, too, becomes a new member of this organization. He has been with Warner Brothers houses for three years and got his start as an usher at the Mosque Theatre in Newark. Promotions came along and here he is, on his own at the Central. That's a live bunch of showmen over his way and we can promise his fellow managers that it will not be long before Milstein will be shooting along some good show tips.

———*Wear Your Club Pin! ! !*———

**GEORGE DAVIS'** name was unintentionally left out of the Randforce new member page that appeared in this department two weeks ago but we want you all to know that he is one of Frisch & Rinzler's supervisors and that he makes his headquarters at the Stadium Theatre, Brooklyn, N. Y. He is another one of the many seasoned showmen among the Randforce staff and we are certainly glad to include his name on the Club roster. We also hope he will overlook the fact that his application became misplaced when the Randforce page was made-up.

———*Wear Your Club Pin! ! !*———

**ALBERT F. BADEAU** is the assistant manager of the RKO Victory Theatre in Providence, R. I., a house managed by Round Tabler Jack Hobby. We are mighty glad to introduce Badeau to the many showmen in this Club and feel sure that with all this representation at the Victory this department will not be short on news from that point. As you all know Hobby is a seasoned showman and with his able coaching it surely won't be long before Badeau will become entitled to a manager's certificate.

———*Wear Your Club Pin! ! !*———

**C. H. CRAWFORD** manages the Gem Theatre over in Washington, D. C., and a hearty greeting is extended this new member from the Capitol City. Step up and meet the rest of the gang, Crawford, and now that you're one of us do your best to contribute your share of suggestions for boosting trade at the box office. Many a live idea has come from showmen located in your town and we're going to count upon you to hold up that reputation. Let's hear about that last stunt you put over to the tune of S.R.O.

**SHERIDAN ASHTON** hails from Martinsburg, West Va., where he has the job of assisting Charles Oswald with the management of the Apollo Theatre. He has been at that house for several years and was promoted from the post of doorman to his present position. Welcome to the Round Table Club, Ashton, and let us hope that both you and Oswald will keep your brother showmen informed on what's going on in show business down your way. Just as soon as you get your feet on that next rung of the ladder let us know and we'll see that you get your certificate.

———*Wear Your Club Pin! ! !*———

**NED GERBER** is the director of advertising and publicity for the 79th Street Theatre, Second Avenue, New York City, and we're mighty glad to acknowledge his application for Round Table membership. He has had a wealth of experience as a showman, having acted as a director of advertising and publicity for Fox and as a divisional director of publicity and exploitation for Columbia. Prior to taking his present post he made a trip through the middle West and South as publicity and exploitation representative for Universal. He should have many valuable suggestions to offer through the medium of this department and we sincerely hope he will take advantage of the opportunity.

———*Wear Your Club Pin! ! !*———

**CARL HUGHES** is the manager of the Vondera Theatre, Crawfordsville, Ind., and his name is proposed for membership in the Club by Arthur B. Clark, of the Vonderschmitt Amusement Enterprises, Bloomington, Ind. Clark tells us that Hughes has only been in show business for a few months but that he's a real go-getter and certainly making up for lost time. Thanks to Clark for sponsoring this new member and we want him to know that we're mighty glad to add his name to the roster. We'll depend upon him to keep this department informed on what's going on at the Vondera.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ............................

*Position* ............................

*Theatre* ............................

*Address* ............................

*City* ............................

*State* ............................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**FRANK SCHELLINGER** is located down in Galveston, Texas, where he assists L. O. Daniel with the management of the Queen Theatre. Schellinger is 24 years old and has been with Publix for the past six years, which would indicate that he was just out of high school when he entered this game. His last post was as manager of the Tremont Theatre, also in Galveston, and when that house was closed he was transferred to the Queen to help Daniel. We are glad to have him with us and hope he'll soon regain a house for himself.

———*Wear Your Club Pin! ! !*———

**HOMER R. HISEY** not only manages the State Theatre in Nashville, Tenn., but also owns the house, which, to our way of thinking, is a real manager's job these days. They cannot fire this Round Tabler, neither can "they" rout him out of bed some night and transfer him to another point on the map. Okay, Hisey, we're glad to have you with us and hope that you'll do your share to keep this department filled with interesting tips on show business.

———*Wear Your Club Pin! ! !*———

**REID L. CROW** hails from Little Rock, Ark., where he house-manages the Royal Theatre for the Arkansas Amusement Corp., and he's another new Round Table member in line for introduction to his fellow showmen. Welcome to the gang, Crow, and let's hope that you'll find time to keep in touch with Club headquarters. The rest of the boys want to know how you are putting over your shows and you can tell them through the medium of this department. Shoot along some ideas.

———*Wear Your Club Pin! ! !*———

**W. WILCOX** is another showman from Washington, D. C. to join this Club and he manages the Jesse Theatre. We are glad to add his name to the organization roster and hope that he will also do his share to uphold the Club tradition. All he will have to do to keep his fellow members in a club-by state of mind is to send along from time to time some good tip that stood him in good stead at the box office. We'll pass it along.

———*Wear Your Club Pin! ! !*———

**MIKE WESHNER** is now holding forth as skipper of the U. S. Theatre, Hoboken, N. J. The last time we had a line on Mike we believe he was manager of a house up in Nyack, N. Y., just a short time prior to receipt of his application for membership in this outfit. This department hasn't had any news concerning the U. S. since Manager Caruso was in charge of that house, but now that Weshner is there, it's a safe bet that he'll keep the old ball rolling along.

———*Wear Your Club Pin! ! !*———

**NATALICIO BRUSKI** is now a representative of the Round Table Club in the city of Buenos Aires, Republic of Argentina, S. A., where he manages the Coliseo Theatre. It will certainly be interesting to hear how pictures are sold down in Argentina and now that Bruski is a member of this organization we trust that he will supply this department with the desired information. We will await his next communication and hope that it will contain some new and novel slants on showbusiness.

———*Wear Your Club Pin! ! !*———

**FRANK X. McSHANE** is the manager of the Strand Theatre, Uphams Corner, in the city of Dorchester, Mass., and he's still another Publix man to join the ever-growing ranks of this organization of showmen. We are mighty glad to extend the Club welcome to this new Round Tabler and sincerely hope he'll follow the good example set by his many brother managers on the circuit and keep Club headquarters duly informed on what's going on at his theatre.

# Feminine Critics Ones Who Rave

Feminine critics of New York newspapers are rather more apt to indulge in extravagant phraseology than are their masculine colleagues, it is indicated in a compilation of critical extracts prepared by Warner from reviews of the current James Cagney film, "The Crowd Roars."

The comparison in tone of opinion is indicated in the following:

**Feminine**

"A Knockout"—Bland Johaneson—*The Mirror.*
"Ace Thriller"—Julia Shawell—*The Graphic.*
"Snatches Breath"—Rose Pelswick—*Evening Journal.*
"Thrilled and thrilled!"—Irene Thirer—*Daily News.*
"Smash-bang thriller"—Regina Crewe—*American.*

**Male**

"New fable"—Richard Watts—*Herald-Tribune.*
"Must see it"—John S. Cohen—*Sun.*
"Thrills"—William Boehnel—*World-Telegram.*
"Well meaning"—Mordaunt Hall—*Times.*
"Stirring climax"—Al Sherman—*Morning Telegraph.*

## Warner To Continue To Make Trailers, Announcement Says

Warner has announced emphatically that under no conditions will the company give up the trailer business, being handled by Vitaphone under the sales managership of Norman Moray.

Major Albert Warner, in making the announcement, said that often outside sources produced trailers which did not conform to the advertising keynote planned by the producer of the picture.

## Lodge in New York to Close Di Angelis Philadelphia Deal

Dave Lodge arrived in New York the other day to negotiate a deal with Phil DiAngelis, of the DiAngelis Outdoor Advertising Company, whereby Lodge will represent the DiAngelis concern throughout the Philadelphia territory, beginning immediately and effective with a Pennsylvania campaign to be staged by Metro in connection with "Grand Hotel."

## Fairbanks Returning After Filming South Sea Picture

Douglas Fairbanks left Tahiti this week to return to Hollywood, following the completion of his latest film, "Robinson Crusoe of the South Seas." He is expected to arrive in California on May 6.

His production crew left the islands with him. Joseph M. Schenck's yacht, Invader, has arrived on the Coast with the greater part of the finished film.

### Reissue African Series

Warner Brothers is reissuing the Vitaphone "Adventures in Africa" series of shorts. This follows the re-release of the Bobby Jones "How I Play Golf" short series. There are 12 two-reel numbers in the first group.

# JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

We have found another remedy for neuritis, but it's only temporary.

If you've got neuritis you should go and see "Freaks," and while you are viewing the picture it will take your mind off your neuritis and everything else on earth. "Freaks" is a collection of sideshow monstrosities surrounded by more squalor and filth than "Sparrows," if that could be possible. The only things we can think of that they left out, to make the picture complete, is a jazz orchestra and a radio crooner.

▽

To hear the Republican orators tell it, the Democrats are a bunch of hungry politicians who are trying to get their noses in the public feed-trough and haven't sense enough to run the Government. To hear the Democratic orators tell it, the Republicans are responsible for the depression and are running the whole country into a mudhole without any chains on. And to hear us tell it, they are both right.

▽

Among other things in his column, Arthur Brisbane has this to say:

"The public learns from Mr. Whitney, head of New York's stock exchange, that the poor innocent bears have nothing to do with our troubles. The public itself is responsible. It should not have gambled wildly. That recalls the saloon keeper's remark pointing to the fallen drunkard, 'He drank it, I didn't, why blame me?'

"Mr. Whitney says also that Mr. Coolidge is to blame for talking so much about prosperity, thus building up the great bull market of 1929. And Mr. Hoover is to blame for promising, in his campaign, that poverty was about to be abolished forever. President Hoover said nothing of the kind. He said that poverty *could* be abolished. So it could, if the nation had brains enough to distribute its plenty for all, and if men that rob the people of their savings with worthless stock issues were jailed for life instead of being merely questioned."

Boy, we guess that's shooting both barrels at 'em. Somehow we have come to believe that, on most important subjects, Art knows his parsnips.

President Hoover tells us we should not hoard our money in our socks and tin cans, but should put it into the banks so the banks could put it into circulation. That's good advice, no doubt, but it comes too late to be of service to this community, as they had already put it into the banks and the banks had put it into circulation, and it is still in circulation. A lot of it is circulating in foreign countries in lieu of their worthless bonds which were recommended and sold to country banks by eastern bankers who are said to have made from four to five million dollars in commissions. One of our busted banks held $59,000 of these securities, said to be worth from five cents on the dollar to nothing minus.

It seems that when Wall Street gets loaded up with securities that have become mouldy and moth-eaten and have worm holes in 'em, they unload 'em on Mr. and Mrs. John Sucker and family, and the Sucker family is a very prolific family; they even outnumber the Smith and Olson families by several million. When we were in Hollywood two years ago last fall during that Wall Street debacle, it seemed that Mr. and Mrs. John Sucker and their whole family had moved out there, but we later learned that some of the Sucker boys stayed here and put the money of this community into circulation, and now Mr. and Mrs. Public propose to circulate their money themselves, and we'd do the same thing if we had any to circulate. There comes that neuritis again.

▽

**Two Days Later**

As we read the decision of the Federal court on zoning and protection as reported in the Balaban and Katz case it seems to specify particularly that it applies to Chicago territory, but it being a federal decision, it would seem that it would apply as well to Grindstone, South Dakota, Pipestone, Minnesota, and Tombstone, Arizona, not to mention Whetstone, Vermont, since these points are still a part of the federal government.

Our knowledge of law is so limited that it is negligible, but this decision upholds a pet theory we have had for some considerable time, and our convictions on the matter of "justice" are pronounced as anybody's. And, since the circuit operators have operated on the theory of "the survival of the fittest," if we were operating a theatre we'd put a horseshoe in our glove and we'd say to the circuit operator, "Now Bill, you just step right out here in the ring and we'll see who is the 'fittest.' "

The court also lays down another proposition that we heartily agree with, that is that the exhibitor who holds over a film for an additional day's run without the knowledge and consent of the distributor is in violation of the copyright law. This decision didn't go quite far enough to suit us. It should have held that the film salesman who promises the exhibitor that he can hold the film for an extra day's run is in collusion with the exhibitor and therefore equally liable, for they are both crooked.

"The mills of the gods grind slowly, but they grind exceedingly small." And now that they have started to grind, let's hope that *justice* will lead the procession out of the slough of constant litigation and onto the higher plane of "equality before the law."

Maybe it's our neuritis that makes us feel that way, for we've still got it and got it bad, and only for our desire to keep this motion picture industry on its feet and its head above water is this colyum written, but there is still hope for us, our wife has found a new remedy: she's going to try Sapolio on us next.

When neuritis comes and grabs your
 arm
And they stuff you with all kinds of
 dope,
You will get so you won't give a darn
Whether they give you castor oil or
 soap.
 But we'd sooner take Sapolio
 Than hear crooners on the radio.

J. C. JENKINS,
The HERALD Man.

# THE JUNIOR SHOW

by

RITA C. McGOLDRICK

THE testimony from theatre men who are operating Junior Shows is the best evidence of their practicability or inadequacy. The letters we have received provide a guide to other forward looking theatre managers who are interested in the development of this method of audience building.

The New Piedmont theatre, Oakland, California, sends the following announcement to the parents and children of the Piedmont District:

"We, the management of the New Piedmont theatre, take this opportunity of welcoming the Kiddies of this community into our S.O.S. safety club. We ask the parents to sign the enrollment coupon at the bottom of this page so that their kiddies will be entitled to all the privileges of this club.

"Here are some Safety Rules—Courtesy of Grant D. Miller.

"1. Look before you step off the curb to cross the street.

"2. Never cross the street in the middle of the block.

"3. When you get to the middle of the street stand still if you see a machine coming in the opposite direction.

"4. Never run across the street, always walk.

"5. Remove your skates before crossing the street.

"6. Do not play any games in the street.

"7. Do not beg rides.

"8. Remember—it's better to be a minute late than not to arrive there at all.

"Parents: Have the children memorize the above rules.

"Do you know!! That the New Piedmont Theatre is the only theatre in Oakland that gives an exclusive children's show every Saturday afternoon? Especially picked subjects such as Mickey Mouse, Comedies, Adventure Pictures, Outdoor Scenics, etc., make up the program for an afternoon of pleasant entertainment. These matinees have the endorsement of the P.T.A. Mothers' and Dads' Clubs."

The coupon for membership in the S.O.S. Safety Club, carries the child's name, address, age, date of birth, school and principal's name.

### Fox Rialto and Fox Wilma, Missoula, Mont.

The Parent-Teachers Association, with Mrs. P. W. Barthel as active chairman, has won a lively cooperation from E. K. Taylor, manager of the two leading theatres in Missoula. Using "School and Screen" and the endorsed lists of pictures as a basis for selection, a new activity has sprung into being in Missoula, which has won the interest of the local organized club groups as well as of the press. The leading local paper, commenting on the venture, said:

"Two hundred and twenty-two children attended the 'Western' matinee at the Fox-Wilma theatre Saturday morning. Most of them used the coupons clipped from *The Missoulian and Sentinel,* which were used as part of the admission price. A number of adults also attended the show. The feature picture, 'The Montana Kid,' starring Bill Cody and Andy Shufford, was a decided hit.

"E. K. Taylor, manager of the theatre, plans to schedule similar pictures of the old West on Saturday mornings, for the benefit of children and adults who prefer them."

### Eau Claire, Wisconsin

The Wisconsin Federation of Women's Clubs, interested in the development of the "School and Screen" project of Motion Picture Herald, reports the following practical results:

"The following article, carried in our leading local paper, will interest you and prove to you how very helpful we are finding 'School and Screen':

" 'A contest designed to give high school pupils the same discrimination in motion pictures they receive in art, music and literature, is being sponsored by the motion picture committees of the Eau Claire Women's Club, with Mrs. A. L. Murray, tenth district president, as chairman, in cooperation with the English department of which Miss Ruth Waters is head.

" 'Mimeographed sheets prepared from the study guides issued by Mrs. Thomas Winter, former General Federation president, now motion picture critic at Hollywood, and 'School and Screen,' edited by Mrs. Rita McGoldrick, are distributed to pupils to use as directions for criticisms.

" 'When a picture is approved by the sponsors, announcement is made that pupils may write on that picture if they wish. Little time is given in school for discussion of the pictures and no one is required to write, as the project is in addition to the regular work with no extra credit given.

" 'As an inducement to the pupils to go to see the approved pictures and to write criticisms of them, Mr. Dick Bradley and Mr. Len Fried, managers of the State and Wisconsin theatres, offer each month two free admissions for the best criticism, and one admission for the second best.

" 'The pictures chosen for February were 'The Champ,' 'Emma,' and 'Hell Divers,' and for March, 'The Man I Killed' and 'The Man Who Played God'.

" 'Members of the sponsoring committee are: Mrs. J. D. R. Steven, Mrs. Ludwig Iverson, Mrs. James Wickham, Mrs. H. L. Culver, Mrs. W. E. Steinberg, Mrs. H. L. Fish, Mrs. Arthur Linton, Mrs. J. B. Fleming, Miss Laura Olsen and Mrs. A. L. Murray'."

### Wometco Theatres, Miami

The Wometco Theatres of Miami are the Capitol, Biltmore, Tower, Ritz, Lyric, Biscayne Beach theatre and the Grand. The manager of the Biltmore, Mr. Sonny Shepherd, writes us his slant on the juvenile problem:

"We have a theatre of six hundred seats. And we have an enrollment of three thousand children in the neighborhood club, which we call the Mickey Mouse Club, and which I believe is one of the best organized in the country as far as results, talent and attendance are concerned. We have a regular radio program for children and a complete entertainment group, including a twelve piece orchestra.

"Personally, we have avoided the club contacts, thinking that the children get enough lecturing and that sort of thing in school. The clubs have not approached us in any way and we believe that is because they have found our plan constructive and helpful and above criticism. We are interested, however, in your whole 'School and Screen' project and want to know more of this work and your opinion of our attitude in this matter. Send us your suggestions for we have lots to learn."

### Wilmette (Ill.) Organizes

Through the departments of "School and Screen" and "Junior Show" the Better Films group of Wilmette has organized and are receiving strong cooperation by the two local theatre managers and the leading paper of the city, the editor of which has volunteered to give publicity to all constructive criticism on current pictures. Mr. S. C. Meyers of the Teatro del Lago and Mr. Peter Kalleres of the Wilmette theatre and the Grand, are planning for Saturday matinees and following carefully the suggestions made by the club groups. "School and Screen" is used as the basis of selection for pictures for children and for discussion at club meetings. It is publicized through churches, schools and local publications, stimulating interest among the parents for the pictures that children should see.

Mrs. Marion Halliwell, motion picture chairman of the Stolp-Laurel PTA, and the Women's Club of Wilmette, sends the following newspaper announcement carried in a prominent position in *The Wilmette Life*:

"The Better Films group of Wilmette, organized about two months ago, held its third meeting Monday night at the home of Mrs. Robert G. Halliwell, 1133 Lake avenue. Represensatives and officers of various local organizations were present, as were the representatives of two motion picture theatres, each of whom gave an interesting talk.

" 'The purpose of the organization', the group announces, 'is to fill the gap between those attending movies and those who run the theatres.' The Better Films group is to meet the last Monday of every month at Mrs. Halliwell's home to discuss pictures for the coming month and to give them publicity through various channels.

"Those at the meeting last Monday evening were Mrs. George H. Beaudin, moving picture chairman of the Tenth district, Illinois Federation of Women's Clubs; Mrs. Ray Warren, child and home department chairman, Women's Club of Wilmette; Mrs. John J. Mills, representing the Women's Catholic Club of Wilmette; Mrs. William Edmonds, president of the Northridge Women's Club; Mrs. Carl Renneckar, representing the St. Joseph's Mothers Club and the Peter J. Huerter Post, American Legion; Mrs. D. W. Ormsbee, representing the Girl Scouts; Benjamin N. Cox, the Boy Scouts; Mrs. John J. Tracy, president of the St. Francis PTA; Mrs. William J. Fitz-Patrick, motion picture chairman, St. Francis PTA; Mrs. Frank J. Dowd, representing the Howard PTA and the Wilmette Post 46, American Legion; Mrs. Lowell Snorf, Stolp PTA; Mrs. B. N. Cox, Stolp PAO, Motion picture committee; Mrs. Halliwell, representing the Stolp PTA and the motion picture committee of the Child and Home department of the Women's Club of Wilmette."

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## Theatrical Press Agents Set May 1 Date for Annual Show

The Theatrical Press Representatives of America, organization of publicity representatives in New York, will hold its annual Press Agents' Show on Sunday, May 22, at the New Amsterdam theatre. The proceeds of the show are used for the emergency relief fund of the organization.

## Meyer-Reiger Trailers Are Handled by De Luxe Screen

De Luxe Screen Service exchanges will in the future handle national distribution of Meyer-Reiger trailers, to be produced by De Luxe Trailers, Inc. The deal was closed this week

# MUSIC AND TALENT

## Broadcasters and Composers Confer

An amicable agreement has been reached between the National Association of Broadcasters and the American Society of Composers, Authors and Publishers to negotiate the question of fees to be paid by the broadcasters for copyright American music. The agreement was reached after the society announced that broadcasters would have to increase annual payments of approximately $1,000,000 by $3,000,000 to $4,000,000 a year, starting June 1.

Negotiations will be started immediately between committees of the two organizations, with an effort to be made toward reaching an agreement before September 1. The society, accordingly, has suspended its demands until that date. The decision to negotiate followed notification by the broadcasters that the industry is entirely unable to meet such total payments as had been suggested. The impasse expected on June 1 has been at least temporarily postponed.

## Foreign Broadcasts Up 175% Over Last Year, NBC Reports

The National Broadcasting Company reports that broadcasts to the American people from foreign countries increased 175 per cent during the first quarter of 1932 over the similar period in 1931. During January, February and March this year 74 broadcasts reached this country from 19 cities in 14 foreign nations.

Speakers were featured for the most part, but native music was heard from Berlin, Stockholm, Caracas, Munich, Honolulu, among other cities. Numerous internationally important personages were among the speakers. Additional foreign programs are planned for the near future.

## Kodak Radio Hour Resumes Broadcasting on April 29

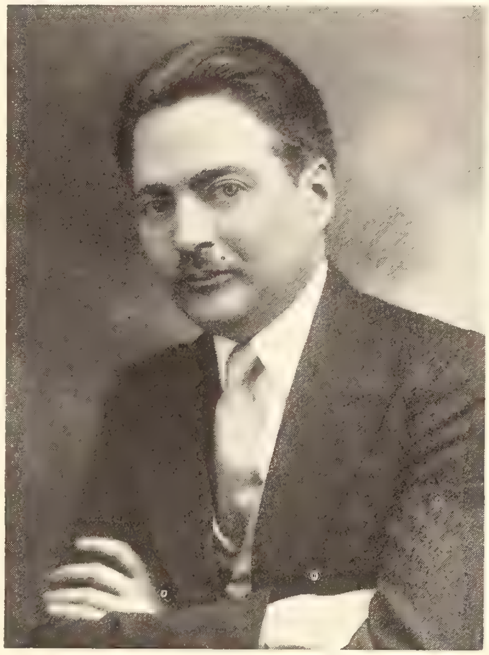
The Kodak Week-end radio hour, a pioneer program, returns to the air on April 29, over a Columbia Broadcasting System network. It will be continued on subsequent Friday evenings, with the orchestra under the direction of Nathanial Shilkret.

A series of guest stars will appear from week to week on the program, which will also feature a male quartet, and Thelma Kessler, soprano. A separate broadcast will be offered on the same evenings to West Coast listeners.

## F. & M. Drops Two Cities

Spokane, Washington and Butte, Montana, have been eliminated from the route list of the Fanchon and Marco stage units, according to Robert Frost, Fox West Coast division manager. The units will go from Seattle to Vancouver, B. C., and then to Denver before their cross country trip.

## G. HOWARD SCOTT



This is a good likeness of the popular radio organist who broadcasts from the municipal auditorium in the city of Asbury Park, N. J. "Scottie," as he is affectionately known to his many friends, has been the featured attraction at the Convention Hall and over the city's radio station, WCAP, for the past two years. His broadcasts and his fine music have been responsible in attracting many thousands of people to this ideal and beautiful resort.

## Three Radio Headliners At New York Paramount

Three of radio's greatest headline attractions, supposed to comprise the costliest array of talent ever on one stage, are being featured in the new Boris Petroff production currently playing the New York Paramount. The performers are Guy Lombardo and His Royal Canadians, hailed as radio's finest band; George N. Burns and Gracie Allen, who have become an overnight sensation with their inimitable comedy patter, and the Mills Brothers, who startled the country a few months ago with their voice imitations of an entire orchestra.

## Madame Matzenauer Sings At the New York Roxy

Margaret Matzenauer, contralto of the Metropolitan Opera Company for nearly 20 years, is making her picture house debut in the current Clark Robinson Roxy show. Madame Matzenauer was the leading contralto at the Metropolitan from 1911 until 1931, when she resigned in order to enjoy an extended vacation in California.

Her engagement at the Roxy is the most important one to be made since the theatre became an independent operating unit.

# STAGE SHOWS

## Philadelphia Mastbaum

### Week ending April 15

Among all Philadelphia theatres this week the Mastbaum holds the greatest drawing card in the person of Conrad Nagel and a crowded house testifies to his popularity.

Stars who appear in person no longer consider it sufficient to grant an admiring public the privilege of looking upon them but actually do something to justify their appearance. With the assistance of Miss Marsh, Conrad Nagel gave a "Test Scene," which he explained is an ordeal through which aspirants to the screen in Hollywood have to pass. It was more or less of a warning to pretty girls who expect to blossom into fame by traveling to Hollywood. Conrad in a naval uniform with plenty of gold braid was most satisfying to the fans. He then gave the brother's plea in the "Trial of Mary Dugan," with great dramatic force.

The stage show, "Star Revels," started in an unusual way with the orchestra behind a semi-transparent screen and the leader silhouetted on it forming shadow pictures. The selections of the orchestra were illustrated in a clever and comic fashion with silhouettes representing the numbers. When the curtain rose the conductor in white and the men in blue were grouped against a dark blue background with classic white pillars. The conductor recited a poem telling how orchestral music is produced and as each instrument was mentioned a sample of that music was played. The ensemble then entered and demonstrated "How They Learn to Dance," in costumes of dark blue and white with red hair ribbons.

Sammy Cohen of "What Price Glory" fame put over a comedy act with the assistance of Doris Roche. He gave an impersonation of Al Jolson singing "Mammy," a humorous imitation of a snake charmer and a wrestler. Miss Roche and Sammy Cohen also sang a number of songs.

The ensemble deserve great credit for their clever number "The Wooden Soldier and the China Doll." Half the members were dressed in natty red and white soldier uniforms with black patent leather hats while the other half were dressed as dolls in satin dresses, bonnets and puff sleeves. "The Wooden Soldier and the China Doll" was sung by two members of the ensemble specially costumed. After various drills and dances in which the toys all moved in a stiff mechanical way, the bride and groom walked to the back of the stage to stand before a large white bell which rose to disclose a minister who raised his hands in blessing as the curtain descended upon a very satisfactory program.

## Detroit Fox

### Week ending April 14

Fanchon and Marco's "Slavique" Idea gave the stage here the gala appearance of a Central European carnival. The show opened with a gay Slavic costume dance by the Sunkist ensemble. One young lady in this group, in brilliant shawls and pantaloons, performed a rhythmic tap that never saw Central Europe. Following this colorful start came Pallenberg's Bears, rolling about the stage in somersaults, on bicycles, velocipides, hobby-horses and roller skates. These two beasts seemed docile enough, but the tight leather muzzles they wore suggested that at times they might forget their manners.

(*Continued on next page*)

# STAGE SHOWS

(*Continued from preceding page*)

Block and Thompson, comic dancers, won an ovation with a skit about starting a broken down old car. One of the pair became the front end of the car while the other was the driver who went through the pantomime of starting. The balky motion of the engine was an eccentric tap. Audience found this highly amusing.

A set of scrim drops and borders under pale blue floods accentuated the effectiveness of 17th century costumes and wigs worn by the Sunkist ensemble in their second appearance. At the finish of this number Sam Hearn, hick comedian, was introduced as an American guest. Hearn opened his act with a monologue that called forth scattered laughs. His white sombrero, white goatee, white uniform, medals, cigar and Yankee nasal twang enable him to create a distinctive impression. He does a duet and a trio on one violin in a manner that goes over strong. A drama on the same violin is another good piece.

The Arconis, expert tumblers, do a brand of teater board work that is little short of sensational. They whirl through the air and land on everything—stage, shoulders, heads and props.

Laurell and Ted, ballet adagio dancers, evidently had something worthwhile to offer, but their bit was cut so short as to be beyond reviewing. The ensemble that served them for background spun about the stage in a dance that seemed part pantomime and part ritual. It was an awesome sort of thing to which the audience responded more or less with hushed appreciation.

## Denver Orpheum

### Week ending April 20

Four Casting Stars open the show with a standard circus act, working with two uprights and a net, throwing two of the four from one to another with flip flops and twists between the throw and catch. The closing act is new here; one man throws the other over the upright and catches him as he comes down on the other side.

Charlie Melson headlines the vaudeville and opens with a background of Mississippi river scenery with a steamboat moving up the stream. His "Screen Test" is a novelty; he is seen on the screen taking the test and receiving instructions and a bawling out from Melson on the stage.

Teck Murdock and company of five present 'Movie Mad,' in which Teck is selling subscriptions to a fan magazine but the offer is mistaken as a contract for pictures. He thinks he is doing real business until he finds he is inside an insane asylum.

Lee, Lee, Lee & Lee are a quartet of dancers, one of whom doubles at the piano.

A fairly well balanced program.

### To Broadcast From Berlin

A trans-Atlantic broadcast is scheduled for May 1, when a program will be radioed from the Tobis studio in Berlin over a National Broadcasting Company-WEAF network here. Players engaged in the production of an English version of "Mona Lisa," now being shown here in German, will participate in the program.

### M. C. Given Testimonial

Civic and social bodies of Pittsburgh tendered a testimonial banquet on April 22 to Dick Powell, master of ceremonies at the Stanley theatre, before his departure for Hollywood for a role in Warner's "The Crooner."

## Milwaukee Wisconsin

### Week ending April 14

The opening episode of Fanchon and Marco's "Chains" Idea finds the chorus performing as slaves in a dungeon setting. Frank Stever, baritone, personifies the slave driver, and the scene is augmented by the acrobatic dancing of Karels & Kay and Georgene & Henry. The two dancing couples are quite adept and offer some splendid bits.

The Five Lelands tumble about in a thrilling fashion. Members of the troupe tumble with and without spring boards and twist and twirl about in a lively fashion. For its next number the chorus is attired in red costumes and carry links. They offer some interesting formations while the four dancers entertain with some excellent ballroom dancing. In concluding the episode, the chorus is furnished with colored wheels with a single axle, which they roll along the stage.

Golde & Raye, tap dancers, instill comedy into their offering by imitating amateur dancers. Some of their foolishness is well taken, while a bit of it might well be omitted. For the finale the chorus is attired in white trunks and braziers, while Frank Stever introduces four or five of the chorus in costumes representing the sapphire, ruby, emerald, amethyst and other jewels. He sings "This Is My Love Song," while the dancers do their stuff and a tableaux in the background features the male members of Karels & Kay and Georgene & Henry holding one of their number on their shoulders in pyramid fashion.

## Salt Lake RKO Orpheum

### Week ending April 15

Anatole Friedland's newest production, "Show Boat" is being presented as a headliner on the Salt Lake City RKO Orpheum stage here this week. Marty May, clever comedian, heads the cast of "Show Boat," together with Jean Carroll, dancer. The supporting cast is made up of "Anatole's Beautiful Sailorettes," a number of specialty artists who offer their own individual numbers as well as several ensembles. Marty May, as the skipper of the "Show Boat," keeps everyone stepping and provides a maximum of fun.

Marty May, spokesman of the "Show Boat" revue, also offers an act in which he is "annoyed" by the comely Jean Carroll. Hope Vernon, a prima donna known as the "Singer of Romance," is the vocal high mark of the bill this week. The Italian clowns, Fortunello and Cirillino, complete the stage show.

BANKS KENNEDY
IN HIS
22ND SUCCESSFUL
WEEK AT
PUBLIX
PALACE
STAMFORD,
CONN.

# UP AND DOWN THE ALLEY

### HELLO EVERYBODY

**Bernie Cowham,** the adopted son of Flushing (a community section of New York City) is still the favorite son, even though he has been taken off the roster of the house.... I have heard, often, of patrons of theatres going to bat for their favorites, but never in a community so metropolitan as this one....and never as enthusiastically as in this case....Not only have most of the clubs been getting up petitions but every school has been sending out its pupils to have their fellow citizens sign up, too. . . . The *North Shore Daily Journal,* the leading newspaper on Long Island, has also taken up the cudgels and is inserting editorials that some officials should read.... We all grant that there is a strong reason for curtailing expenses in all theatres, but surely there should be a little judgment mixed up in it somewhere....After reading some of the editorials on this particular matter and some of the strong letters of protest they have published, it is certainly most reasonable to assume that a man as popular as this one should be back on the job....This one case serves as an example, but I know for a fact that much the same thing is happening throughout the country and the main offices of these large corporations would be looking to their own best interests if they "got a little closer to the facts" before doing their drastic cutting....

▽

**B. A. Rolfe** has fooled the wise-acres who said he wouldn't come back....Rolfe has punctured the adage that middle-age must bow to youth....At 52 he is going stronger than ever and appears ready to outlast the best of the youngsters as director of his new **NBC** orchestra, which is broadcasting twice a week over the **NBC-WJZ** networks. . . .

▽

**Emil Velazco,** well known throughout the country as a theatre and radio organist, has forsaken the theatre part of the business and has become head of the operations of the Metropolitan Studios of the Powers corporation, over on the Island. . . .

**Harold Kemp,** head of the **Warner Bros. Artists Bureau,** has booked **Russ Colombo** into the Philadelphia Mastbaum and from all reports Russ is a sensation....The **Three Gibson Girls,** formerly of vaudeville fame, will be heard on the air real soon.... The girls, in the past few years had broken up but now two of the originals, **Dorothy Dale** and **Florence Shewell** met again and decided to reorganize their harmony team....The new member of the trio is **Molly Klinger**....They harmonize well and it can't be long now until we hear their voices over the air....**John Hammond,** popular organist at **Warner's Strand,** in Brooklyn, is the composer of "Song of the Block-Aiders," and it is being used throughout this city in the campaign to help unemployment....Last week I mentioned an appropriate song for **Mother's Day**....well here is another that will fit in very nicely also....It is called "Ma and Pa," and **Leo Feist** are the publishers of it....I might mention a lot more but there's no more space....S'long....

ED DAWSON

### Keese at Palace in Dallas

Alexander Keese, who resigned from Publix in 1931, after 11 years with the organization, has returned to the Dallas Palace pending the naming of a successor to Harold Ramsay, who was at the house for four weeks, as music conductor.

# ORGAN SOLOS

**WILD OSCAR** (New York 175th) continues to entertain the patrons of the house with his original novelty called, "Oscar's School of Broadcasting." Oscar's presentation is a burlesque on radio broadcasting and this reviewer has yet to catch one of his solos that is not chockfull of smart and subtle wisecracks and clever dialogue. His solos are regular community song-fests but touched-up with a sophistication not used by any other organist. Another thing that Oscar does that is a bit different and that is he whistles on many of the numbers as the audience sing.

He has a good baritone voice with which he leads them in singing some of the tunes. Numbers offered this week and which the small audience sang very lustily were: "Dream Sweetheart," "Meet Me To-night in Dreamland," another chorus of "Dream Sweetheart," and a final chorus of "Ah, Sweet Mystery of Life." This organist is extremely popular and gets great applause.

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**JACK MARTIN** (Milwaukee, Wisconsin) offers as his organ presentation "Spring Is Here Again." Selections include "Was That the Human Thing To Do," "Paradise," "Keeping Out of Mischief Now," and "Snuggled on Your Shoulder." Somewhat of an innovation is offered, when while playing a medley of spring songs, a burlesque of a cop and bum in a park is enacted on the stage. Jack works with a microphone from the organ.

**EARL ABEL** (San Antonio RKO-Majestic) presented another most entertaining and pleasing songfest last week when he rendered the "Sing-Song of Contract Bridge." Abel started his solo with a clever parody on "Now's the Time to Fall in Love," then rendered the popular waltz, "Two Hearts in Three-Quarter Time," "River, Stay 'Way From My Door" and "Starlight." He played a special arrangement to the tune of "Was That the Human Thing to Do?" and "Snuggled on Your Shoulder" had them all singing. As his closing number, this master organist did another rearrangement on "When Day Is Done." The patrons rewarded him with a mighty hand when the solo was over. Earl and his wee daughter, Jane Lorraine Abel, were featured in songs and music at a recent cooking demonstration, which served as a good plug for the theatre as well as the organist.

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**VERNON GEYER** (San Antonio Greater Palace) offered another of his pleasing organ solos and presented "Starlight" as an opening number and closed with a vocal refrain on the selection, "You Call It Madness and I Call It Love." Vernon Geyer played only two songs, but drew a nice big hand. Patrons here seem to enjoy these brief organlogues better than the long-drawn out ones.

**ROBERT G. CLARKE** (Detroit Hollywood) apparently puts considerable cerebration into keeping the work of his golden voiced organ pleasantly varied. His semi-classical miniature recital two weeks ago was an example of such effort. More popular with this audience was his general exposition this week of console accessories. After a clever slide text explained, to the tune of "Yankee Doodle," that his organ replaced a number of musicians, Clarke went on to demonstrate with such pieces as "St. Louis Blues" and "Carolina Moon" on piano, clarinet, violin, trombone, jazz cornet, traps and saxophone. The slides argued for an increase of the organist's salary. All this was a long though not uninteresting, preamble to the single community sing number, "River Stay 'Way From My Door."

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**HILDA STONE** (San Antonio Aztec) last Saturday morning was back again at the console of the grand organ for the weekly meeting of the "Aztec's Big Brother Club." Her selections were as follows: "Spend an Evening in Caroline," "Who's Your Little Whozis?" "When It's Sleepy Time Down South," "Was That the Human Thing?" "Call Me Darling," "Now's the Time," "Cant We Talk It Over," "Where the Blue of the Night," "Lazy River," "River, Stay 'Way," "The Eyes of Texas Are Upon You," and closed her organ solo with "Hail, Hail the Gang's All Here." The kids cheered her to the echo.

# OVERTURES

**WALT ROESNER** (San Francisco Fox) and his orchestra of more than 30 offered "Evolution of the Dance" in which music from early days to the present was featured. The offering commenced with the barbaric music of the tom-toms and worked its way through the minuet, waltz, country jigs and jazz to the dance music of today. There were strains of "Sweet Rosie O'Grady" for oldtimers, "Alexander's Ragtime Band" to remind listeners of the music of 30 years ago, and the "Peanut Vender's Song" to represent the present. Joaquin Garay offered "Was That the Human Thing to Do?" as his vocal selection.

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**GABRIEL HINES** (Philadelphia Fox) conducted the orchestra in a medley of popular river songs entitled "Romantic Rivers." Among those included in the production were "Deep River," "Beautiful Ohio," "By the Waters of Minnetonka," "By the River St. Marie," "Roll on Mississippi," and "Old Man River." Scenes typical of the songs were thrown on the screen as the various selections were being played.

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**TOMMY SANDVALL** (Spokane Fox) and his Fox Melody Boys gave their final concert, including the well known and popular melodies from the "Prince of Pilsen," and other well known comic operas, finishing with "Old Heidelberg," a brass quintet of the boys scoring heavily. The popular Fox Melody Boys will disband and many of them return to the Coast.

**SOL KLEIN** (New York Academy) presented an overture of outstanding quality this week. The overture was entitled "Indian Melodies" and was compiled and arranged by this energetic and versatile director. Opening with Victor Herbert's "Natome," and working in very nicely to a rhythmic arrangement of "Waters of the Minnetonka," a clarinet solo (using the P. A. system) of "Indian Love Call," with a softly played accompaniment by the rest of the orchestra, was next featured. "Rose Marie," beautifully played by the entire orchestra, brought this fine overture to a close. Mr. Klein is to be complimented on giving these patrons a better class of music than any other house in the vicinity.

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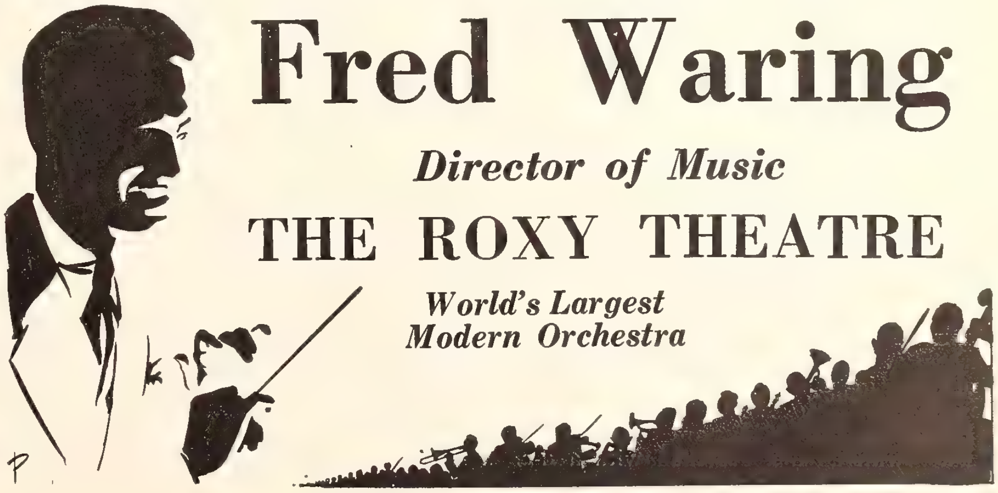
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# TECHNOLOGICAL

## THE ELECTRIC ARC

### By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 125.**—(A) Describe a simple bell or buzzer circuit. (B) What kind of battery is best for use on theatre bell or buzzer circuits? (C) What kind of wires should be used on theatre bell or buzzer circuits? (D) What precautions would you take if a bell or buzzer circuit must pass through a damp or wet place? (E) How should double wires (two wires in one insulation) be attached to their support?

In the "Bluebook School" we have been asking questions concerning the electric arc, in the course of which some very interesting points have been raised. In Bluebook School questions Nos. 114 and 115, certain points have been raised which, it seemed to me, were very well covered by answers submitted by projectionists. I nevertheless thought it well to get the reaction of the National Carbon Company's arc department and therefore invited that department, through its manager, Dr. E. I. Geib, to set forth its views, which it has done as follows:

"Dear Mr. Richardson: Referring to your correspondence, requesting us to express an opinion on Blue Book School Question 114, I shall attempt to give you our viewpoint.

"*Question.*—Just why does a crater form only one carbon tip with a d-c. arc, and on both sides of an a-c. arc? *Answer.*—A crater is formed on a carbon by the volatilization of the carbon, which results from the high temperature (approximately 3,525° C.) formed by the arc. In the case of the d-c. arc, the temperature is much higher at the tip of the positive carbon than at the tip of the negative. For *this* reason, with direct current—that is, current flowing only in one direction—a distinct crater is formed on the positive carbon, but a similar formation does not occur on the negative. The flow of the electrons in the arc stream is from negative to positive (just the reverse from the conventional conception of current flow). The bombardment of the tip of the positive carbon by this stream of electrons traveling at enormous velocity, is the cause of the high temperature developed at that point. The negative carbon, not being subject to this intense bombardment, is not raised to a corresponding temperature. On alternating current, the direction of current flow reverses many times a second (120 times on a 60-cycle circuit). This means that each carbon is alternately positive and negative, and that the effect of the electronic bombardment is the same on both carbons, and in neither case as great as that occurring at the tip of the positive carbon on d-c.

*Question.*—Just why are the craters smaller with an a-c. arc than with a d-c. arc? *Answer.*—For the reason just explained, the crater on the a-c. arc will be less distinct than that formed on the positive carbon of a d-c. arc.

"*Question.*—Electric current will not travel through the air except in flashes at very high voltages. So far as has to do with a projection arc, it will not leap from one carbon tip to the other, even across an air gap of one sixty-fourth of an inch, yet when the carbons actually contact and are again separated, current will flow, even though the separation be increased to as much as one-fourth of an inch or more. Explain this matter fully. *Answer.*—Theories vary as to exactly what happens when an electric current passes through a path of ionized gases, and form the basis for a great deal of controversy. We know that, as question 114 (C) points out, current will not flow through an air gap of appreciable length at ordinary voltage. On the other hand, current will flow at ordinary voltage through a path of ionized gases. The breakdown of electrical resistance which occurs when a very high potential is established across an air gap is, itself, probably a result of the ionization produced by the high voltage. When the tips of two carbons forming the positive and negative terminals of a source of electrical potential are brought together, an electrical current is established. As the carbons start to separate, the minute air gap ionizes the atoms of intervening gases, thus giving appreciable electrical conductivity to a space which in a neutral condition would possess high dielectric property. The heat released volatilizes some of the carbon, adding ionized carbon atoms to the space between the carbon tips. The greatly increased conductivity of the gaseous path thus formed, permits the carbons to be separated a considerable distance, dependent on the voltage at the arc, so long as the current flow is continuous. As soon as the current is interrupted, however, neutralization of the intervening gases at once takes place, and the carbons must again be brought into contact before current will flow.

"On Page 85, of the March 5 issue of MOTION PICTURE HERALD, under 'Answer to Question No. 114,' you request that we give our explanation of why a saucer-shaped crater is formed. *Answer.*—The saucer-shaped crater is perhaps formed because of the fact that the temperature at the center of the crater is somewhat higher than at the edges, and consequently perhaps a little more carbon is violatilized in a given time from the center than from the rim, and the depth of the crater shape is practically always greater in the case of a crater formed on a cored carbon than if it is formed on a solid carbon, as a result of the greater ease with which the cored material is volatilized."

## Seattle Inventor Has Close Approach to Third Dimension

Donovan Foster, Seattle illuminating engineer, has demonstrated for film executives in that city an invention which is said to be the closest approach to the third dimension effect yet perfected for motion picture projection. Foster plans further demonstrations in Hollywood.

The method involves a beam of light that passes through the aperture of a motion picture projection machine onto the plane of the film. The invention is also said to relieve eye strain and remove distortion when a picture is seen from either side.

## IATSE Annual Convention Will Be Held in Columbus

Fred J. Dempsey, secretary-treasurer of the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, has opened an office in Columbus, Ohio, in preparation for the annual convention of the organization there this year.

Charles E. Pratt, Majestic theatre, Columbus, is general chairman of the convention committee. Larry Buck, Loew's Broad theatre, is advisory chairman. Local headquarters have been opened in the Neil House, convention headquarters.

## Carrier Moves New York Office

The Theatre Division Carrier Engineering Corporation has moved its New York sales office to the fourth floor of the Chrysler Building.

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SOUND PROJECTIONIST WANTS POSITION. 10 years' experience. Address H. A. Pope, Lockesburg, Ark.

SOUND PROJECTIONIST wishes steady position. Any equipment, any location, at once. Advertising and theatre work. Married. Address Ray Boyle, Payette, Idaho.

MANAGER, live wire, experienced booking exploitation, community builder, desires location in the East or extreme West. Best of references. At liberty, 1st of May. Address Harry L. Moller, care Chamber of Commerce, Bellefontaine, Ohio.

### *Help Wanted*

PROJECTIONIST 5 years. Experienced on Western Electric and other equipments. State salary. References. Address Wayne Smith, 728 Meredith St., Saginaw, Michigan.

### *Theatre Wanted*

THEATRE WANTED — Indiana, Ohio, Michigan, or Illinois. Town not less than three thousand population; no competition. Address Mary Jane, Garrett, Indiana.

### *Projector Repairing*

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. **PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.**

**SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.**

### *Patents*

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PATENT YOUR IDEAS—**send me your sketch or explanation for confidential advice.** Z. H. POLACHEK, **Registered Patent Attorney-Engineer, 1234 Broadway, New York.**

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 61—Federal agents take $300,000 in rum—Mussolini tackles huge swampland drainage job—Women riders compete with men in English steeplechase—French daredevil comes close to beating airplane in race—Political parties name convention keynoters—Barnard girls hold annual Hellenic games—Spanish republic celebrates first birthday.

**FOX MOVIETONE NEWS**—No. 62—England welcomes Andrew W. Mellon as ambassador—California cadets look over New York from Empire State tower—Head of WCTU tells benefits of prohibition—New summer feminine headgear shown at millinery show—Spahia of Africa ride for President Doumer of France—Turf season reopens at Jamaica track, New York.

**HEARST METROTONE NEWS**—No. 260—French president sees Saphis ride in Africa—Mellon greeted as ambassador to England—Three-year-old adagio rider shows her skill in New York—German beats American marathon stars in Olympic trials—French fete held once a century, celebrated at Loire—Turf fans get first season thrill at Jamaica track opening—Famous lion tamers of Europe go into action.

**HEARST METROTONE NEWS**—No. 261—Army airmen take an examination in parachute jumping—Weismuller gives tips to mermaids on New York visit—German youngsters show Russian technique in graduation music—28 governors hold national conference—Spanish toreadors introduce bullfighting with comedy relief—Seven-year-old Chicago girl in charge of class—Tanks in army test at Maryland camp.

**PARAMOUNT SOUND NEWS**—No. 77—German beats America's best in Olympic tryouts for marathon—Jews in Palestine celebrate annual feast of Passover—Andrew W. Mellon arrives in England as ambassador—Saphi squadron rides before French president in Paris show—Leviathan in Boston drydock for spring cleaning—President Zamora of Spain on tour of country—United States battle force tests coast defense guns over Pacific.

**PARAMOUNT SOUND NEWS**—No. 78—Long Island University freshmen in annual sophomore rush—Moses W. Dykaar finishes official Pershing statue—United States army tanks in review in Maryland—Zamora, Spanish president, reviews 10,000 troops—Governor Rolph of California denies Mooney pardon—Comic toreadors triumph in Spanish bull ring.

**PATHE NEWS**—No. 76—France holds rare religious ceremony for "Black Virgin"—Sharkey ends play to start training for Schmeling fight—Skeleton of Navy's newest airship near completion at Akron—"Jafsie," who paid Lindbergh ransom, talks for camera—Merrimac River in New Hampshire near flood stage—Leviathan gets her spring cleaning—Huge lumber fire sweeps Jacksonville, Fla., water front.

**PATHE NEWS**—No. 77—Colorful Spahis cavalry of Africa rides for French president in Paris show—Newark beggar has many thousands in cash—his wife has "credit"—Berlin girls have automat for beautification—Barney Berlinger out to set new Olympic records—Youngest Olympic star gets into action on the Coast—French test new army bomber—Two-ton sea elephant goes for fish in a big way—Fleet's big guns thunder off California coast.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 34—Troops dispatched to quell Ohio mine disorder—Acclaim Mellon on arrival in England as ambassador—Animals of Bronx zoo "plead" for greater freedom—Railroad innovation in Chicago meets truck competition—German speed king beats America's best in marathon run—Dry law repealed in Finland; government to sell liquor for revenue.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 35—Battle glacier ice in Austria to salvage stratosphere globe—Pupils' home-made marionettes in show to aid New York unemployed—Vertical auto parking solves traffic problem in Chicago—News paragraphs—Rush construction job to house 2,000 Olympic athletes in Los Angeles—Old war tanks in drill at Fort Meade, Md.—Ex-emperor of China appointed regent of new Oriental state.

## Columbia Has 21 Writers

Writers at the Columbia Coast plant now number 21, as compared to the five previously at the studio. All but two were signed during the past month. Paramount has signed Anthony Veiller, and MGM has signed Melville Baker, Leonard Ide, Willard Keefe and Milton Raison.

## Color Company Moves

The Color-Tone Corporation, manufacturer of natural color motion picture and photographic equipment, has moved from Chicago to Milwaukee. The company claims to have developed a new method of producing natural color films.

## Monogram Signs Rex Bell; Deal Made With PDC, London

Rex Bell has been signed by Monogram to star in a series of eight Westerns for 1932-33.

Monogram also announced the signing of a three-year franchise for Great Britain whereby PDC Ltd. of London will handle exclusively the Monogram output.

"This contract is another evidence of the stability of the independent market which in the last few years has gone forward by leaps and bounds," said W. Ray Johnston, president of Monogram. "It would have been impossible a few years back for any independent organization to secure such a long term franchise."

"The County Fair," added to the Monogram program, is in addition to the twelve melodramas already scheduled for the 1931-32 season.

## Bud Pollard Directing for Producer of Negro Pictures

Bud Pollard is directing for the recently formed Southland Pictures Corporation, of which Donald Haywood, writer, is president. Work is going on at Fort Lee where two pictures, "The Black King" and "Bondage" are in course of production. Eight pictures, with all colored casts, will be produced.

Haywood said he went into production of all colored plays on the request of nearly 1,200 exhibitors who cater to colored audiences. "I intend that the plays shall have a universal interest, and not appeal only to colored folk. That there is a place for such productions is proved by the success on the stage and screen of recent plays featuring negro psychology."

## First Division To Handle All Chesterfield Features

Harry H. Thomas, president of First Division Exchanges, Inc., has acquired distribution rights to the 12 features which will be released by Chesterfield during the 1932-33 season.

Six of the productions will be made by Chesterfield and six by Invincible Pictures Corporation, new producing company of Maury M. Cohen. Richard Thorpe will direct and George R. Batcheller will supervise.

## Roadshows Italian Film

George S. Scott, booker for an Oklahoma circuit, has begun a roadshow tour of the state with "Maciste in Hell," Italian film, by arrangement with Sack Amusement Enterprises of San Antonio, holder of territorial rights.

## Paramount Signs W. C. Fields

W. C. Fields, stage comedian, has been signed by Paramount for a role in the Olympic Games comedy feature to be produced with Jack Oakie in the lead.

## Vitaphone Program Near End

Vitaphone has completed its current season short program, with the exception of three of the Robert Ripley "Believe It Or Not" series. Fifteen shorts are now being cut and edited.

# ON BROADWAY

### *Week of April 23*

**CAPITOL**

| | |
|---|---|
| Seal Skins | MGM |

**MAYFAIR**

| | |
|---|---|
| Pete Burke, Reporter | RKO Pathe |
| Pots and Pans | RKO Radio |

**RIALTO**

| | |
|---|---|
| Oh, How I Hate to Get Up in the Morning | Paramount |

**RIVOLI**

| | |
|---|---|
| On the Blue Horizon | Paramount |
| Lighthouse Love | Paramount |

**PARAMOUNT**

| | |
|---|---|
| Old Man Blues | Paramount |
| Hide and Seek | Paramount |

**ROXY**

| | |
|---|---|
| Strange As It Seems No. 18 | Universal |
| Sunny Splendor | Capital |
| Getting the Big Ones | Standard |

**STRAND**

| | |
|---|---|
| Poor But Dishonest | Vitaphone |
| How I Play Golf No. 2 | Vitaphone |

**WINTER GARDEN**

| | |
|---|---|
| Campus Spirit | Vitaphone |
| Goopy Gear | Vitaphone |
| On Edge | Vitaphone |

## Tobis Forenfilms Sending Camera Crew to Caribbean

Tobis Forenfilms, Inc., is sponsoring a camera expedition which sails from New York on Saturday for the Caribbean, there to photograph the man-eating crab and other natural phenomena.

In the party will be Morris A. Helprin, writer; Saul Schary, New York artist; Edward Hyland, cameraman. It is planned to charter a sloop at Martinique for the journey, expected to require some three months. The films will be in the form of a series of six one-reel travel subjects. The series title will be "Other Worlds Close By."

## Warner Asks Studio Economy

Warner studio heads at Hollywood met Jack L. Warner, production chief, on Monday, to hear an appeal for economy in studio operation. Warner promised the studio workers there will not be salary cuts and that the studio will remain open 52 weeks per year.

## Trans-Lux Net $277,505

Trans-Lux Daylight Screen Corporation reports profit of $277,505 after charges but before federal taxes, for the year ended December 26, 1931. The figure compares with $475,606 for the year 1930.

## Ufa Films Moves Office

Ufa Films, Inc., will move its New York office from 1540 Broadway to 130 West 46th Street, on May 1.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian |
| Trusty Triggers | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cyclone Kid | Buzz Barton | Oct. 28 | 60 | Nov. 28 |
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | Apr. 22,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| Title | Running Time |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Highway Riders | 6 reels |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## B. I. P. AMERICA

(See Powers Pictures, Inc.)

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 58 | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Guilty Generation | Leo Carillo - C. Cummings - Leslie Fenton | Nov. 19 | 82 | Nov. 28 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | | |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Attorney for the Defense | Edmund Lowe-C. Cummings-E. Brent |
| Born to Trouble | Buck Jones-Lina Basquette |
| Daring Danger | Tim McCoy |
| Destroyer, The | |
| Faith | W. Huston - C. Cummings-K. Johnson |
| Hollywood Speaks | Eddie Buzzell |
| Love Affair | Dorothy Mackaill - Humphrey Bogart |
| Riding Tornado, The | Tim McCoy-Shirley Grey |
| Substitute Wife, The | |
| Thirteenth Man, The | Jack Holt |
| Two Fisted Law | Tim McCoy-Alice Day |
| Vanity Street | |
| War Correspondent | Jack Holt |
| Washington Merry Go Round | |
| Zelda Marsh | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | R. Barthelmess-M. Marsh | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Compromised | BenLyon-Rose Hobart | Dec. 5 | 65 | Sept. 12 |
| (Reviewed under the title "We Three") | | | | |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | | |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| Honor of the Family | Bebe Daniels | Oct. 17 | 66 | Oct. 24 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Local Boy Makes Good | Joe E. Brown | Nov. 28 | 68 | Oct. 8 |
| Ruling Voice, The | Huston-Young-Kenyon | Oct. 31 | 76 | Nov. 14 |
| Safe in Hell | Dorothy Mackaill | Dec. 12 | 75 | Dec. 26 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | |
| Dr. X | Lionel Atwill-Fay Wray | |
| Life Begins | Loretta Young-Eric Linden | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 |
| New York Town | Joan Blondell | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 |
| Tiger Shark | Edw. G. Robinson | |
| Two Seconds | Edward G. Robinson | May 28,'32 |
| Week-end Marriage | Loretta Young-Norman Foster | June 25,'32 |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | | |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Cisco Kid, The | Baxter-Lowe-Montenegro | Nov. 1 | 61 | Oct. 10 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Skyline | T. Meighan - H. Albright - Maureen O'Sullivan | Oct. 11 | 70 | Aug. 22 |
| Sob Sister | J. Dunn - Linda Watkins | Oct. 25 | 71 | Sept. 26 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| After the Rain | Peggy Shannon | June 26,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 10,'32 |
| Burnt Offering | Elissa Landi | |
| Down to Earth | Will Rogers-Irene Rich | |
| Fancy Free | Adolphe Menjou-Joan Marsh-I. Purcell-Minna Gombell | |
| First Year | Gaynor-Farrell | July 31,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Killer, The | Geo. O'Brien-C. Parker | June 5,'32 | | |
| Man About Town | Warner Baxter-Karen Morley | May 15,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon | June 19,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 22,'32 | | |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 12,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | July 24,'32 | | |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 8,'32 | | |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | | |

## MAYFAIR PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anybody's Blonde | Dorothy Revier-Edna Murphy | Oct. 30 | 59 | Nov. 14 |
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Chinatown After Dark | Carmel Myers-Rex Lease | Oct. 15 | 59 | Oct. 31 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert (Re-issue-Sound) | Dec. 19 | 125 | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Cuban Love Song, The | L. Tibbett-L. Velez | Oct. 31 | 86 | Oct. 24 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Sin of Madelon Claudet, The | Helen Hayes-Lewis Stone | Oct. 24 | 74 | Oct. 3 |
| (Reviewed under title "The Lullaby") | | | | |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| West of Broadway | J. Gilbert-Brendel-L. Moran | Nov. 28 | 66 | Aug. 22 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | |

*Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 21,'32 | | |
| China Seas | | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Footlights | Buster Keaton | | | |
| Good Time Girl | | | | |
| Huddle | Ramon Novarro-M. Evans | Apr. 23,'32 | | |
| Letty Lynton | Joan Crawford-Montgomery | Apr. 30,'32 | | |
| Limpy Makes Good | Jackie Cooper-"Chic" Sale | Apr. 16,'32 | | |
| New Morals for Old | Robert Young | May 28,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | |
| Prosperity | Dressler-Moran | June 4,'32 | | |
| Red Headed Woman | | June 11,'32 | | |
| Sky Scraper | M. Evans | | | |
| Strange Interlude | Shearer-Gable | May 14,'32 | | |
| Three Blondes | Marian Davies | June 25,'32 | | |

## MONOGRAM PICTURES CORPORATION

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | |
| Forgotten Women | M. Shilling-Rex Bell | Dec. 1 | 67 | Dec. 12 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| In Line fo Duty | Sue Carol-Noah Beery | Oct. 1 | 54 | Oct. 10 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 53 | Feb. 6,'32 |

*Coming Features*

| | | | | |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels | |
| Fatal Alarm | Johnny Mack Brown | May 30,'32 | 7 reels | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 6 reels | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 6 reels | |

## PARAMOUNT PUBLIX

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beloved Bachelor | Paul Lukas-D. Jordan | Oct. 24 | 74 | Oct. 3 |
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Frederic March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 68 | Nov. 28 |
| Girls About Town | Kay Francis-L. Tashman | Oct. 31 | 80 | Oct. 17 |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| Once a Lady | Ruth Chatterton | Nov. 7 | 80 | Oct. 17 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strangers in Love | Frederic March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Touchdown | R. Arlen-C. Starrett-J. Oakie | Nov. 14 | 77 | Oct. 31 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |

*Coming Features*

| | | | | |
|---|---|---|---|---|
| Challenger, The (Tent.) | Geo. Bancroft-R. Scott | July 29,'32 | | |
| Devil and the Deep, The | T Bankhead-G. Cooper | July 22,'32 | | |
| Come On, Marines (Tent.) | Chester Morris-Rich'd Arlen | June 10,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | May 20,'32 | | |
| Merton of the Talkies (Tent) | Stuart Erwin | June 17,'32 | | |
| Reserved for Ladies | Leslie Howard | May 20,'32 | | |
| Search For Love (Tent.) | Miriam Hopkins-Paul Lukas-Chas. Ruggles | June 24,'32 | | |
| Sinners in the Sun | Carole Lombard-C. Morris | May 27,'32 | | |
| Sporting Widow | Alison Skipworth | | | |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | |
| Ten Commandments, The (Tent.) | Special Cast | July 1,'32 | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 13,'32 | | |
| Woman of Flame, The | C. Colbert-C. Brook | July 22,'32 | | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | | |

## PEERLESS PRODUCTIONS, INC.

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.
## (Formerly B. I. P. America)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 72 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | June 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Skin Game, The | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 60 | |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Freighters of Destiny | Tom Keene | Oct. 30 | 60 | Oct. 31 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Tip Off, The | E. Quillan-R. Armstrong | Oct. 16 | 75 | Oct. 31 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

*Coming Features*

| | | | | |
|---|---|---|---|---|
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Just a Woman | Ann Harding | | | |
| Sunrise Trail | Tom Keene-Rochelle Hudson | | | |
| Truth About Hollywood | Constance Bennett | | | |
| Westward Passage | Ann Harding | May 13,'32 | | |

## RKO RADIO PICTURES

*Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Consolation Marriage | Irene Dunne-Pat O'Brien | Nov. 7 | 81 | Sept. 5 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 8 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Secret Service | Dix-Shirley Grey | Nov. 14 | 68 | Oct. 10 |
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | Apr. 2,'32 |
| Way Back Home | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| (Reviewed under the title "Other People's Business") | | | | |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

# THE RELEASE CHART--CONT'D)

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bird of Paradise | D. Del Rio-Joel McCrea | | | |
| Eighth Wonder, The | Joel McCrea-Wray | | | |
| Hell Bent For Election | Edma May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | | | |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | | | |
| Law Rides | Tom Keene | | | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | | | |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | | |

## SONO ART-WORLD WIDE

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Neck and Neck | Glenn Tryon-Vera Reynolds | Nov. 4 | 63 | Nov. 7 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Man From Hell's Edges | Bob Steele | | | |
| Scoop | | | | |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service | | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns. | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| Heroes All | | Imperial Films | Nov. 11 | 58 | Dec. 5 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Killing to Live | | Amkino | | | Dec. 19 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic | | 72 | Nov. 14 |
| Probation | John Darrow - Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Service for Ladies | Leslie Howard | Paramount British | | 90 | Feb. 6,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Splinters in the Navy | Sydney Howard | Gaumont-W & F | | 77 | Nov. 21 |
| Stamboul | Warwick Ward | Paramount-British | | 75 | Nov. 7 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Thirty Days | M. O'Sullivan-Betty Compson | Patrician Pic | | | Nov. 14 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Terror | Ken Maynard | Sept. 13 | 64 | Oct. 17 |
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodore Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Leftover Ladies | Claudia Dell-M. Rambeau | Oct. 18 | 69 | Oct. 3 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Murder at Midnite | Alice White-Hale Hamilton | Sept. 6 | 64 | Oct. 10 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| King of the Range | Ken Maynard | | | |
| Last Mile, The | | | | |
| Luxury Girls | | | | |
| Racetrack | Leo Carrillo | | | |
| Silent Thunder | | | | |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | | | |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Palmy Days | Eddie Cantor | Oct. 3 | 80 | Sept. 5 |
| Scarface | Paul Muni | Mar. 26,'32 | | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ballyhoo | Eddie Cantor | | | |
| Brothers Karamazov | Ronald Colman | | | |
| Congress Dances | Lilian Harvey | | | |
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |
| Kid From Spain, The | Eddie Cantor | | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| Heaven on Earth | Lew Ayres-Anita Louise | Dec. 12 | 78 | Oct. 3 |
| House Divided, A | W. Huston-H. Chandler | Dec. 5 | 70 | Nov. 28 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 80 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 53 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Reckless Living (Reviewed under title "Twenty Grand") | Mae Clarke-Norman Foster | Oct. 20 | 68 | Sept. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Spirit of Notre Dame | Lew Ayres | Oct. 13 | 79 | Sept. 26 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov. 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart | | | |
| Back Street | Irene Dune-John Boles | | | |
| Brown of Culver | Tom Brown | | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | | | |
| Fate | | | | |
| Information Kid | M. O'Sullivan | | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | May 19,'32 | | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 12,'32 | | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Blonde Crazy (Reviewed under title "Larceny Lane") | James Cagney-J. Blondell | Nov. 14 | 75 | Aug. 22 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expensive Women | Dolores Costello | Oct. 24 | 63 | Nov. 21 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Mad Genius, The | John Barrymore-M. Marsh | Nov. 7 | 81 | Oct. 31 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| Road to Singapore, The | Wm. Powell-M. Marsh-Kenyon | Oct. 10 | 70 | Aug. 1 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blessed Event | Lee Tracy | | | |
| Competition | Chic Sale-Ann Dvorak D. Manners | | | |
| Dark Horse, The | Warren William-Bette Davis | June 18,'32 | | |
| I'm A Fugitive from a Georgia Chain Gang | All Star | | | |
| Jewel Robbery, The | Wm. Powell-Kay Francis | | | |
| Miss Pinkerton | Joan Blondell | | | |
| Mud Lark, The | B. Stanwyck-Geo. Brent | | | |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| S. S. Atlantic | Kay Francis | | | |
| Street of Women | Kay Francis | June 4,'32 | | |
| Successful Calamity, A | George Arliss | | | |
| Winner Take All | James Cagney-M. Nixon | July 2,'32 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1931 unless otherwise stated]*

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | Apr. 13,'32 | | |
| Champ, The | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 1 reel | |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Pet Shop, The | | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Sunday Clothes | Sept. 15 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | | |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wife | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Prowlers, The | May 1,'32 | | |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Divorce A La Mode | May 22,'32 | | |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Great Pie Mystery, The | Oct. 25 | 22 | Nov. 7 |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry<br>Harry Gribbon | | | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Once a Hero | Nov. 22 | 19 | Nov. 28 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 10 | |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Outposts of the Foreign Legion | Oct. 18 | 10 | Nov. 21 |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Loreiei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | | |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Ship A-Hooey | | | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days in Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| **CHARLEY CHASE** | | | |
| First in War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | | |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | | |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | | |
| Spooks | Dec. 21 | 7 | |
| Stormy Seas | Aug. 22 | 9 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 13,'32 |
| Pooch | June 4,'32 | 21 | |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | | |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | 10 | Apr. 23,'32 |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 26 |
| Naughty Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| Via Express<br>Tow Howard | July 4 | 10 | Oct. 10 |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ | Nov. 28 | 1 reel | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10 | May 27,'32 | | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 1 reel | |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 3—Old Time Novelty | Oct. 10 | 1 reel | |
| No. 4—Old Time Novelty | Nov. 7 | 1 reel | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | May 27,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 3 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | | |
| Fur, Fur, Away<br>Smith & Dale | Oct. 3 | | Sept. 5 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Mlle. Iren, The Great<br>Al St. John | Nov. 7 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Retire Inn<br>Billy House | Sept. 19 | | |
| Rookie, The<br>Tom Howard | | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur<br>(Reviewed under the title "In the Good Old Summer Time.") | Apr. 15,'32 | 20 | Sept. 5 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| Promoter, The | May 30,'32 | 17 | |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Rule 'Em and Weep | May 2,'32 | 19 | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | |
| Mother-in-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| Where Canaries Sing Bass | Aug. 10 | 18 | Sept. 12 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Beach Pajamas | Sept. 21 | 20 | Sept. 26 |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |
| Utmost Isle, The | Sept. 21 | 11 | Oct. 3 |
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Save | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCulldugh | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **PICTURE CLASSICS** | | | |
| Kiddie Genius | | 9 | Nov. 28 |
| Out Where the West Begins | | 8 | Nov. 21 |
| Sightseeing in New York | | 17 | Dec. 19 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |
| **WILLIAM, J. D.** | | | |
| Nomadic, The | | 17 | Dec. 12 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 16 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Let's Eat | April. 25,'32 | 1 reel | |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 2—Trapped | Oct. 28 | 23 | Oct. 31 |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Backfield Plays<br>Notre Dame Football | Sept. 28 | 1 reel | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Famous Plays<br>Notre Dame Football | Sept. 21 | 1 reel | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Football Forty Years Ago<br>Pope Warner Football | Nov. 9 | 9 | Oct. 24 |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Offensive System<br>Notre Dame Football | Sept. 14 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 1 reel | |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Shifts<br>Notre Dame Football | Sept. 7 | 1 reel | |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 1 reel | |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 13—Novelty | Sept. 15 | 9 | Oct. 10 |
| No. 14—Novelty | Oct. 12 | 1 reel | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | | |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| An Apple a Day<br>Lloyd Hamilton | Sept. 30 | 2 reels | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 8,'32 | 2 reels | |
| Fast and Furious<br>Daphne Pollard | Oct. 14 | 19 | Oct. 3 |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| Hotter Than Haiti<br>Summerville | Nov. 11 | 22 | Dec. 5 |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |
| Unshod Maiden, The | Apr. 18,'32 | | |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suiter<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | Apr. 9,'32 |
| No. 9—The Toreador<br>Joe Penner | | 2 reels | |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 2 reels | |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| No. 9—A Regular Trouper<br>Ruth Etting | | | |
| **HOW I PLAY GOLF—BOBBY JONES** | | 1 reel (each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | |
| No. 9—Bosko and Bruno | | 7 | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 9 | Apr. 23,'32 |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Geer | | 1 reel | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| The Naggers at the Races | | 1 reel | Aug. 15 |
| The Naggers' Housewarming | | 8 | Sept. 8 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | | |
| **S. S. VAN DINE MYSTERY SERIES** | | | |
| No. 1—The Clyde Mystery<br>Donald Meek-John Hamilton | | 21 | Oct. 31 |
| No. 2—The Wall Street Mystery<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 3—The Week-End Mystery<br>Donald Meek-John Hamilton-Jane Winton | | 17 | Dec. 19 |
| No. 4—Symphony Murder Mystery, The<br>Donald Meek-J. Hamilton | | 21 | |
| No. 5—Studio Murder Mystery, The<br>Donald Meek-John Hamilton | | 19 | Feb. 6,'32 |
| No. 6—Skull Murder Mystery, The<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 7—The Cole Case...<br>Donald Meek-John Hamilton | | 20 | Apr. 23,'32 |
| No. 8—Murder in the Pullman<br>Donald Meek-John Hamilton | | 2 reels | |
| No. 9—The Side Show Mystery<br>Donald Meek-John Hamilton | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Gigolo Racket, The<br>Helen Morgan | | 20 | Aug. 1 |
| Good Mourning<br>Eddie Foy-Dressler-White | | | Sept. 5 |
| Meal Ticket, The<br>Jack Pearl | | | June 13 |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| Silent Partner, The<br>Billy Gaxton | | | Aug. 15 |
| Success<br>Jack Haley | | 17 | Sept. 5 |
| **WAYNE AND WHITE COMEDIES** | | | |
| Good Pie Forever<br>Billy Wayne-Thelma White | | 1 reel | Aug. 6 |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
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| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18 (each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |

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# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## PROTECTION AND THE COURTS

The background of the Youngclaus suit and what the trial disclosed

## MERGING THE COASTS

Sidney Kent tells Academy east and west film centers must cooperate

## SELECTIONS

Rita C. McGoldrick's Selection of Motion Picture Selections

In Two Sections—Section One

Vol. 107, No. 6

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May 7, 1932

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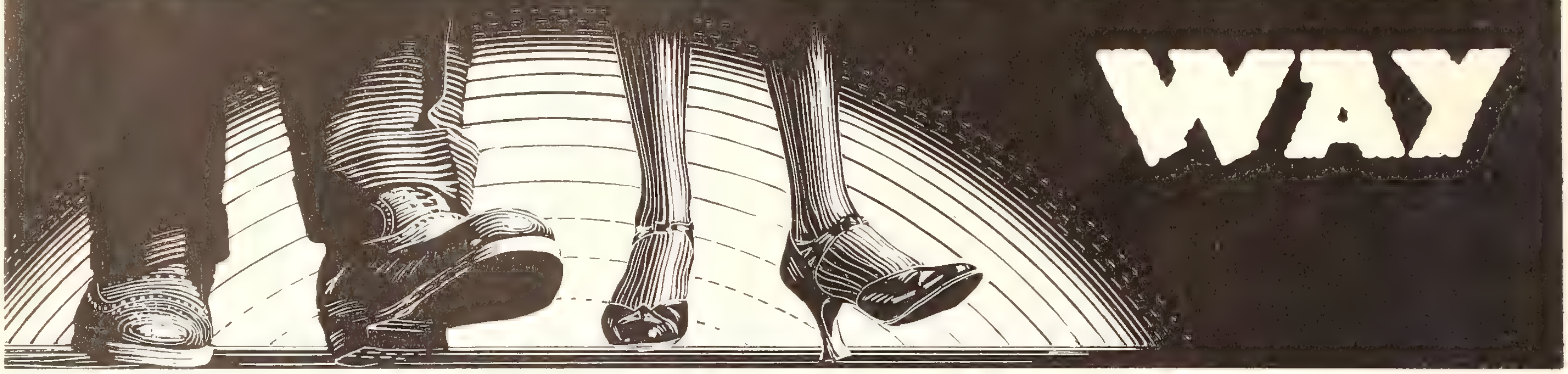

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*Released May 22*

●

**SOCIETY GIRL**
James Dunn, Peggy Shannon, Spencer Tracy. Directed by Sidney Lanfield.

*Released May 29*

●

**GEORGE O'BRIEN**
*in*
**Death Valley**
Cecilia Parker. Stewart Edward White's story. Directed by David Howard.

*Released June 12*

●

**JOAN BENNETT**
*in*
**Week Ends Only**
Ben Lyon, John Halliday. From Warner Fabian's story. Directed by Alan Crosland.

*Released June 19*

**Rebecca of Sunnybrook Farm**
Marian Nixon, Ralph Bellamy. Directed by Alfred Santell.

*Released June 26*

●

**AFTER THE RAIN**
Peggy Shannon, Spencer Tracy. Directed by John Blystone.

*Released July 3*

●

**ALMOST MARRIED**
Violet Heming, Ralph Bellamy. Alexander Kirkland. Directed by William Menzies.

*Released July 17*

●

**JANET GAYNOR**
**CHARLES FARRELL**
*in*
**First Year**
Frank Craven's Broadway hit. Directed by William K. Howard.

*Released July 31*

NOTE
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DATES—
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IN

## FOX PICTURES—Backed by Showmen!

MAY -6 1932
©CIB 153400

# MOTION PICTURE HERALD

Vol. 107, No. 6 May 7, 1932

## POSITIVELY MINIMUM

THE editor of Motion Picture Herald and Mr. H. E. Jameyson, of the Kansas City division of West Coast Theatres, are enjoying a considerable correspondence on certain aspects of the art and industry of the motion picture and more particularly those elements which tell at the box office, including "the curse of the word" which has fallen across the cinema.

So, apropos of recent editorial comment on the subject, Mr. Jameyson gleefully writes:

> *Between Kansas City, Missouri, and Kansas City, Kansas, there is a long viaduct known as the Inter-City viaduct. It was built many years ago before automobile transportation became a problem. It is narrow and does not adequately handle present day traffic. Recently, the authorities of both sides of the line, decided they would improve things so they erected large signs which were strung at intervals along this trafficway. These signs read: "Minimum speed 35-miles—no passing." These signs did not seem to have the desired effect. Slow moving vehicles continued to clog the traffic artery so the city fathers put their heads together and put some investigators on the job making the astonishing discovery that about 50% of the people who travel along the viaduct do not know the meaning of the word "minimum." So the signs now read—"You must travel 35-miles and no passing."*
>
> *Seems to me there should be a moral in this.*

There is indeed a moral, as Mr. Jameyson hopes. It is: "Sing something simple," and jolly well make it simple, too.

▽ ▽ ▽

## BOLOGNA DE MONTAGE

SOME years ago there exuded from the vaporings of a group of acutely esoteric young intellectuals of the Quartier Latin a new vernacular and vocabulary of film discussion, coincident with the rise of a painfully highbrow appreciation of the beginnings of a pattern of art form in picture structure. Very little survives of that altitudinous piffleology from Paris, but most recently there has been a recrudescence of the term **montage**—meaning, of course, just that, or "how effects are put together."

**Montage** is by way of being quite a word in Hollywood just now. The application of a consciousness of the principles of **montage** is all very well for Hollywood, but it is a word that ought not to be let out of doors where it can bite the customers.

Motion picture criticism and other forms of publicity will do well indeed to avoid the esoteric, lest the public get alarmed and flee from the menacing shadows of intellectuality. There are a great many words like that. Just suppose the consumers of the sound pictures got tangled up with decibels of the speakers and the gamma of the sound track! The customers do not care how and why, what they want is "what" and "how good."

## UNTAXED COMPETITION

WHILE our statesmen-economists are looking about for sources of revenue, they might be diverted from their acute focus on the motion picture and the theatre by a reminder that the publication and purveying of fiction with type on paper is definitely an amusement enterprise, certainly of no greater basic necessity than the wares of the screen and stage. The great flood of detective and crime novels, the endless river of newspaper comics and the monthly cascades of frothy all-entertainment magazines are definitely amusement enterprises and competitors for the money and idle time of the spenders. The only important difference is that the printed word is hallowed with respectable associations of long standing, while the amusement purveyed through box offices is still damned by the concept which in ancient English law classified actors along with "mountebanks, wastrels and bear baiters." No logic can support a point of view which says, for example, that such a product as "Grand Hotel" on the printed page is entitled to any special privilege over "Grand Hotel" on the stage or screen. It is the same story purveyed to the same persons for the same purpose.

▽ ▽ ▽

## FINGER SNIFFERS

IMPORTANT observations concerning audiences are recorded in "Quicker Than the Eye," a new book by the able Mr. John Mulholland, famous magician. He remarks upon the basic importance of being able to make the spectators look somewhere else while the prestidigitator does his real work, and comments that therefore intelligent adults make the most desirable audience. He points out that a man will look in the direction a finger points, that a child will first look at the finger, and that a dog will come over and sniff the finger. That would make it a problem to fool a dog with a vanishing steak. Motion picture audiences are like that, too—the dumber they are the more they demand the actual goods, the simon pure 100 proof emotionalism, and no arty inferences or indirections.

▽ ▽ ▽

IF all the announced and alleged millions of savings and economies in the industry now being effected were laid end to end they would pay dividends. No one can save more money than there is. Once the motion picture bragged of what it spent. Now it brags of what it saves.

▽ ▽ ▽

THE action of the New York State Court of Appeals clearing John C. Flinn and Henry F. Lally of manslaughter charges growing out of the Pathe studio fire was legally based on the technicality of the constitutional safeguard against double jeopardy. It is further to the point in fact, rather than in law, that it was technicality and politics which got them into it in the first place. It was not their fire.

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**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# 'HE SHOULD BE WRAPPED IN COTTON'

—*WALTHAM (MASS.) NEWS-TRIBUNE*

## DEVILTRY

*Any adult whose moral fabric would be weakened by a motion picture should be "wrapped in cotton," says the NEWS-TRIBUNE of WALTHAM in MASSACHUSETTS, thus:*

Without defending those moving pictures which unduly glorify crime or sex, the tendency to blame the movies for every sin of society is carried to ridiculous extremes. Critics of the moving pictures seem to think that every film should be toned down—or up—to the level of the young person, the boy or girl of from six to fifteen years of age. This same type of critic also directs its shafts from time to time at newspaper headlines, magazines and books, failing to discriminate between the "literature" which specializes in pornography and the idealizing of crime and those which, in the depicting of life, make crime and vice merely incidental to a complete picture. . . .

As a matter of fact, we believe the influence of the movies either for good or for evil has been greatly exaggerated. . . . All the deviltry in which young people indulged used to be attributed to the "dime novel," now attaining a dignity it did not possess till it became a rarity. . . .

The adult whose moral character would be weakened by anything he sees in the films should be wrapped in cotton and carefully secluded from contact with the world. . . . Those who accept what they see as a complete picture would be convinced that all women are beautiful because he met one pretty girl on the street. If films do not meet with the approval of parents they should keep their children away from this type. . . .

. . . There will always be pictures as there will always be plays which make appeal to the lower instincts, until such time as society has educated itself to an appreciation only of what is fine and soul-inspiring. But as long as there is an apparently earnest effort toward improvement, there is no real reason for indiscriminate criticism.

## IMPROVING

*The propensity of the motion picture to "rid the provincial of his feeling of inferiority" is emphasized by Mrs. Walter Ferguson, writer on women's topics for the NEWSPAPER ENTERPRISE ASSOCIATION:*

. . . I have small patience, however, with those who are always crying down the movies. Because while this may be our newest and crudest industry, it is improving all the time.

. . . Those critics . . . can have no adequate conception of what it means to the country man to be able to see the best showing pictures at the very same time they are shown in metropolitan centers. I know of nothing that has so helped to rid the provincial of his feeling of inferiority and ignorance as the radio and the moving pictures.

## AN IDEA

*An editorial writer of the TRIBUNE at CHANUTE in KANSAS, in a moment of whimsy, proposes the following as a solution of the taxation problem:*

The movie industry is vastly disturbed by the proposed federal tax on admissions. We propose a compromise. If the movie is a genuinely entertaining one, the Government won't ask a cent. If it's just fair to middling, a 10 per cent levy will be demanded. If the picture is rotten, the Government will get half of the gate receipts. Should any question arise as to the merits of any film in particular, a vote of the audience would decide the matter.

## *This Week*

Entire problem of protection is bound up in Youngclaus suit; the story of the case and its background Page 9

Hughes threatens showdown with censor boards of states as "Scarface" sanction is delayed Page 11

Benjamin De Casseres comments on the Broadway stage offerings from the viewpoint of screen possibilities Page 12

Centralized exploitation by producers is proposed by Lester F. Martin Page 16

Coasts must cooperate, Kent tells Academy; and Lightman suggests fewer but better pictures Page 17

Paramount will offer minimum of 63 features and 120 shorts Page 20

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## HARPING

*"Freedom" within the industry should lead it into new fields and higher standards, in the opinion of the NEWS of CHICAGO, as expressed in the following editorial:*

. . . The millions of persons who depend largely on motion pictures for their education and amusement are interested less in legal issues than in the probable practical and artistic effects of the decree. Those certainly should be beneficial. Wholesome competition is essential if the film industry is to minister to important elements of the population notoriously dissatisfied with the general run of pictures and their continuous harping on the sex theme. Monopoly leads to coercion as well as to extreme standardization. Freedom should lead to greater variety, bolder experimentation, courage in exploring new subjects and new fields.

The small picture theatres, too, have had to accept such films as the powerful producing corporations chose to give them. . . .

The standards of the film industry grievously need to be elevated. Abolition of the monopoly should lead to notable improvement.

## FREE ART

*There is much to be said for "free trade in art," an editorial writer in the STAR at KANSAS CITY points out in a discussion of the Dickstein bill:*

It is a little hard to follow the argument for the Dickstein bill, which would serve greatly to restrict the appearance of foreign actors and actresses in this country. Apparently, the principal reason why the United States should bar members of their profession is that foreign countries exclude American actors and actresses. At least, retaliation seems to have played a considerable part in the debate on the bill which has just been passed by the house. But it may be that the foreign governments are wrong in their policy and unless some bargaining advantage is to be gained by similar restrictions, there is no virtue in following a bad example.

As a matter of fact, there is a good deal to be said for free trade in art. It is a question, for example, whether a virtual embargo on the importation of foreign actors and actresses would be in the best interest of the American theatre. The high level of acting in this country today is probably due, at least in part, to competition from the foreign members of the profession, and the motion picture audience, as well as that of the legitimate theatre, would be penalized by their exclusion.

# ENTIRE PROBLEM OF PROTECTION BOUND UP IN YOUNGCLAUS SUIT

## Decision Due in June in Case Testing Validity of Zoning Agreements Between Distributors and Circuits in Nebraska

By IRVING PERLMETER

(Special Correspondent at Lincoln, Neb.)

Decision in the now famous Nebraska suit of William N. Youngclaus versus distributors and circuits, on the issue of protection, is due late in June. Protection between towns, the moot point battled out in United States district court at Lincoln, Neb., with the taking of testimony in the week of April 18-23, is a problem of only three years standing as far as the Omaha exchange territory is concerned. The Youngclaus suit, called the nation's first test of protection agreements between distributors and circuits focused attention principally upon two groups: Publix Theatres and Allied States Association.

It is probable that any other producer-owned theatre circuit would have fought for protection in 1929 after the supreme court declared illegal the arbitration clause of the standard exhibition contract. But it was in that year that Publix acquired its outstate houses in Nebraska and the propagation of the protection cause fell to its lot. Today Publix has about 35 theatres in the Omaha territory, RKO two and Fox three, and so the problem is all Publix's.

### The Role of Publix

Before discussing in detail the history of the Youngclaus suit, it is necessary to say that, for the most part, the role of Publix in this area's protection fight is not denied. Arthur Mullen, of Omaha, and Bruce Bromley and George Shea, of New York, who acted as attorneys for Publix and all distributors which were co-defending the Youngclaus suit, based practically their entire defense on the proposition that the Omaha protection plan of July 22, 1930, was a necessary and reasonable step to curb the exorbitant protection demands of Publix.

Several things happened at Omaha in 1929. Publix went outstate by buying a circuit of small town theatres from Universal. At about the same time, Publix, RKO and Fox joined the MPTO of this territory. The MPTO had at that time a history of 10 years behind it and was recognized as an independent organization. It had had as many as 200 or more members, and Charles E. Williams of Omaha was its president. Williams testified at the Youngclaus trial that the affiliated theatres came into his organization "largely" at his personal request. But he also told the court that in the year 1930, the critical one in the protection fight, the affiliated theatres paid $4,000 of the total of $5,800 dues received by his group. He himself received a salary of $2,200 "for settling minor disputes among members" and distributing words of comfort and wisdom.

But in 1930, MPTO membership fell off to a little more than 100 and the following year dropped still more. For 1932, Williams refused to estimate his membership.

That sets the stage for the other party to the current fray—Allied States Association. Allied was born out of looming protection battles in Iowa late in the summer of 1929, and a few months later in Nebraska for the same reason. Lester F. Martin of Nevada, Iowa, became the active agent of both, and the two states merged their Allied organizations in January, 1932.

The testimony in the Youngclaus case proved that there was no uniform protection between towns prior to the agreement of July 22, 1930. Publix demanded and obtained protection on many pictures; in fact, got more time and area in its protection on individual films than under the agreement. But energetic independents obtained enough first-runs to be happy and comparatively prosperous. A letter from the New York Publix office, that was introduced in evidence by the defense, complains of this fact.

The files of the Omaha Film Board of Trade show that in January, 1930, Suburban Theatres, Inc., running two second-run houses in Omaha, brought up the subject of protection officially for the first time. It had been charged that this was a "blind" for later Publix moves. At about that time the New York Publix office sent to Omaha for a schedule of desired protection. The letter came from Max Friedman to Herbert W. Wengel, Publix booker for the Nebraska territory, and Wengel passed the call down the line. All data were relayed to New York, where a zoning plan to cover all Publix theatres in this territory was drafted. Copies of it were provided to all branch managers by Wengel. One other person had a copy of it—Williams, of the MPTO.

### Independents Walk Out

Then came April and an annual meeting of the MPTO. About 50 independents were present, but when talk got to protection and the members were given a general idea of the Publix demands, most of them walked out. At the end of the second day of the convention, close to midnight, with about a dozen present, a resolution was presented and passed authorizing Williams to appoint himself and two others as a committee to draft a protection plan "in opposition to the Publix" plan. At no time during these meetings was the actual copy of the Publix plan shown. Williams says that he had received it "in confidence."

### Zoning Committee Formed

What followed next appears difficult to understand. Wengel testified in court that all the branch managers had said "Okay" when he gave them the Publix demand, which, for protection between towns, amounted to 30 days and between 25 and 50 miles.

The Omaha Film Board of Trade formed a zoning and protection committee and Palfreyman came out from the New York office of the MPPDA. Meetings were held late in June and again in July, and on July 22 the group agreed on a virtual copy of the Los Angeles plan, which Williams says was his idea. This plan gave the Publix house at Norfolk, Neb., 10 days and 15 miles instead of 30 days and 20 miles as asked. Max Friedman and Wengel were the only ones to oppose the plan, but Friedman

## Allied Arrayed Against Publix Principally; Questions of Compulsory Arbitration and Coercive Zoning Also Factors

agreed to submit it to New York, where it seems to have been approved without argument.

The Youngclaus suit makes an important argument on the question of whether the independents had any say in this plan. Youngclaus himself was not a member of the MPTO. At the protection meetings there were three so-called independents: Williams, W. A. Bowker of Dunlap, Iowa, and H. G. Day of Tekamah, Neb., were the MPTO committee. Later there were appointed to the permanent committee W. H. Creal of Neola, Iowa, and H. E. Brookings of Weeping Water, Neb. All the others were branch managers, Publix men, or suburban theatre owners of Omaha.

It is in the evidence of the Youngclaus suit that the July 22, 1930, protection plan freed Bowker of the protection that Publix demanded over him from Missouri Valley, that the plan put one of Day's chief rivals under the protection of another Publix house, that amendments adopted soon afterward performed similar favors for Creal and Brookings.

### Plan Placed in Effect

The plan was submitted to New York home offices, approved and placed in effect about Sept. 1, 1930. The result, says Allied, was a plan to crush the independents, and, say the distributors, to deliver the independents from Publix domination.

The distributors, one after another, took the stand in the Youngclaus case and testified under oath that the sole purpose of the plan was to limit Publix. It only set maximums and not compulsory protection periods, they said.

From a legal viewpoint this is an important issue. Whether Federal Judge T. C. Munger of Lincoln will say that the agreement violated the anti-trust laws will depend a great deal on whether the protection periods were mere maximums or rigid mandates.

In the foregoing we have noted the sworn statements of the parties who drafted the agreement that the periods were only maximums. But the minutes of the Omaha Film Board of Trade during June were shown in court and they disclose that the first draft of the protection plan carried a whole paragraph defining the periods as mere maximums. Those same minutes show that by the formal process of a motion and a vote, that paragraph was stricken out. Not a single man of the defense witnesses showed an instance in which less than the so-called maximum protection was granted. Some of the branch managers told the writer that hundreds of such cases can be cited, but they weren't shown in court and Youngclaus' attorney openly challenged the defense to do so.

Involved in the question of maximum versus exact periods is the all-important issue

# THE STORY OF THE YOUNGCLAUS SUIT

(*Continued from preceding page*)

of coercion—the stumbling block upon which the arbitration clause was killed by the supreme court in the Paramount case. The danger of this was not at all overlooked by the Omaha Film Board of Trade in the first round of the Youngclaus battle.

In November, 1930, immediately after Youngclaus told the zoning and protection committee of the Film Board that he would not submit to protection, Regina Molseed, secretary of the board, wrote to Gabriel Hess, in which she asked this question, "Are we justified in forcing protection on Youngclaus against his will?"

Hess wrote back in a hurry, suggesting an amendment to the protection plan to get away from such a possibility. "We are forcing no one," he declared.

Miss Molseed proceeded to send out a bulletin to the parties to the protection plan, telling them that the periods were mere maximums. An important decision for the court to make will be whether there was valid interpretation or amendment of the protection agreement at this point. Miss Molseed said on the witness stand that the change was not authorized by any meeting or committee, but was undertaken largely on her own responsibility.

### Youngclaus a Showman

That is the background of the Youngclaus case, most of which was developed in open court, and cannot be disputed. Now as to the man whose name the suit bears.

William N. Youngclaus, 37 years old, has been in the motion picture business since he was 12 years old. He has worked in and owned theatres in half a dozen states, and is recognized as a first class showman. He bought a house in Madison, Neb., 16 or 17 road miles from Publix in Norfolk, in January, 1930. On April 4 he opened a completely remodeled theatre which he named the Capitol. The house that he bought was still running silent pictures, but Youngclaus spent a considerable amount of money, considering the size of the enterprise, to install sound and to improve acoustics. The town was slightly larger than 1,000 but drew well from a farm radius of about 10 miles. His theatre had about 500 seats compared to 1,100 in the Granada theatre of Publix in the larger city of Norfolk.

He showed in court, and the defense helped him prove, that up until the summer of 1931 he showed dozens of pictures before his Publix rival in Norfolk, and vice versa.

He said that the first time he ever heard of the protection plan was in November, 1930. On November 17 he was summoned before the zoning and protection committee of the Omaha Film Board of Trade to answer the complaint of Publix that he was within the Norfolk zone and ought to be yielding protection. Youngclaus appeared with an attorney from his home town and challenged the authority of the committee. Youngclaus says that R. S. Mendenhall, Paramount Publix manager, who was chairman, told him that the only way he could get pictures was to submit to the protection plan. Mendenhall and all the others present deny that Mendenhall or anyone else told Youngclaus this or anything like it.

## *ANDORRA SEES ITS FIRST FILM*

*Tiny Andorra, oldest and smallest republic in the world, located somewhere in the Pyrenees Mountains, separating France and Spain, went to a motion picture theatre for the first time in its life on Tuesday. The theatre was only a converted cowshed, according to the United Press, but fully half of the country's 5,000 population made an effort to get in. The cowshed capacity is 500 humans. Several acts of alleged vaudeville accompanied the home-made Spanish films, one a comedy of love and intrigue.*

### He Gets the Pictures

Youngclaus went home and the distributors provided him with pictures as they had in the past, so that he continued to show many films ahead of Norfolk. Defense Counsel Mullen makes quite a point of this, as showing that the protection plan was not mandatory. Youngclaus' attorneys answer that the distributors were merely afraid of violating contracts, most of which called for about one picture a week, from each of several companies, and because of Hess' warning.

Time came for the signing of 1931-32 contracts and the war began. Youngclaus wrote into each of his new contracts a clause saying, "Madison has no protection over any other city and no other city has protection over Madison." The branch managers forwarded these offers to New York where they were unanimously refused. Youngclaus says the salesmen told him that the refusals were based on the protection plan and the branch managers testified that the offers were turned down because they contradicted contracts already negotiated in New York with Publix, guaranteeing protection. The difference is a legal point, but the situation is the same.

### Conciliation Fails

Youngclaus was a member of Allied and went to Paul F. Good, Allied attorney. Good recommended a 30-day attempt at conciliation, and when that time elapsed he filed the suit in Lincoln in the federal court. At the present time Youngclaus is receiving pictures under a special agreement reached between Good and George Shea, which effects a sort of moratorium on the protection fight until the lawsuit can be settled by the courts.

Of course, Youngclaus is merely the "front" in the suit, although he was the originator. The title of the case is "William N. Youngclaus, on behalf of himself and others similarly situated, vs. Omaha Film Board of Trade, et al."

In January, 1932, at the joint meeting of Nebraska and Iowa Allied, it was voted to raise $15,000 to fight the case. Twelve thousand dollars of that has already been pledged, according to Lester Martin. The Nebraska and Iowa Allied will see the case through the lower federal court and the circuit court of appeals, it is said. If it goes on from there, it probably will be handled by the national Allied. Abram F. Myers, general counsel of national Allied, has kept in close communication with Good since the inception of the suit, and had planned to be in Lincoln for the trial, until other business detained him in Washington.

The distributors also are planning to take the case up the line of appellate courts. Mullen did most of the courtroom work for the defense, but Bruce Bromley and George Shea of the New York firm of Cravath, de Gersdorff, Swaine and Wood, are preparing the briefs that will be filed about June 1.

### Brookhart Asked Report

In the meantime, it is known at Omaha that the department of Justice, at the insistence of Senator Smith Wildman Brookhart, who seeks a Federal investigation of alleged abuses in the industry, has asked for an informal report on the Youngclaus case. That such a report is being made is also known.

Judge Munger's decision is to be expected late in June. Munger is a small, keen-witted and sharply analytical magistrate. He will be 71 years old in July, but bears the appearance of being at least 15 years younger and can shoot 18 holes of golf in about 80. He has been on the federal bench for a quarter of a century, and is highly considered nationally. Circuit Judge W. S. Kenyon, former prominent United States senator, in a personal letter to the writer said that Munger would have been a "great addition" to the United States supreme court and should have been promoted there long ago. Munger, it is said, has failed of promotion because of his history of "standpat Republicanism" while insurgent George W. Norris was in the senate from Nebraska. Norris does not oppose Munger, but is not in a position to ask a regular Republican president for patronage. A decade ago even the late Chief Justice William Howard Taft took up the cause of Munger's promotion, but politics decreed otherwise.

The Omaha counsel on both sides are Democrats. Arthur Mullen has been Democratic national committeeman from Nebraska for ages, and Good was the winner just a few weeks ago of the Democratic nomination for attorney general of Nebraska. Good is a mild, middle-aged scholar. He not only attended the University of Nebraska, but won a Rhodes scholarship and went to Oxford over the seas.

The sole remaining angle of the Youngclaus case is likely to hang fire for some time. Youngclaus asked the attorney general of Nebraska to investigate the protection problem, with a view to action under the state's unfair practices act. Attorney General C. A. Sorensen naturally announced that he would withhold action pending Judge Munger's decision. With Sorensen and Good campaigning against each other this summer, it is not likely that either will press the state investigation this year. Allied, for instance, is reluctant to do anything about the state matter for fear of becoming involved in politics.

# HUGHES THREATENS SHOWDOWN ON "SCARFACE" WITH STATE CENSORS

## Boards in Five States Withhold Action on Production; Ohio Alone Has Sanctioned Showing of the Gangster Picture

Interest in the "Scarface" situation involving Howard Hughes began to spurt this week as the producer of the picture started to concentrate efforts to force a "showdown" with censor boards.

With five of the country's six state boards withholding action on "Scarface," Hughes threatens legal action against the various boards with the declaration that "he will make no compromise with censors over deletions," but will ask court authority to order the release of the picture without cuts.

Ohio's is the only state board which has passed the picture to date; no eliminations were made. The state censors of New York, Pennsylvania, Virginia, Kansas and Maryland still have "Scarface" under consideration.

### Wingate Answers Suit Threat

Dr. James B. Wingate, head of the New York board, said that he would attend a second screening of "Scarface" in New York this week, but added that it was unlikely any decision on releasing the picture would be made immediately thereafter. Dr. Wingate did not intimate whether or not the New York release of the picture would depend upon Hughes' willingness to make deletions. He said that the authority of the New York censor board in passing on pictures was clearly defined, and that Hughes' threat to take legal action against the board in the event it did not authorize exhibition of the picture, was not particularly impressive.

"I frequently recommend that procedure to producers who are dissatisfied with the board's decisions," said Dr. Wingate. "If the owner of the picture feels that our judgments are in error, he has the right to appeal to the Commissioner of Education at Albany, and if the producer is dissatisfied with the decision of the Commissioner of Education he may then ask for a review of the subject by the appellate division."

Dr. Wingate denied that the New York board delay in passing upon "Scarface" was due to any public antipathy to gangster pictures or to any order to the censors from state officials, including officials of the Department of Education, to "unofficially ban the exhibition of gangster pictures."

"Department heads and other state officials have never communicated their viewpoints on gangster pictures to me," said Dr. Wingate.

### Cermak Reactions Awaited

The Chicago censor board, likewise, has not passed upon the picture as yet, and a decision there is believed to hinge upon the personal reactions of Mayor Anton Cermak, who has consented to attend a private preview of "Scarface," to be given in Chicago in the near future. There is no state censor board in Illinois, but the jurisdiction of the Chicago board extends over the most important exhibition territory in the state.

Mae Clausen, chairman of the Kansas state censor board, has said that that body will "have an announcement to make" in connection with "Scarface" within the next few days. The state board already has banned the picture on the grounds that it tends "to debase public morals," but representatives of Hughes have been urging the board to reconsider. The picture is scheduled to open at Loew's Midland theatre, at Kansas City, Mo., some time this month. It was passed by the Missouri city's censor board without deletions, but with the alternative ending which shows the gang leader shot by police, instead of being hanged, as depicted in the original version.

### The Public's Verdict

In localities not under the jurisdiction of censor boards, where "Scarface" is now playing, or has already played, the picture is reported to have recorded unusually good grosses. It is said to have set an all-time house record in its premiere engagement at New Orleans, and comparable performances followed in subsequent engagements elsewhere, in the New Orleans territory.

At St. Louis, where the picture is now current, capacity business is reported. A three-year box office record at the Paramount, Los Angeles, a 3,600-seat house, was broken by "Scarface," it is claimed, and comparable performances were reported at Dallas and San Francisco. Newspapers in towns where the film has been shown, on the whole, have classified it as "unusually strong drama, ably acted and produced," according to a current check-up.

Although the Los Angeles showings were advertised as "the original version, being shown in defiance of all authority," reliable investigators report that the advertising is misrepresentative and that a deleted version is actually being exhibited. The uncensored version, in which the central character is hanged, is being shown at the Dallas (Texas) Melba theatre with a stage epilogue in which an actor representing a minister appears on the stage and intones the prayer of mercy which accompanies hangings, as the doomed gangster is being led to the scaffold in the picture.

### Distributor Not in Dispute

United Artists, distributor of "Scarface," is not acting officially in behalf of the picture where it has come to grief with local censor boards. The distribution company has not identified itself with any protests to censors and has evidenced little interest in Hughes' threats to bring legal action against boards which refuse the picture a clean bill of health.

"Scarface" has had a stormy history ever since the story was originally accepted for production by Hughes. Objections were voiced to much of the original story and even to the title. Hughes, at one time, agreed to the release of the picture under the title of "The Scar" in certain localities where strenuous objections to the original title were likely to be raised.

During production, Hughes and his assistants were called into frequent conferences with the Studio Relations Committee, presided over by Col. Jason Joy, of the Hays organization. Suggestions to the producer were made on several occasions by this committee, guiding itself by the provisions of the producers' code of ethics.

When the finished production emerged from the studio it was screened for the Studio Relations Committee, which refused to approve it. It was later screened before a group of production executives representing various studios, and an alternative ending, depicting the shooting rather than the hanging of the central character, was evolved shortly afterwards. Thereafter, Howard Hawks, who directed the picture, supervised a cutting of the version resulting, and this version was later cut out again by Lewis Milestone. General release of the picture followed with submission to censor boards and the present impasse resulting with five out of the six state boards, and replicas of these situations before numerous smaller, local boards.

## Dr. Wingate Says New York Board Frequently Recommends Court Procedure to the Dissatisfied Producer

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## Lord's Day Alliance Agent Is Arrested for Extortion

Cornelius D. McNerny, who claims to be a representative of the Lord's Day Alliance, national organization, was arrested last week at the office of Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, who complained that McNerny attempted to extort money as protection for overlooking offenses against the Sunday closing law for theatres.

Police, notified of McNerny's intention of calling upon O'Reilly, set a trap in the form of a well-placed dictaphone and five marked $20 bills. McNerny's proposed deal with O'Reilly was noted by a police stenographer and the bills were part of an initial payment, arranged by the police and O'Reilly. Reverend H. L. Bowlby, general secretary of the Alliance, said McNerny, as chief enforcement agent, had the "moral support" of the organization. The New York state branch of the Alliance has broken from the national organization.

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## Gigli, Opera Star, Reported Offered Contract by Publix

Beniamino Gigli, whose refusal to accept a salary cut as a Metropolitan Opera star has brought a definite rebuke from his fellow-artists, is reported about to sign for a series of appearances in Publix theatres. The deal is said to call for 20 weeks at a reported salary of $7,000 per week. He received $100,000 a year at the Metropolitan.

The William Morris Agency is said to have handled the offer, though the National Broadcasting Company Artists Service is Gigli's official manager. William Morris is said to have admitted that negotiations are in progress.

# BROADWAY STAGE FROM CAMERA EYE

*Six Plays Are Commented Upon by Critic and Essayist in Seventh Article on Film Values*

By BENJAMIN DeCASSERES

## TAKE MY TIP

"Take My Tip," by Nat. N. Dorfman, has a full-sized and persistent picture-click in it.

It is the first of the Depression plays. There is a chance here to put into it—in the filming—the whole ghastly picture of that fatal Thursday in October, 1929, when billions of stocks and securities went to the cellar and you and I began to buy our apples to sell outside of the banks where we once had deposits.

Here is Henry Merrill, a well-to-do-soap manufacturer of Essex, Conn., who is being roped in by a slicker in the great Triplex Oil Company "boo."

Henry (played by Donald Meek, who always looks and acts like a harried Bunny) digs into the securities of his mother and daughter. In fact, he swipes right and left to make his family and his friends rich. Good old Herb had said in the previous March, "Poverty is over in the United States." Oh, yeah! said the gods.

Well, Henry is receiving the back-slapping of his friends (and a 24-karat Cartier) and all is going as pretty with Triplex as a bootleggers' divvy party when the 'phone rings.

And here is the big scene in this picture-to-be. The 'phone rings. That tinkle is the Great Collapse, not only of Triplex and Mr. Merrill, his family and friends, but of the prosperity of what is called the greatest country in the world.

There are many humorous angles in this play, mainly supplied by the snappy disbelief in Stock Exchange gambling of Henry's mother, the old and cynically wise Mrs. Merrill. It was played to a finish by Helen Lowell.

There is sex-stuff, too. The daughter of Merrill has eloped with a young sap. When they return to get the parental boot or blessing they find that Black Thursday has busted over their honeymoon.

I hear Nat is already steaming Westward Ho! to crochet the scenario.

## ANGELINE MOVES IN

"Angeline Moves In" contains some riotous picture possibilities. It might be said to be the theme of "The Passing of the Third Floor Back" set to bootleg dialogue.

Angeline (played by Suzanne Caubaye) is a wild French Canadian who arrives in Burlington, Vt., from an establishment in Montreal that is not strictly morally kosher. She gets a job as maid in one of the First Families of this somewhat snappy Vermont city.

Now, Angeline, because of her black-and-gold previous life, has a heart that seeks to burn the very pants off of Hypocrisy. She exposes fraud. She makes two truths grow where before there was a perfect meadow of bull-bull.

Surprise: A rich Montreal lover of Angeline is engaged to the Burlington's First Family's daughter. The latter is herself lallygagging with a Burlington bootlegger.

From this point on whiskey flows like water at a duck's saengerfest. Of course, all winds up well. Certainly, I did not expect another "Hamlet" of Mr. Hale Francisco, the author.

The distinctive acting goes to Suzanne Caubay and Mrs. Jaques Martin as a gossipy New Englander.

This is a farce—and I think Marie Dressler as Angeline could make that camera sit up some.

## LAUGHTON GOES PICTURES

A good piece of news from Hollywood is that Charles Laughton has been signed by Paramount.

He is going to do "The Island of Doctor Moreau," by H. G. Wells. This will again test the extraordinary versatility of this amusing actor. Then he is to do a big part in "The Brothers Karamazov," the famous novel of Dostoievsky, "the Dante of the North," as Huneker called him. The latter will be a United production. Both of these productions with Laughton will be waited for by me with the expectancy of a fan.

To have seen Laughton in "Payment Deferred" is never to have forgotten him or the play. And, by the way, why has not this powerful play of Murder and Conscience been snapped up for the screen?

Laughton will always be associated in my mind with "Payment Deferred" as completely as Booth is in Hamlet or O'Neill in Monte Cristo.

## FOREIGN AFFAIRS

"Foreign Affairs," by Paul Hervey Fox and George Tilton, is a modish, sophisticated comedy, very thin, stage-lifeless and built for what is known as "the carriage trade."

Now, in pictures nearly the whole audience in any picture-house anywhere is "carriage trade." Nothing tickles the crowd like seeing the way the Counts and Countesses and the What-Have-You-Gots of Europe make love and get into and out of sex-scrapes.

"Foreign Affairs" is just that. We are at an inn in the Italian Tyrol on one of those May nights that would melt the frozen glands of a Saint Anthony.

An Italian diplomat and an Italian Countess are passing a delightful illegal honeymoon under the Tyrolese moon. The Countess' husband is on the way, he having got a whiff of her misdoings.

To throw the hub. off of the scent (or whiff) the Countess pretends to make love to a newcomer at the inn, a very rich fellow alias the onion-chewing Osgood Perkins. The diplomat (Henry Hull) takes on the kitchen-wench.

When the husband—one of those chesty and exclusive carriage-trade fellows—arrives he looks the field over and is bought off by the rich guy while the dip, and the Countess look at one another guiltily.

This pure Lubitsch (I'm always handing Lubitsch a nice sophisticated comedy to lure him from the terrible "Broken Lullaby" sort of thing). Dorothy Gish was the countess. She is one of our best comediennes and if she had any imperfections I certainly would keep mum about them.

## THE TRUTH ABOUT BLAYDS

O. P. Heggie and Pauline Lord revived A. A. Milne's little satiric masterpiece, "The Truth About Blayds," and it set me thinking why this play has never been done on the talking screen.

To say that it is too literary is all tushy, as John Barrymore says. There is nothing that the talkies cannot handle profitably.

Blayds is the great Victorian poet. On his ninetieth birthday he confesses he is a fraud. The story then goes on to tell us what effect this man has on his heirs and how they contrived to save the Blayds fortune, which really belonged to the real poet.

If pictures are coming of age, here is one to do. And with Heggie there is no question about its amusing quality.

## BAD PLAYS AND BAD PICTURES

"How can you sit out so many bad plays and bad pictures?" Don Marquis once asked me as we flung a load of the chortling red down our nullification sluiceways.

"Because," I replied, "I am as thoroughly interested in stupidity as in smartness. When a play or a picture begins to get sick around the gills a sort of glee takes possession of me: I want to stick around to see how rotten it can become. I seldom walk out on a play or picture. I like to observe the technique of the flop. To study the technique of flops is just as important as studying the technique of the sell-out."

Don looked at me out of the corner of his eye and said, "Ben, you can say the most specious things with the most convincing air of any man I know!"

"Whatever is is specious," I came back. "Like plays and pictures, the whole world is merely existing to entertain. That being so, I find bum plays and bum pictures extremely entertaining."

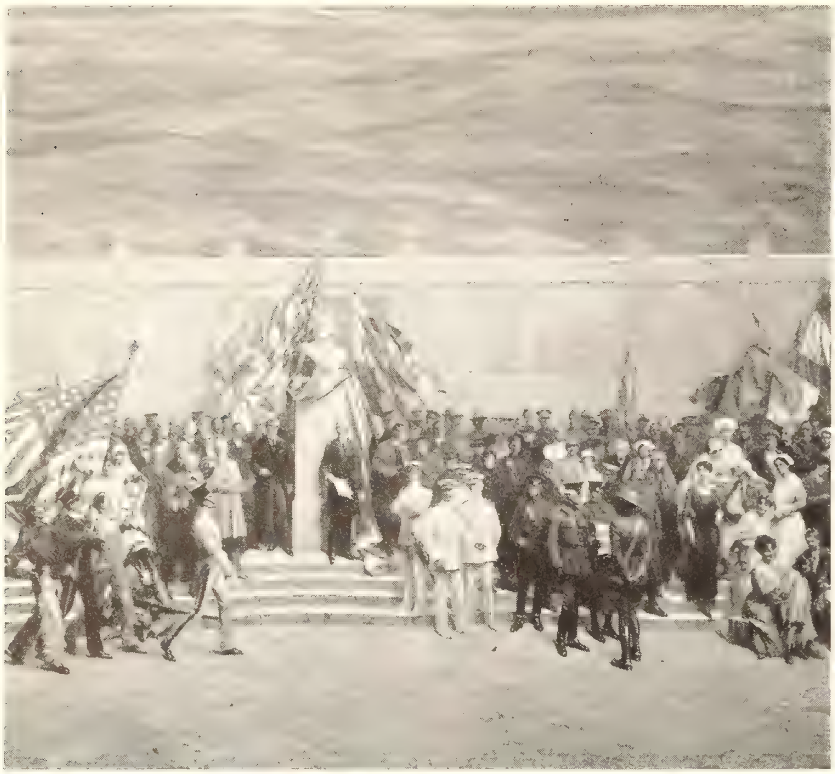
# THE CAMERA REPORTS

HONEYMOONING. Fred W. Beetson, vice-president of the Motion Picture Producers Association, and Mrs. Beetson as they set sail, following their marriage, on the City of Los Angeles for Hawaii. Mrs. Beetson is the former Mabel E. Johnston. [Keystone-Underwood]

SIGNING UP. Mary Pickford, in New York, as she enrolled herself as a patron of the performance, on May 22, for the benefit of needy members of the Theatrical Press Representatives of America. Shown with her are Mark A. Luescher and Beauvais Fox of the entertainment committee.

LUNCHEON CHAT. Leslie Howard, stage star, and Vicki Baum, author of "Grand Hotel," meet at the A.M.P.A. quarters. This was shortly before Howard was scheduled soon to leave for the RKO Radio studios to co-star with Ann Harding in "The Animal Kingdom," his latest stage vehicle.

REVERIE. An interlude, as it were, in a Norma Shearer day. This is a new portrait of the M-G-M star, representing a study of her as she appears in the M-G-M screen version of the Eugene O'Neill Theatre Guild success, "Strange Interlude." The production is under the direction of R. Z. Leonard.

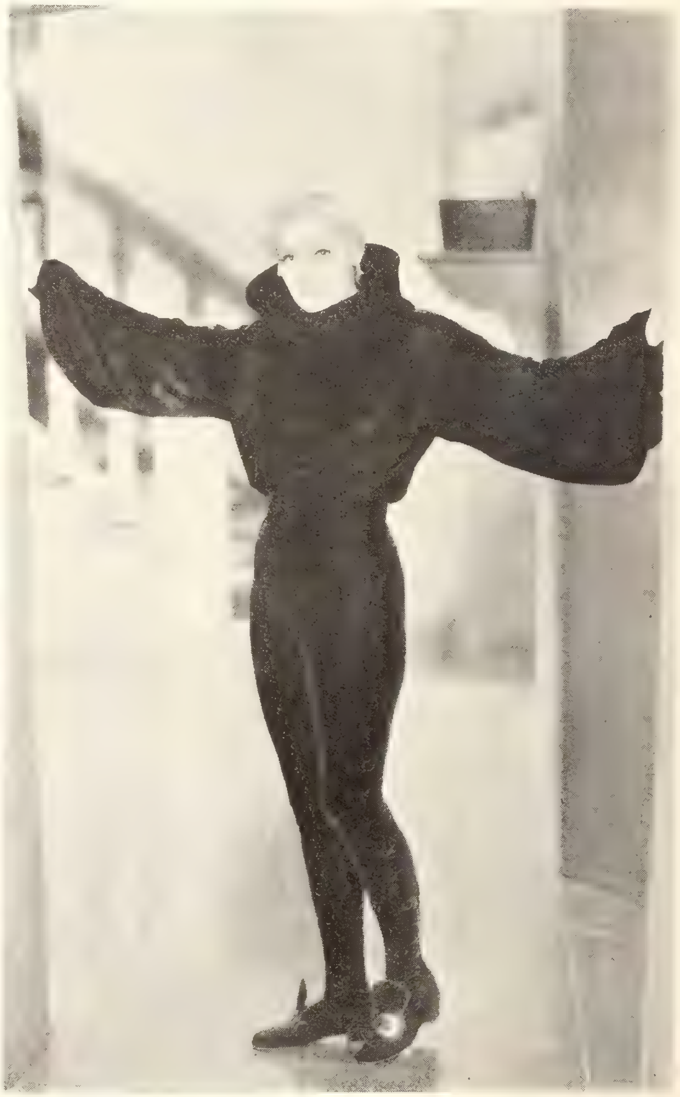


EPIC ON CANVAS. A section of the immense painting recently acquired by M. E. Comerford, Harry Crandall and associates. The section shown above concerns America's participation in the World War, Woodrow Wilson being the central figure. The painting, which is 140 feet long, is scheduled for extensive public exhibition.

BACK. (Left) A favorite of the screen in the silent picture, who returned to show promise in the talking film only to be thwarted by illness. Lila Lee as she appears today, ready to resume her comeback in Universal's picture, "Radio Patrol."

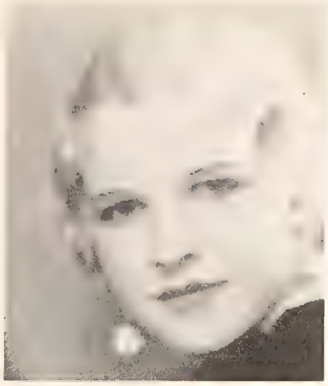
CANDIDATE. (Right) Lilyan Sabalis, who has appeared in Warner and Paramount pictures, and more recently in the revue, "The Laugh Parade." Miss Sabalis has been chosen as the candidate of a New York hotel in a Knights of Columbus contest.

CAMERA TEST. Not for Mother; indeed no! For she is Bessie Love, prominent screen personality for lo, these many years. After returning to the screen to score success in M-G-M sound product, Miss Love has been noticeably absent. Here is the reason: Miss Patricia Hawks, aged five weeks.

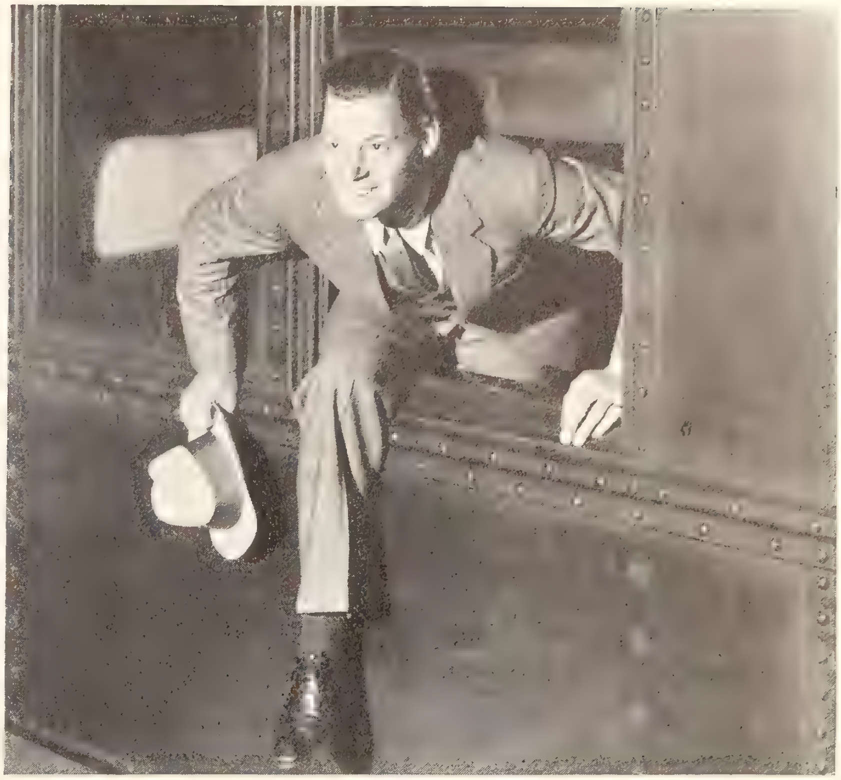


BIZARRE. A strange and fascinating costume, cut to enwrap (in a measure, to express) La Garbo. In this study of the M-G-M star, made rather impromptu on the set, she is shown as she appears in her latest production, "As You Desire Me."

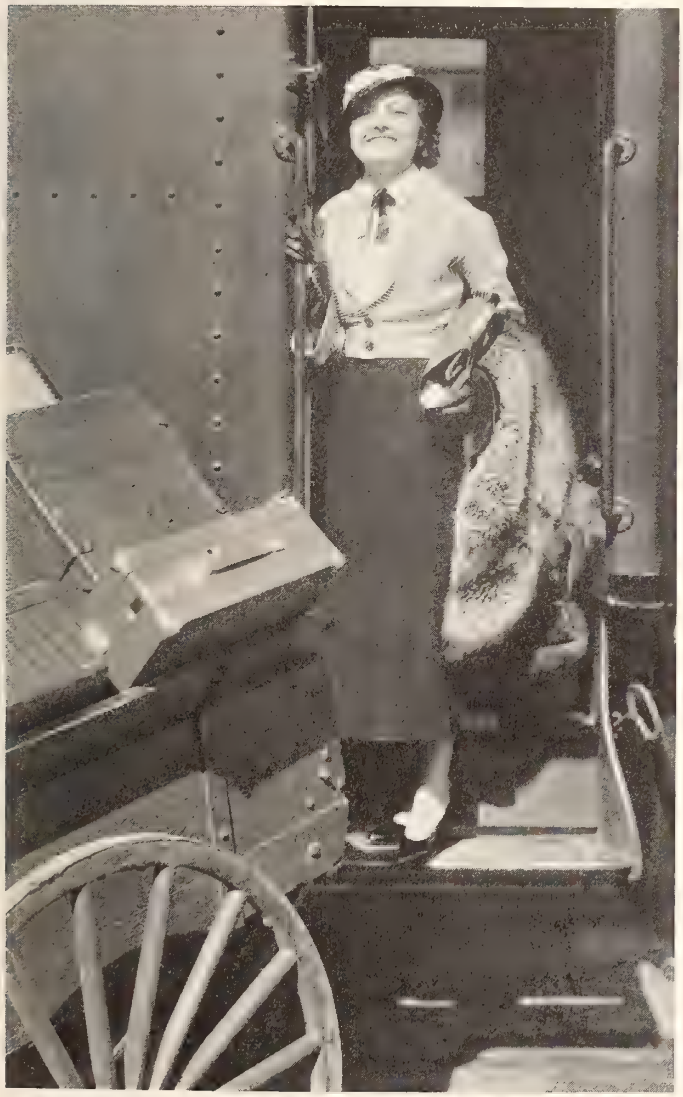
SIGNED. (Right) Irene Ware, luminary of several Earl Carroll stage productions, who has been signed by Fox. Engagement by Carroll followed her winning, in 1929 as Irene Ahlberg, the title of "Miss America." She has already left for Hollywood.



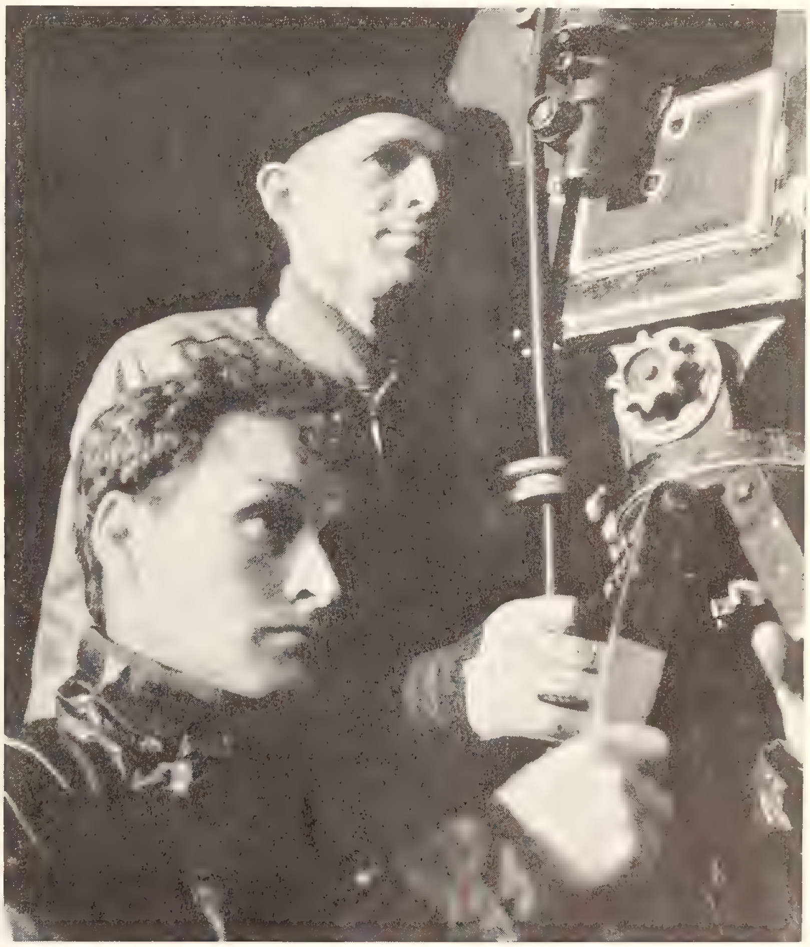
STUDY. (Left) But not altogether a dark study, as is indicated by the bit of coiffure that the picture-maker has allowed us to see. She is Miriam Seegar, soon to be seen as "the girl" in "Strangers of the Evening," Tiffany production recently completed.



JUNGLE STYLE. It's a habit now, apparently, since those many weeks as Mr. Tarzan of Africa. At any rate, this is how Johnnie Weismuller, premier aquarian and star of M-G-M's "Tarzan," came into New York the other day, to begin a tour of Eastern theatres making personal appearances in connection with that picture.



BAG AND BAGGAGE. As Zita Johann, Hungarian actress, arrived the other day in Hollywood to begin her career in American pictures. Miss Johann was imported from Hungary by Warner Brothers to appear opposite Edward G. Robinson in "Tiger Shark."



CREATION. A striking camera study of a director and his cameraman as they work intently on the recording of a motion picture scene. This photograph was made by Ferenc at the Warner Brothers studio, without the previous knowledge of the subjects, who are William A. Wellman and Sid Hickox.

# UNIFIED EXPLOITING OF FILMS PROPOSED

### Lester Martin of Nebraska-Iowa Allied Proposes Centralized Bureau to Promote Interest and Effect Economy

Centralized exploitation by all producing companies, as a constructive step toward restoration of business interest in the motion picture theatre, as well as to effect economies of distribution operation, is proposed in a letter to MOTION PICTURE HERALD by Lester F. Martin of Nevada, Iowa, secretary-treasurer of Allied Theatre Owners of Nebraska and Iowa.

Pointing out that in the territory which he represents "it is still obvious that at the right prices, and with any degree of showmanship, exhibitors are getting business," Martin says that some such plan should effect economy in the distribution of accessories and "make possible an organization of trained specialists in publicity promotion on all kinds and types of pictures."

#### Warns of "Stereotyping"

"It has seemed to me for a long while," he writes, "that the prices of accessories are entirely out of line with their actual worth, largely occasioned by the expensive method of distribution and the lack of efficiency in the method by which these accessories are handled."

Martin warns that there should be no centralized stereotyped form of exploiting pictures, "but there should be a centralized bureau for distributing this advertising and stimulating exhibitor action." He adds that he would welcome the opportunity of making a test of such a bureau within the exhibitor organization of which he is an officer, for enlargement of the plan should it prove successful there.

He suggests, as to operation, that there be a centralized distributing point or shipping facilities in each film center, also a selling office with a booker and a shipping point with a centralized paper exchange, printing, distributing and selling promotion ideas.

#### Special Mailings Suggested

"The trouble with the average independent exhibitor today," he writes, "is that he can go to a disinterested party and secure promotion ideas. Furthermore, it looks to me as though the industry is coupled with a lot of needless shackles of expense, with expensive exchanges necessitating high rent because of fire hazards, and poster exchanges that are losing money.

"The majority of poster exchanges operate in an unbusinesslike manner, and do not exploit the merchandise that they have to offer. A central bureau could maintain special mailings, and a special exploitation department, not to be forced upon exhibitors, but available at their request.

"In the poster exchange departments in every film center that I am personally acquainted with, press books are furnished, mats are furnished, and the usual accessories, but there is a punch lacking."

### *OPERA NOISIER THAN SUBWAY, TEST SHOWS*

*That operatic music can produce more noise than the New York subway was demonstrated in tests made with electric noise recording apparatus during a benefit performance of the Metropolitan Opera Company.*

*The tests also revealed that Beniamino Gigli, tenor, could attain a voice intensity 22 units noisier than a street car's, and that Lily Pons' voice was capable of besting a moderately noisy street car's clamor by 20 units. Interims of applause and between acts noises were considerably higher than those of an ordinary street during day time.*

*The tests were made during a performance of "Rigoletto." Gigli's voice intensity was recorded at 77 decibels twice during the performance, and Mme. Pons registered 75 decibels. This compares with 65 decibels for a streetcar and 40 for ordinary daytime street noises. During the overture, the orchestra registered 96 decibels, as compared with the subway's 95. Applause registered 80 decibels, and between the acts noises registered 55.*

*The apparatus used was that employed to measure ordinary everyday noises. The tests were made by M. S. Mead of the General Electric Company, who admitted that nothing of practical value was expected from the experiment.*

### Producer-Writer Agreement Goes Into Effect on Coast

An agreement between film producers and screen writers on the Coast went into effect on May 1, after the Code of Practice, as it is known, was approved at a meeting April 25. Committees representing the writers and producers in the Academy of Motion Picture Arts and Sciences drew up the code of relations.

Responsibility for the administration of the agreement has been placed in the hands of Lester Cowan, Academy executive secretary. The pact would eliminate the practice of some studios in ordering stories from established writers, payment contingent upon acceptance; agreement that free lance authors must give and receive one week's notice of the termination of employment. Disputes are to be arbitrated by the Academy conciliation committee.

### Moves Kansas City Offices

Fox Midwest Theatres, Kansas City, plans to remove its offices some time this month from the Midland Building to the Plaza Theatre Building, far removed from the film section of the city.

## Technicolor Net Profit During 1931 Reaches $37,986

Technicolor, Inc., and subsidiaries, in a financial report just issued, shows net profit of $37,986.45 for the year ended December 31, 1931, which is noted as "after capitalizing expenditure of $180,485.15, deemed to be research, development and patent costs." Net sales reached a total of $1,164,666.19, with cost of sales, including $25,292.96 for amortization of research, development and patents, set at $1,374,022.99, leaving loss of 209,356.80. Total loss from operations reached $607,964.53.

Following is the condensed consolidated income and expense statement for the company for the year ended December 31, 1931:

| | | |
|---|---|---|
| INCOME | | |
| Net Sales | | $1,164,666.19 |
| Less: Cost of Sales (including $25,292.96 for amortization of Research, Development and Patents) | | 1,374,022.99 |
| LOSS | | $ 209,356.80 |
| EXPENSES | | |
| General and Administrative | $ 235,203.71 | |
| Selling and Shipping | 163,404.02 | 398,607.73 |
| LOSS FROM OPERATIONS | | $ 607,964.53 |
| Other Income: | | |
| Customers' deposits on contracts—forfeited | $ 724,246.78 | |
| Condemnation award in excess of costs in connection therewith | 19,032.61 | |
| Prior period items—Net | 4,095.51 | |
| Interest Earned | 4.956.89 | |
| Sundry | 894.53 | 753,226.32 |
| Other Deductions: | | $ 145,261.79 |
| Extra Compensation | $ 43,987.50 | |
| Boston plant overhead expense—Non-operative period | 26,159.14 | |
| Moving expense | 18,585.88 | |
| Bad Debts | 5,965.65 | |
| Obsolete raw materials discarded | 2,400.00 | |
| Interest paid | 4,371.50 | |
| Loss on disposal of assets | 3,544.25 | |
| State Taxes | 1,783.93 | |
| Sundry | 477.49 | 107,275.34 |
| NET PROFIT FOR THE YEAR (after capitalizing expenditure of $108,485.15 deemed to be Research Development and Patent Costs) | | $ 37,986.45 |

Note: This statement is subject to final determination of the liability, if any, for Federal Income Taxes for the current year.

### Brooklyn Exhibitors Plan Fight Against Triple Bills

Brooklyn exhibitors plan active protest against the policy of triple featuring, which is being followed by some local exhibitors, who present the third feature on Friday nights, showing the picture scheduled to go on Saturday at the end of the regular double bill performance.

Theatre owners say they have been hard hit by the practice, and all efforts to counteract the condition have been useless. A round table discussion with circuit heads is seen as the only way out of the difficulty.

### To Operate for Skouras

Frank Newman, personal representative of Spyros Skouras, arrives in Seattle this week, probably to make his headquarters, from there to direct operations of the Fox theatres in Washington, Oregon and Montana, in association with Robert Frost, Pacific Northwest division manager. Skouras himself is due in New York from Pittsburgh on Thursday. George Skouras and Eddie Peshay are in Syracuse.

# COASTS MUST COOPERATE: KENT; FEWER, BETTER FILMS: LIGHTMAN

## President of Fox and Head of M.P.T.O.A. Address Academy; Speakers Agree Production Must Be Aimed at Masses

## Kent Declares More Roadshows Are Needed; Lightman Warns of Overseating and "Shorts Ground Out Like Sausages"

### *WHAT THEY SAID*

SIDNEY R. KENT

*"New York and Hollywood must work closer as a unit and must face the issue at stake on an even balance."*

*"New York has made as many mistakes as Hollywood, but it took a depression to bring them together."*

M. A. LIGHTMAN

*"Give us fewer pictures, if you please, but give us good ones."*

*"You can't grind out shorts like so many sausages."*

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A note of necessary cooperation among the production, distribution and exhibition forces of the motion picture industry was struck at Hollywood Monday night when Sidney R. Kent, president of Fox Film, and M. A. Lightman, president of the Motion Picture Theatre Owners of America, addressed a meeting of the Academy of Motion Picture Arts and Sciences at the Beverly Wilshire Hotel.

Kent made the emphatic point that Hollywood and New York must improve its coordination and cease transferring the blame for the other's mistake.

Lightman insisted that necessary economy must work both ways. More theatres must close, he said, and pooling in centers where possible must be effected. Producers must make fewer and better pictures to conform with the demand, he contended. Films must appeal to the masses to be successful, he said.

Kent said pointedly: "New York and Hollywood must work closer as a unit and must face the issue at stake on an even balance. The East and the West, instead of blaming each other for the wrong moves, should cooperate more. New York has made as many mistakes as Hollywood, but it took a depression to bring them together."

### Commends the Academy

Kent commended the Academy for the move it had taken in trying to solve industry problems by the forum medium. He said much can be gained this way. As for politics, he told the members to lay off certain persons who should be wiped out of the business. He told them to work above board and avoid suspicious persons. He stressed the importance of Conrad Nagel's speech at Washington.

"I had the toughest job ahead of me when I joined Fox, but I am an optimist. This industry is about to get a physic and when it does it will be a good job. There are people who are looking for miracles without trying to solve the problem. It does not happen this way," he said. "It will take from three to five years of struggling to get this business back to normalcy. Some persons say it will return to normalcy August 1, but this isn't so. It will take longer than that, or rather three to four years, at least.

"The picture business is its own enemy. Good pictures made at the right price find a market, despite depression. It is unlike the motor business where manufacturers of Rolls Royces have to deal with special classes. Films are within the means of the masses and the masses will go for good pictures.

"I believe very strongly that this business needs more leaders," the Fox president stated. "There are a few smart ones in this business, but we still lack leadership."

Kent declared that the next four months with box-office grosses going lower and lower will bring on a crisis. He said we must work our way out of this chaotic condition by hard work and cooperation.

Discussing the European situation, he said the depreciation in currency abroad has affected the picture business very much. Where the industry could get $20,000,000, it now can get only $14,000,000. On top of this deflation, sound pictures do not gross as much as silent pictures, he said.

Many de luxe palaces in the United States are now tombstones, he said. The business is overstandardized and we must break away from too much standardization in making films. They should be different and not in cycles.

"More roadshows are needed today," Kent stated. "About 40 big pictures are turned out every year and this number should be increased. Each one should have special exploitation campaigns to get the people back into the theatre. Pictures must not be made especially designed for Broadway, but for the smaller exhibitor. Personalities must appear in them so that they can be sold to the public. When the first-runs get through with them, their advertising and publicity campaigns should help the small exhibitor profit by the pictures they play down the line.

### Urges More Roadshows

"More manpower is needed in the business. It will be recognized when it asserts itself. Too much politics dominates the business today and, instead, the doors should be open for people who should be given a chance."

Across-table discussions and exchange of ideas in studios is necessary, Kent said. "I have been here a short time and have already solved big problems by talking across the table.

"I find that politics is causing much discontent in the studios and there is much underhandedness which must be eliminated. This in time will be abolished."

Kent agreed with Lightman that it was essential to try and give the public what it wants, that it is the masses we are serving and not the select few. Pictures are not made for Broadway, but for the masses, he said.

In concluding his speech, Kent touched on the policy of Fox, stating that: "I am going to place the best of my ability to making Fox the outstanding unit in the business. I will put character into it by obligating my employees to put everything they have into their work and this can only be accomplished when you meet on an equal footing across the table and everything above board."

### Too Many Films, Says Lightman

Striking the keynote that pictures are made to serve patrons who pay admission prices at neighborhood theatres and what they want they go to see regardless of the cost, Lightman told the Academy members that films had to appeal to the masses in order to be successful.

"I want you to listen to some of the people as they come out of the theatre and hear their comments. Surely this is a fair cross-section of our theatre-going public. It would be presumptuous on my part, to say the least, were I to assume that I could come before you and tell you how to run this business—how to make all box-office attractions—exactly what the fickle public wants—and how it should be done—indeed, if I were able to do that I would apply for the jobs of Ernst Lubitsch, Conrad Nagel and Sidney Kent all at once.

"But I think it quite reasonable to assume that a progressive exhibitor does have the advantage of studying his audiences and that should qualify him to at least attempt to.

"What the public wants today is sincerity—not necessarily brutal naturalism, but not sentimental trash. It wants human stories told sincerely and artistically, directed by strong honest forces that can feel and live the parts of all the characters and can thus inspire convincing interpretations. Heretofore you have been required to grind out films, so many feet of celluloid per year—600, 700, 800 features—working on definite numerical schedules—strictly a commercial yardstick to measure art, temperament, genius. A sculptor interprets his emotions when he is inspired. A composer or author works only when in the proper mood and so it is with all other creators of art, but a motion picture director is told to grind out 40, 50, even 70 features per year, so many per month with mathematical precision—numerical exactness in wholesale quantities.

### "Geared Up All Wrong"

"I contend that we are geared up all wrong. The statement that I am about to make may bring the 'wrath of the gods' upon my head, but I firmly believe that that system should be changed. I believe that it is quality and not quantity that we must have if we are to attain our position as an artistic and educational force in the world. There is no further place for mediocre pictures. Give us fewer pictures, if you please, but give us only good ones. Protests will no doubt arise, asserting that this would cause a shortage of pictures. I do not care to bore you with statistics, but suffice it to say that the sooner the exhibitors of America realize that one of our present evils is overseating and that many theatres must close, the sooner we can re-establish security and efficient operation.

"Further, I might add that it is far wiser to play worthwhile productions for longer runs than to pull them in order to make place for mediocre films. I might be so bold as to advocate that some theatres in many communities, now liabilities, should close part time and should exhibit only outstanding photoplays.

"Proper casting is most important to the success of a good story and I cannot emphasize too much the value of the so-called minor parts. Many of you probably do not realize how deeply the supporting characters endear themselves to the heart of the public.

"Contrary to the generally accepted idea, in my opinion it would be well for important stars to appear frequently in supporting roles especially suited to their talents.

"We are getting twice as many shorts now as we need. You can't grind them out like so many sausages. You can't make good shorts with a yardstick any more than you can features. Again quality must prevail. We want far fewer shows, but good ones."

# 6 INDEPENDENT UNITS QUIT MONOPOLY SUIT

### Other Exhibitors Object to Inclusion with Plaintiffs in Action Against Circuits, Distributors and Cleveland Film Board

Six independent theatre enterprises at Cleveland, contending that they never agreed to participate in the monopoly suit being pressed against circuits, distributors and the Cleveland Film Board of Trade in U. S. District Court at Cleveland, have made application to the federal court to withdraw their names as plaintiffs. According to Cleveland reports, other independent exhibitors there are voicing objections to the use of their names as plaintiffs, declaring such use was not authorized.

Samuel Horwitz, of the Cleveland law firm of Stanley, Horwitz & Kiefer, representing the plaintiffs in the monopoly action, left New York early this week when the taking of testimony by deposition was deferred until next week. Efforts to settle the case out of court also were suspended until next week.

#### Exhibitor Association Withdraws

The move of the independent exhibitors to withdraw from the litigation followed the earlier withdrawal of the Cleveland Motion Picture Exhibitors Association as a plaintiff. Federal Judge Jones at Cleveland consented to this withdrawal on the grounds that the association, as such, had no interest involved other than in its capacity as representative of exhibitor members. Inasmuch as the Cleveland Association is not incorporated, all obligations of the suit fall upon individual members.

When this became known, the Ambassador Amusement Company, operating the Ritz and Ambassador theatres; the Mt. Pleasant Company, operating the Waldorf theatre; the Broadview Amusement Company, L. & S. Amusement Company, and the Milo Amusement Company voiced objections to use of their names as plaintiffs, saying they were not authorized.

Maurice Borkowitz, Oscar Stotter and S. Klinger, owners and operators of the Ambassador and Mt. Pleasant Amusement companies, made application to the federal court to withdraw their names as plaintiffs. Ernest Schwartz and B. Levine, operating the other four amusement enterprises, also protested use of their names or those of their companies as party plaintiffs.

#### Horwitz at Conference

"The producers can sell pictures to whomever they want to sell and under whatever conditions they want to sell them," said Ernest Schwartz, Cleveland attorney and exhibitor, in discussing his objections to use of his name as a plaintiff. "On the other hand, we, as exhibitors, have the privilege of refusing to buy pictures from those companies whose sales policies are objectionable to us."

Samuel Horwitz, attorney for the plaintiff, engaged in taking the depositions of circuit and distributor executives and officials of the Hays organization in New York for the last 10 days, refused to comment on reports that efforts were being made to settle the case out of court.

"I will not discuss any phase of the case," Horwitz said. "The entire subject is a matter for litigation, and not to be discussed outside of court."

However, it is known that Horwitz last Saturday sat in at an all-day roundtable conference with a battery of 11 attorneys representing both complainants and defendants, and, in addition, Col. E. A. Schiller, of Loew's, Inc.; Fred Desberg of Loef's Ohio theatres and other circuit executives involved in the litigation. The purpose of the conferences, which lasted from before noon until past midnight, was to effect an amicable settlement of the case, it was reliably reported.

Deferring of the taking of further testimony in New York by deposition for one week, it is said, was granted for the purpose of permitting the litigants to attempt a settlement out of court.

#### Follows Protection Dispute

The Cleveland monopoly suit is an outgrowth of a dispute over protection accorded Loew's theatres, and those of other circuits in Cleveland. The action was filed in U. S. district court for the northern district of Ohio, Eastern Division, in January of this year, and attacks block booking, protection and allegedly discriminatory practices in favor of affiliated theatres as contributing to a monopoly in restraint of trade and in violation of the anti-trust laws.

Following the filing of the suit, affiliated theatres in Cleveland were placed in the anomalous position of being both plaintiffs and defendants. As members of the Cleveland Motion Picture Exhibitors Association, they were parties to the suit, but their affiliations with the producers also placed them among the defendants.

The immediate outcome of this situation was the withdrawal of Loew's theatres as members of the Cleveland association. So far as is known, RKO, Publix and Warners theatres have not yet withdrawn from membership, but reports indicate they will do so soon.

## Albany Council Votes Sunday Shows Over Clergy's Protest

Despite a storm of protest from religious leaders who claim to represent 90 per cent of Albany's population, the common council on Monday passed a resolution approving Sunday motion picture shows. The approval of Mayor Thacher is all that is needed to legalize the council's action. It is expected that the mayor will conduct a hearing before he approves or vetoes the proposition.

Catholics and Protestant clergy united in protesting the proposition, every Catholic clergyman in Albany signing a petition against the shows. The electrical workers' union and other labor organizations appeared in favor of Sunday shows. The meeting of the council drew one of the largest crowds that had attended similar gatherings in recent years.

# Confirm Merger of 3 Coast Circuits

The general consolidation of three large San Francisco neighborhood theatre circuits totaling 62 theatres, valued at approximately $6,000,000, and making the largest circuit of neighborhood houses in California, operating from one central office, has been definitely confirmed.

The three circuits in the deal are Golden State Theatres with 37 units, T. & D. Jr. Circuit with 20 units and the San Francisco Theatres, operated by Sam and Al Levin, with five units. Principal neighborhood theatres of this city, including the Coliseum, Alexandria, Rialto and the recently opened El Rey theatres, are included in the deal. Each of the principals involved will retain its own respective executive heads. The deal is really a working agreement looking toward economy in operation, booking and buying.

The general buying for the 62 units will be done by C. V. Taylor under the direction of Bob McNeil; booking will be done by Ed C. Rowden. All theatres were represented at a joint managers' convention held at the Palace Hotel last week.

## Circuits Raise Admissions To Cover New Canadian Tax

May 2 was the starting day for a new era of taxation in Canada. On that day, too, the increased amusement tax schedule became effective in Ontario and various changes in the admission price scale were noted at circuit theatres. Bargain matinee prices at the Imperial, Toronto, for instance, were raised from 25 cents and 35 cents to 30 cents and 40 cents to take care of the new tax. In some other cases with smaller houses, the general admission price of 38 cents plus 2 cents tax became 45 cents, including tax.

The independent theatre owners in Ontario, as a whole, have stuck to their regular prices and have added the tax increase.

## Schwartz, Geyer Resign From Paramount Staff

Louis Schwartz, member of the Paramount legal staff for many years, has tendered a "tentative" resignation which may not become effective for six weeks or more, he said. Other resignations included those of O. R. Geyer, head of foreign publicity, Edward Ugast and Samuel Cohen, assistants to Geyer. No successor to Geyer is to be named. J. R. Koerpel, in charge of a Publix theatre operating department, will resign the latter part of May, after which the department will be discontinued.

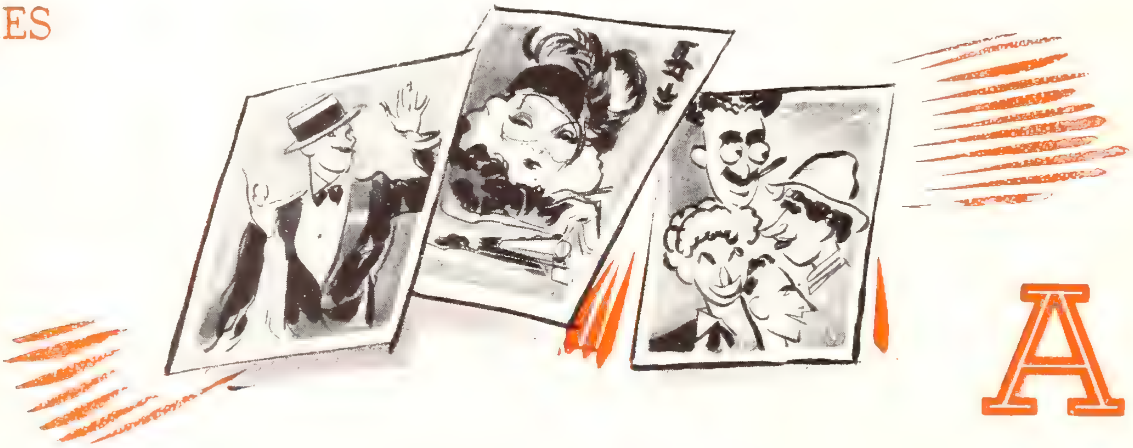
## Helen Kane Sues Fleischer, Paramount on Cartoon Series

Helen Kane, "boop-a-doop" singer, has filed suit in a New York court against Max Fleischer, animated cartoonist, and Paramount Publix, distributor of Fleischer's "Betty Boop" cartoon, for $250,000. Miss Kane asks a permanent injunction restraining both defendants from further producing and exhibiting the "Betty Boop" cartoon, and alleges that drawings bearing a striking resemblance to herself are distributed as advertising matter with the "Betty Boop" films.

# Your BOX OFFICE INSURANCE for 1932-1933

# PARAMOUNT PICTURES

THE JUDGMENT OF A FINE STUDIO organization, of an understanding distribution organization, and of experienced showmen, guardians of thousands of box offices—has inspired the Paramount product for 1932-33. Public taste, registered at the box office, is continually creating FASHIONS IN PICTURES



A POLICY based upon the expressed ideas of all those who contact with the public every day of their lives dominates our plan of production.

THE TRIUMPHANT ANSWER to depression and bad receipts is great stories, stars, casts and directors. Not one of these alone is sufficient. All today are necessary and Paramount has combined all these resources to create box office product.

Paramount
Pictures

WE ARE MEETING the current situation with FULL STEAM AHEAD and with supreme confidence that today, more than ever, America demands the best in entertainment, in laughter, in romance and in stirring drama. Every step we take is constantly moulded by the unfailing BAROMETER OF NATIONAL TASTE—**THE BOX OFFICE!**

OUR STARS, directors and stories are chosen by the infallible test of attendance and patrons' comments. Every slight tremor in public taste is instantly registered in our studio. Whatever the public spends money for—that's the kind of a story you get for your next Paramount Picture. Every production is constantly guided by the greatest director of them all—THE BOX OFFICE! And because the dictates of public taste are combined with abilities of Paramount's master showmen and the vast resources of the Paramount organization—Paramount is able to turn out the smash hits that mean dollars in your pocket!

# BOX OFFICE NAMES . . .

- HAROLD LLOYD
- MARLENE DIETRICH
- MAURICE CHEVALIER
- MARX BROTHERS
- FREDRIC MARCH
- TALLULAH BANKHEAD
- GARY COOPER
- SYLVIA SIDNEY
- RICHARD ARLEN
- MIRIAM HOPKINS
- HELEN HAYES
- CLAUDETTE COLBERT
- STUART ERWIN
- WYNNE GIBSON
- CAROLE LOMBARD
- GENE RAYMOND
- ADRIANNE ALLEN
- CHARLIE RUGGLES
- RICHARD BENNETT
- CLIVE BROOK
- JACK OAKIE
- RANDOLPH SCOTT
- CARY GRANT
- SARI MARITZA
- FRANCES DEE
- PHILLIPS HOLMES
- ADRIENNE AMES
- ALISON SKIPWORTH
- IRVING PICHEL
- MARY BOLAND
- GEORGE BARBIER
- CHARLES STARRETT
- GEORGE RAFT

# BOX OFFICE DIRECTORS..

- ★ ERNST LUBITSCH
- ★ JOSEF VON STERNBERG
- ★ ROUBEN MAMOULIAN
- ★ JOHN CROMWELL
- ★ RICHARD WALLACE
- ★ DOROTHY ARZNER
- ★ MARION GERING
- ★ NORMAN McLEOD
- ★ STUART WALKER
- ★ NORMAN TAUROG
- ★ GEORGE CUKOR
- ★ LOUIS GASNIER
- ★ BERTHOLD VIERTEL
- ★ DAVID BURTON
- ★ LLOYD CORRIGAN
- ★ STEPHEN ROBERTS
- ★ WILLIAM SCHORR
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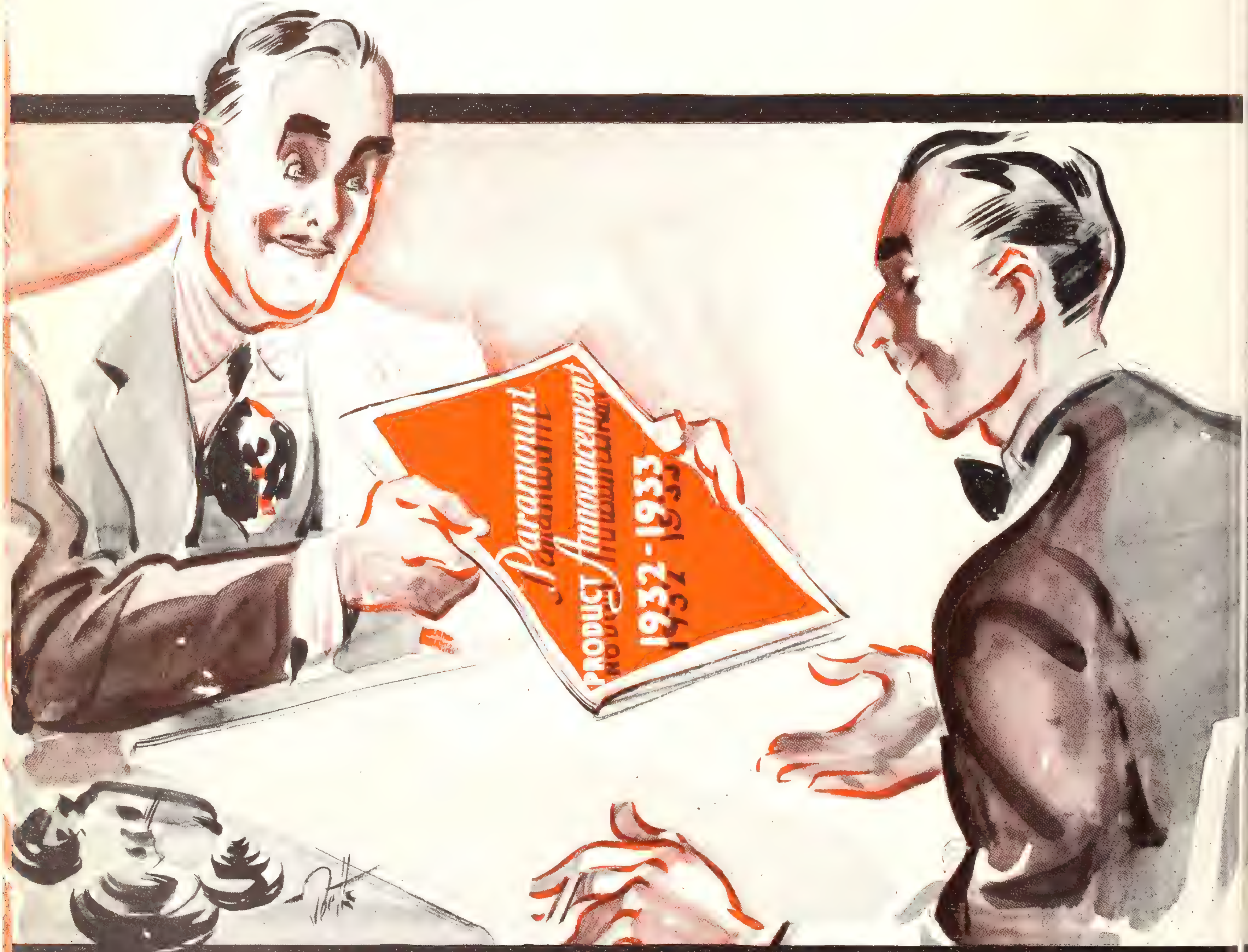
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# THREE DISTRIBUTORS' CONVENTIONS SET STAGE FOR SELLING SEASON

## Universal, Monogram and Paramount First Into Action; Better Pictures Will Solve Attendance Problem, Says Laemmle

With national sales conventions of three distributors under way this week, and with three others to be held in the month, the new selling season for at least six large distributors is scheduled to be well advanced by June 1.

Universal, which this year is holding a series of three regional sales meetings, was first of the large companies to convene. Universal's forces gathered May 1 and 2 at the St. Francis hotel, San Francisco. Monogram directors met at the Palmer House, Chicago, May 2 and 3, and Paramount opens its national meeting in the Ambassador, Los Angeles, on Thursday. The latter's convention will be concluded Sunday.

RKO's national sales meeting will be held at the Drake hotel, Chicago, May 16 to 18; Fox's at the Park Central hotel, New York, May 16 to 20, and the first of two Columbia meetings will convene at Atlantic City, May 22 to 25.

Only four large companies have yet to decide on convention dates and cities. They are: Metro-Goldwyn-Mayer, Warner-First National, United Artists and Educational-Tiffany.

### Laemmle Opens "U" Convention

Carl Laemmle, veteran producer and distributor, opened the company's first meeting at San Francisco with an aggressive and optimistic keynote. Serving notice of "an attack on box office depression about to be launched by Universal," Laemmle said: "There is no doubt but what the amusement industry has been hard hit, but there is a way out and Universal hopes to lead the way.

"Better pictures are the only solution of the problem," he said, "and these alone will bring back theatre attendance. Universal is devoting its every energy toward producing exceptional pictures for the new season, and will be guided by a careful study of the public's moods."

Announcement of the company's new product will not be made until after the subsequent sales meetings at Chicago and New York, Laemmle said. The Chicago meeting was to be held Thursday and Friday, at the Drake hotel, and the final meeting, at the Park Central, New York, follows on Sunday and Monday. Laemmle will attend both subsequent meetings, after which he plans to leave immediately for Germany.

More than 40 Universal representatives were in attendance at the San Francisco meeting, including studio and home office executives and officials of six Universal far-western exchanges. The executive list in attendance at the meeting included, in addition to Laemmle, L. J. Schlaifer, general sales manager; E. T. Gomersall, western division manager; Ben H. Grimm, publicity and advertising department, and W. J. Heineman, western district manager. Exchange managers in attendance were: L. J. McGinley, Seattle; Al O'Keefe, Portland; Barney Rose, Denver; Jack Rue, Salt Lake City; R. I. Cadman, Los Angeles, and Kenneth Hodkinson, San Francisco.

### Improved Product Noted

Talks of all executives, which were given at closed sessions, maintained the optimistic note struck by Laemmle. New product was referred to as being of "improved quality" and keyed more closely to public tastes than ever before.

The Chicago meeting was to open promptly on Thursday morning with Schlaifer presiding, and Laemmle, Stanley Bergerman, Universal short subjects producer; Frank Mastroly and Jack Ross in attendance, in addition to exchange managers and salesmen from St. Louis, Omaha, Kansas City, Indianapolis, Des Moines, Chicago, Dallas, Detroit, Milwaukee, Minneapolis and Oklahoma City. Approximately 50 company representatives were to be in attendance.

E. A. Golden, Monogram Pictures general sales manager, announced a $2,000,000 sales drive would be launched May 9 and continue to September 9, to be known as "The President's Campaign," in honor of W. Ray Johnston, Monogram president. A field force of 125 men will participate in the drive, Golden said.

Johnston, in the closing sessions of the Chicago meeting of the company's directors, said that sales objectives were being advanced this year due to the encouragement from the success of the first year's operations under which franchise-holders, as a whole, exceeded their quotas.

## Film Daily Golf Tourney June 22 at White Plains

Arrangements have been completed for holding the 20th Film Daily Golf Tournament on Wednesday, June 22, at the Fenimore Golf and Country Club, White Plains, N. Y. A banquet will top the event. The committee includes Al Lichtman, Lee A. Ochs, Bruce Gallup, Jack Alicoate, Ed Finney, "Red" Kann and Don Mersereau.

Applications for entry in the tournament are now being received at the offices of The Film Daily, 1650 Broadway. Entrance fee is $10, with application, or $12 if paid at the tournament grounds.

## Bagnall Replaces McIntire As Executive at Fox Plant

D. E. McIntire resigned two weeks ago as business manager at the Fox studio on the Coast, and was replaced by George Bagnall, according to W. C. Michel, vice-president, who returned to the home office on Wednesday.

Michel was on the Coast in general supervision of studio operations during the illness of Richard Rowland, vice-president, who has returned to his duties.

## Television Still Is Experiment: Sarnoff

Television still remains in an experimental stage and little hope of it being offered to the public on any large scale in the immediate future is held by its proponents, David Sarnoff, president of Radio Corporation of America, told the annual meeting of RCA stockholders in New York this week. Sarnoff and five other directors whose terms had expired were re-elected.

"To attempt to market television prematurely," Sarnoff said, "would severely retard a development that has great promise and which we expect to grow into a great and widely accepted service. Premature marketing could only result in public disappointment and an immediate loss of sales after the initial impetus. As stated in our annual report," Sarnoff concluded, "television receiving equipment will be offered to the public when our experimentation, which will be continued energetically, has shown that the system of sight transmission having practical value can be assured."

Sarnoff said that "television images which are obscure and difficult to follow could not be expected to sustain public interest over a very long period because the motion picture industry with sound pictures has given the public a high standard of excellence in sight and sound entertainment."

Net income of RCA for the quarter ended March 31, 1932, was $503,223 after depreciation, amortization, taxes, etc., as against $1,566,519 in the first quarter of 1931. Gross income amounted to $20,322,408 for the quarter and other income totaled $262,814. Preferred "A" dividend requirements total $343,019.

Sarnoff stated that "while the amount of profit is modest, it is in excess of requirements for the 'A' preferred dividend declared by directors for the first quarter of 1932. During the final quarter of 1931," he said, "we were in the red, while during the first quarter of 1932 we are in the black."

## Loew Earnings Seen Enough For Half to Meet Dividend

Loew's earnings for the first half of its fiscal year are more than enough to meet the dividend requirements on the common stock for the full year, according to the Dow-Jones financial service. The common stock is now on a $3 basis.

The estimate is after the usual deductions as well as conversion of foreign exchange.

### Managers Re-elect Joyce

Frank Joyce has been re-elected president of the Artists' Managers Association at its annual election on the Coast. Other officers are: Eddie Silton, secretary; Morris Small, treasurer. Directors are: Harry Weber, Dave Thompson, Harry Wurtzel, Phil Burg, George Frank.

# MINIMUM OF 63 FEATURES PLANNED BY PARAMOUNT, ALSO 120 SHORTS

## Stories, Titles and Casts of 43 Features Tentatively Selected, Convention Told; 104 Issues of Newsreel on Schedule

A minimum of 63 feature productions, 120 short subjects and 104 issues of Paramount News will be offered by Paramount Publix during the coming season, the company's annual sales convention, which opened at the Ambassador hotel, Los Angeles, on Thursday, was told.

Of the 63 proposed features, the stories, titles and casts for 45 have been tentatively determined. The feature list includes one Harold Lloyd, one with the Four Marx Brothers, three from Marlene Dietrich, and two from Maurice Chevalier. Two specials with casts selected from Paramount's entire star roster are also scheduled. In addition, there are starring vehicles for Helen Hayes, Gary Cooper, Tallulah Bankhead, Fredric March, Sylvia Sidney, Richard Arlen, Miriam Hopkins, Claudette Colbert, Richard Bennett, Carole Lombard and others.

### Hinge on Dietrich Settlement

The three Marlene Dietrich pictures, which are planned as Josef Von Sternberg productions, hinge upon an amicable settlement of the current differences between the star and director, on the one hand, and Paramount on the other. No provision is made in the tentative lineup for any roles for Nancy Carroll, who is also a current subject of contract discussion at Paramount.

Story material includes such titles as "A Farewell to Arms," "The Mirrors of Washington," "Lives of a Bengal Lancer" and "Madame Butterfly."

Titles and casts tentatively decided upon follow:

"Movie Crazy," with Harold Lloyd; "Horse Feathers," with the Four Marx Brothers; "Blonde Venus," "Deep Night" and "Promised," with Marlene Dietrich; "Love Me Tonight" and "The Way to Love," with Maurice Chevalier; "Madame Butterfly," with Sylvia Sidney and Gary Cooper; "Not Married," with Miriam Hopkins, to be directed by Ernst Lubitsch; "Anything for Sale," with Sylvia Sidney and Richard Bennett.

"Lives of a Bengal Lancer," with Clive Brook; "The Sons of the Eagle," with an all-star cast selected from the entire Paramount roster; "If I Had a Million," with a similar multi-star cast; "The West Pointer," with Cary Grant; "The Girl Without a Room" (cast not set); "A Farewell to Arms," with Fredric March and Claudette Colbert; "The Glass Key," with Carole Lombard; "The Phantom President" (no cast selected).

"Blood and Sand," with Tallulah Bankhead and Cary Grant; "I Can't Go Home" (cast not chosen); "R. U. R.," with Sylvia Sidney and Fredric March; "The Mirrors of Washington," with Tallulah Bankhead and Gary Cooper; a Helen Hayes starring vehicle, title not chosen; "The Trouble with Women," with Mary Boland; "Lone Cowboy," with Randolph Scott and Frances Dee; "Hot Ice," with Richard Arlen; "Connecting Rooms" (cast not chosen); "The Lusitania Secret," with Claudette Colbert and Randolph Scott; "The Crime of the Century," (cast not chosen); "The Song of Songs," with Miriam Hopkins and Herbert Marshall; "No Bed of Her Own," with George Raft and Adrianne Allen; "The Island of Lost Souls" (cast not chosen).

"Pick Up," with Carole Lombard; "The Red Temptation," (cast not chosen); "The Sign of the Cross," with Adrienne Allen, Charles Starrett and Charles Laughton, to be directed by Cecil B. DeMille; "Hot Saturday," with Carole Lombard; "Fires of Spring," with Claudette Colbert and Fredric March; "Madison Square Garden," (cast not chosen); "The Big Broadcast," with Bing Crosby, Stuart Erwin and Lyda Roberti; "Riddle Me This," (cast not chosen); "Dream Without Ending," (cast not chosen); "70,000 Witnesses," football drama, (cast not chosen); and the following three outdoor specials with John Mack Brown: "The Vanishing Frontier," "Swanee Rides West" and "Under Desert Stars."

### Additional Product

In addition to the 104 scheduled newsreel releases, Paramount will offer 18 Screen Songs, 18 Betty Boop cartoons, 13 Paramount Pictorials, 13 Screen Souvenirs, 13 Grantland Rice Sports-Eye Views, 13 Hollywood on Parade, 13 Paramount Headliners, and two series of Mack Sennett two-reel comedies. The first of the Sennett series will consist of 12 Star Comedies, featuring Andy Clyde and Charlie Murray, and the second series will consist of an as yet undetermined number of two-reel comedies featuring a half dozen outstanding comedy players.

The company's convention, which was attended by virtually all ranking home office executives of both the distribution and theatre departments in addition to national field sales staffs, was scheduled to be concluded Sunday.

## Chicago SMPE Sees Air Film At Its Regular May Meeting

The Chicago section of the Society of Motion Picture Engineers is holding its May meeting on Thursday of this week. Among the films which were to be shown at the meeting was that produced by Baron C. Shiba, head of the Aeronautical Research Institute of the Tokyo Imperial University. The other films are of a medical and scientific nature.

## MPTA Cuts Convention Fee

The MPTA of Kansas and Missouri has insured a large attendance at the annual convention in Topeka, Kan., May 25 and 26, by reducing the registration fee from $5 to $2.50.

## Monogram's New Program Now Set; Sales Drive Ready

Monogram Pictures, at its convention in Chicago this week, announced a 1932-33 schedule of 32 features, to be divided into 16 special de luxe films and 16 action dramas. The program is noted as "Monogram's Magnetic 32." W. Ray Johnston, president, acted as chairman of the meeting and announced the program.

Collaborating on the schedule will be: M. H. Hoffman, C. C. Burr, I. E. Chadwick, Trem Carr, Christy Cabanne, Otto Brewer, Louis King, Karl Brown, Harry Frazer, as producers and directors. Rex Bell will be starred in eight stunt pictures.

The lineup includes: "God's Country," by James Oliver Curwood; "The Thirteenth Guest," novel by Armitage Trail; "Jungle Bride," by Harvey Wilkson; "Man's Law," by Peter B. Kyne; "The Ape," stage play by Adam Hull Shirk; "The Girl from Calgary," by James Oliver Curwood; "Black Beauty," by Anna Sewell; "West of Singapore," by E. Morton Hough; "Hell's Highway," by Eleanor Welty; "The Wayne Murder Case," by Arthur Hoerl; "The Return of Casey Jones"; "Devil's Mate," by Joseph Allaire Kehoe; "Guilty or Not Guilty," by Arnold Stimson; "A Strange Adventure," by E. Morton Hough; "The Fire Patrol," by Raymond C. Ray, and one special. Trem Carr, production head, is now negotiating for Norma Talmadge to play the lead in this production.

The "sales strategy board" of Monogram took up the question of the forthcoming sales campaign, advertising, bonuses and prize contests and laid out an advertising campaign for the new sales drive which is to start on May 9. Delegates of the sales staff, and the branch managers were instructed in the use of all campaign material. Prizes will be offered between the American and British branches for leaders during different stages of the sales drive. Reginald Smith, managing director of P.D.C., London, is cooperating with Johnston in working out the distribution of quotas and prizes. To further complete details of these arrangements, Smith, accompanied by Arthur Levey, Monogram associate in London, will leave for the United States on May 22 to collaborate in the drive.

The first drive, which is to be called "The President's Campaign," in honor of Johnston, will be from May 9 to September 9, and a quota of $500,000 monthly or $2,000,000 in contracts between the American and British offices has been set by sales manager Eddie Golden as the goal of the first stage in the campaign. Including the district managers and branch managers, a total sales force of 125 will be in the field on May 9, Golden states. These will be scattered among the 33 Monogram branches and do not include the force employed by P.D.C. in London.

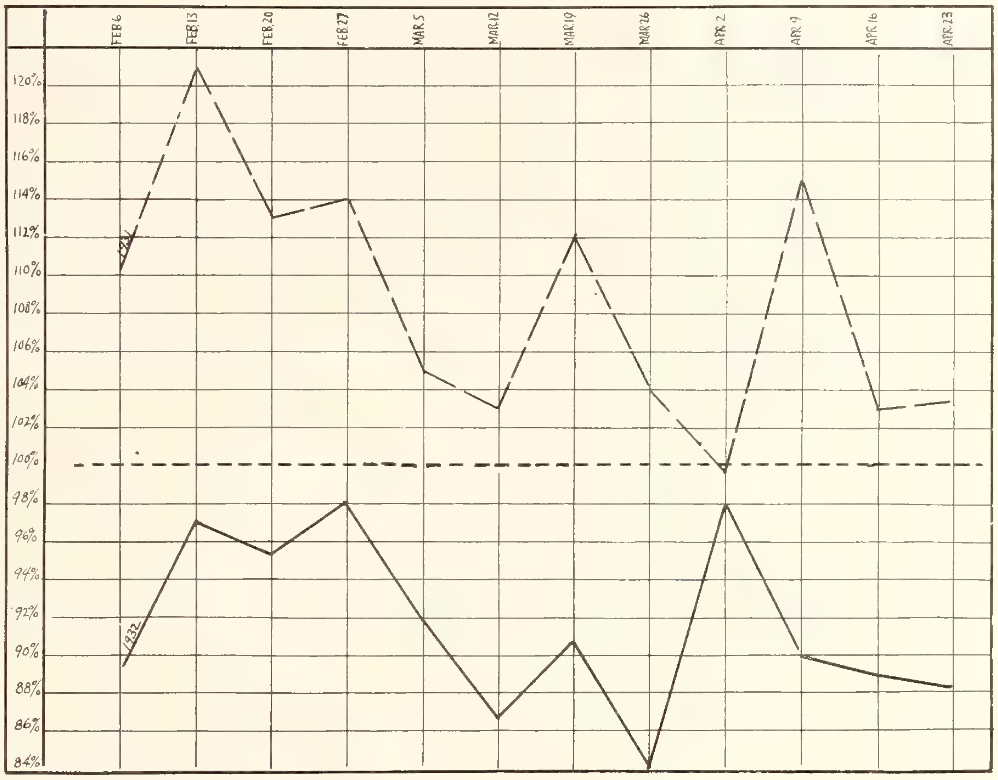
# SENATE COMMITTEE ASKS A LIMIT OF 44 CENTS ON TAX EXEMPTION

## Admission Levy, Football of Revenue Bill, Changed from 45-Cent Exemption of House by the Finance Committee

By F. L. BURT, Washington

Faced with the need of developing every possible means of revenue, in its effort to write a tax bill which will raise more than $1,000,000,000 without incorporating many of the ill-advised levies of the House of Representatives, the Senate finance committee at Washington this week fixed the exemption maximum from the 10 per cent admission tax at 44 cents. This reduction from the House exemption of 45 cents is expected to bring into the tax-paying fold many theatres which otherwise would have dropped their admission price to that figure, particularly among the group now operating on a 50-cent admission basis.

The action of the Senate committee was taken in the face of a strong plea from the theatrical industry for either entire elimination of the admission tax on tickets selling at less than $3 or an exemption of at least 50 cents. At the hearings before the committee, representatives of the legitimate and film theatres, actors, musicians, scenic artists and others pleaded for an upward revision of the exemption in order that the amusement industry might not be seriously affected.



The graph, based upon MOTION PICTURE HERALD'S compilations of box office receipts, shows a comparison of the intake nationally for twelve weeks in 1931 and 1932. The 100 per cent broken line represents average receipts during the entire year 1931.

### Sympathy with Industry Expressed

Members of the committee, irrespective of party affiliation, expressed sympathy with the plight of the theatre. It was pointed out, however, that the money must be raised to balance the budget and that, industries able to bear taxation being few and far between, it would be extremely difficult to find other sources of revenue if the admission tax was eliminated.

At the same time, it was pointed out, the Treasury has been steadfast in its recommendation that admissions in excess of 10 cents be taxed, and members of the committee were represented as believing it a generous action to give the industry a 44-cent exemption in the face of the pressure which has been brought to bear for a number of taxes to which the committee would not bind itself.

The admission tax has been more of a football than any other item in the revenue bill except taxes on imports. An exemption of 10 cents was recommended by the Treasury department when revenue revision was first suggested to Congress by President Hoover last December; a 24-cent exemption was recommended in the report of the ways and means committee of the House, and a 45-cent exemption was carried in the House bill when it was sent to the Senate. It is not believed that the finance committee's recommendation of 44 cents will be disturbed by the Senate if carried in the bill which will be reported within the next few days, and final decision as to whether the exemption shall be 44 or 45 cents will be left to the conference committee of the two houses which will have the task of ironing out the differences.

Other drastic changes affecting all lines of business were also made by the finance committee. Normal individual income tax rates in the Senate bill will be approximately double those now in force, the committee having agreed upon levies of 3 per cent on the first $4,000 of net income, 6 per cent on the next $4,000 and 9 per cent on income in excess of $8,000. The present rates are 1½, 3 and 5 per cent, and the House bill carried rates of 2, 4 and 7 per cent.

The committee approved the House's action in reducing exemptions from $3,500 to $2,500 for heads of families and [illegible]00 to $1,000 for single persons, and cutting the deduction for earned income to 12½ per cent. Surtax rates in the Senate bill, however, will have a maximum of 45 per cent, against the House bill maximum of 40 per cent and the present top of 20 per cent.

The corporation income tax rate, now 12 per cent, is fixed by the committee at 14 per cent, instead of the 13½ per cent provided in the House bill, but the House penalty of 1½ per cent for consolidated returns has been rejected, and an exemption of $1,000 provided for corporations with incomes not in excess of $10,000.

The Senate committee materially modified the House provisions for sales and stamp taxes which, with the taxes on imported oil, coal, copper and lumber, have been the most controversial points of the measure.

A favorable report on legislation recently passed by the House, making alien actors subject to the contract labor provisions of the immigration law, was also prepared this week by the Senate, through its immigration committee.

The committee, however, has amended the bill so as to permit the entry into the United States of alien actors needed in the production of films for export when required to take parts which cannot be adequately filled by such American actors as may be unemployed.

This concession is confined to export and was made as a result of representations that it is frequently difficult to obtain from among America's own actors, artists who can meet the language or other requirements of particular foreign markets for which American producers are making pictures.

## Pathe Suing Union and Firm For Infringement on Product

Pathe Exchange, Inc., is bringing suit for infringement of copyright against the New York operators' union, Local 306; Sam Kaplan, its president, and the City Amusement Company. Suit is based on the open air exhibition of the company's pictures at several points in Manhattan and the Bronx.

Pathe is asking at least $250 for each alleged unauthorized exhibition. The open air shows are said to have been established following a dispute between the union and Springer-Cocalis circuit, in the vicinity of whose houses the shows are being held.

# FRANKLIN LAUNCHES NEW CIRCUIT SETUP

## Six Divisions of RKO Theatres Will Each Have a Director, with Franklin Directly in Charge of Operations

The board of directors of Radio-Keith-Orpheum Corporation met on Wednesday in New York in their first meeting since M. H. Aylesworth was elected president in mid-April. Ordinary business routine was taken up. Harold B. Franklin and Joseph Plunkett of the theatre division were scheduled to leave for the Coast immediately after the session.

Reorganization of the theatre department of RKO this week into six divisions with a director at the head of each and an operating "cabinet" of home office executives which will meet daily in New York to consider business and policy affairs as they develop, brought about what is expected to be the final step in the revamping of Radio's various motion picture interests. Distribution, home office, production and exhibition were taken in order for reorganization by the Radio interests, following a physical merging of Radio Pictures and Pathe last year.

The divisional plan for the theatre department had been expected and was announced early in the week by Harold B. Franklin, president of the theatre subsidiaries, who will direct the operation of all RKO houses.

### Franklin Head of Operations

The new theatre organization setup stems from the board of directors of the theatre companies, of which Aylesworth is chairman. Franklin is the direct head of operations, working with Joseph Plunkett as vice-president and Herschel Stuart, in charge of field operations. Stuart's headquarters will be in New York.

The six divisional directors are Nate Blumberg, whose territory takes in Greater New York, New York State, New Jersey and Washington, D. C.; Asher Levy, with headquarters in Chicago and with supervision over the Omaha division; Harry MacDonald, New England; Charles Koerner, Southern; Cliff Work on the Coast, with San Francisco and the Northwest under his supervision, and Nat Holt in charge of the Middlewest, embracing the Cleveland, Cincinnati and Detroit divisions. The subdivisions of the New York territory have H. R. Emde as division manager of Greater New York; Joe Lee in a similar position for Brooklyn; Lou Golding for New York State and J. M. Brennan for New Jersey and Washington.

The Central division has supervision over Omaha, where Morgan Ames is division manager. Harry MacDonald, divisional director for New England, has no subdivisions within his sphere. Neither has Charles Koerner, Southern division director with headquarters at Dallas. Cliff Work, director of the Coast territory, has San Francisco, where Len Brown is division manager, and the Northwest, where Homer Gill occupies a similar position, in his charge. Nat Holt, divisional director of the Middlewest, will supervise Cleveland, Cincinnati and Detroit, where J. E. Firnkoess, I. Libson and Arthur Frudenfeld, respectively, are division managers.

New York operations center about the operating "cabinet" which meets daily. These meetings, presided over by Franklin, include Martin Beck, in charge of vaudeville; Joseph Plunkett, vice-president; Herschel Stuart, in charge of field operations; Phil Reisman, in charge of film-buying; Herman Zohbel, treasurer of RKO; Robert Sisk, in charge of advertising and publicity; Nate Blumberg, New York divisional director; D. P. Canavan, in charge of the construction and maintenance department; Major L. E. Thompson, in charge of personnel, and Myron Robinson, in charge of real estate. Included, too, in the new setup are William Mallard, legal department; J. M. Maloney, insurance; Dorothy M. Crawford, promotional work through organizations; F. H. White, taxes and assessments, and Bruce Powell, merchandise.

Franklin, describing several phases of the organization, stresses these points:

"In the New York office, duties are specifically allocated and it is the purpose of our daily meetings to maintain contact between departments and, at the same time, abolish overlapping. Already we feel that these meetings have demonstrated their great usefulness.

"We are encouraged concerning the picture product for our theatres. The vaudeville problem is being studied and adjusted and determined efforts are being made to inject new faces and talent into this distinctive branch of RKO entertainment. Economies have been and are being effected. But not one of them is to be classed as a foolish or costly economy. Reports that our advertising budgets are being sliced to the bone are untrue, since RKO is not, at this stage of the game, so optimistic as to attempt the sale of its stage and screen shows without employing that indispensable method."

Terry Turner, head of the RKO theatre advertising department, announced that Harry Mandel, in charge of publicity and advertising of several uptown theatres, will also handle all RKO theatre trailers. Ed Rosenwald has resigned from the business management office of the advertising department. Robert Uliston has been placed in charge of publicity for all Bronx houses, succeeding Joseph Cullen, resigned.

RKO this weekend inaugurates a daylight saving time admission of 65 cents between 6 and 7 p.m. over the circuit.

### Bobby Connelly Signed

Aylesworth on Monday announced the engagement of Bobby Connelly, a stage manager and producer of musical comedies, for a new department to be created in line with Beck's plans for assisting in the selection and encouragement of new ideas and new talent for vaudeville.

Mr. Connelly's past activities have had to do with Ziegfeld's "Hot-Cha" and "Follies"; and a number of other stage plays. In London, he was stage director for both Sir Alfred Butt and Moss' Empires. In Paris, he produced Ambassadeurs Revues for several seasons.

Among notables sailing Wednesday night on the Bremen out of New York for Europe were: S. L. Rothafel, who sailed with Martin Beck. They are going abroad for auditions to foreign artists and to arrange for establishment of European offices for Radio City; they are accompanied by Mrs. Rothafel and Mrs. Beck.

## Famed Director Dead

Louis Mercanton, who directed "Mothers of France," said to have been the first foreign film exhibited in the United States, died in London this week.

# SMPE To Discuss Four Phases of Industry Effort

The Society of Motion Picture Engineers, at its Spring meeting, scheduled for the Wardman-Park Hotel in Washington, D. C., May 9-12, will cover four phases of the industry: photographic problems, release prints, theatre operations and projection. A complete session will be given to each subject. Notable speakers have been secured for these sessions.

A reduction of the number of papers to be presented has been effected, in order to improve their quality, the Society says. Not more than 35 papers will be read during the meeting. Additional discussion and consideration will be possible through the reduction.

Addressing the meeting at the theatrical session will be M. A. Lightman, president of the MPTOA; Charles (Chick) Lewis, conducting the Round Table department in MOTION PICTURE HERALD; S. Sumner, Massachusetts exhibitor, and N. Glasser, assistant zone manager for Warner in Washington, D. C. Various types of equipment will be discussed, with particular attention to be paid to 16mm. sound systems.

# MPTOAsksMembers About Overselling

The MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, has sent out a questionnaire to every exhibitor in the territory. The request is as a result of complaints from exhibitors that oversold film conditions exist.

The questions are as follows:

1. What percentage of your gross receipts do your feature pictures average in cost?
2. Do you feel you are oversold? If so, state by which company and why.
3. Have you been refused any recent requests for adjustment?
4. If you do not obtain a reduction, will you be able to stay open this summer?
5. Do you find the 25-30-35% policy of Metro profitable in view of the superior quality of these pictures?

# E. M. Loew Suit At Boston Postponed

Suit against Paramount-Publix Corporation by E. M. Loew, New England exhibitor, which was filed in Boston several weeks ago and which was scheduled to come up for trial at the May sitting of the Superior Court, will probably not be reached for another month.

Executives of the Paramount company have gone to the West Coast for the annual Paramount convention. It was stated at the Paramount offices that the case would probably not be reached for several weeks yet. At the E. M. Loew offices it was stated that the company was ready to proceed with the action when the court calendar was clear.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The person in charge of the office directory board in the lobby of the RKO building in Longacre Square is evidently the last person in the world to officially recognize the unmistakable fact that changes have been made in the organization.

The name of the new president, Merlin H. Aylesworth and of Harold Franklin, Phil Reisman, Martin Beck and Robert Sisk have not been added to the list, nor have the names of a half-dozen of the retired executives been eliminated, including the appelations of Charles Rosenzweig, Hy Daab, Joseph I. Schnitzer, Eli M. Orowitz, Cleve Adams and Jerome Safron.

▽

*Columbia stops at nothing to insure authenticity in production. According to our good friend Hortense Schor, at the home office in New York, bands surrounding the $5,000,000 worth of stage money used in "Faith" came directly from the United States Treasury.*

▽

Why, how, when or where Warden Lawes of Sing Sing Prison got hold of our name is a mystery, but nevertheless the morning mail the other day brought us the following:

"Dear Mr. Cunningham:

"My new book, '20 Thousand Years in Sing Sing,' is now ready for distribution.

"I am anxious that the first edition reaches those more **intimately associated with** . . . the various phases of **penal . . . problems.**

"By special arrangement with the publishers, I am able to accept orders for the book, which will be **executed** promptly.

"Very sincerely yours,
(Signed) LEWIS E. LAWES."

▽

**It would seem approximately impossible to get Emanuel Cohen's name misspelled in a motion picture publication but last week we achieved it, with the aid of a linotype that is stingy with its e's and a proof reader who didn't believe the copy anyway.**

▽

One of Hollywood's choicest stories involves George Arliss and his current picture activities. In many of the Arliss pictures, the final scene shows some person of might congratulating the star for his accomplishment. In "Disraeli" it was a Queen Victoria and in "Alexander the Great," a George Washington performed the honors. In his newest, "A Successful Calamity," Arliss gets the usual compliments from a President Hoover.

Warner's casting director, in looking about for someone to portray the Hoover character, discovered that Arliss's valet, George Jenner, bore a striking resemblance to the President and accordingly he fitted out Jenner for the part, supplying him with a retinue of military and naval aides. Later, the Warner casting chief learned that resemblances are only skin deep. They do not extend to the palate.

Jenner was rehearsed without sound and performed satisfactorily. Then came the tragic moment. A chill ran through the sound men when the "chief executive" of the nation turned toward Mr. Arliss, himself an Englishman, and remarked:

"Hi take pleysure in haccording you the gratitude of the people of the Hunited States."

Jenner had forgotten to tell them that he had no control of his "h's" and so he was fired on the spot as Mr. Arliss bustled out to serve tea.

Oscar Apfel was later called in for the presidential post. They show only the back of his head in the picture and it took a week to construct a toupee that resembled the back of Hoover. Apfel is nearly bald.

### *In Which Conner Gets the Tail*

*Miss Ellen Johnson, our eagle-eyed operative of Brookhaven, Miss., who at the moment is sojourning in the highest legislative circles at Washington, forwards the yarn about Homer J. Williams, manager of the Grenada in her home town. Figuring he will lose his shirt before the current Mississippi legislative session is ended, he sent the solons this item of apparel beforehand.*

*Perched on top of the clerk's desk in the state house of representatives the other day was a box containing William's shirt, slightly the worse for wear, but still usable. Attached was this note:*

*"Here's my shirt. You have taken everything but my shirt by the abominable amusement tax and I am sure you will get that before you go home—so here it is now.*

*"I suggest that you divide it as follows: give the bosom to the house; the back to the senate and the tail to Mike Conner."*

COWS and cafes don't mix, according to J. Edelstein, theatre operator of DeSmit, South Dakota.

An exploitation stunt arranged by Edelstein to attract attention to the Seth Parker film got an unexpected touch of realism when the cow that was to be the central figure in the parade kicked over the traces, Edelstein's plans and parade, and busted up the advertising stunt completely.

Maybe it wasn't the cow's fault, maybe it was "Bill" Burns, one of the town's slickers. In either case, there was a complete lack of understanding between the two.

It appears that Manager Edelstein had arranged with Si Perkins, or maybe it was someone else, for the loan of a gentle family cow. Edelstein was assured the cow combined just about everything that one would expect in a young heifer who is meek, and accordingly he engaged two pretty dairy maids. With suitable banners on the cow and the milk maids in attendance, pails and all, the whistle was blown for the procession to journey down Main Street before afternoon crowds, advertising the show.

At this point, William Burns came out of a cafe, saw the cow on the street and jumped aboard. The "gentle, family" creature reared, throwing Burns, and with Edelstein tugging franctically at the halter rope, headed for the large plate glass window of a Main street store. And the parade was over.

▽

**Anything might happen now. The staid, old "Wall Street Journal" deviated the other day from its long-standing policy of recording financial and business happenings exclusively, and appeared with a big black streamer head, emblazoned across its six columns which read: :**

**"U. S.—CAPONE BABY DEAL OFF"**

▽

Homer Croy, of Hollywood fame, is now engaged in the task of collecting epitaphs of celebrities for a book which he has in the making. Fifty or more have already been supplied in advance, including:

**Oliver Hardy:**
It must of been something I et.
**Ted Cook:**
Gabriel, sound your A.
**Warner Baxter:**
Did you hear about my operation?

George Harvey, one half of the Harvey-Jaedicker Advertising Service, thinks distributors should use more catchlines in merchandising their pictures. "The music of the words and the sentiment of their message can be made to overcome a bombastic tone," says George who offers the following in evidence: "If It's a Paramount Picture It's the Best Show in Town"!; "More Stars Than There Are in Heaven"—Metro; "The House of He-Man Hits"—Monogram; "The Spice of the Program"—Educational; "Step Out With Universal," etc., etc.

▽

**Our good friend George gives some additional advice, this time on proper treatment of press book material. Says George:**

**"Should the picture, for example, be a gangster story at a time when there is a surfeit of such plots, then publicity, advertising and exploitation in the press book should follow another angle. It may accordingly be developed as a great love drama, a story of the city canyons, or follow some entirely new lead which is suggested by the timeliness with a current happening, or a popular theme." We take it, then, that the press material might dwell on Rudy Valley, Ralph Capone's incarceration, the Manchurian situation, Jimmy Walker's beer parade or almost anything so long as it ignores any story which is just another picture.**

▽

*Jean Harlow, known far and wide for her platinum blonde hair, has been picked for the name part in MGM's "Red Headed Woman."*

▽

Producers who find themselves faced with a dearth of picture titles need have no worry so long as Charlie Pettijohn remains in the business. Mr. Pettijohn, big chief of the Film Boards, made his debut as a supplier-of-titles some few months ago when he suggested "Hold 'em Jail" for an RKO comedy, and only this week he furnished one of our staff reporters with additional captions, including "Slobbering Sentiment," "Sin, Gin, Sex and Hex," "A Smudged Reputation," "Fairies Don't Fly" and "Crushed Virtue," to which Charlie added "The Death of the Title Writer."

▽

**RKO publicity says: "Soon Helen Twelvetrees will renounce the reel in favor of the real and accept her greatest assignment. It was learned this week that the blonde star of Radio studio would become a mother in August. Miss Twelvetrees is the wife of Frank Woody, a Los Angeles broker, and after a conference with David O. Selznick, executive vice president in charge of RKO production, continued working in 'Is My Face Red?' in which she is playing the lead."**

▽

*Under the caption, "The Silver Lining," the Cincinnati* Times-Star *quotes this line from the Charleston* Post:

*"Fortunately for public morals, few of the sex pictures are quite as bad as advance notices promise they will be."*

▽

**Dick Wright, of the Strand at Akron, Ohio, is responsible for this one, which he says actually happened:**

**Upon arriving at the theatre one morning recently, Wright found a long line of men waiting outside the theatre. Investigation developed the fact that they were looking for "that job." Further investigation disclosed that the sign on the marquee had been changed the night before to advertise the current attraction, "Man Wanted!"**

BA
"STA
RKO
Radio
PICTURES
Reg. U. S. Pat. Off.
AMERICA'

**OX-OFFICE WRITTEN INTO EVERY RAME..AND A ROLE THAT FLAMES VITH BARRYMORE'S ACTING GENIUS**

***Blistering Drama!***... of a man who practised love as he practised law.. ***to win!*** Who won women with kisses ... and juries with tricks! One day—counsel to crooks. The next—he hunted them down... but in love—an outlaw always!

OHN

# RYMORE

# 'S ATTORNEY"

*with*

**HELEN TWELVETREES**

**Jill Esmond** **Wm. (Stage) Boyd**
**Ralph Ince** **Mary Duncan**

Directed by George Archainbaud. Adapted by Gene Fowler, Author of the Best Seller "The Great Mouthpiece" and Rowland Brown Author of "Doorway to Hell.". . . . . .

*ationally Released*
**MAY 13TH**
*ust when you need*
*Box-Office Smash*

**REATEST ACTOR IN HIS GREATEST SCREEN ROLE**

# BLOCK BOOKING MAY GO TO SUPREME COURT

### Doubt Paramount Case Will Be Argued Before Fall if Highest Federal Tribunal Does Agree to Review Decision

By F. L. BURT, Washington

Final decision as to the legality of block booking will be sought of the United States supreme court by the Federal Trade Commission, which has requested the Department of Justice to prepare an appeal from the decision of the New York federal court, holding that Paramount was not acting in violation of the law in selling its pictures en bloc.

If the supreme court agrees to review the decision, it is not likely that the case will be argued before next fall. The court is nearing the end of its term and must pass upon the appeal for review before briefs can be filed for the final argument. It is likely, however, that the court will announce its decision before the end of the term in June, if the Department of Justice does not lose too much time in filing the appeal.

Having spent many years in the preparation of the case for court presentation, the commission is said to be reluctant to abandon the proceedings at this time without obtaining a final decision. This is said to be particularly true because of the activities in Congress of Senator Smith Wildman Brookhart of Iowa, who has had pending for several years legislation which would outlaw block booking.

To drop the case at this stage, it is said, would give point to charges made in the past by Brookhart that the Federal Trade Commission and the Department of Justice had failed to push cases against the film industry with sufficient vigor.

Nothing can be done with the Brookhart bill this session, and it is not likely that he will attempt to obtain any action on the measure, if the appeal is granted, until the supreme court has passed on the issue.

Allied States Association has contributed $10,000 for its campaign to educate the public on details of the Brookhart bill and to "offset propaganda from other sources," it was stated by W. A. Steffes, president, at a Chicago meeting of directors last week.

Directors again maintained their stand on the Detroit resolution repudiating the proposed 5-5-5 agreement, declaring they do not want the projected contract. Allied directors, Steffes declared, still are opposed to certain forms of percentage booking and are urging members not to sign contracts for this kind of agreement.

Those in attendance were: Steffes, Abram F. Myers, Washington; H. M. Richey and James Ritter, Detroit; Sidney Samuelson, Newton, N. J.; Nathan Yamins, Fall River, Mass.; Fred J. Herrington, Pittsburgh; Aaron Saperstein, Chicago; Otto Raths, St. Paul; Charles Metzger, Indianapolis; Herman Blum, Baltimore; R. E. Meyers, Cincinnati; Lester Martin, Nevada, Ia.; Frank J. McWilliams, Madison, Wis.; and J. Easley.

### Bromley Confident Thacher Will Ask Case Dropped

Bruce Bromley, of the New York law firm of Cravath, de Gersdorff, Swaine & Wood, counsel for Paramount throughout the litigation on block booking, said this week, when advised that steps were being taken to have the appellate court's decision reviewed: "I am confident that the Solicitor General, when he reviews the decision recently handed down by the circuit court of appeals at New York, and when he studies the evidence that has been presented in this case, will recommend that the Department of Justice take no further action in the matter."

Former Federal Judge Thacher, author of the Thacher decree outlawing compulsory arbitration, is solicitor general, and will have submitted to him for approval the Federal Trade Commission's request that the Department of Justice appeal the recent Paramount block booking decision to the U. S. supreme court.

## $36,028 Is Pathe Net for Quarter

Pathe Exchange, Inc., and subsidiaries report a net profit of $36,028.98 for the quarter ended April 2, 1932. Gross sales and rentals equaled $191,352.42, with profit from operations put at $3,033.64. The profit before interest and other extraordinary charges reached $99,365.60.

Following is the profit and loss statement for the 13 weeks ended April 2, 1932:

| | | |
|---|---|---|
| Gross sales and rentals | | $ 191,352.42 |
| Deduct—Cost of sales and rentals and selling and general administrative expenses | | 188,318.78 |
| Profit from operations | | $ 3,033.64 |
| Add—Other Income: | | |
| Interest earned | $ 29,886.39 | |
| Dividends received | 49,000.00 | |
| Miscellaneous income | 2,883.78 | |
| Discount on ten-year 7% sinking fund gold debentures purchased for retirement, less unamortized discount and expense applicable therto | 14,561.79 | 96,331.96 |
| Profit before interest and extraordinary items | | $ 99,365.60 |
| Interest on funded debt and amortization of discount and expenses | | 62,006 81 |
| Profit before extraordinary items | | $ 37,358.79 |
| Deduct: Provision for depreciation of fixed assets in excess of regular provisions | | 1,329.81 |
| Net Profit for Quarter ending April 2, 1932 | | $ 36,028.98 |

### Sennett to Keep Plant Open

Mack Sennett plans to keep his Coast plant open through the summer, in view of his contract for a series of shorts for Paramount release.

### Fairbanks Due This Week

Douglas Fairbanks is due to arrive in San Francisco on Thursday from Tahiti after completing a film in the South Seas. He will be met by Mary Pickford.

## Cagney Is Barred Until He Returns To Warner Studio

Until James Cagney returns to Warner and completes his contract, he will be barred from all professional work in pictures, stage and radio, said Darryl Zanuck, Warner production manager, prior to his departure for Europe Wednesday.

"There is no question involved," said Zanuck. "It is simply a matter of living up to an agreement. Five months ago, Cagney presented salary demands and we met his terms. Now he is making additional demands in spite of the fact that he has a five year contract, so we have suspended him both as to time and pay. Every day he is out will be added to his contract." Zanuck said further, "Cagney is a fine fellow but he is being badly advised at a time when this business needs economy above all else."

The MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, through George P. Aarons, secretary, has addressed the MPPDA, notifying it of a meeting last week, at which the organization "strongly endorsed" the stand of Warner with respect to the salary demands of James Cagney, star. The letter implied that pictures featuring Cagney would be kept off the screens of the members.

### Bioscope of London Ceases Publication After 24 Years

The Bioscope of London, the famous old nestor of motion picture business journalism in Great Britain, ceases publication with the issue of this week. Meanwhile negotiations are in progress for the taking over of certain assets of the enterprise by Odhams Press, Ltd., publishers of Kinematograph Weekly.

The suspension of the Bioscope brings to the end a publication which has served the British motion picture world for some twenty-four years. It was founded by the late John Cabourn, a figure of distinction and wide influence through all the formative years of the industry. Mr. Cabourn died some five or six years ago.

The publication has since been under the editorial guidance of W. H. Mooring, the able journalist whose weekly dispatches and articles on British film affairs appear in the columns of MOTION PICTURE HERALD.

### Warner Will Hold Costs Down, Quality Up, Says Zanuck

"Warner will not sacrifice entertainment value for the sake of false economy, but the company will hold production costs to a minimum," said Darryl Zanuck, Warner production manager, prior to his departure for Europe on Wednesday. In the Warner product, he said, "there will be plenty of melodrama and action. The public is tired of extensive dialogue and calm."

While abroad Zanuck will arrange for the production of French dialogue pictures at the Warner studios at Teddington, England, and Paris. At the Teddington plant will be produced 15 pictures with British casts exclusively and for the British market during the coming season, said Zanuck. The first of these will be released in Canada in about six weeks.

# You Will Cash in Plenty with...

**The Pals of "Touchdown" Reunited With An All-Youth Cast**

The same smart showmanship that made you so much money with "Touchdown" now offers for box office honors this intensely thrilling entertainment. So real, so dramatically perfect it ranks high in the unforgettable masterpieces of human emotion.

**RICHARD**
**ARLEN**
**JACK**
**OAKIE**

**Robert Coogan**
**Virginia Bruce**
**Charles Starrett**
**Louise Closser Hale**
***By Waldemar Young***

# PARAMOUNT

# PASSING IN REVIEW

**The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information**

## BEHIND THE MASK

**Columbia 68 minutes**

WHILE there are many big town critics who turn up their noses at this sort of entertainment, we harbor a personal belief that they "eat it up" as much as you or I. You know what we mean; this is one of those villainous affairs where they do about everything except tie the hero to a raft and let him go to his doom over the falls.

The title, when sold along with the names and theme of plot, should make this one fairly strong at the box office. In addition to Jack Holt you have Boris (Frankenstein) Karloff, Constance Cummings and Claude King, not many names to help give this strength in selling, but add your own show-selling ability for the much needed push-over.

"Audience value," while melodramatic, is bound to hold the interest of most patrons. They will get quite a kick out of finding who the mystery man is and will also feel like cheering the hero and hissing the villain.

It's different from many of the pictures coming along lately and if for no other reason is entitled to a break. Push with as much added effort as you can and make them turn out to see it even if only out of curiosity. They won't register any kicks, it's entertainment and much more to the public's tastes than English drawing room sophistication.

Kids will eat it alive, as will the adults, so play it wherever you please.

## ROADHOUSE MURDER

**RKO Radio 73 minutes**

THE title of this production possesses a certain amount of natural b.o. draw but the names are weak with the possible exception of Miss Jordon. This leaves you a problem for your imagination and ingenuity to sell this one at the b.o. The idea of the cub reporter taking the blame for a murder because of the resultant publicity to himself and his newspaper may be greeted with snickers from your local newspaper boys, though the audience may be willing to be carried away with the idea.

"Audience value" is weak. Neither the story nor the acting is convincing. It lacks a hero who can win the public's sympathy and promising your audience a great deal would be inadvisable.

A Laurel and Hardy comedy dividing the billing in your ads and whatever else you use to sell your attractions may get this one by without much adverse comment. We suggest careful selling and a particularly strong supporting bill.

Best played away from the children's days and not exactly uplifting for Sundays.

## ARE YOU LISTENING?

**MGM 76 minutes**

A FAIRLY satisfying picture. William Haines falls a bit short of the job of becoming a really dramatic actor; nevertheless the picture is quite apt to get by where you sort of sell them in advance, especially along the lines that here is a picture to take your customers behind the scenes of a national radio studio. It also shows them the inside workings of broadcasting.

Anita Page and Joan Marsh contribute excellent support to Haines and Madge Evans. If one were carefully to study the characterizations in this picture we are inclined to believe that Madge would cop the honors away from Haines. Be that as it may, we think you can make some money with the production.

Title has a certain natural box office pull because of its connection with radio broadcasting programs. Tied to that is your additional selling slant about the inside workings etc., etc., and the two stars plus the supporting members of the cast. Thumb through the press book and refer to the HERALD informative review for complete cast of characters and synopsis of story. It will provide many selling slants which are really worthwhile.

"Audience value" may be a little weak, so prepare to sell it accordingly and to surround it with a strong supporting bill of shorts. A well balanced program ought to get this feature by in pretty good shape.

The radio angles would interest the kids, but nothing else, so it may be just as well to play it away from their days. Otherwise you can about do as you please. Try something new and novel in the way of advertising. Play along the lines of the broadcasting studio and radio in general. Create interest in the background of the picture. But don't expect too much from it.

CHARLES E. LEWIS

## LETTY LYNTON

**MGM 84 minutes**

FOR theatres where Joan Crawford and Robert Montgomery are already favorites this one will be a landslide. Where these two stars are not quite so powerful at the box office it will create for them, and for the theatre too, a new army of admirers. Almost everything one can wish for in entertainment has been injected into this superbly acted and directed production. The gowns which Miss Crawford wears will be the talk of your town for weeks after . . . and *how* she wears them!

Titles running in this cycle may be termed neutral at the box office. But when it is backed up by names like Crawford and Montgomery, plus Nils Asther, Lewis Stone and others, then it becomes sure money for any box office with the possible exception of, perhaps, a few isolated spots.

In addition to the stars and cast the story provides an endless number of smart selling slants all feasible and excellent for receipts. And when you can shout from the roof of your theatre and through your advertising that here is Joan Crawford in her greatest role, then, brother managers, you have the ingredients for a record breaking run.

"Audience value" is exceptionally strong. It so holds the interest that you hardly note the passing of time. As a matter of truth, I am compelled to admit that I was quite ready to sit through it all over again and that is a statement that I can hardly make for most other pictures even including the better ones.

N.G. for kids and also for Sundays in the smaller spots. Elsewhere, OK. Let the world know you're playing this cracker-jack show.

## THE TRIAL OF VIVIENNE WARE

**Fox 56 minutes**

SEVERAL New York newspapers notwithstanding, we consider this a well-above average picture, keeping in mind of course what "average" has meant this season. We found it quite interesting and holding the attention of the audience all the way through, possibly one reason being the novel methods employed to switch from scene to scene. Direction helped considerably with what must have been a pretty weak story. But all in all it has enough merit to warrant a real effort to make it click at the b.o.

The title certainly gives you something to start on. Names can be added according to their value for your particular situation. You have Joan Bennett, Donald Cook, Allan Dinehart (exceptionally good as the prosecutor), "Skeets" Gallagher, Zasu Pitts, plus numerous others who all help along. So you have a good selling title, enough names to back it up and now all you should have to add is selling slants that will attract attention and patronage. These you can create because the story was taken from a sponsored national radio broadcast. It deals with a mysterious murder and a courtroom trial, plus the usual jealous girl friend and all the other trimmings essential for a good murder-trial picture.

Audience strength is OK, for the reasons outlined in the opening paragraph. It should be acceptable for most theatres anywhere and if sold with the right amount of showmanship will even top your expectations, providing you even dare to estimate what a picture ought to do. But it's a pleasant pastime just to see how close you can guess and it sometimes prompts you to put a little extra effort into your selling campaign.

Not suited for kids and in smaller towns might not be considered just the right thing for the Sabbath, but you are supposed to figure out such slants yourself. Just make a try for above average business through good advertising and exploitation and see if it doesn't deliver the dough.

"CHICK" LEWIS

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## Letty Lynton

***(MGM)***

**Drama**

Joan Crawford, in the role of the too wealthy girl whose one false step comes very near to irreparably damaging a sudden romance with smooth and personable Robert Montgomery, completely won a capacity audience at the New York Capitol with her acknowledged sincere and finished performance.

The story cannot be classed as startlingly new in theme or treatment, but it was obvious from the reaction of the assembled patrons that the film, by reason of the performances, rises above its original. The story is an adaptation of a novel by Marie Belloc Lowndes.

Miss Crawford is found luxuriously ensconced in a grandiose South American hotel, and energetically pursued by a handsome Spaniard, played by Nils Asther. Miss Crawford decides she has had enough heat, enough luxury and enough Asther, and plans to return to wintry New York. Asther objects strenuously, makes mention of certain letters, and the like. Comedy relief steps in here and there, chiefly in the person of Louise Closser Hale, Miss Crawford's traveling companion and maid.

On the boat Miss Crawford meets Montgomery, and the lively, light and rather pleasant following sequences find them engaged when they arrive in New York. At the pier is Asther, whose plane trip North had apparently dampened neither his ardor nor his anger. Miss Crawford finds her stern, unsympathetic mother, played by May Robson, still unsympathetic, not trusting her daughter. Asther comes to the house, threatens Miss Crawford with exposure unless she appears at his apart-

# NAILING A LIE

The Film Daily of Wednesday, May 4th published a story to the effect that Universal's Sales Manager, Mr. Schlaifer, is to be replaced after the Universal sales conventions by Mr. Van Praag, present manager of the National Screen Service.

This is a lie, made out of whole cloth and published with full knowledge that the same story had been officially denied by Universal in the same publication on April 22nd.

The story was published without authority and without asking either Mr. Schlaifer, Mr. Van Praag, National Screen Service or Universal for verification.

Universal intends to prosecute The Film Daily civilly and also to seek action by the District Attorney in the hope that such reckless perversion of the truth may be stopped once for all in the motion picture business.

**UNIVERSAL PICTURES CORPORATION**

ment that evening, and Miss Robson overhears. The girl goes to Asther's apartment, taking poison with her in a vial. Threats, pleading, find Asther unmoved, and she pours the poison into a wine glass. Accidentally Asther drinks, dies, Miss Crawford escaping.

At the home of Montgomery's parents on Long Island, detectives find her and she is taken to the district attorney for questioning. There are Miss Robson, Miss Hale, Montgomery. The official, Lewis Stone, corners her, and things look bad until Miss Robson suddenly supports the alibi which Montgomery quickly fabricates. Miss Hale adds her bit, Miss Crawford is discharged, and the film ends, with a general reconciliation.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Clarence Brown. From the novel by Marie Belloc Lowndes. Dialogue continuity by John Meehan. Adaptation by Wanda Tuchock. Cameraman, Oliver T. Marsh. Film editor, Conrad A. Nervig. Release date, April 30, 1932. Running time, 84 minutes.

CAST

| | |
|---|---|
| Letty Lynton | Joan Crawford |
| Jerry Darrow | Robert Montgomery |
| Emile Renaul | Nils Asther |
| Mr. Haney | Lewis Stone |
| Mrs. Lynton | May Robson |
| Miranda | Louise Closser Hale |
| Mrs. Darrow | Emma Dunn |
| Mr. Darrow | Walter Walker |
| Hennessey | William Pawley |

# The Roadhouse Murder

## *(Radio)*

### Newspaper Drama

A bit of newspaper drama, a murder mystery, a courtroom scene, and a rather large portion of melodrama in all phases, go to make up this effort. It centers in particular about the ambitions of young reporter Eric Linden, who in attempting to obtain for himself a name, resultant money and marriage to Dorothy Jordan, daughter of the city's inspector of police, gets himself into a varied assortment of complications, out of which he is finally extricated, of course.

Linden, seeing Miss Jordan without the knowledge of father inspector, comes upon a man and woman robbing two bodies in a lonely roadhouse to which they are driven when caught in a storm. They find enough evidence to convict the crooks, and Linden concocts an idea. He will pose as the murderer, leaving enough evidence to draw the police to him, elude them as long as possible, at the same time writing signed stories for his paper and deriving the money, name and the like therefrom. When he is apprehended, according to the plan, he will offer evidence, which Miss Jordan is to keep for him, and the murderers will be arrested.

The idea, as it develops, is a great deal better than the materialization of it. It all works well up to the time of his apprehension, a sharp grilling and third degree, headed by Purnell Pratt as the inspector, the indictment and the court trial for murder. Linden carries the hoax along to a point in the trial where his conviction appears imminent, then prepares to offer the evidence. Miss Jordan, on the way to his cell with it is robbed by Bruce Cabot, the murderer. Phyllis Clare, his "girl," and with him at the time of the murder, becomes enraged at his attempt to leave her, and tells the police, thereby saving Linden at the last and of course opportune moment. Roscoe Ates offers a bit of comedy as the restaurant keeper who testifies on the stand in his own stuttering manner.

Produced and distributed by RKO Radio. Directed by J. Walter Ruben. Supervised by Willis Goldbeck. From the stage play by Laszo Bus Fekete. Art director, Carroll Clark. Cameraman, J. Roy Hunt. Sound, John Tribby. Film editor, Jack Kitchin. Release date, May 6, 1932. Running time, 73 minutes.

CAST

| | |
|---|---|
| Chick Brian | Eric Linden |
| Mary Agnew | Dorothy Jordan |
| Fred Dykes | Bruce Cabot |
| Louise Rand | Phyllis Clare |
| Joyce | Roscoe Ates |
| Inspector Agnew | Purnell Pratt |
| Porter | Gustav von Seyffertitz |
| Kraft | David Landau |
| Dale | Roscoe Karns |

# The Trial of Vivienne Ware

## *(Fox)*

### Courtroom Drama

From the novel by Kenneth M. Ellis, William K. Howard, director, has woven a fast moving, action-packed drama of the courtroom, with preceding sequences, explaining the trial, with flashbacks recounting the testimony of witnesses during the court proceedings. Unusual camera work, the touch of something a bit unique in direction and settings, and the somewhat suspensive situation of a definite mystery as to the identity of the person who committed the murder with which Miss Ware is charged, kept an audience at the Roxy in New York in close attendance upon the screen.

Joan Bennett, as Vivienne Ware; Donald Cook, as her attorney and suitor; Allan Dinehart, a prosecuting attorney; Jameson Thomas as the murdered man, were conceded to have rendered the most able performances.

Miss Bennett is engaged to Thomas, but he persists in his affair with Lillian Bond, dancer in a night club and the object of the affections of Noel Madison, night club owner. Cook returns from abroad, is stunned by the engagement, and from that introductory point, things begin to happen. Thomas is found murdered, Miss Bennett is accused, Cook defends, though he is not at all convinced of Miss Bennett's innocence. The film recounts the trial in detail, interestingly, with comedy provided by "Skeets" Gallagher and Zasu Pitts, as broadcasters in a booth adjoining the courtroom.

The camera races from the courtroom to the scene of testimony; to the night club, the police station, the broadcasting booth, back to the courtroom, in a manner which greatly engaged the interest of the patrons. Complications come up again and again in the case, while Dinehart badgers the witnesses, Cook fights for acquittal. A knife is thrown from the spectators at Miss Bond, in the witness chair; Madison's henchman is apprehended, is shot by Madison when about to testify, and the latter is pursued, drops from a ledge to the street. Miss Bennett is discharged. She and Cook leave the court together. Herbert Mendin, as Thomas' valet, provides amusement on the witness stand.

Poduced and distributed by Fox. Directed by William K. Howard. Novel by Kenneth M. Ellis. Screen play by Philip Kiein and Barry Conners. Photoplay by Ernest Palmer. Sound, Albert Protzman. Art director, Gordon Wiles. Release date, May 1, 1832 Running time, 56 minutes.

CAST

| | |
|---|---|
| Vivienne Ware | Joan Bennett |
| John Sutherland | Donald Cook |
| Graham McNally | Richard "Skeets" Gallagher |
| Miss Fairweather | Zasu Pitts |
| Dolores Divine | Lillian Bond |
| Prosecutor | Allan Dinehart |
| William Boggs | Herbert Mundin |
| Minetti | Howard Phillips |
| Parone | Noel Madison |
| Judge | J. Maurice Sullivan |
| Mercedes Joy | Ruth Selwyn |
| Gilk | William Pawley |
| Elizabeth Hardy | Maude Eburne |
| Mr. Hardy | Eddie Dillon |
| Damon Fenwick | Jameson Thomas |
| Axel | Christian Rub |
| Juror | Bert Hanlon |

# Attorney for the Defense

## *(Columbia)*

### Drama

A story rapid and able in construction, dialogue in keeping, performances of uniform quality, with an outstanding lead, were generally conceded to have been responsible for the manner in which this film held the attention of a group at a projection room showing in New York.

Contributing more than anything else to the finish of the picture as a whole, was obviously the work of Edmund Lowe, in the lead, as the district attorney who is forced by circumstances and a conscience into a private practice and who fights his best case as his own attorney when charged with murder. The courtroom sequences, reproducing actual proceedings with clear-cut fidelity and naturalness, was particularly effective in its dramatic action and as a climax.

Lowe, noted as a district attorney who always sends his victim away, convicts a man of murder, only to have the verdict proved wrong after the man had been hanged. Conscience stricken, Lowe resigns, retires to private practice, and defends where he once convicted. Also he becomes guardian to the mother and young son of the executed man. His secretary, played by Constance Cummings, is in love with him, but keeps the fact to herself. He had been carrying on an affair with Evelyn Brent, but breaks with her when he finds her with Bradley Page, gang leader.

Ten years later, Lowe is highly successful as an attorney, and his ward, Donald Dilloway, is being educated as a lawyer. The mother is played by Dorothy Peterson. Lowe, organizer of a reform group, has evidence to convict Page as a racketeer. In order to obtain the papers, Miss Brent "plays" Dilloway, has him rob Lowe's safe of the papers. At her apartment, she draws him into a state of intoxication, calls Lowe. When Lowe arrives, he finds Miss Brent strangled, dead, Dilloway drunk on the bed. Sending the boy home, he permits the police to find him.

The trial which follows is the dramatic strength of the film. By sheer cleverness, Lowe succeeds in proving that Page entered the apartment, killed Miss Brent and escaped with the papers. To conclude, Lowe decides that Miss Cummings will take his dictation for a long period.

Produced and distributed by Columbia. Directed by Irving Cummings. Story by J. K. McGuinness. Adaptation and dialogue by Joe Swerling. Editor, Gene Havelick. Cameraman, Ted Tetzlaff. Sound, Russell Malmgren. Release date, May 21, 1932. Running time, 68 minutes.

CAST

| | |
|---|---|
| Burton | Edmund Lowe |
| Val Lorraine | Evelyn Brent |
| Ruth Barry | Constance Cummings |
| Paul Wallace | Donald Dilloway |
| Mrs. Wallace | Dorothy Peterson |
| Nick Quinn | Bradley Page |
| Mugg | Nat Pendleton |
| Wallace | Dwight Frye |
| Paul (as a boy) | Douglas Haig |
| Crowell | Wallis Clark |
| Jeff | Clarence Muse |

# Love's Command

## *(Tobis Forenfilms)*

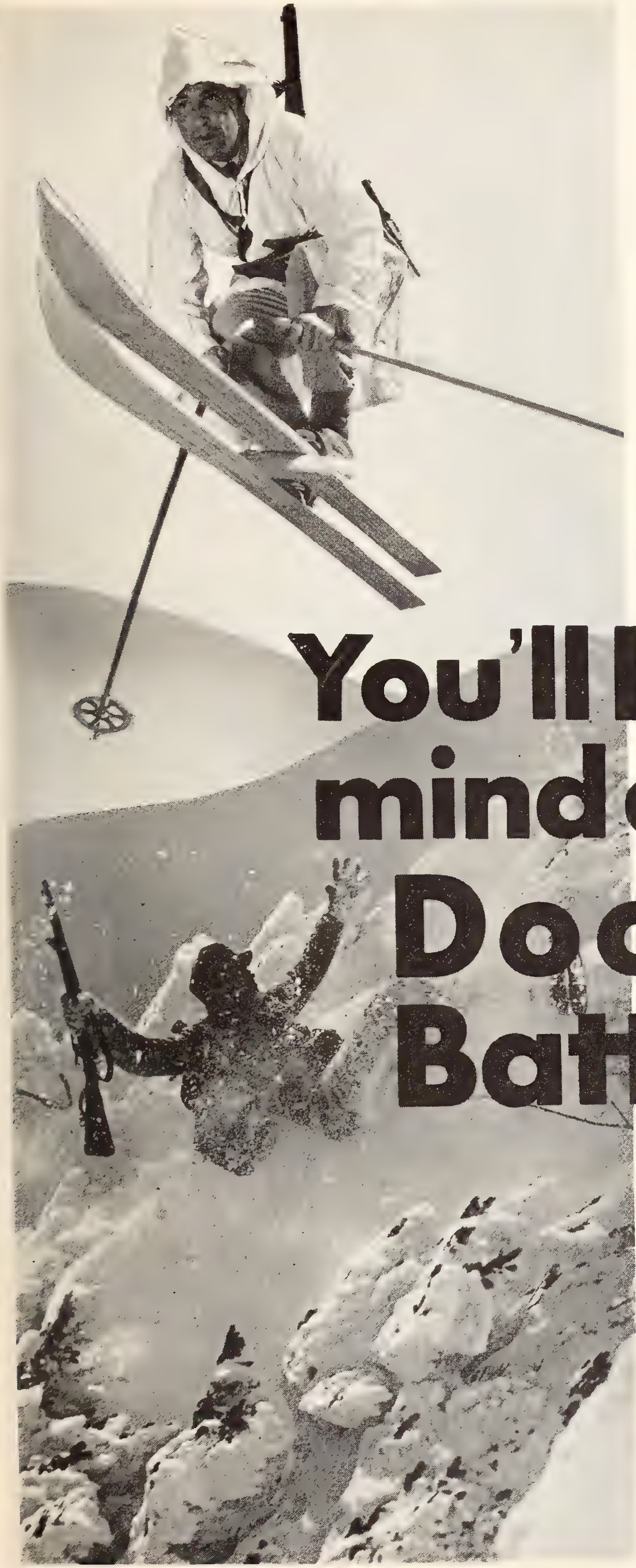
### Comedy-Drama with Music

A bit of melody here and there, a song number or two, in the manner of the German film, makes this rather a comedy-drama with music than a musical comedy or an operetta. The musical interludes are in all cases in keeping with the spirit of the thing, and an audience at the Europa, New York intimate cinema, which shows foreign films exclusively, gave close and rather enjoyable attention to the film.

Leading players are Dolly Haas and Gustav Froehlich, both acknowledged as capable. The cast includes several well known German players. The recently evolved policy of adding English subtitles to translate portions of the dialogue important to the thread of the story, makes the film readily understandable to the patron minus a knowledge of German.

The story is simple, rather light. Miss Haas, masquerading as a boy, attends the military academy, after her brother, more inclined toward music than militarism, goes to the conservatory. Her aged father knows nothing of the situation. At the academy, she is a leader of her group, but at the same time displays certain feminine qualities which bring about much badgering from Froelich, handsome soldier, reduced, as punishment for his attentions to women, to a post at the academy.

The suspicion grows upon him that the boy is a girl, and that is confirmed when the father, reading of the first concert of the composition of the son he thought was at the academy, goes to investigate. Froelich and his fellow-officer understand the father's statement, but the commandant, in an amusing scene, corrects the father's German speech, and being unable to understand his Italian, can not perceive what he is being told. Froelich, however, reveals the state of affairs on the eve of the arrival of the emperor for the graduation. He is informed of the girl's presence in the school, but instead of taking punitive measures, compliments the school on its



# You'll lose your mind over "The Doomed Battalion"

—Chicago Daily News

STEP OUT WITH UNIVERSAL

inspiration in drawing a girl to its ranks, and commands Froelich to the home town of Miss Haas.

Produced by Super film. Distributed by Tobis Forenfilms, Inc. Directed by Geza von Bolvary Composer, Robert Stolz. Scenario by Fritz Gruenbalm and Roda Roda. Release date, April 26, 1932. Running time, 90 minutes.

CAST

| | |
|---|---|
| Count Guiseppe Scanagatti | Livio Pavanelli |
| Antonia | Dolly Haas |
| Francesco | Walter Edhofer |
| First Lieutenant von Lorenz | Gustav Froelich |
| The General of the Military Academy | Anton Pointner |
| Elizabeth, his daughter | Yvette Rodin |
| First Lieutenant Schreck von Schreckenstein— | Tibor von Halmay |
| Mia Fleuron | Mary Losaff |
| The Singer | Marcel Wittrisch |
| Francis Joseph, Emperor of Austria | Fritz Odemar |
| The Doctor | Paul Morgan |

## The First Mrs. Fraser

### *(Sterling Film Company)*

**Marital Comedy**

### *(Seen in London)*

Henry Ainley, doyen of London stage actors, makes a late talking film debut in this picture. He has plenty of opportunity to demonstrate his flawless diction in a picture which is overladen with dialogue. The story enjoys classical distinction and concerns the efforts of a divorced wife to save her ex-husband from the social consequences of a second divorce. She traps the husband's second wife and forces her to admit misconduct with a night-club artist, thus placing the onus of respondency on the wife instead of the husband. The fadeout finds the "first Mrs. Fraser" encouraging her husband to woo her over again and she looks likely to become the third Mrs. Fraser.

There is a polish and artistry about all the settings. The film has been produced at a cost of £40,000, and in an attempt to surpass the limitations of the stage play, the director, Sinclair Hill, has introduced a mammoth cabaret staged in the "Half-and-Half" Night Club. However, it still remains very much a stage play with the camera far too immobile and the juniors in the cast keeping up too much of a stage chatter, certain opinion agreed.

Photography, by the German, Krampf, is good, without offering any novelty. The main drawing card in the United States would probably prove to be the night-club sequence, which is bizarre in the extreme, made up of good turns.

Produced and Distributed by Sterling Films. Directed by Sinclair Hill. Supervision by Leo Zimmerman. Photography by Gunther Krampf. Screen adaptation by Elise Peters. Scenario by Leslie H. Gordon. Running time, 90 minutes.

CAST

| | |
|---|---|
| James Fraser | Henry Ainley |
| Janet Fraser | Dorothy Dix |
| Elsie Fraser | Joan Barry |
| Bario | Harold Huth |
| Ninian Fraser | Hargrave Pawson |
| Lord Larne | Richard Cooper |

## Love in High Gear

### *(Mayfair)*

**Comedy**

A comedy effort centering about an eloping couple, a stolen pearl necklace, a thief and an old flame of the eloping bride-to-be, is active, reasonably lively.

Alberta Vaughn and Tyrrell Davis, with an over-exaggerated English accent, plan to elope and be married in a small town somewhere "up-state," where his relatives can assist at the ceremony. The plan is set at a wedding, during which Harrison Ford, handsome thief, steals a wedding gift, the necklace. Fred Kelsey, obese and obtuse detective, searches all the guests, and Ford drops the jewels in the suitcase of Miss Vaughn, about to leave to meet Davis.

Miss Vaughn goes to the broken down hotel, presided over by Jack Duffy and Fern Emmett, in the style of the village "hick," where Davis is to follow. The latter is wrecked en route and Ford arrives to get the necklace. While he is there Arthur Hoyt and Ethel Wales, Davis' relatives, arrive in search of the couple, and Miss Vaughn hides Ford in a closet. Kelsey arrives in search of Davis and the pearls, then Davis arrives in search of his impending bride. Then follows, in due order, pursuit of Davis by Kelsey, assisted by the maid and Duffy with a shotgun of ancient vintage; attempt of Ford to keep out of sight; and the efforts of the relatives to discover what is going on.

Kelsey lines them all up while Davis hides in the closet, where he and Ford battle until they tumble down with the closet. A satisfactory explanation is found suddenly by Ford for the presence of the jewels, Kelsey is smoothed down by a friend of Ford, who arrives to collect the stolen jewels, and Miss Vaughn and Davis are left alone. There is a certain amount of hide-and-seek, bedroom, bathroom slapstick pursuit sequence introduced to keep the film active.

Produced and distributed by Mayfair. Directed by Frank Strayer. Story and continuity by Donald Douglas. Adaptation by George B. Seitz. Edited by Byron Robinson. Release date, May 1, 1932. Running time, 65 minutes.

CAST

| | |
|---|---|
| Donald Ransome | Harrison Ford |
| Betty | Alberta Vaughn |
| Ronald Courtney | Tyrrell Davis |
| Thaddeus Heath | Arthur Hoyt |
| Arabella Heath | Ethel Wales |
| Senorita Del Val | Nanette Vallon |
| Detective Duffy | Fred Kelsey |
| Hotel Maid | Fern Emmett |
| Hotel Proprietor | Jack Duffy |
| Ziegman | William H. Strauss |

## Goodnight Vienna

### *(British and Dominions)*

**Spectacular Romance**

### *(Seen in London)*

This is Britsh and Dominion's first real bid for American release, and although the picture can lay no claim to super rank, it should provide acceptable qualities for the U. S. public, it was indicated.

John Buchanan, already established in the American territory, is starred with Anna Neagle, young musical comedy lead with a likely future. The story in this case is slight, a simple misunderstanding between a young Viennese officer and his maid, which defers the happy ending long enough to provide excuses for a lot of glamorous scenes, a bit of effective love making, and some theme singing.

Buchanan is taxed too much vocally and not given a chance of showing his skill as a dancer, and Herbert Wilcox by his direction has done little to camouflage the leisurely manner with which the tale unfolds. There is "personality," however, and the star was well received.

Produced by British and Dominions. Directed by Herbert Wilcox. Distributed through Gaumont British. (U. K. only). Photographed by F. A. Young. Released September, 1932. Running time, 76 minutes.

CAST

| | |
|---|---|
| Capt. Maxmilian Schletoff | Jack Buchanan |
| General Schletoff | Clive Curry |
| "Viki" | Anna Neagle |
| Max's batman | Gibb McLaughlin |
| Ernst | William Kendal |
| Johann | Herbert Carrick |
| Donelli | Clifford Heatherley |
| The Countess Helga | Joyce Bland |

## The Gables Mystery

### *(Powers Pictures)*

**Mystery**

British accents in this English-made film, being handled by the newly constituted Powers Pictures, should be no real drawback here, since the mystery is secure in its difficulty of audience solution, the suspense action was found in accordance with acceptability, the pace one of satisfactorily rapid movement. A strange turn or two does its bit, and the situations are handled in a rather logical fashion.

The mysterious murder takes place, to the advantage of the atmospheric effects, in a long-deserted house, inhabited alone, one is given to understand, by a strange and lonely old woman, whom no one has ever seen, and who is known as the mystery woman.

Scotland Yard, on the job, runs into a series of baffling pseudo-clues which lead it nowhere, rapidly. It looks rather hopeless when Lester Matthews, amateur detective, steps into the picture and proceeds to dig into the bafflement in the interests of British justice. He first comes to the conclusion that the death is really murder, then goes further. Unfortunately, the further is a mistake, since through the efforts of a feminine detective, it is indicated, after suspicion has fallen upon, and off numerous people, that he himself is the perpetrator of the murder. He is killed when the girl changes handbags and he walks off with one containing, not jewels as he supposed, but an infernal machine which does its appointed task neatly and with dispatch.

The denouement is clever, and more than a little surprising, adding its suspensive effect to the film as a whole.

Produced and distributed by Powers Pictures. Directed by Harry Hughes. Screen play by Jack Celestin, Jack De Lion and Victor Kendall. Release date, April 25, 1932. Running time, 71 minutes.

CAST

| | |
|---|---|
| Campbell Edwards | Lester Matthews |
| Sybil Vane | Anne Grey |
| Frank Pine | Gerald Rawlinson |
| George Wolmer | Charles Farrell |
| Inspector Dawford | John Turnbull |
| Sergeant Hogan | Arthur Stratton |
| Sir Joseph Pine | Herbert Ross |
| Joshua Atkinson | Kenneth Kove |
| Mrs. Cummerpatch | Minnie Rayner |

## Love Affair

### *(Columbia)*

**Drama**

Wherein Dorothy Mackaill enacts the sacrificing girl who wants to help her rather accidentally acquired sweetheart, played by Humphrey Bogart, and pleased an audience at one of the less centrally located Loew houses in upper New York. The film's story as a whole seemed likewise to entertain the assembled patrons.

Humphrey Bogart is the instructor when Miss Mackaill decides to try high flying in a literal sense. They fall rather thoroughly for each other in the course of the instruction, and it all seems so perfectly simple. But he happens to be an inventor with a newly designed motor very much on his mind, and as inventors so often are, is very poor. He feels that he would be entirely out of place among the Mackaill dollars and, being a frank young man, tells her so in as many words.

Suddenly and unexpectedly, Miss Mackaill finds herself in a decidedly penniless condition, which places them on even terms. She discovers her misfortune only when she is about to invest her capital in Bogart's motor. Making the sacrifice, she offers to marry Hale Hamilton, wealthy broker, in order thus to secure backing for Bogart and the inventive implement of locomotion.

Bogart learns of the plan, calls off the deal with Hamilton and succeeds in obtaining the backing of his former employer. Miss Mackaill cancels the engagement to Hamilton when she learns that he has bought a controlling interest in the motor company. Bogart returns to his old job as a mechanic and just manages to save Miss Mackaill from a disastrous ride alone in a plane, which, one understands, meant suicide. Bogart just reaches the plane as it is leaving the ground.

Produced and distributed by Columbia. Directed by Thornton Freeland. Story by Ursula Parrott. Adaptation and dialogue by Joe Swerling. Continuity by Dorothy Howell. Release date, March 17, 1932. Running time, 68 minutes.

CAST

| | |
|---|---|
| Carol Owen | Dorothy Mackaill |
| Jim Leonard | Humphrey Bogart |
| Gilligan | Jack Kennedy |
| Felice | Barbara Leonard |
| Linda Lee | Astrid Allwyn |
| Georgie | Bradley Page |
| Kibbee | Halliwell Hobbes |
| Mr. Hardy | Hale Hamilton |
| Antone | Harold Minjir |

## Shop Angel

### *(Tower Productions)*

**Drama**

Complications set in rapidly in the business career of Marion Shilling, and only the rapid action, and thought of Anthony Bushell, hero of the piece, and her own good sense which overcomes her recklessness in the end, serves

# CRASH!

## It's Breaking Serial Records Everywhere!

**Every episode greeted with cheers. Every episode builds up new interest and paves the way for the next! A daring, dashing, smashing action story that brings new business at the time you need it most!**

# AIR MAIL MYSTERY

With JAMES FLAVIN, LUCILLE BROWN, AL WILSON, Wheeler Oakman, Nelson McDowell, Cecil Kellogg. Story by Ella O'Neill. Directed by Ray Taylor. Supervised by Henry MacRae. Produced by Stanley Bergerman. Presented by Carl Laemmle.

**STEP OUT WITH UNIVERSAL**

to bring it all to a satisfactory conclusion, in the interests of romance and the audience. That at a local house in New York did give evidence of having been rather saitsfactorily entertained.

Three men are in pursuit of Miss Shilling during the course of the plot evolvement. One, Holmes Herbert, has not the best of intentions toward her, personally; a second, Walter Byron, has financial intention, blackmail-wise; the third, Bushell, has most honorable intentions, successfully fulfilled.

Miss Shilling, buyer for a gown shop, has a desire to travel abroad, in the interests of the firm. Employer Herbert, however, has a different desire, in the interests of himself. Byron, exploitation manager, advises her that there are more savory things than the chief's reputation, but she goes ahead with the scheme of selling him on the idea. She is on her way visiting in Herbert's car when an accident starts complications rapidly.

Herbert's daughter and fiance, Bushell, happen along, and Bushell takes Miss Shilling home with the inevitable result. They meet again often, Miss Shilling sees Herbert in his penthouse and is saved from a bad situation by Bushell. Byron has successfully blackmailed Herbert on the strength of a picture of Miss Shilling's handbag at the car crash scene. She, attempts to retrieve the check from Byron, with another difficult situation saved by Bushell's again timely arrival. The two decide they have had enough of complications, with the expected result.

Produced and distributed by Tower Productions. Directed by E. Mason Hopper. Story by Isola Forrester. Screen play and dialogue by Edward T. Lowe. Release date, March 19, 1932. Running time, 71 minutes.

CAST

| | |
|---|---|
| Dorothy Hayes | Marion Shilling |
| Mr. Kennedy | Holmes Herbert |
| Larry Pemberton | Anthony Bushell |
| Don Irwin | Walter Byron |
| Margot Kennedy | Dorothy Christie |
| Maxie Morton | Creighton Hale |

# SHORTS

### Oh How I Hate to Get Up in the Morning

*(Paramount)*

**Amusing**

One of the Dave Fleischer cartoon screen song numbers, and one replete with clever drawings, novel ideas and more than a little amusement. The youngsters, in particular, should derive a good deal of enjoyment from the short. It is a smart, amusing cartoon comedy number.—Running time, 7 minutes.

### The Old Bull

*(MGM)*

**Very Funny**

There are real laughs in this comedy, which has Zasu Pitts and Thelma Todd in a car, with Miss Pitts learning to drive. The car operates as though it were more than a little intoxicated, and comes out through a haystack on a farm. The farmer holds the car, and when they retrieve it, they find a lost circus lion in the tonneau to climax the amusing short.—Running time, 20 minutes.

### Remember When

*(Vitaphone)*

**Interesting Memories**

Memories of an earlier day make up the footage of this short, and as recorded by the motion picture camera are amusing, interesting, novel in their recollection-producing faculty. Seen are Miss Pankhurst leading the woman suffrage parade; the Prince of Wales setting his first cornerstone; the Kaiser visiting his cousin, King George of England; the presidential campaign of 1912. An unusual short.—Running time, 8 minutes.

### The Prowlers

*(Educational)*

**Of Interest**

In the nature of a travelogue, this number of the Lyman H. Howe Hodge-Podge series offers interesting material centering about the normal daily life of the central African Negro. Several good closeup shots of the prowling cats which make the life of the native a dangerous one, are excellent. General interest, wide appeal.—Running time, 9 minutes.

### Bosko's Party

*(Vitaphone)*

**Amusing Cartoon**

Bosko gives a surprise party in this number of the Looney Tunes. It all goes well in an animated fashion until Bosko's dog gets his tail caught in a mouse trap and finally lands in the dead center of the birthday cake. The youngsters, especially, will like it.—Running time, 7 minutes.

### Babbling Book

*(Paramount)*

**Fast Chatter**

The rapid-fire chatter of the comedy team of Burns and Allen, whose "line" has often evoked much laughter from radio listeners, in one of their comedy sketches. This one takes place in a book shop with Miss Allen as the clerk and Burns the customer. Miss Allen's line of chatter is seemingly unending, but vastly amusing.—Running time, 10 minutes.

### The Toreador

*(MGM)*

**Funny**

Joe Penner, Vitaphone's stuttering comic, impersonates Sid Woods, famed bull fighter, aboard the ship bound for South America. Posing as the master toreador, Penner supplies a good deal of amusement. When the ship docks in the Southern clime, Joe is forced to enter the arena.—Running time, 17 minutes.

### War Mamas

*(Vitaphone)*

**Fair Nonsense**

Thelma Todd and Zazu Pitts are both on duty at the front during the war, in this number of the Hal Roach series for MGM release. An audience at a New York neighborhood house extracted numerous laughs from the nonsense of the two feminine players—Running time, 11 minutes.

### Extra! Extra!

*(RKO Pathe)*

**Fair Comedy**

Frank McHugh in another of his inebriated reporter acts, this time taking place in the crystal-gazing, hypnotism emporium of one Madame Olga. McHugh gets himself into all sorts of complications with the Madame, and when they try to hypnotize each other, the comedy waxes comic. Ralph Ince, McHugh's city editor, rescues him in the end.—Running time, 18 minutes.

### The Dunker

*(Paramount)*

**Not Quite**

Billy House, whose girth makes his name appropriate, takes the lead in this comedy which does not quite make the laugh grade, though it contains a few amusing spots. House starts in a small "dunkatoria" and grows to a large chain of "dunkatorias." His wife wants him to reduce, while he persists in eating crullers. He escapes from a reducing oven, while his wife and the police chase him, with the usual thing of the man in the women's dressing room. His wife is put into the oven by mistake and comes out a midget, also as expected.—Running time, 19 minutes.

### A Slip at the Switch

*(Radio)*

**Sale Is Amusing**

Chic Sale is nearly always to be counted on for a few good laughs, and this number is no exception. Here he is once more the flagman on the railroad. Studying telegraphy, he relieves the regular operator, and is held up and robbed by two tramps. The sheriff and an old crony are playing checkers, but both are deaf. A dispatcher makes every effort to reach Sale, and Sale is amusing trying to understand via code book. A fast climax is effected with two trains meeting on a single track. Good comedy, numerous laughs.—Running time, 18 minutes.

### Victory Plays

*(Universal)*

**Tennis Technique**

Bill Tilden, ace of tennis aces, shows how, with the backhand, service, volley, racket grips, all carefully demonstrated by the master, as Genevieve Tobin renders the accompanying explanatory remarks. Tennis fans will be enthused, everyone should be interested in a demonstration of sporting skill.—Running time, 9 minutes.

### Holy Men of India

*(Featurettes)*

**Travel Interest**

Another of the Commander Dyott travel series, released by the newly established Featurettes, Inc. Here are incorporated interesting shots of the travel variety, depicting, especially, the manner in which the populace of India indulges in its annual religious ritual, designed to cleanse the body of sin. The East and its ways is always of interest to the self-satisfied West.—Running time, 10 minutes.

### Aw Nertz

*(Vitaphone)*

**Fair Comedy**

Two lads are put out of an orphanage and on their own resources after waiting many years to be adopted, without success. They become implicated in a fight with an officer of the law, and the merry chase is on. They duck into a building under construction, and are taken for iron workers. The footage is occupied with their efforts to evade the hand of the law. A few laughs, and a fair comedy.—Running time, 19 minutes.

### Last Pelicans in Europe

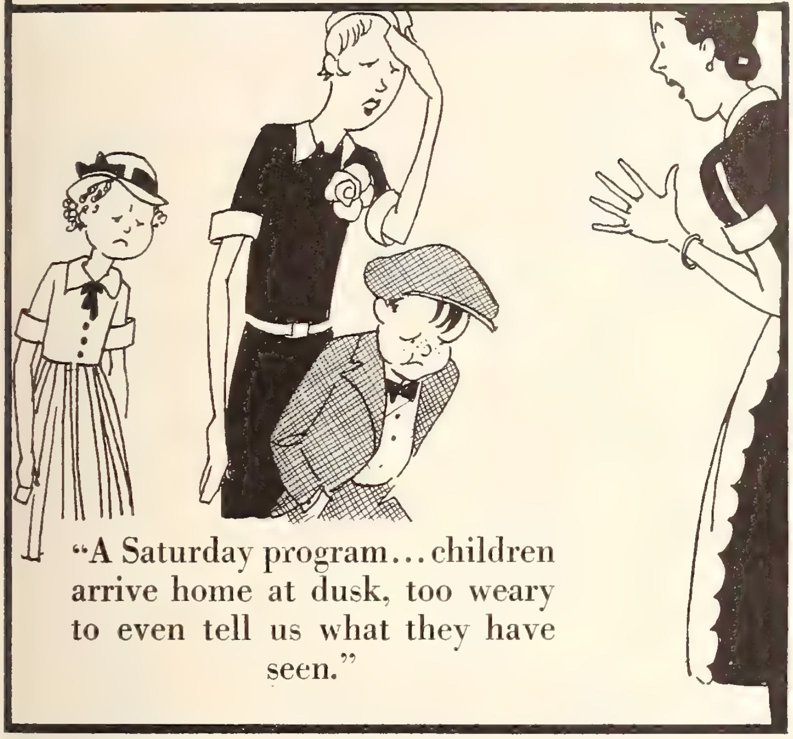
*(Ufa)*

**Bit of Nature**

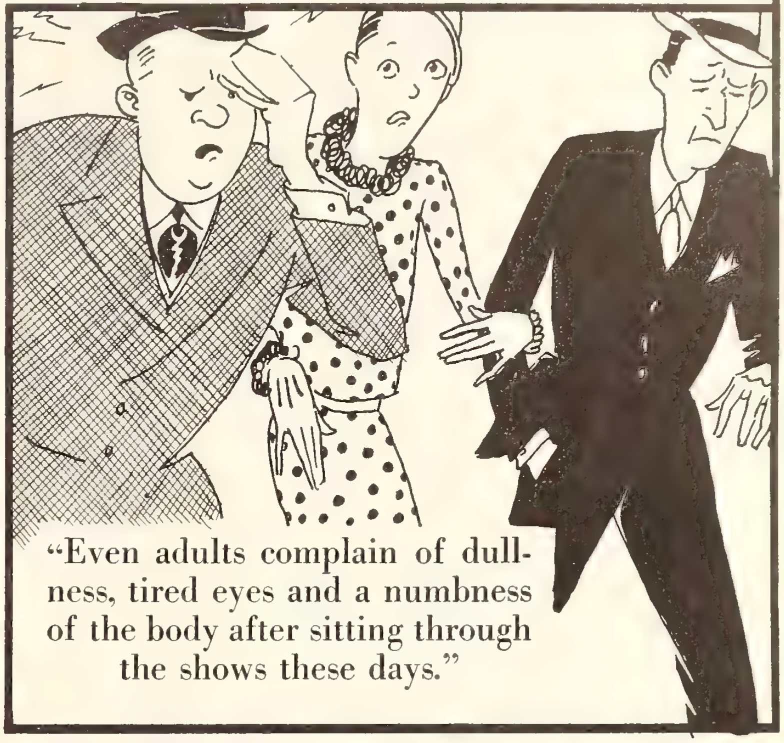
A scientific expedition of small proportions wends its way into the reed marshes of central Europe, where are hidden, so to speak, the last of the continent's wild pelicans, we understand. Interesting as a nature study are the habits of the great-billed birds, who float lazily on their eternal hunt for fish, and whose wing spread attains a width of some eight to 10 feet. Most interesting is the manner in which the female feeds its young from its neck pouch, indicating the origin of the legend that the pelican is the symbol of motherhood. Generally appealing, though weak spots crop up in the accompanying descriptive matter.—Running time, 10 minutes.

# WOMEN'S CLUBS FIGHT DOUBLE FEATURE *MENACE*

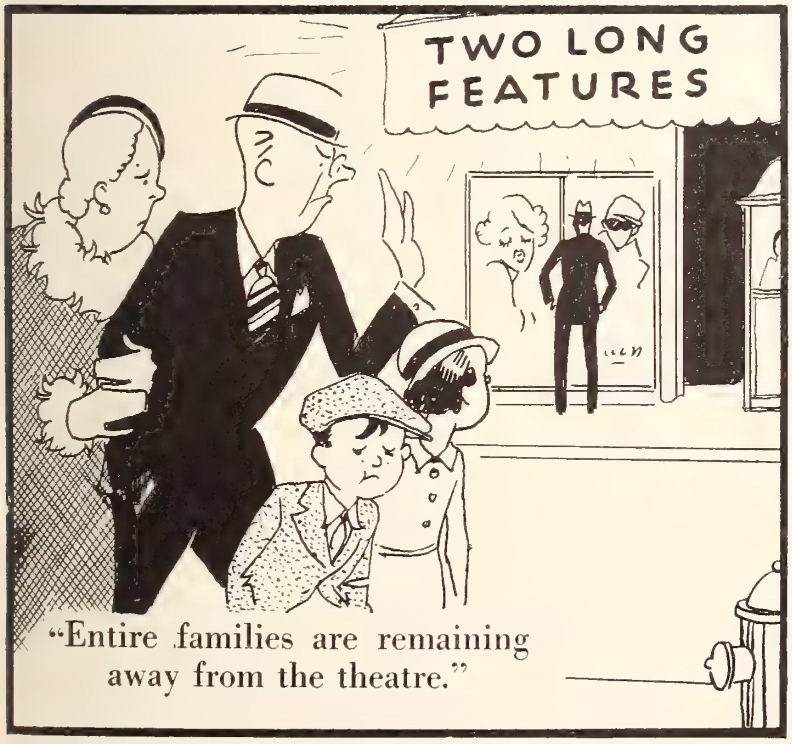
"I thought you might be interested to know how the members of the federated women's clubs of Illinois feel about this (double feature) menace to our better films movement." . . . *Mrs. Eunice L. McClure, Motion Picture Chairman, Illinois Federation of Women's Clubs.*



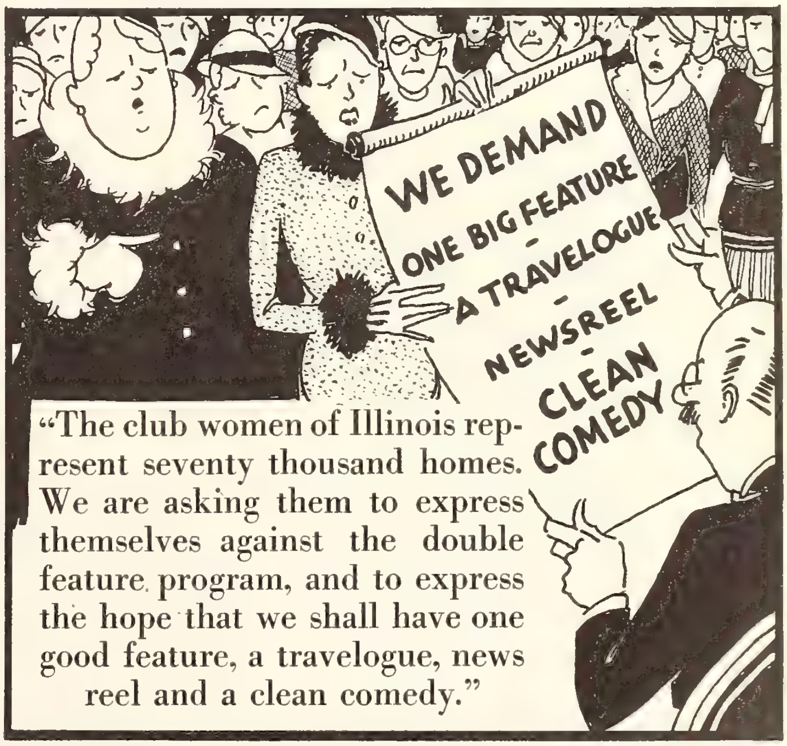
"A Saturday program... children arrive home at dusk, too weary to even tell us what they have seen."



"Even adults complain of dullness, tired eyes and a numbness of the body after sitting through the shows these days."



"Entire families are remaining away from the theatre."



"The club women of Illinois represent seventy thousand homes. We are asking them to express themselves against the double feature program, and to express the hope that we shall have one good feature, a travelogue, news reel and a clean comedy."

Give them the variety both children and adults demand. A program of one good feature and several of ***Educational's*** short subjects never sends them home weary.

Educational Pictures
"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, *Inc.***

E · W · HAMMONS
*President*

# ASKS DISTRIBUTORS TO COOPERATE IN ZONING

## President Van Hyning of Kansas MPTA Asks Distributors to Participate in Forming Zoning Plan for His Territory

E. Van Hyning, president of the MPTA of Kansas and Missouri, seeks participation by distributors in drafting a plan on zoning governing the sale of product for next season in the area comprising Kansas and western Missouri. The move is in line with Van Hyning's national plan suggested to the MPTOA affiliated units in his capacity as chairman of the organization's committee on zoning.

Van Hyning has sent an appeal to general sales managers specifying that "for the general good of the industry we ask you to rescind your present instructions against participating in zoning conferences and cooperate with us in working out a zoning plan for the benefit of all concerned."

This request is in accord with the MPTOA plan of reinstating uniform zoning, successful administration of which is predicated on agreement with the distributors.

At the Hays office in New York, Dave Palfreyman said that no request had been received by the MPTOA and no action will be taken by the Hays organization as such.

The procedure Van Hyning is following to obtain distributor participation locally includes, in addition to the appeal directed to general sales managers, a supplementary request to branch managers in Kansas City that they recommend to their home offices "that the matter is serious, urgent and of great value to the industry."

Explaining fully the current situation with respect to zoning and protection, Van Hyning's plea to the sales executives states:

"As president of the MPTA of Kansas and Missouri, I have been greatly concerned over the abandonment of the carefully and patiently developed uniform zoning plan for the Kansas City territory and the discontinuance of the zoning committee to which complaints, suggestions and grievances concerning zoning and protection could be taken for conciliation and possible adjustment.

"The Washington convention of the MPTOA adopted a resolution urging the distributors to resume active participation in negotiations seeking to establish and carry out openly negotiated and mutually agreed upon uniform zoning plans for the purpose of limiting protection as to time and area within bounds that can be agreed upon as fair and reasonable.

"We are convinced that this is the only sound, sensible and practical means of self-control within the industry in the troublesome matter of protection and run that will prevent abuses and avoid confusion, litigation and attempted legislation.

"If the subsequent-run independent exhibitor can take his complaints and grievances to a local zoning committee for discussion, conciliation and possible adjustment, it will overcome much of the present turmoil, agitation and ill-will. As a distributor you are directly affected by every protection situation. If you grant unreasonable protection because of the buying power of the first-run theatres you inevitably lose revenue from the many subsequent-runs; if you grant too little, you lose revenue from the first-run.

"We believe that no intelligent or practical solution of the local protection and run problems can be reached through litigation. We think it is a practical business problem rather than a legal technicality and appeal to you to help work it out in a way that is fair and open and above-board instead of by hit or miss private contracts and secret understandings. For the general good of the industry we ask you to rescind your present instructions against participating in zoning conferences and cooperate with us in working out a zoning plan for the benefit of all concerned.

"The suits at law that have been instigated on zoning we believe are futile and will not result in any clarification of the legal right to negotiate such zoning plans. They are started with no sincere idea of trying to solve the protection problem and will take years to reach a final decision. The suits on protection could all be avoided if the local zoning committees were permitted to function.

"Any zoning plan that is eventually negotiated and agreed to depends on the distributor for its successful operation, as the distributor is a party to both first and subsequent-run contracts; therefore your participation and cooperation is essential. The season rapidly approaches during which contracts for the new season's product will be written with a variety of protection and run clauses therefore the matter is urgent and important.

"We appeal to you for help in solving our mutual problem in this manner and will appreciate an early reply in the interests of the whole industry."

The letter sent by the MPTA to local branch managers sets forth:

"While we do not think the zoning plan was given a thorough trial in this territory because of the early withdrawal of distributor support, we believe that it clearly demonstrated to the intelligent people in the business the numerous advantages of this method of self-control in the correction of abuses that you were otherwise powerless to avoid. The mere open discussion of protection and run removed much of the bitterness and hard feelings that grew up over the fixing of protection and run by private contracts and secret understandings.

"The resumption of uniform zoning and zoning negotiations depends solely on the distributors. Will you help to get this important matter started again by recommending to your home office that the matter is serious, urgent and of great value to the industry?"

---

## "Good Earth" Prize Winner

"The Good Earth," a novel by Pearl S. Buck, was awarded the annual Pulitzer prize for the best novel of the year at a meeting of the trustees of Columbia University, New York, in charge of the awards. Motion picture production rights to "The Good Earth" are owned by Metro-Goldwyn-Mayer.

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# Dramatic Stories Figure in Producer Purchases in April

Current dramatic successes on Broadway figured prominently in purchases of production material in the month of April. Among the outstanding purchases were: "The Barretts of Wimpole Street," by United Artists; "The Animal Kingdom," by RKO, and "The Devil Passes," by MGM.

The American Play Co., New York, and various story agents report that buying of production material was unusually active in the past month. Story departments of large producers, however, said that most of the purchases in which their companies had engaged in the month were intended for the new season's productions and would not be announced in advance of the impending sales conventions. The following compilation of purchases, therefore, cannot be considered to embrace all purchases made in April.

These purchases have been confirmed:

**Columbia Pictures**

"Brief Moment," stage comedy-romance, by S. N. Behrman.

"That's My Boy," football novel, by Francis Wallace.

**Fox Film**

"Trick for Trick," stage mystery drama, by Vivian Cosby, Harry Gribble and Shirley Warde.

"Chandu The Magician," radio mystery playlet.

**Jesse J. Goldburg**

"The Girl With Red Hair," magazine serial.

**Metro-Goldwyn-Mayer**

"The Devil Passes," stage play by Benn W. Levy.

**Monogram Pictures**

Original western melodrama by Wellyn Totman.

**Radio Pictures**

"The Animal Kingdom," stage play by Philip Barry.

"Gun Law," western melodrama, by Bennett Cohen.

"Double Exposure," original story by Paul Thompson.

**United Artists**

"The Barretts of Wimpole Street," stage play.

**Universal**

"No. 55," novelette, by Louis Bromfield.

"Clancy of the Mounted," serial, by Robert W. Service.

"Only Yesterday," novel, by Frederick Lewis Allen.

"Automaton," robot drama, by Abnar J. Gelula.

**Paramount**

"No Bed of Her Own," novel, by Val Lewton.

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# Barrett Endorses Gangster Picture

Wilton A. Barrett, executive secretary of the National Board of Review, emphatically endorsed gangster films when speaking last week before Rhode Island Council of Women at Providence. He also made the prediction that class theatres are certain to come some time in the future, and that a great dramatic film could be made on the subject of unemployment.

Barrett praised films as a great medium of culture and expression, though he does not advocate their use as a medium for presenting reform propaganda. He said he thought it a fallacy to assume that a motion picture could affect the conduct of the public. "Motion pictures are the reflection of the people rather than the people the reflection of motion pictures," he declared.

"We believe," he said, "that the motion picture should serve the same purpose as the press, pulpit and public forum in holding up a mirror to society so that things which are in need of remedy may be brought to light. For this reason we believe the gangster picture fulfills a social function."

WE WANT A BOX-OFFICE PICTURE!
WE NEED A GOOD PICTURE!

# "STOP CRYING BOYS— COLUMBIA'S GOT IT!"

**It's in the air—Everyone's talking about "Attorney for the Defense"! Stop crying for a boxoffice hit—Columbia again comes through with a "natural" right when you need it most! Set for immediate release—nail your playdate *NOW!***

## YOU NEED IT—
## WE'VE GOT IT!

# ATTORNEY FOR THE DEFENSE

*with*

## EDMUND LOWE

**EVELYN BRENT**
**CONSTANCE CUMMINGS**

*adaptation and dialogue*
*by Jo Swerling*

***Directed by* IRVING CUMMINGS**

Columbia

**THE SOONER THE PLAYDATE—**
**THE QUICKER THE PROFIT!**

# THEATRE RECEIPTS

Theatre receipts from 183 theatres in 30 key cities over the country for the calendar week ended April 30, 1932, reached a total of $2,193,153, an increase of $74,631 over the previous calendar week, ended April 23. During the latter period the total was $2,118,522 from 178 theatres in 30 cities. Only one new high individual record figure was established during the more recent week, at the Pantages Hollywood, in Hollywood, with "Careless Lady." Eleven new low individual records were noted during the same period. During the preceding week, no new "highs" and seven new "lows" were recorded.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | **Picture** | **Gross** | **Picture** | **Gross** | **(Tabulation covers period from January, 1931 to date)** | |
| **Albany** | | | | | | | | |
| Harm-Bleeker | 2,300 | 35c-50c | "The Wet Parade" (MGM)<br>(25c-40c-6 days) | 6,680 | "Trial of Vivienne Ware" (Fox)<br>(35c-60c-–6 days) | 11,209 | High 1-24 "Reducing"<br>Low 2-13-32 "Tonight or Never" | $18,500<br>4,820 |
| Leland | 1,350 | 20c-25c | "Tarzan, the Ape Man" (MGM)<br>(3 days) | 1,720 | "Disorderly Conduct" (Fox)<br>(6 days) | 5,890 | High 5-2 "Strangers May Kiss"<br>Low 12-26 "Ex-Flame" | 8,100<br>2,900 |
| | | | "Cheaters at Play" (Fox)<br>(3 days) | 1,965 | | | | |
| Ritz | 1,146 | 20c-25c | "It's Tough to be Famous" (F.N.)<br>(3 days) | 1,835 | "Alias the Doctor" (F. N.)<br>(3 days) | 2,100 | High 10-31 "East of Borneo"<br>Low 4-16-32 "The Wiser Sex" | 4,950<br>1,830 |
| | | | "Play Girl' (W. B.)<br>(3 days) | 1,710 | "Vanity Fair" (Allied)<br>(3 days) | 1,600 | | |
| RKO Palace | 4,000 | 25c-60c | "World and the Flesh" (Para)<br>(3 days) | 7,100 | "Shopworn" (Col.)<br>(3 days) | 9,450 | ... | |
| | | | "Young Bride" (Pathe)<br>(3 days) | 6,928 | "The Broken Wing" (Para.)<br>(3 days) | 9,125 | | |
| Strand | 1,900 | 35c-50c | "Man Wanted" (W. B.)<br>(6 days) | 6,600 | "Scandal for Sale" (U.)<br>(6 days) | 8,300 | High 10-24 "Susan Lenox"<br>Low 3-5-32 "Fireman, Save My Child" | 10,350<br>5,000 |
| **Baltimore** | | | | | | | | |
| Auditorium | 1,600 | 25c-50c | "Grand Hotel" (MGM)<br>(50c-$1.50) | 24,000 | "Strangers in Love" (Para.)<br>(6 days) | 2,380 | ... | |
| Europa | 267 | 25c-50c | "A Waltz by Strauss" (German)<br>(6 days) | 1,100 | "Golden Mountains" (Russian)<br>(25c-60c-6 days) | 700 | High 10-12 "Two Hearts in Waltz Time<br>Low 11-30 "Immortal Vagabond" | 2,200<br>450 |
| Hippodrome | 2,250 | 25c-50c | "A Woman Commands" (Radio)<br>(6 days and Sun. midnite show) | 9,500 | "Girl Crazy" (Radio)<br>(6 days and Sun. midnite show) | 11,500 | ... | |
| Keith's | 2,500 | 25c-50c | "Love Affair" (Col.)<br>(6 days) | 7,250 | "Impatient Maiden" (U.)<br>(6 days) | 7,100 | High 4-9 "Bachelor Apartment"<br>Low 2-6-32 "Manhattan Parade" | 16,080<br>4,000 |
| Loew's Century | 3,076 | 25c-60c | "When A Feller Needs A Friend" (MGM) (6 days) | 24,000 | "But the Flesh is Weak" (MGM)<br>(6 days) | 22,000 | High 4-11 "Tailor Made Man"<br>Low 3-26-32 "The Wiser Sex" | 30,000<br>16,000 |
| Loew's Parkway | 987 | 15c-35c | "Arsene Lupin" (MGM)<br>(6 days) | 4,950 | "One Hour With You" (Para.)<br>(6 days) | 4,800 | High 1-30-32 "Emma"<br>Low 1-10 "Lottery Bride" | 5,600<br>3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "World and the Flesh" (Para.)<br>(6 days) | 14,300 | "The Wet Parade" (MGM)<br>(6 days) | 17,500 | High 4-11 "Strangers May Kiss"<br>Low 12-12 "The Big Parade | 33,500<br>10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "Arsene Lupin" (MGM)<br>(6 days) | 3,100 | "One Hour With You" (Para.:)<br>(6 days) | 2,900 | High 1-3 "Going Wild"<br>Low 6-13 "Too Young to Marry" | 4,500<br>2,400 |
| New | 1,600 | 25c-50c | "Cheaters at Play" (Fox)<br>(6 days) | 4,850 | "Young America" (Fox)<br>(6 days) | 5,000 | High 1-10 "Man Who Came Back"<br>Low 4-30-32 "Cheaters at Play" | 18,000<br>4,850 |
| **Boston** | | | | | | | | |
| Keith's | 2,800 | 25c-60c | "Girl Crazy" (Radio) | 20,500 | "Scandal for Sale" (U.) | 21,000 | High 12-5 "Frankenstein"<br>Low 3-26-32 "Explorers of the World" | 27,000<br>16,000 |
| Keith-Boston | 2,500 | 25c-50c | "The County Fair" (Monogram) | 20,000 | "Love Affair" (Col.) | 22,000 | High 4-9-32 "Steady Company"<br>Low 12-26 "The Deceiver" | 26,000<br>16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Night Court" (MGM) | 23,000 | "Are You Listening?" (MGM) | 22,500 | High 1-24 "Hell's Angels"<br>Low 3-26-32 "Polly of the Circus" | 31,500<br>18,000 |
| Loew's State | 3,700 | 25c-50c | "The Wet Parade" (MGM) | 22,000 | "But the Flesh is Weak" (MGM) | 23,000 | High 4-11 "City Lights"<br>Low 7-18 "Man in Possession" | 25,000<br>19.000 |
| Majestic | 1,800 | 50c-$1.50 | "Grand Hotel" (MGM) | 27,000 | ... | | ... | |
| Metropolitan | 4,350 | 35c-75c | "The Misleading Lady" (Para.) | 42,000 | "So Big" (W. B.) | 37,000 | High 1-31 "No Limit"<br>Low 7-4 "I Take This Woman" | 44,500<br>30,000 |
| Paramount | 1,800 | 25c-50c | "World and the Flesh" (Para.) | 17,500 | "Young America" (Fox) | 17,000 | ... | |
| Scollay Square | 1,800 | 25c-50c | "The Lost Squadron" (Radio) | 14,000 | "The Crowd Roars" (W. B.) | 13,000 | High 1-17 "Right to Love"<br>Low 12-26 "His Woman" | 25,000<br>9,500 |
| Uptown | 2,000 | 25c-60c | "World and the Flesh" (Para.) | 13,000 | "Young America" (Fox) | 12,000 | High 9-26 "Monkey Business"<br>Low 12-26 "X Marks the Spot" | 15,000<br>10,000 |
| **Buffalo** | | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "World and the Flesh" (Para.) | 22,400 | "Amateur Daddy" (Fox) | 31,900 | High 3-28 "My Past"<br>Low 3-19-32 "Dancers in the Dark" | 39,500<br>17,000 |
| Century | 3,000 | 25c-50c | "Prestige" (Pathe) | 14,000 | "Play Girl" (W. B.) | 13,000 | High 2-14 "Cimarron"<br>Low 3-5-32 "Cheaters at Play" | 25,600<br>5,800 |
| Court Street | 1,800 | 25c | "Woman from Monte Carlo" (F.N.)<br>(4 days) | 1,400 | "Racing Youth" (U.)<br>(3 days) | 1,900 | ... | |
| Great Lakes | 3,000 | 25c-50c | "The Wet Parade" (MGM) | 13,900 | "Lost Squadron" (Radio) | 15,000 | High 8-8 "Politics"<br>Low 12-26 "Flying High" | 35,100<br>9,100 |
| Hippodrome | 2,100 | 25c-35c | "Alias the Doctor" (F.N.) | 6,700 | "Devil's Lottery" (Fox) | 7,800 | High 2-14 "Free Love"<br>Low 4-30-32 "Alias the Doctor" | 26,300<br>6,700 |
| Lafayette | 3,300 | 25c | "Behind the Mask" (Col.) | 11,000 | "Three Wise Girls" (Col.) | 10,900 | High 4-11 "Ten Cents a Dance"<br>Low 12-19 "Leftover Ladies" | 24,100<br>6,400 |
| **Charlotte** | | | | | | | | |
| Broadway | 1,167 | 25c-50c | "Beauty and the Boss" (W. B.)<br>(3 days) | 4,000 | "The Crowd Roars" (W. B.)<br>(6 days-2nd week) | 7,000 | ... | |
| | | | "Behind the Mask" (Col.)<br>(3 days) | 4,500 | | | | |
| Carolina | 1,441 | 25c-40c | "This is the Night" (Para.)<br>(2 days) | 3,000 | "But the Flesh is Weak" (MGM)<br>(3 days) | 5,200 | ... | |
| | | | "Misleading Lady" (Para.)<br>(2 days) | 4,000 | "Girl Crazy" (Radio)<br>(3 days) | 5,000 | | |
| | | | "Sky Bride" (Para.)<br>(2 days) | 3,500 | | | | |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Chicago** | | | | | | | |
| Chicago | 4,000 | 35c-85c | "So Big" (W. B.) | 44,000 | "The World and the Flesh" (Para.) | 33,000 | High 1-23-32 "Two Kinds of Women" 67,000<br>Low 7-18 "Women Love Once" 26,250 |
| McVickers | 2,284 | 35c-85c | "The Miracle Man" (Para.) (2nd week) | 13,300 | "The Miracle Man" (Para.) (1st week) | 25,200 | High 2-7 "Doorway to Hell" 38,170<br>Low 3-5-32 "Broken Lullaby" 20,000 |
| Oriental | 3,940 | 35c-85c | "Misleading Lady" (Para.) | 31,000 | "It's Tough to be Famous" (F.N.) | 29,000 | High 3-7 "My Past" 46,750<br>Low 6-27 "Party Husband" 19,450 |
| Palace | 2,509 | 35c-85c | "Careless Lady" (Fox) | 22,500 | "Play Girl" (F. N.) | 21,000 | High 4-2-32 "Cheaters at Play" 33,000<br>Low 1-3 "Follow the Leader" 18,600 |
| Roosevelt | 1,591 | 35c-85c | "Explorers of the World" (Raspin) | 16,000 | "Destry Rides Again" (U.) | 12,000 | High 4-11 "Dishonored" 30,350<br>Low 6-6 "Tabu" 10,100 |
| State Lake | 2,776 | 35c-85c | "Young America" (Fox) | 8,000 | "Scandal for Sale" (U.) | 11,000 | High 12-12 "Frankenstein" 44.000<br>Low 4-30-32 "Young America" 8,000 |
| United Artists | 1,700 | 35c-85c | "Tarzan, the Ape Man" (MGM) (8 days-3rd week) | 16,000 | "Tarzan, the Ape Man" (MGM) (2nd week) | 17,000 | High 3-21 "City Lights" 46,562<br>Low 1-16-32 "Cock of the Air" 13,000 |
| **Cincinnati** | | | | | | | |
| Keith's | 1,600 | 25c-40c | "Final Edition" (Col.) | 4,400 | "X Marks the Spot" (Tiff.) | 4,000 | High 2-13-32 "Ben Hur" 5,500<br>Low 8-22 "A Holy Terror" 2,900 |
| RKO Albee | 3,300 | 35c-75c | "Carnival Boat" (Pathe) | 26,000 | "Careless Lady" (Fox) | 20,500 | High 11-14 "The Spider" 35,000<br>Low 4-9-32 "Cohens and Kellys in Hollywood" 20,000 |
| RKO Capitol | 2,000 | 30c-50c | "So Big" (W. B.) | 9,000 | "This is the Night" (Para.) | 10,500 | High 10-24 "Susan Lenox" 18,661<br>Low 2-27-32 "Strangers in Love" 8,500 |
| RKO Family | 1,140 | 15c-25c | "The Gay Buckaroo" (Standard) (4 days)<br>"Passport to Paradise" (Mayfair) (3 days) | 1,950<br>1,050 | "Destry Rides Again" (U.) (4 days)<br>"Cross Examination" (Artclass) (3 days) | 2,275<br>1,275 | High 2-14 "No Limit" and "Boudoir Diplomat" 4,275<br>Low 8-22 "Lawless Women and "Man in Possession" 1,900 |
| RKO Lyric | 1,400 | 30c-50c | "World and the Flesh" (Para.) (7 days and Sat. midnite show) | 9,000 | "The Crowd Roars" (W. B.) (7 days and Sat. midnite show) | 10,000 | High 2-14 "Reducing" 21,300<br>Low 3-26-32 "After Tomorrow" 8,300 |
| RKO Palace | 2,700 | 30c-50c | "The Miracle Man" (Para.) (7 days and Sat. midnite show) | 14,000 | "It's Tough to be Famous" (F.N.) (7 days and Sat. midnite show) | 9,000 | High 8-15 "Politics" 29,500<br>Low 4-23-32 "It's Tough to be Famous" 9,000 |
| RKO Strand | 1,350 | 25c-40c | "Girl Crazy" (Radio) (4 days)<br>"Devil's Lottery" (Fox) (3 days) | 2,275<br>1,225 | "Explorers of the World" (Raspin) | 5,000 | High 6-6 "Connecticut Yankee" 5,970<br>Low 8-22 "Honeymoon Lane" 2,500 |
| Ufa-Taft | 400 | 34c-49c | "Damaged Souls" (Public Welfare) (6 days-women only) | 1,500 | "Damaged Souls" (Public Welfare) (35c-50c) | 3,000 | |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 25c-50c | "The Miracle Man" (Para.) | 19,000 | "Young America" (Fox) | 17,000 | High 1-30-32 "Hell Divers" 26,000<br>Low 4-9 "Ladies' Man" 12,000 |
| Cinema | 1,200 | 30c | "A Waltz by Strauss" (German) | 1,200 | | | |
| RKO Hippodrome | 3,800 | 25c-50c | "Symphony of Six Million" (Radio) | 18,000 | "Scandal for Sale" (U.) | 13.500 | High 12-5 "Frankenstein" 30,000<br>Low 4-18 "Unfaithful" 10,000 |
| RKO Palace | 3,100 | 25c-75c | "Carnival Boat" (Pathe) | 24,000 | "Steady Company" (U.) | 23,000 | High 5-2 "Laugh and Get Rich" 40,000<br>Low 7-18 "Arizona" 18,000 |
| State | 3,400 | 25c-50c | "But the Flesh is Weak" (MGM) | 21,000 | "Misleading Lady" (Para.) | 18.000 | High 12-5 "Possessed" 30,000<br>Low 6-20 "Vice Squad" 14,000 |
| Stillman | 1,900 | 25c | "After Tomorrow" (Fox) | 5,000 | "Cock of the Air" (U. A.) | 4,800 | |
| Warners' Lake | 800 | 25c-50c | "Man Wanted" (W. B.) | 6,000 | "The Crowd Roars" (W. B.) (2nd week) | 5,000 | High 10-3 "Five Star Final" 15,000<br>Low 7-4 "Big Business Girl" 2,000 |
| **Denver** | | | | | | | |
| Denver | 2,300 | 25c-65c | "The Miracle Man" (Para.) | 15,000 | "It's Tough to be Famous" (F. N.) | 13,000 | High 8-8 "Politics" 25,000<br>Low 12-26 "Husband's Holiday" 12,500 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "The Careless Lady" (Fox) | 5,000 | "Beauty and the Boss" (W. B.) | 5,000 | High 4-11 "Connecticut Yankee" 12,000<br>Low 11-28 "Heartbreak" 3,500 |
| Huffman's Rialto | 900 | 20c-50c | "A House Divided" (U.) (3 days)<br>"Business and Pleasure" (Fox) (4 days) | 900<br>1,350 | "Michael and Mary" (U.) (3 days)<br>"She Wanted a Millionaire" (Fox) (4 days) | 1,200<br>1,500 | |
| Huffman's Tabor | 2,000 | 25c-50c | "Cohens and Kellys in Hollywood" (U.) | 7,500 | "Shopworn" (Col.) | 7,500 | High 3-21 "City Lights" 14,000<br>Low 11-28 "Men in Her Life" 5,500 |
| Orpheum | 2,600 | 25c-65c | "Sky Devils" (U. A.) | 11,000 | "Men of Chance" (Radio) | 10,000 | |
| Paramount | 2,000 | 25c-50c | "This is the Night" (Para.) | 9,000 | "Tarzan, the Ape Man" (MGM) | 15,000 | High 1-10 "Hell's Angels" 22,000<br>Low 4-16-32 "The Broken Wing" 7,000 |
| **Des Moines** | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "The Miracle Man" (Para.) | 10,500 | "The Crowd Roars" (W. B.) | 10,500 | High 1-30-32 "Emma" 13,000<br>Low 9-12 "American Tragedy" 6,000 |
| Orpheum | 1,776 | 15c-35c | "Symphony of Six Million" (Radio) | 9,800 | "Scandal for Sale" (U.) (25c-60c-3 days)<br>"Office Girl" (Radio) (4 days) | 4,500<br>2,200 | High 2-14 "Cimarron" 18,000<br>Low 2-13-32 "Murders inthe Rue Morgue," 5,500 |
| Paramount | 1,700 | 25c-60c | "World and the Flesh" (Para.) (4 days)<br>"The Misleading Lady" (Para.) (3 days) | 6,000<br>5,200 | "But the Flesh is Weak" (MGM) (3 days)<br>"My Man" (W. B.) (3 days) | 6,500<br>5,200 | High 8-29 "Sporting Blood" and "Murder by the Clock" 15,000<br>Low 2-13-32 "Hatchet Man" and "No One Man" 9,000 |
| Strand | 1,100 | 20c-35c | "Careless Lady" (Fox) (4 days)<br>"The Deceiver" (Col.) (3 days) | 2,000<br>1,200 | "Devil's Lottery" (Fox) (4 days)<br>"The Big Timer" (Col.) (3 days) | 2,000<br>1,500 | High 3-21 "Trader Horn" 7,000<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" 1,500 |
| **Detroit** | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Scandal for Sale" (U.) | 6,000 | "Cohens and Kellys in Hollywood" (U.) | 11.000 | |
| Fisher | 2,300 | 25c-60c | "World and the Flesh" (Para.) | 16,000 | "This is the Night" (Para.) | 17,000 | |
| Fox | 5,000 | 25c-50c | "Young America" (Fox) | 24,000 | "Amateur Daddy" (Fox) | 24.000 | |
| Michigan | 3,000 | 25c-75c | "The Mouthpiece" (W. B.) | 33,000 | "Misleading Lady" (Para.) | 29,500 | |
| Paramount | 3,450 | 25c-60c | "The Wet Parade" (MGM) (2nd week) | 9,000 | "The Wet Parade" (MGM) (1st week) | 13,500 | |
| United Artists | 2,000 | 25c-75c | "Scarface" (U. A.) | 19,000 | "Tarzan, the Ape Man" (MGM) (3rd week) | 9,500 | |
| **Hollywood** | | | | | | | |
| Pan. Hollywood | 3,000 | 35c-65c | "Careless Lady" (Fox) | 22,400 | "Lady With a Past" (Pathe) | 9,200 | High 4-30-32 "Careless Lady" 22,400<br>Low 2-6-32 "Ladies of the Big House" 7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "The Mouthpiece" (W. B.) | 13,800 | "So Big" (W. B.) | 13,500 | High 2-7 "Little Caesar" 30,000<br>Low 11-7 "Honors of the Family" 7,000 |

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# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | | |
| **Houston** | | | | | | | | |
| Kirby | 1,654 | 25c-50c | "Alias the Doctor" (F. N.) | 4,500 | "Misleading Lady" (Para.) | 4,300 | High 3-7 "Abraham Lincoln"<br>Low 3-26-32 "Dancers in the Dark" | 9,500<br>3,000 |
| Loew's State | 2,700 | 25c-50c | "Love Affair" (Col.) | 6,200 | "The Wet Parade" (MGM) | 10,000 | High 5-2 "Trader Horn"<br>Low 6-27 "Five and Ten" | 19,800<br>5,000 |
| Metropolitan | 2,512 | 25c-50c | "World and the Flesh" (Para.) | 7,500 | "The Crowd Roars" (W. B.) | 9,600 | High 10-24 "Palmy Days"<br>Low 7-25 "Secret Call" | 14,000<br>6,500 |
| RKO Majestic | 2,250 | 25c-50c | "Symphony of Six Million" (Radio) | 8,500 | "Scandal for Sale" (U.) | 5,600 | High 2-14 "Cimarron"<br>Low 1-16-32 "Girl of the Rio" | 18,000<br>2,000 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Man Wanted" (W. B.) | 5,000 | "The Crowd Roars" (W. B.) | 5,000 | High 6-13 "Daddy Long Legs"<br>Low 12-26 "Surrender" | 10,000<br>3,300 |
| Circle | 2,600 | 25c-50c | "It's Tough to be Famous" (F.N.) | 6,000 | "Girl Crazy" (Radio) | 7,000 | High 2-14 "Cimarron"<br>Low 8-22 "Traveling Husbands" | 13,000<br>4,000 |
| Indiana | 3,300 | 25c-50c | "The Miracle Man" (Para.) (9 days) | 13,000 | "Misleading Lady" (Para.) (5 days) | 8,000 | High 1-17 "Her Man"<br>Low 3-26-32 "Lady with a Past" | 25,000<br>10,000 |
| Lyric | 2,000 | 25c-50c | "Steady Company" (U.) | 8,000 | "Careless Lady" (Fox) | 9,000 | High 1-10 "Under Suspicion"<br>Low 9-12 "East of Borneo" | 13,000<br>5,750 |
| Palace | 2,800 | 25c-50c | "The Wet Parade" (MGM) | 7,750 | "But the Flesh is Weak" (MGM) | 8,000 | High 5-2 "Trader Horn"<br>Low 4-16-32 "Are You Listening?" | 22,000<br>6,500 |
| **Kansas City** | | | | | | | | |
| Apollo | 1,400 | 35c | "Ten Nights in A Bar Room" (Goetz) | 1,000 | | | | |
| Liberty | 1,200 | 25c-50c | "It's Tough to be Famous" (F.N.) (7 days and Sat. midnite show) | 4,000 | "This is the Night" (Para.) (7 days and Sat. midnite show) | 4,800 | | |
| Mainstreet | 3,049 | 35c-50c | "Young America" (Fox) (7 days and Sat. late show) | 13,000 | "Scandal for Sale" (U.) (7 days and Sat. late show) | 12,000 | High 1-9-32 "Peach O' Reno"<br>Low 4-23-32 "Scandal for Sale" | 25,500<br>12,000 |
| Midland | 4,000 | 25c-50c | "The Wet Parade" (MGM) (7 days and Sat. midnite show) | 13,000 | "But the Flesh is Weak" (MGM) (7 days and Sat. midnite show) | 14,500 | High 1-23-32 "Hell Divers"<br>Low 5-9 "Quick Millions" | 30,400<br>7,500 |
| Newman | 2,000 | 35c-50c | "The Miracle Man" (Para.) (7 days and Sat. midnite show) | 11,000 | "The Crowd Roars" (W. B.) (7 days and Sat. midnite show) | 9,500 | High 2-27-32 "Shanghai Express"<br>Low 3-26-32 "Alias the Doctor" | 25,000<br>8,000 |
| Pantages | 2,200 | 20c-40c | "Play Girl" (W. B.) | 6,900 | "The Menace" (Col.) | 6,300 | | |
| Uptown | 2,200 | 25c-50c | "The Wiser Sex" (Para.) | 3,300 | "Destry Rides Again" (U.) | 3,400 | High 1-10 "Girl of Golden West"<br>Low 4-30-32 "The Wiser Sex" | 8,000<br>3,300 |
| **Los Angeles** | | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "Disorderly Conduct" (Fox) | 27,300 | "Mata Hari" (MGM) | 30,300 | High 10-25 "Susan Lenox"<br>Low 3-5-32 "The Silent Witness" | 39,000<br>6,963 |
| Orpheum | 2,750 | 35c-65c | "Lost Squadron" (Radio) (2nd week) | 8,000 | "Lost Squadron" (Radio) (1st week) | 15,000 | High 1-9-32 "Frankenstein"<br>Low 12-26 "Heaven on Earth" | 34,000<br>6,500 |
| Paramount | 3,596 | 35c-65c | "Scarface" (U. A.) | 36,000 | "The Miracle Man" (Para.) | 18,230 | High 10-31 "Beloved Bachelor"<br>Low 2-6-32 "Tomorrow and Tomorrow" | 41,000<br>7,500 |
| RKO | 2,700 | 25c-40c | "The Big Timer" (Col.) | 14,500 | "Shopworn" (Col.) | 11,000 | High 1-9-32 "Men of Chance"<br>Low 2-6-32 "The Secret Witness" | 22,100<br>7,000 |
| W. B. Downtown | 2,400 | 25c-50c | "It's Tough to be Famous" (F.N) | 11,000 | "Destry Rides Again" (U.) | 6,200 | High 2-7 "Little Caesar"<br>Low 4-23-32 "Destry Rides Again" | 27,000<br>6,200 |
| W. B. Western | 2,400 | 35c-65c | "So Big" (W. B.) (35c-50c) | 6,700 | "It's Tough to be Famous" (F. N.) | 9,500 | | |
| **Milwaukee** | | | | | | | | |
| Alhambra | 2,660 | 25c-50c | "Shop Angel" (Tower) | 5,000 | "Destry Rides Again" (U.) | 6,800 | | |
| Pabst | 1,375 | 35c-50c | "Tempest" (Ufa) | 2,800 | | | | |
| Palace | 2,587 | 25c-60c | "Tarzan, the Ape Man" (MGM) (2nd week) | 7,500 | "Tarzan, the Ape Man" (MGM) (1st week) | 10,300 | | |
| Riverside | 2,180 | 25c-50c | "Girl Crazy" (Radio) | 8,000 | "Lady With A Past" (Pathe) | 9,800 | | |
| Strand | 1,406 | 25c-50c | "The Broken Wing" (Para.) and "Sporting Chance" (Peerless) | 4,500 | "Night Beat" (Mayfair) and "Amateur Daddy" (Fox) | 4,800 | | |
| Warner | 2,500 | 25c-60c | "The Mouthpiece" (W. B.) | 8,800 | "Man Wanted" (W. B.) | 8,200 | | |
| Wisconsin | 3,275 | 25c-65c | "World and the Flesh" (Para.) | 14,300 | "Careless Lady" (Fox) | 13,000 | | |
| **Minneapolis** | | | | | | | | |
| Aster | 812 | 20c-25c | "Law and Order" (U.) (3 days) | 750 | "The Expert" (W. B.) (3 days) | 800 | High 2-20-32 "The Guardsman"<br>Low 4-18 "Men Call It Love" | 2,000<br>900 |
| | | | "Love Affair" (Col.) (4 days) | 750 | "The Play Girl" (W. B.) (4 days) | 750 | | |
| Lyric | 1,238 | 20c-40c | "Behind the Mask" (Col.) | 2,000 | "The Broken Wing" (Para.) | 2,000 | High 5-30 "Kiki"<br>Low 1-24 "Men on Call" | 4,000<br>1,200 |
| Minnesota | 4,000 | 30c-75c | "The Miracle Man" (Para.) | 23,000 | "The Crowd Roars" (W. B.) | 23,000 | High 6-27 "Daddy Long Legs"<br>Low 12-19 "His Woman" | 32,000<br>18,000 |
| RKO Orpheum | 2,900 | 25c-50c | "It's Tough to be Famous" (F.N.) | 15,000 | "Shopworn" (Col.) | 14,000 | High 12-14 "Cimarron"<br>Low 3-26-32 "Prestige" | 30,000<br>12,000 |
| State | 2,300 | 25c-50c | "The Wet Parade" (MGM) | 8,000 | "Freaks" (MGM) | 9,000 | High 1-2-32 "Sooky"<br>Low 14-18 "Body and Soul" | 10,000<br>6,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 26c-60c | "So Big" (W. B.) and "Heart of New York" (W. B.) | 11,500 | "The Wiser Sex" (Para.) and "Tomorrow and Tomorrow" (Para.) | 12,000 | High 1-10 "Just Imagine"<br>Low 12-25 "The Guardsman" and "The Tip-Off" | 18,000<br>8,000 |
| Imperial | 1,914 | 15c-40c | "Une Heure Pres de Toi" (2nd week) (Para.-French) | 5,000 | "Une Heure Pres De Toi" (1st week) (Para.-French) | 6,500 | High 1-17 'Office Wife"<br>Low 12-26 "Mad Parade" and "Reckless Living" | 10,000<br>2,800 |
| Loew's | 3,115 | 30c-75c | "Devil's Lottery" (Fox) | 14,000 | "The Crowd Roars" (W. B.) | 15,000 | High 4-2-32 "Fireman, Save My Child"<br>Low 7-18 "Stepping Out" | 16,500<br>9,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| **Montreal (Cont'd)** | | | | | | | |
| Palace | 2,600 | 30c-99c | "Frankenstein" (U.) | 14,000 | "Sunshine Susie" (British) | 12,500 | High 4-2-32 "One Hour With You" 19,500<br>Low 12-26 "The Yellow Ticket" 10,500 |
| **Princess** | **2,272** | **25c-65c** | "Girl Crazy" (Radio) and "Secret Service" (Radio) | 9,000 | "Forbidden" (Col.) and "The Big Timer" (Col.) | 8,500 | High 4-1 "City Lights" 22,500<br>Low 7-18 "Colonel's Lady" 7,200 |
| Strand | 750 | 15c-50c | "Lovers Courageous" (MGM) and "Beast of the City" (MGM) | 3,500 | "Hell Divers" (MGM) and "Secret Call" (Para.) | 4,100 | High 2-14 "London Calling" and "Sisters" 5,200<br>Low 6-27 "East Lynne" and "Can Love Decide?" 3,000 |
| **New York** | | | | | | | |
| Astor | 1,120 | 50c-$2.00 | "Grand Hotel" (MGM) (2nd week) | 24,200 | "Grand Hotel" (MGM) (7 days and 2 extra performances) | 24,134 | High 1-2-32 "Hell Divers" 24,216<br>Low 11-14 "The Champ" 18,759 |
| Cameo | 549 | 25c-75c | "Wild Women of Borneo" (First Division) | 7,000 | "Golden Mountains" (Amkino) | 5,100 | |
| Capitol | 4,700 | 35c-$1.50 | "Are You Listening?" (MGM) | 52,209 | "But the Flesh is Weak" (MGM) | 51,376 | High 1-9-32 "Mata Hari" 110,466<br>Low 12-19 "Flying High" 48,728 |
| Embassy | 598 | 25c | All Newsreel | 6,734 | All Newsreel | 7,097 | High 1-3 Newsreels 9,727<br>Low 4-30-32 Newsreels 6,734 |
| Gaiety | 820 | 50c-$1.50 | "Symphony of Six Million" (Radio) (2nd week) | 7,500 | "Symphony of Six Million" (Radio) | 11,000 | |
| Mayfair | 2,300 | 35c-85c | "Cohens and Kellys in Hollywood" (U.) | 7,600 | "Love Starved" (Pathe) (same as "Young Bride") | 15,400 | High 12-12 "Frankenstein" 53,800<br>Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600 |
| Paramount | 3,700 | 40c-$1.00 | "Sky Bride" (Para.) | 41,800 | "This is the Night" (Para.) | 59,300 | High 2-7 "Finn and Hattie" 85,900<br>Low 12-26 "Heaven on Earth" 35,700 |
| Rialto | 1,949 | 40c-$1.00 | "The Wet Parade" (MGM) | 18,000 | "One Hour With You" (Para.) (4th week) | 15,600 | High 2-27-32 "Shanghai Express" 64,600<br>Low 6-27 "Dracula" and "Hell's Angels" 4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "The Miracle Man" (Para.) | 26,000 | "One Hour With You" (Para.) (4th week) | 14,200 | High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100<br>Low 12-19 "The Struggle" 14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Amateur Daddy" (Fox) | 43,200 | "Careless Lady" (Fox) | 45,000 | High 1-2-32 "Delicious" 133,000<br>Low 3-5-22 "Cheaters at Play" 30,000 |
| Strand | 3,000 | 35c-85c | "Famous Ferguson Case" (F. N.) | 15,791 | "Man Wanted" (W. B.) | 16,913 | High 1-17 "Little Caesar" 74,821<br>Low 4-2-32 "The Missing Rembrandt" 8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | "The Mouthpiece" (W. B.) (2nd week) | 37,531 | "The Crowd Roars" (W. B.) (5th week-6 days) and "The Mouthpiece" (W. B.) (1 day-1st week) | 23,268 | High 9-19 "Five Star Final" 59,782<br>Low 6-6 "Maltese Falcon" 16,692 |
| **Oklahoma City** | | | | | | | |
| Capitol | 1,200 | 10c-50c | "World and the Flesh" (Para.) | 3,400 | "But the Flesh is Weak" (MGM) | 5,200 | High 2-7 "Illicit" 11,000<br>Low 4-30-32 "World and the Flesh" 3,400 |
| Criterion | 1,700 | 10c-50c | "The Miracle Man" (Para.) | 8,200 | "Misleading Lady" (Para.) | 5,000 | High 2-21 "Cimarron" 15,500<br>Low 12-5 "Consolation Marriage" 4,400 |
| Liberty | 1,500 | 10c-35c | "Impatient Maiden" (U.) (4 days)<br>"Sky Spider" (Mayfair) (3 days) | 1,200<br>850 | "It's Tough to be Famous" (F.N.) (4 days) | 1,200 | High 1-24 "Under Suspicion" 7,200<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" 900 |
| Mid-West | 1,500 | 10c-50c | "Scandal for Sale" (U.) | 3,700 | "Amateur Daddy" (Fox) | 5,500 | Low 4-30-32 "Scandal for Sale" 3,700<br>High 9-19 "Young as You Feel" 11,000 |
| **Omaha** | | | | | | | |
| Orpheum | 3,000 | 25c-50c | "Cohens and Kellys in Hollywood" (U.) | 9,500 | "Shopworn" (Col.) | 10,750 | High 2-14 "Cimarron" 25,550<br>Low 4-30-32 "Cohens and Kellys in Hollywood" 9,500 |
| Paramount | 2,900 | 25c-60c | "The Miracle Man" (Para.) | 7,500 | "Tarzan, the Ape Man" (MGM) | 13,750 | High 3-19-32 "Broken Lullaby" 16,250<br>Low 3-26-32 "Fireman, Save My Child" 5,500 |
| State | 1,200 | 15c-35c | "The Wiser Sex" (Para.) and "Manhattan Parade" (W.B.) (3 days)<br>"Ben Hur" (MGM) and "The Expert" (W. B.) (4 days) | 500<br>950 | "Freaks" (MGM) (5 days)<br>"Tarzan, the Ape Man" (MGM) (3 days) | 2,150<br>750 | High 3-14 "Trader Horn" 10,000<br>Low 9-26 "Tabu" and "Children of Dreams" 1,325 |
| World | 2,500 | 25c-40c | "Greeks Had A Word for Them" (U. A.) | 6,000 | "Dancers in the Dark" (Para.) and "Disorderly Conduct" (Fox) | 6,000 | High 4-11 "Men Call It Love" 16,000<br>Low 11-28 "The Cisco Kid" 4,500 |
| **Ottawa** | | | | | | | |
| Avalon | 990 | 10c-35c | "After Tomorrow" (Fox) (3 days)<br>"Business and Pleasure" (Fox) (3 days) | 1,250<br>1,000 | "Strictly Dishonorable" (U.) and "Lord Richard in the Pantry" (British) (3 days)<br>"Chance of A Night Time" (British) (3 days) | 1,200<br>1,000 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton" 3,700<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" 1,900 |
| Capitol | 2,592 | 15c-60c | "Miracle Man" (Para.) (6 days) | 7,800 | "Lady With A Past" (Pathe) (6 days) | 9,800 | |
| Centre | 1,142 | 15c-60c | "Girl Crazy" (Radio) (6 days) | 5,000 | "Murders in the Rue Morgue" (U.) and "Steady Company" (U.) (6 days) | 4,500 | High 5-16 "Devil to Pay" 6,300<br>Low 1-3 "Sunny" 2,900 |
| Imperial | 1,091 | 10c-40c | "Carnival Boat" (Pathe) (3 days)<br>"Racing Youth" (U.) (3 days) | 1,500<br>1,500 | "The Broken Wing" (Para.) (3 days)<br>"Woman of Experience" (Pathe) (3 days) | 1,500<br>1,300 | High 5-9 "Trader Horn" 7,000<br>Low 3-26-32 "The Expert" and "Working Girls" 2,200 |
| Regent | 1,225 | 15c-60c | "Cohens and Kellys in Hollywood" (U.) (3 days)<br>"Michael and Mary" (U.) (3 days) | 2,500<br>2,000 | "Dancers in the Dark" (Para.) (3 days)<br>"Devil's Lottery" (Fox) (3 days) | 2,400<br>2,000 | High 1-23-32 "Suicide Fleet" and "Dance Team" 6,200<br>Low 12-26 "Cuban Love Song" and "His Women" 3,900 |
| Rideau | 1,000 | 10c-35c | "Woman from Monte Carlo" (F.N.) and "No No Nanette" (F.N.-revival) (3 days)<br>"Under Eighteen" (W. B.) and "Cheaters at Play" (Fox) (3 days) | 1,600<br>1,400 | "Lovers Courageous" MGM) and "Dixiana" (Radio-revival) (3 days)<br>"The Expert" (W. B.) and "Song of the West" (revival) (3 days) | 1,500<br>1,400 | |
| **Philadelphia** | | | | | | | |
| Arcadia | 600 | 50c | "Beast of the City" (MGM) (5 days) | 1,900 | "Shanghai Express" (Para.) | 5,200 | High 12-17 "The Guardsman" 6,500<br>Low 4-30-32 "Beast of the City" 1,900 |
| Boyd | 2,400 | 35c-75c | "But the Flesh is Weak" (MGM) (6 days) | 16,500 | "Man Wanted" (W. B.) (6 days) | 14,000 | |
| Chestnut | 1,300 | 50c-$1.50 | "Grand Hotel" (MGM) (4 days) | 14,000 | | | |
| Earle | 2,000 | 25c-65c | "Cohens and Kellys in Hollywood" (U.) (6 days) | 17,500 | "It's Tough to be Famous" (F.N.) (6 days) | 19,200 | High 1-2-32 "Makers of Men" 27,000<br>Low 11-28 "Touchdown" 13,000 |
| Fox | 3,000 | 35c-75c | "Young America" (Fox) (6 days) | 22,000 | "Amateur Daddy" (Fox) (6 days) | 21,500 | High 2-7 "Man Who Came Back" 40,000<br>Low 3-26-32 "Shop Angel" 17,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| **Philadelphia (Cont'd)** | | | | | | | | |
| Karlton | 1,000 | 40c-50c | "Tarzan, the Ape Man" MGM)..<br>(6 days) | 5,500 | "The Broken Wing" (Para.)<br>(3 days) | 1,500 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "Panama Flo" (Pathe)<br>(6 days) | 7,000 | "House Divided" (U.)<br>(6 days) | 7,000 | High 1-30-32 "Arrowsmith"<br>Low 4-30-32 "Panama Flo" | 27,000<br>7,000 |
| Mastbaum | 4,800 | 35c-75c | "Play Girl" (W. B.)<br>(6 days) | 42,500 | "Misleading Lady" (Para.)<br>(6 days) | 43,000 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "The Crowd Roars" (W. B.)<br>(6 days-2nd week) | 14,000 | "The Crowd Roars" (W. B.)<br>(4 days-1st week)<br>"Tarzan, the Ape Man" (MGM)<br>(2 days-3rd week) | 14,000<br>4,500 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "The Wet Parade" (MGM)<br>(6 days) | 9,500 | "Hell's House" (Zeidman)<br>(6 days) | 8,000 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |
| **Portland, Ore.** | | | | | | | | |
| Fox Paramount. | 3,068 | 25c-60c | "The World and the Flesh"<br>(Para.) | 13,000 | "Arrowsmith" (U. A.) | 13,200 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "The Crowd Roars" (W. B.) | 4,300 | "Beauty and the Boss" (W. B.).. | 4,600 | | |
| Rialto | 1,400 | 25c-35c | "The Gay Caballero" (Fox) | 3,000 | | | High 3-21 "Trader Horn"<br>Low 8-1 "Great Lover" and "Misbehaving Ladies" | 12,000<br>2,700 |
| RKO Orpheum | 1,700 | 25c-50c | "Carnival Boat" (Pathe) | 10,000 | "Scandal for Sale" (U.) | 10,600 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists.. | 945 | 25c-50c | "Tarzan, the Ape Man" (MGM)..<br>(3 days-2nd week)<br>"Arrowsmith" (U. A.)<br>(4 days) | 1,000<br>2,000 | "Tarzan, the Ape Man" (MGM)..<br>(1st week) | 4,700 | High 1-10 "Hell's Angels"<br>Low 3-5-32 "Shanghai Express" | 12,500<br>2,500 |
| **Providence** | | | | | | | | |
| Fays | 1,600 | 15c-50c | "Lena Rivers" (Tiff.) | 8,200 | "High Speed" (Col.) | 8,000 | | |
| Loew's State .. | 3,800 | 15c-50c | "The Wet Parade" (MGM) | 15,000 | "Scarface" (U. A.) | 18,200 | High 2-7 "Inspiration"<br>Low 3-26-32 "The Passionate Plumber" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "The Crowd Roars" (W. B.) | 10,000 | "Careless Lady" (Fox) and<br>"Devil's Lottery" (Fox) | 9,500 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "World and the Flesh" (Para.) | 6,100 | "Misleading Lady" (Para.) | 7,000 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-50c | "Scandal for Sale" (U.) | 10,000 | "Young Bride" (Pathe) | 10,000 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory .. | 1,600 | 10c-35c | "Destry Rides Again" (U.) | 3,000 | "Syncopation" (Radio) | 2,000 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |
| **St. Paul** | | | | | | | | |
| Paramount | 2,300 | 25c-50c | "The Wet Parade" (MGM) | 8,000 | "The Crowd Roars" (W. B.) | 8,000 | High 8-22 "Smiling Lieutenant"<br>Low 1-17 "Paid" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "Freaks" (MGM) | 5,500 | "Disorderly Conduct" (Fox) | 5,000 | High 9-5 "Huckleberry Finn"<br>Low 1-17 "Just Imagine" | 9,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "It's Tough to be Famous" (F. N.) | 12,000 | "Shopworn" (Col.) | 12,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Shubert | 1,500 | 15c-40c | "The Silver Lining" (U. A.) | 2,000 | "Scarface" (U. A.) | 3,500 | | |
| Tower | 1,000 | 15c-25c | "The Wiser Sex" (Para.) | 2,000 | "After Tomorrow" (Fox) | 2,000 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |
| **San Francisco** | | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "The Passionate Plumber" (MGM) | 13,600 | "Mata Hari" (MGM) | 13,300 | High 8-15 "Daddy Long Legs"<br>Low 12-19 "Susan Lenox" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "The Song is Over" (German) | 2,750 | "Three Boys at the Filling Station"<br>(German) | 1,750 | | |
| Fox | 4,600 | 35c-60c | "But the Flesh is Weak" (MGM) | 34,000 | "Devil's Lottery" (Fox) | 31,500 | High 1-3 "Lightning"<br>Low 2-20-32 'The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 25c-60c | "Impatient Maiden" (U.) | 12,000 | "Murders in the Rue Morgue" (U.) | 12,000 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 25c-50c | "Cohens and Kellys in Hollywood"<br>(U.)—(25c-60c) | 9,000 | "Shopworn" (Col.) | 9,000 | High 12-12 "Frankenstein"<br>Low 2-20-32 "Prestige" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "The Miracle Man" (Para.) | 18,000 | "Tarzan, the Ape Man" (MGM)..<br>(6 days—2nd week) | 14,500 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists. | 1,200 | 25c-60c | "Michael and Mary" (U.) | 6,000 | "Silver Lining" (U. A.)<br>(6 days) | 5,200 | | |
| Warfield | 2,700 | 35c-60c | "The Broken Wing" (Para.) | 18,500 | "Play Girl" (W. B.) | 20,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "Beauty and the Boss" (W. B.)..<br>(5 days) | 5,000 | "It's Tough to be Famous" (F.N.) | 8,500 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c | "Destry Rides Again" (U.) | 4,300 | "The Heart of New York" (W. B.) | 3,700 | | |
| Fifth Avenue... | 2,750 | 35c-75c | "Disorderly Conduct" (Fox) | 12,000 | "The Miracle Man" (Para.) | 13,500 | High 4-18 "Trader Horn"<br>Low 1-2-32 'The Boudoir Diplomat".. | 17,000<br>7,000 |
| Liberty | 2,000 | 10c-25c | "The Deceiver" (Col.) and<br>"The Hurry Call" (Radio) | 5,500 | "Sporting Chance" (Peerless) and<br>"Men of the Sky" (F. N.) | 5,500 | High 1-10 "The Lash"<br>Low 3-12-32 "Morals for Women" and "Hotel Continental" | 11,500<br>5,000 |
| Music Box | 950 | 25c-75c | "The Crowd Roars" (W. B.) | 7,500 | "Alias the Doctor" (F. N.) | 6,000 | High 2-28 'City Lights"<br>Low 2-6-32 "High Pressure" | 14,000<br>5,500 |
| Paramount | 3,150 | 25c-50c | "But the Flesh is Weak" (MGM)<br>and "The Sky Bride" (Para.) | 8,000 | "Amateur Daddy" (Fox) and<br>"Misleading Lady" (Para.) | 8,500 | High 1-10 "Paid"<br>Low 4-9-32 "No One Man" and "Devil's Lottery" | 18,000<br>7,000 |
| RKO Orpheum.. | 2,650 | 25c-75c | "Carnival Boat" (Pathe) | 12,500 | "Scandal for Sale" (U.) | 13,000 | High 10-31 "Spirit of Notre Dame"<br>Low 3-21 "Kept Husbands" | 18,000<br>10,000 |
| **Toronto** | | | | | | | | |
| Imperial | 3,444 | 15c-75c | "The Miracle Man" (Para.)<br>(6 days) | 19,000 | "Alias the Doctor" (F. N.)<br>(6 days) | 18,500 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "Beast of the City" (MGM)<br>(6 days) | 11,000 | "Tarzan, the Ape Man" (MGM)..<br>(6 days) | 13,500 | High 4-18 "City Lights"<br>Low 12-19 "Ben Hur" | 22,000<br>9,500 |
| Shea's | 2,600 | 30c-75c | "Wayward" (Para.)<br>(6 days) | 12,000 | "Three Wise Girls" (Col.)<br>(6 days) | 12,000 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Tivoli | 1,600 | 15c-60c | "The Lost Squadron" (Radio)<br>(6 days) | 11,500 | "Michael and Mary" (U.)<br>(6 days-2nd week) | 7,000 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-60c | "She Wanted A Millionaire" (Fox)<br>(6 days) | 13.000 | "Prestige" (Pathe) and<br>"Ladies of the Jury" (Radio)<br>(6 days) | 12,500 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Night in a Barroom".. | 14,000<br>8,300 |

# SELECTIONS

## Made by RITA C. McGOLDRICK

### *Family Suitability*

**BROKEN WING** *GOOD*
**Paramount**

From the stage play by Paul Dickey and Charles Goddard. A musical comedy, entertaining, with attractive settings and competent acting. (Leo Carrillo, Lupe Valez, Melvyn Douglas.)

**DARING DANGER** *GOOD*
**Columbia**

Tim McCoy in a Western which is distinguished by fine scenery and superb riding.

**DESTRY RIDES AGAIN** *VERY GOOD*
**Universal**

Once again Tom Mix, as Destry, rides the plains to foil the villain in the Western manner. He is aided by his trick horse, Tony, who shares honors. (Tom Mix, Claudia Dell, Zasu Pitts.)

**GIRL CRAZY** *VERY GOOD*
**RKO-Radio**

The adventures of a young man who is sent to his father's Arizona ranch to get away from the "bright lights." Many laughs are provided as he converts this place into a "dude ranch". (Eddie Quillan, Robert Woolsey, Bert Wheeler, Arline Judge, Dorothy Lee, Kitty Kelly, Mitzi Greene.)

**IGLOO**
**Scott Arctic Productions**

Filmed in an Eskimo village, this is a thrilling picture of the life of these people of the North. The dangers they face and their struggle for existence are shown in a way that is at once entertaining and educational. (Native Eskimos.)

**THE MAN FROM NEW MEXICO**
**Monogram**

Another Western with the hero thwarting the efforts of the unscrupulous cattleman and falling in love with the rancher's daughter. Wholesome, with entertaining dialogue. (Tom Tyler, Caryl Lincoln, Jack Richardson, Robert Walker, Lewis Sargent, Frank Ball.)

**ATTORNEY FOR THE DEFENSE**
**Columbia** *VERY GOOD*

A clever lawyer abandons his political ambitions to become the defender of the people, after a man whom he has sent to the electric chair is declared innocent. How he becomes the principal in a murder trial, and delivers his own defense testimony, is the climax of this gripping picture. (Edmund Lowe, Constance Cummings, Evelyn Brent.)

**THE CRY OF THE WORLD**
**Int'nat'l Film Foundation** *EXCELLENT*

This is the first production of a new organization, and will unquestionably meet a wide need for this type of picture. It is a compilation of actual and authentic Movietone film documents with natural sound and picture recorded simultaneously. The sequence arrangement, which begins with a prologue showing scenes from "What Price Glory," presents the factors that have led to the political and economic situation throughout the world today. It is an interesting, instructive and impressive screen presentation. The subject matter is mature for children.

**THE FAMOUS FERGUSON CASE**
**First National** *VERY GOOD*

Different from the average run, this picture describes the activities of the reporter who makes capital of scandal, creating sensational news regardless of its bitter consequences. This is a combination of newspaper theme and mystery story. (Joan Blondell, Grant Mitchell.)

**GOW** *VERY GOOD*
**Capt. E. A. Salisbury**

Gow, the greatest of head hunters, is the chief of the Western Pacific. Scenes of breathtaking beauty, and views of strange rituals, crude villages and strange modes of living are presented. One spectacular episode is the rescue of the Chief's daughter, stolen by a rival tribe. Entertaining, educational, authentic and thrilling.

**GRAND HOTEL** *EXCELLENT*
**Metro-Goldwyn-Mayer**

A production of outstanding dramatic value based on the stage play by Vicki Baum. The character creations of the group of people living in the hotel, whose lives, unknown to each other, cross and recross in the building of the story, are so vivid, so perfect, that one seems to be living with them, rather than observing a picture. Marked by masterly direction, it is probably the greatest dramatic effort of the screen, to date. (Greta Garbo, John Barrymore, Lionel Barrymore, Joan Crawford, Wallace Beery, Lewis Stone.)

**LOVE BOUND** *GOOD*
**Peerless**

A young woman blackmailer has no pity for her victims, but learns something of their suffering finally, when, after falling in love with the son of one of them, she is caught and imprisoned. (Jack Mulhall, Natalie Moorhead, Clara Kimball Young, Edmund Breese.)

**MISLEADING LADY** *GOOD*
**Paramount**

A romantic farce that has an escaped lunatic for its comedy balance. A bored society girl is promised a leading theatrical role if she can get front page publicity by marrying a famous African explorer. He learns of the plan and proceeds to wreak vengeance on her. The ending is a happy one. It is amusing in spots but is generally light entertainment. (Claudette Colbert, Edmund Lowe, Stuart Erwin.)

**MISS PINKERTON** *VERY GOOD*
**First National**

A screen adaptation of Mary Roberts Rinehart's recent novel, "Miss Pinkerton of Scotland Yard," that offers thrilling entertainment because of its well-developed mystery and the suspense sustained throughout the story. It will be enjoyed by all mystery story readers and by many who are not, because of its entertainment value and the excellent character interpretations by a well selected cast. (Joan Blondell, George Brent, John Wray.)

**MIDNIGHT PATROL** *GOOD*
**Monogram**

The efforts of Johnny, a cub reporter, to make good on an assignment, bring him fame and a fiancee within twenty-four hours. (Betty Bronson, Mary Nolan, Regis Toomey.)

**SKY BRIDE** *VERY GOOD*
**Paramount**

A romance of modern aviation and two stunt fliers, based on the story by Russell Holman. One partner is killed and the other, oppressed with his own share in the accident, resolves never to fly again. The story develops in an intensely interesting manner, with remarkable flying scenes. An unusually good motion picture. (Richard Arlen, Jack Oakie, Virginia Bruce, Tom Douglas, Robert Coogan.)

**SYMPHONY OF SIX MILLION**
**RKO** *EXCELLENT*

Based on a story by Fannie Hurst, this picture tells of a young Jewish surgeon who, interested only in the suffering among the poor, is persuaded by his family to change his practice and administer to the ills of the rich. Unhappiness follows until a childhood sweetheart is the means of taking him back to his beloved work. An unusual theme, full of human interest, with a splendid cast and excellent direction. (Ricardo Cortez, Anna Appel, Irene Dunne, Gregory Ratoff.)

**TEXAS PIONEERS** *GOOD*
**Monogram**

A scheming scout, with loyalty to no one but himself, causes an attack on a fort. The redskins and the settlers take part in the fast action. (Bill Cody, Andy Shuford.)

**WHEN A FELLER NEEDS A FRIEND**
**Metro-Goldwyn-Mayer** *EXCELLENT*

This is the story of a lame boy whose parents, loving him with heart-hungry care, are inclined to pamper and spoil him rather than develop his chances for normal boyhood. This boasts the attractive combination of Jackie Cooper and Chic Sale among its stars and is a touching, living and true presentation of the intimate companionship that often exists between the very young and the saddened old. Jackie Cooper again, of course, wrenches one's heartstrings with his pathos and extraordinarily sensitive acting.

**ZAPPATORE** *GOOD*
**Napoli Film**

A laborer becomes a farmer and is ambitious for his son to become a lawyer. After wasting his time in Vienna, his parents have to sell their belongings to save him from the toils of a money lender. How the problems of all are solved, we leave to the picture to enlighten you. (Silvio Orsini, Tina Ribaldi.)

**THE MOUTHPIECE** *VERY GOOD*
**Warner**

Adapted from a play by Frank J. Collins, this tragic story, based on incidents in the life of an unscrupulous criminal lawyer, moves to a great dramatic finish. Involved in the meshes of his criminal practices, he finds it impossible to readjust his life and meets death at the hands of his underworld associates. This is strong, dramatic, adult entertainment with some objectionable features, but with an outstanding interpretation given by Mr. William. (Warren William, Sidney Fox, John Wray, Arline McMahon.)

**NIGHT COURT** *GOOD*
**Metro-Goldwyn-Mayer**

The machinations of a corrupt judge to victimize the prisoners in the night court of a great city give us a contrast in characteriza-

# SELECTION OF PICTURE SELECTIONS

tions that show Walter Huston and Phillips Holmes at their best.

### PROBATION *GOOD*
**Chesterfield**

A young society girl goes to the police court with her uncle, the judge, for a glimpse of the seamy side of life. She hears the story of a young Southerner arrested for attacking a wealthy young cad, who had been too attentive to his sister. The judge paroles the young man to his niece as chauffeur and the outcome is exciting and interesting. Well acted and directed. (Sally Blane, John Darrow, Eddie Phillips, Clara Kimball Young, J. Farrell MacDonald.)

### THE RICH ARE ALWAYS WITH US
**Warner** *GOOD*

The extravagant ways of the ultra-rich as a story may prove more irritating than entertaining as a subject these days. The interpretation given this sophisticated drama by an excellent cast, however, plus clever dialogue, and the reality of the situations, will probably be enjoyed by adult audiences. (Ruth Chatterton, George Brent, Adrienne Dore, Bette Davis, John Miljan.)

### RIDERS OF THE DESERT *GOOD*
**Sono Art-World Wide**

A mail coach robbery, a wounded driver and the work of the Arizona Rangers form the plot of this regulation western. Excellent riding and photography add to the entertainment value. (Bob Steele, Gertie Messenger.)

### SCANDAL FOR SALE *VERY GOOD*
**Universal**

Taken from the book, "Hot News," portraying the life of a professional scandal monger, a black sheep among newspaper men, who prostitutes his profession in a mad search for sensational news. (Pat O'Brien, Rose Hobart, Charles Bickford.)

### SCAREHEADS *GOOD*
**Capital**

A young reporter assumes the blame for a murder in order to clear his brother, who is falsely accused. Everything clears in a highly satisfactory way. Too melodramatic to be at all realistic, the picture, however, is clean in story and treatment. (Richard Talmadge, Jacqueline Wells, King Baggott, James Whitlock.)

### SHOP ANGEL *GOOD*
**Tower Pictuers**

A department store's personnel enact in an absorbing manner the adventures of a clever employee and the family of her employer. (Marion Shilling, Anthony Bushell.)

### SILVER LINING *GOOD*
**United Artists**

A wealthy girl with an income from the rental of a squalid tenament house comes finally to understand the suffering of the poor and helps to improve their lives. (Maureen O'Sullivan, Betty Compson, John Warburton, Montagu Love.)

### THE STRANGE CASE OF CLARA DEANE *GOOD*
**Paramount**

A story of mother love that parallels, to some extent, "Sarah and Son." A disillusioned wife, married to a worthless criminal, is imprisoned under a false charge. On her release years later, she finds her daughter adopted into another world, and, with the courage of her love and for the girl's happiness, renounces her. It is a well-told, believable story, full of emotional appeal and strong dramatic values. (Wynne Gibson, Pat O'Brien, Frances Dee, Dudley Digges.)

### STREET OF WOMEN *GOOD*
**Warner**

A wealthy idler is changed into an ambitious business man through his genuine love for a woman who is not his wife. The latter, selfish and luxury-loving, refuses him a divorce. It is a much-abused theme with no original suggestion in its development, but it is well photographed, directed and interpreted by an able cast. (Kay Francis, Alan Dinehart, Gloria Stuart, Roland Young.)

### A SUCCESSFUL CALAMITY
**Warner** *EXCELLENT*

Mr. Arliss brings us another delightful story that becomes distinguished screen entertainment because of the artistry of the acting and the care given to details and setting. As a man of wealth, he announces his financial failure to test the moral fibre of his wife and grown children. It is filled with amusing situations but is sincere and believable in its story basis and interpretation. (George Arliss, Mary Astor, Evelyn Knapp, William Janney, Hardie Albright.)

### THE TRIAL OF VIVIENNE WARE
**Fox** *VERY GOOD*

A murder mystery story with all the attendant suspense and thrills, and with the interest well sustained until the final scene. Bits of comedy, clever dialogue, romance, tragedy and plenty of action make this thrilling entertainment. (Joan Bennett, Donald Cook, Skeets Gallagher, Zasu Pitts.)

### VANITY FAIR *VERY GOOD*
**Allied Pictures**

A clever and artistic adaptation of Thackeray's classic, "Vanity Fair," done in modern dress. It is the story of a beautiful, but ruthless and ambitious girl, utterly devoid of moral principle, who uses her fascination for men to procure the luxuries of life, and finds in the end that "the wages of sin is death." Adult audiences will enjoy the beautiful English settings, the thoughtful direction and the excellent work of the cast. (Myrna Loy, Conway Tearle, Barbara Kent, Anthony Bushell, Walter Byron, Lionel Belmore.)

### WITHOUT HONORS *GOOD*
**Artclass**

A fast-moving Western of a reputed bad man who becomes a Texas Ranger to clear the false accusation made against his dead brother. A better-than-usual plot is clearly worked out and offers good entertainment for those who enjoy the Western stories. (Harry Carey, Mae Busch.)

## FOREIGN FEATURES

### BONDAGE *VERY GOOD*
**Ufa**

Adapted from the book, "The Danischeffs," by Pierre Newsky, this is an interesting portrayal of Russia in 1850 when the wealthy owned both the land and the serfs who worked it. The story is built around the love of an aristocrat for a girl of the peasant class, and includes a revolt of the workers on a great estate against oppression. It is developed in an interesting manner and has a happy ending. (Heinrich George, Mona Maris, Harry Halm.)

### CHIN CHIN CHINAMAN
**British International** *VERY GOOD*

A poor title for a fairly original mystery melodrama, with cleverly maintained suspense and a super-detective, employed to guard the jewels of a Chinese official. It is well portrayed and offers enjoyable entertainment. (Leon Lion, Elizabeth Allan, George Curzon.)

### DZIESIECIN z PAWIAKA
**(Ten Condemned)** *VERY GOOD*
**Blok-Muza Production**

This first Polish language talking film shown in this country is a thrilling story, based on historic facts, of ten Polish revolutionists sent to the Pawiaka prison in Warsaw, in 1906, for the assassination of the Russian governor-general. Some of the prominent political leaders of Poland today figured in the fight for freedom portrayed in the picture. A good cast offers excellent character portrayals. English captions for those unfamiliar with the language help to interpret the story. (Josef Wegrzyn, Karolina Lubienska, Adam Brodzisz.)

### GOLDEN MOUNTAINS *GOOD*
**Amkino**

A grim and stirring study of the suffering, confusion of mind and final revolt of the Russian peasant. It is powerful in its realism and in its photography. There are some dull and slow-moving parts but the acting, in general, is admirable and the drama itself intense and impressive. (Boris Poslavsky, M. Minchurin, J. V. Korin.)

### IL EST CHARMANT *EXCELLENT*
**(The Charm School)**
**Paramount**

A clever French musical comedy with the theme of a young law student who runs his law office in a small French town, in the way one would expect in a musical comedy. It is generally charming with clever comedy and good music. Two principals explain the plot in English as the story opens. (Henri Garat, Meg Lemonnier, Baron Fils.)

### LIEUTENANT, WARST DU HUSAR?
**(Lieutenant, Were You a Hussar?)**
**Aafa** *GOOD*

A conventional musical comedy plot of an exiled princess and a Revolutionary leader. Passably good entertainment. (Mady Christians, Gustav Diesel, Georg Alexander, Lotte Spira.)

### THE MIRACLE OF ST. ANTHONY
**F. Vitullo Productions** *VERY GOOD*

An Italian silent film with well handled drama and a fine musical theme. Temptation, redemption, and a faith that restores sight to a blind man are the story themes, treated in an appealing way. The titles are doubled in English. (Maurizio d'Ancora, Ellen Meis, Evalina Paoli.)

### RESERVE HAT RUH *VERY GOOD*
**(Reserves on Furlough)**
**Tobis**

A German language screen comedy of life in the German army before the war. Farcical adventures of two of the recruits are most enjoyable. A good cast gives an excellent performance. (Claere Rommer, Lucie Englisch, Santa Soeneland, Paul Hoerberger.)

### RONNY *GOOD*
**Ufa**

An original screen operetta that lifts a conventional and unimportant story into a gay and

# RITA C. McGOLDRICK'S SELECTIONS

amusing musical film. Ronny is a costume designer who, through mischance, becomes prima donna in an operetta written by the Prince of Perusa. An English screen translation of the important dialogue and songs is given. (Kaethe von Nagy, Willy Fritsch, Otto Wallburg.)

**DER TEUFELSBRUDER** *VERY GOOD*
**Foreign Service Company**

A German version of the opera, "Fra Diavolo." An Italian version was released some months ago and two of the singers in that version appear in this. The story of the robber chieftain who outwits those who try to capture him is developed with fine action by a capable cast. The music is well rendered and there are settings of rare scenic beauty. (Tino Pattiera, Kurt Lilian, Brigitte Harney, Heinrich Heilinger.)

## *Short Subjects*

**ABYSSINIA** *EXCELLENT*
**Columbia**

A Travelaugh with John P. Medbury giving running comments on a journey up the Nile, a trek across a desert with dances and war maneuvers by the native Abyssinians.

**AWAKENING** *VERY GOOD*
**Standard**

A one-reel dramatization of the awakening of spring. Young animals in the fields, birds trying their wings. Included is some lovely imaginative photography and a great deal of natural history interest.

**BELIEVE IT OR NOT** *GOOD*
**Warner**

Mr. Ripley shows us some astounding facts in this short. There are two men in Missouri who have reached the age of 119 years; there is truffle hunting with pigs; the largest book in the world, weighing a ton, and a police dog who walks a tightrope.

**THE CAT'S CANARY** *EXCELLENT*
**RKO-Pathe**

An Aesop Fable full of clean comedy, joy and laughter. A cat swallows a bird and becomes musical.

**THE CHIMP** *VERY GOOD*
**Metro-Goldwyn-Mayer**

Laurel and Hardy in a clever comedy. Instead of wages for their work, in a circus, they are given a chimpanzee and a flea circus. Their attempt to sleep with their new friends provides hilarious entertainment.

**THE COLE CASE** *VERY GOOD*
**Warner** **(Adults)**

An S. S. Van Dine mystery short subject that is exceptionally well developed. The famous Dr. Crabtree (Donald Meek) unmasks the real criminal in an unexpected climax.

**HIGH SCHOOL HOOFER**
**Warner** *VERY GOOD*

A clean cut short, starring Hal LeRoy, the marvelous tap dancer. The plot is of lesser importance than the excellent dancing.

**IDYLL OF SEVILLE** *VERY GOOD*
**Educational**

In this adaptation of the opera, "Carmen," the beautiful rendition of "Toreador" and "Card Song" will delight any audience.

### *A COMPLIMENT FROM FORD*

*When Conrad Nagel returned recently to the Coast from a tour of the country, he brought a message from Detroit and Henry Ford, who told him that no industry has made a better record in re-establishing confidence than that of the motion picture. According to Nagel, the automobile builder complimented theatre owners and distributors for their courage in keeping houses open and thousands at work while other businessmen, possessing of less nerve and fight, closed their doors and swelled the ranks of the unemployed. Nagel was heartily welcomed on his return.*

**IN THE BAG** *GOOD*
**RKO-Radio**

The adventures of Tom and Jerry and a clever bandit.

**MAGIC ART** *VERY GOOD*
**RKO-Pathe**

An Aesop Fable with unusually good musical synchronization.

**OFFICER, SAVE MY CHILD** *GOOD*
**Universal**

Slim Summerville attempts to control a critical situation in the police force with amusing and disastrous results.

**OH! HOW I HATE TO GET UP IN THE MORNING** *GOOD*
**Paramount**

A Max Fleischer Screen Song in which Reis and Dunn, the radio singers, helped by a cartoon and a bouncing ball, interpret the well known song.

**PARAMOUNT PICTORIAL** *EXCELLENT*

This Pictorial Series is one of the best offered on the screen today. In "Beauty on the Wing" are various types of birds with beautifully colored plumage and, in "Music from the Mines," two choice choir numbers sung by Welsh coal miners.

**PATHE REVIEW Nos 9 and 10**
**RKO-Pathe** *VERY GOOD*

Oddities from all over the world gathered by the Pathe camera.

**THE PROWLERS** *VERY GOOD*
**Educational** **(Adults)**

Another look at Africa—its wild beasts and its people at work and at play.

**SCREEN SNAPSHOTS No. 8** *GOOD*
**Columbia**

Hobart Bosworth shows bits from the work of the work of the early stars who are no longer living.

**SCREEN SOUVENIRS No. 10** *GOOD*
**Paramount**

A look at old time screen favorites, a 1904 Easter parade and an amusing melodrama of the Biograph days, called "Nellie, the Pretty Typist."

**SECRETARY PREFERRED** *GOOD*
**RKO-Radio**

Based on a Liberty short story, this tells of a gold-digging secretary who obtains an emerald necklace that thieves had planned to steal. Interesting and entertaining for adults.

**SHINE ON, HARVEST MOON** *GOOD*
**Paramount**

Alice Joy singing her radio songs in a garden setting.

**SOLDIER OLD MAN** *GOOD*
**Columbia**

A Krazy Kat cartoon in which the old soldiers relive Civil War days with Krazy as the enemy.

**STOCKHOLM** *VERY GOOD*
**Pathe Audio Review No. 10**

An unusually interesting and pleasing travelogue of Stockholm, done in color. Accompanying music and lecture appropriate.

**STRANGE AS IT SEEMS** *GOOD*
**Universal**

Another group in this series by John Hix that presents the strange and unusual—the eccentric New York bootblack, Silk Hat Tony, is shown in color.

**SUMMER DAZE** *GOOD*
**Paramount**

Karl Dane, who has been ill, is invited by his friend to take a camping trip. Humorous situations leading to complications hold one's interest.

**THE TENTH OLYMPIAD** *EXCELLENT*
**Olympiad Productions**

This is a commendable attempt to stir a widespread interest in the Olympic games, to be held in Los Angeles this summer. Views of the city are shown and the places where the competition will be held.

**A TRIP THROUGH THE OLD FAMILY ALBUM** *EXCELLENT* **(Adults)**
**Supercolor Pictures**

Reminiscences that older people may enjoy. The oldtime subjects are shown in color.

**A TRIP UP THE ANDES** *EXCELLENT*

An airplane view of the Andes that offers interesting entertainment. The ancient Incas are seen, celebrating a religious festival.

**TWENTY HORSES** *VERY GOOD*
**Paramount**

Ford Sterling, as a cross-word puzzle addict, has to call on half the city and the police force to help solve a puzzle. Clever and amusing.

**VENDETTA** *VERY GOOD*
**Educational**

Another of those worthwhile "Operalogues," this time in full stride in "Cavalleria Rusticana."

**WINS OUT** *GOOD*
**Universal**

The nursery rhyme, "Sing a Song of Sixpence," made into a clever and amusing Oswald cartoon.

# GERARD FLAYS TAXATION; LEVEE ASKS "NEW DEAL"

## Former Ambassador Attacks Anti-trust Laws; Academy President Tells Picture Club of False Economy Dangers

*If the late President Woodrow Wilson had not appointed James W. Gerard our ambassador to Germany, Gerard would not have spent four years in Berlin. And if he had not spent four years in Berlin, Gerard would not have written "My Four Years in Germany." And if he had not written "My Four Years in Germany," Warner Brothers would not have been able to produce that picture. And if Warner Brothers had not made a lot of money, they would not have been able to finance their excursion into talkers. And if Warners had not made an excursion into talkers, the sound field might not have been developed. And if the sound field had not been developed the motion picture industry would not be as large as it is today. And if the motion picture industry was not as large as it is today, there would not be a New York Motion Picture Club. And if there was no New York Motion Picture Club, the Honorable James W. Gerard would not have been a guest of honor at the club on Tuesday in the first place.*

Thus was James W. Gerard introduced by Louis Nizer, of the New York Film Board of Trade, to a representative gathering of film notables at the third weekly "open forum" and luncheon of the Motion Picture Club on Tuesday. Gerard immediately launched into a brief but fiery attack on taxes "which are burdening the nation" generally, asking that the motion picture industry call this fact to the attention of people of the country so that concerted effort might be made pointing toward relief.

Gerard said that 25 per cent of the nation's income goes to federal, state and municipal taxes. "No nation can prosper with its back broken by taxation," he added, as he reiterated a plea that films be used to "bring home to the public this fearsome burden."

### Would Drop Anti-Trust Laws

The ex-ambassador to Germany under the Woodrow Wilson regime said he advocates the elimination of the Sherman antitrust laws as a means of alleviating the present economic stress on general business.

Gerard concluded his remarks with the suggestion that an international basic language be used in the production of motion pictures in order that American companies might regain the ground which they have lost in European markets since the adoption of sound.

Nizer, as chairman of the meeting with Jack Alicoate, vice-president of the club, then introduced M. C. Levee as the next speaker. Nizer presented Levee to the gathering as the non-yes man of Hollywood—"the man with an idea."

### "Too Much for Failures"—Levee

Levee is in New York from the Coast to discuss with industry leaders the details of his new Screen Guild plan of cooperative production whereby "key" artists would participate in the economics of picture-making. He admitted that he might be looked upon in some quarters as "radical," but his answer was a generalized defense of his plan as against what he termed "the present idea of rewriting the picture business after a six-weeks' survey spent talking to yes-men."

Levee, who is president of the Academy of Motion Picture Arts and Sciences, said he left Hollywood with the moral support of many production leaders, some of whom at first belittled his plan, but later admitted it to be a solution to many of the industry's current ills—socalled.

"This industry pays too much money for its failures and not enough money for its successes," Levee said. He decried the current methods of operating, adding that "mass production cannot possibly survive."

### Discusses Economic Factors

Levee then proceeded with a general discourse on the industry's economic factors. "The Coast cannot adjust itself fast enough to meet the situation because of contractual obligations," he said, referring to high-salaried artists and other production phases. "Cutting salaries of stenographers will not alter things, considering such cases as that of one important company, with a 50-picture program, which wrote off $1,000,000 worth of dead scenarios last year!"

At this point, and without further explanation, Levee told the assemblage that "the industry has a place for a man who will not be a party to chicanery or to secret negotiations as regards the acquisition of important talent from another."

Levee explained the workings of his new Screen Guild plan. "Each picture," he said, "would be produced as a trust, exactly like a real estate trust which controls certain property. The Guild would finance production without any charge for interest or bonus for financing." Key artists "would get 20 per cent of the agreed salary in cash and 80 per cent in script. The first $120,000 would be used to pay back the Guild and the next $80,000 or so would buy up the script originally given the more important artists—players, director, writers, etc. All over $200,000 would be split on a proportionate basis between the Guild and the key artists, depending on what percentage of script was at first given the artists."

"Let these high-salaried artists take a chance and find out whether they are really worth $187,000," concluded Levee.

## Big 4 Increases Coverage Nine Per Cent in 1932

Big 4 has sold 1,135 new accounts in 1932, bringing the total number using Big 4 product to 8,247—or 65½% of a total of 12,605 sound houses throughout the country, according to a statement issued this week.

## 14 Counties Favor "Blues"

Fourteen out of 71 counties in Wisconsin favored the continuation of Sunday "blue laws" in the state, at the recent referendum. The state as a whole voted for repeal by the 1933 legislature.

# Consolidated Votes Capital Reduction

At a meeting of stockholders of Consolidated Film Industries, late last week, it was announced that earnings for the first quarter of 1932 were approximately $300,000, and would be about the same for the current quarter. It was said President Herbert J. Yates anticipates an increase in earnings during the second half year due both to new contracts now being negotiated and operating economy as the result of the perfection of new machinery.

Stockholders at the meeting voted to reduce the amount of capital of the company from $9,000,000 to $6,524,973, to the end that the capital shall consist of $15 with respect to each share of issued and outstanding preferred stock. The monetary difference, namely $2,475,027, is to be transferred to capital surplus.

After official sanction is given, the revised charter of Consolidated will now provide: that the total number of shares that may be issued by the corporation is 1,000,000 shares, of which 400,000 are to be participating preferred, each without par value, and 600,000 shares are to be common stock each with a par value of $1. Each share of common of no par now outstanding shall be convertible into the new common having a par of $1.

## Sono Art Buys British Film

As its first announcement regarding next season's product, Sono Art-World Wide states it has acquired American rights to "Bachelor's Folly," co-starring Herbert Marshall and Edna Best, and featuring Gordon Harker, comedian. The picture was produced by Gainsborough, in cooperation with British Lion Corporation, both of London.

## New Series for Universal

Universal will release a series of 26 shorts, "Down Memory Lane," to be produced by William Rowland and Monte Brice, and featuring various celebrities of the moment. Louis Sobol and Nick Kenedy, columnists, will present the featured persons in each of the series.

## Kahane, Selznick Confer

B. B. Kahane, president of RKO, left last week for Hollywood to confer with David O. Selznick, in charge of production, on the 1932-33 schedule. Kahane will attend the sales convention at the Drake hotel, Chicago, May 16-18.

## Bachman Goes to Coast

J. G. Bachman, who will produce four for RKO next season, leaves New York by plane for Hollywood this week, accompanied by Jack Shapiro, partner, a theatre builder who will engage in production for the first time.

## To Hear Bowes in Germany

The program of the Capitol theatre in New York, conducted by Major Bowes, will be rebroadcast in Germany on Sunday, May 8, by the German Broadcasting Company.

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
**MOTION PICTURE HERALD**
*Every Week—for Mutual Benefit and Progress*

**→CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS←**

## HONEY OR VINEGAR!

THE old expression about catching more flies with honey than with vinegar can be applied in many cases to our own cute little industry. Not any particular branch, but just in general.

Let us cite for example, that great working combination known as the Harmony Quartette (the title is ours), consisting of Harry Kalmine, zone manager; Harry Goldberg, advertising and publicity director; Lou Brager, exploitation director, and Al Zimbalist, editor of "Howdy," their intimate little division house organ.

These four men are concerned with just one thing; keeping the Warner Theatres in New Jersey out of the red and operating efficiently. To accomplish this task they have perfected one of the finest working organizations in any circuit and the proof of fair play and human treatment of every man in the division is reflected in the aggressive showmanship being invoked to keep that division profitable.

Some division and zone managers have just the opposite slant on handling managers. They believe in driving, riding, insulting, intimidating and worrying their house men under the erroneous impression that it is the only way to get results. Perhaps the constant changing of managers and division managers in these zones is ample proof that such methods are not only wrong, but impossible for real results.

In addition to their other "family" activities, they have formed themselves into a Club which carries many important benefits for the members besides promoting good fellowship and friendly relations among them all. Special discounts from merchants, frequent get-together blow-outs and other forms of entertainment are constantly being engineered until now they look upon their club as their best recreation.

The Harmony angle is further emphasized via the division house organ, "Howdy," which is edited by Al Zimbalist. Here again we find that the keynote is "let's work together," rather than "must"—"must"—"must" from cover to cover. Which should be quite an inspiration and education to those who handle other circuit house organs.

Keep your eye on the Kalmine Zone of Warner Theatres; we have an idea that they are going to be pace-setters for the rest of the circuit.

LOTS of old friends are arriving in New York due to important circuit changes constantly (and regularly) taking place. The Round Table welcomes Eddie Eckles to the big town where he assumes charge of RKO's house organ . . . and we won't be surprised if Eddie names it "Now."

As we type this item we are gazing fondly at a beautiful bound volume of the original "Now" which for years was an inspiration for every Fox West Coast manager. Somehow or other we're going to enjoy reading another of its kind under the editorial guidance of Eddie. We're wishing him lots o' luck!

* * *

IS the following of interest to you?—

A check up on Club members who have dropped out of theatre connections reveals that more than a dozen of them are holding down important, and well-paying, jobs in commercial fields where their previous experience in showmanship is standing them in good stead.

Showmanship is a much needed asset to many commercial companies and they know that the best men for creating selling and advertising ideas are the type of men who were successful in show-business.

Next time you are told there is no future in this merry-go-round business of ours, just remember that good showmen are always in great demand; if not in show-business then in commercial organizations.

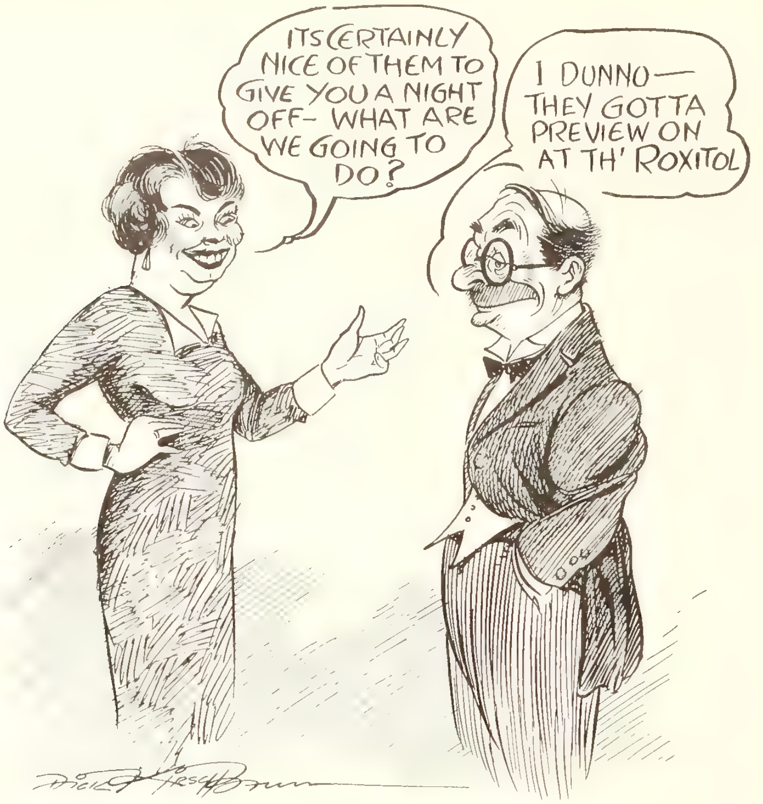
* * *

LOUIS ORLOVE of Milwaukee very thoughtfully sent us a large cartoon of delicious cakes which he promoted in a city-wide tie-up for his theatre.

Swell thought there . . . if only all of our members would send their Chairman samples of their various food, candy and other tie-up material we could well afford to thumb our nose at this mugg depression.

Far be it from me to even hint at such a suggestion . . . but . . . prompt editorial acknowledgement will be made of all such contributions to my diet-stricken stomach . . . and if we get more than we can use we'll start an unemployed managers' coffee and cake service. . . . (If they close many more theatres it may be necessary.) . . . Well . . . anyway . . . thanks, Louis, for the cake . . . please send me a cup of coffee . . . I love to dunk . . . "CHICK"

# DICK KIRSCHBAUM'S LOBBY LAFFS!


ITS CERTAINLY NICE OF THEM TO GIVE YOU A NIGHT OFF- WHAT ARE WE GOING TO DO?
I DUNNO— THEY GOTTA PREVIEW ON AT TH' ROXITOL

Did someone suggest that we caption this: "A motorman's holiday"?—or maybe you can make a better suggestion.

## PUBLIX CREW DOWN IN ALTOONA WAGED A HEAVY CAMPAIGN

Among the multitude of business boosting stunts is the one tried out recently by the Publix theatre men in Altoona, Pa., General Manager Arthur Himmielein, Managers W. W. Ackerman and C. A. Notopoulos and Publicity Director Carl B. Sherred. It proved beyond a doubt that even in these trying times that there's a way to bring shekles to the box office if the will to win is put behind the move.

This group of showmen tied up with the local post of Veterans of Foreign Wars on a percentage proposition, 75 per cent to the house and 25 per cent to the Post, with a split on all above four thousand. Over 800 veterans are members of the local organization and they all lent a helping hand to make the event a big success. The Olympic, the same house used by the Post last year, was again used for the "Week."

One of the local newspapers tied-in with the occasion by issuing a special six-page section. The first page was almost entirely devoted to matter describing the V. of F. W. Movie Week, theatre and attractions. The balance was filled with a variety of ads promoted on the strength of the tie-up, news of the veteran's association and other interesting articles.

Other news concerning Sherred and his associates includes a stunt pulled on "Rue Morgue," whereby a corking gorilla outfit was secured from a New York City firm at a rental charge of $15 per week. The "gorilla" was used on the street every day and hauled to schools, where he handed out heralds. This stunt blocked traffic and put the picture over to a big gross. Sherred attributes much of the success of this stunt to the realistic outfit.

Kiddie trade is also on the upturn at the Mishler Theatre through the mediums of Buck Jones and Tim McKoy outdoor clubs, attendance reaching from 2,500 to 3,000 youngsters on the week. This, Sherred thinks remarkable, when taking into consideration such forerunners as "Mickey Mouse," "Our Gang," "Krazy Kat" and like organizations. The Warner Theatre also has a Kiddie Club and features a giveaway of presents on Saturdays.

We might have known that the Publix crew in Altoona would have shoulders to the wheel in an effort to garner all that was coming to them in the way of business, and we're glad to hear that they are getting away with it. Sit down at your typewriter again in the near future, Carl, and tell us some more about what you and the rest of the boys are doing down your way.

## Ralph McAleer Dead

Ralph McAleer, owner and manager of the Orpheum Theatre, Parsons, Kas., and a well known showman in state theatrical circles, recently died from results of an injury sustained in a fall down the stairway leading to the basement of his building. He was forty years of age.

## SALMON PROMOTED!

**Monty Salmon, who has been acting as city manager for Publix in Philadelphia for the past several months, has been promoted to the post of district manager of the Atlantic States division, with heaquarters at the Tower Theatre, Philadelphia.**

**Salmon will have supervision of all Publix theatres in Philadelphia, Ambridge, Butler, Johnstown, Uniontown and Parkersburg, Pa.**

**His many friends in the Round Table Club extend their congratulations and wishes for continued success.**

## PETE EGAN WAGED A SPLENDID CAMPAIGN DESPITE BITTER COLD

Despite thirty degrees below weather in Calgary, Canada, during the month of March, Pete Egan, manager of the Palace Theatre, waged a campaign that produced excellent results at the box office.

Included among his advance work was the distribution of heralds in all parts of the city, using special matinee coupons for the special showing at the 9:30 A.M. show, and a broadcast over two local radio stations two days in advance. The front of the theatre was attractively closed in with compo-board and decorated with cutouts and stills.

After much dickering and salesmanship on the part of Egan, permission was secured to use a 30-year-old fire engine. The accompanying photo will show the antique steamer, with its double team of horses, standing in front of the theatre. It caused considerable of a sensation when it was drawn through the city streets, smoke pouring from the stack and one of the firemen letting out the Joe E. Brown yell. Traffic was held up at the principal intersection for over a half-hour.

Another stunt that did much to obtain publicity on opening day was brought about through the fact that a local organization known as the Gyro Club was holding a tag day for a baby clinic at the same time. It then occurred to Egan that his fire engine ballyhoo could be used for a dual purpose and negotiations resulted in placing a banner on one side to aid in the drive for the clinic. In appreciation the Club promised a party of 50 couples for the second night's show.

A tie-up was also made with the daily newspaper for the running of a classified page gag, consisting of guest tickets based on answering five questions, such as "Where Can You Have Furniture Stored and Pianos Moved?" The answers could naturally be found among the many small ads.

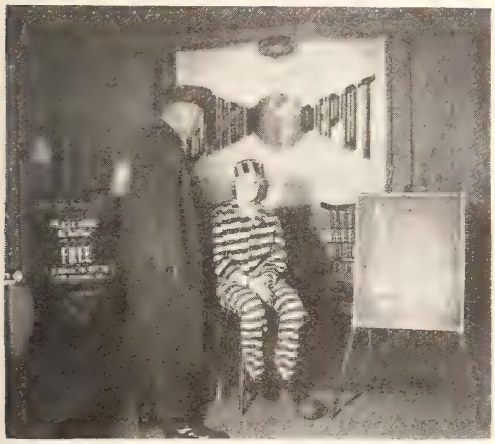
It was a bitter cold wave that swept over Calgary at the time Egan sold this picture and down here in the States it's hard to realize just what a handicap 30 degrees below weather can be to box office possibilities. However, in spite of the severe cold his campaign resulted in one of the largest turnouts he ever experienced.

By this time Pete Egan and Calgary have undoubtedly thawed out and we'll be expecting further news from this prominent Canadian Round Tabler. Incidentally, this campaign will, of course, be included among the entrants in the Warner-First National drive.

## CLARK USED NOVEL LOBBY STUNT WHEN SELLING "BIG HOUSE"

A novel lobby gag was recently used by Charles B. Clark, manager of the Metropolitan Theatre, Baltimore, Md., that gained a lot of publicity for "Ladies of the Big House."

Two thousand envelopes containing dummy keys were distributed, with copy announcing that if the enclosed key fitted the handcuffs on a lady (attractive blonde) seated in the theatre lobby, the holders of the keys would be admitted free to the attraction. Fifteen bona fide keys were included among the dummies. The young lady (see photo) was dressed in convict clothes, with ball and chain around her ankles.



It's almost needless to state that the gag caused plenty of comment and furnished a lot of amusement for everyone who tried to unlock the handcuffs, all resulting in a most lively lobby attraction. It should not be an expensive stunt to put over for cheap keys can be purchased in lots of 2,000 at an attractive price. Time for the handcuffed lady and cost of her costume are the only other items of expense, except envelopes and printing, and an ad on the back of envelope might even take care of that expense.

## CALDWELL PROMOTED WALL PAPER TO USE AS "PARADE" HERALD

It's been some little time since we've run across use of the wall paper herald but we note that it was employed not long ago on "Manhattan Parade" by J. G. Caldwell, manager of the Princess Theatre, Aurora, Ill. The familiar line, "We Took The Paper From The Walls To Accommodate The Crowds," followed name of theatre at top of herald. Attractive mats and copy combined to make it an appealing medium.

The samples were secured from local paint concerns and cut to desired size. As Caldwell states, it's not a herald that can be used very often but with a colored film such as the one named above it proved an effective novelty. In the meantime this showman will have put over another stunt and we'll be awaiting word of it.

**Easy Method Bookkeeping System**
**FOR THEATRES**
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind.

# "The Showman's Calendar"

## MAY

| | |
|---|---|
| 10th | Confederate Memorial Day |
| 11th | Minnesota Admitted to Union—1859 |
| 12th | Florence Nightingale's Birthday (Founder Modern Nursing) |
| | Amundsen North Pole Flight—1926 |
| 13th | Jamestown, Va., Settled—1607 |
| 14th | Billie Dove's Birthday |
| 15th | Mississippi Flood Bill Signed—1928 |
| 16th | Abraham Lincoln Nominated—1860 |
| 17th | Maureen O'Sullivan's Birthday |
| 18th | Peace Day |
| | Napoleon Proclaimed Emperor—1804 |
| 19th | Mexican-U. S. Peace—1849 |
| 20th | Mecklenberg Declaration of Independence, N. C. |
| 21st | Lindbergh's Non-Stop Flight, N. Y. to Paris 1927 |
| | Robert Montgomery's Birthday |
| 22nd | Martha Washington's Death—1802 |
| | Richard Wagner's Birthday |
| 23rd | South Carolina Admitted to Union—1788 |
| | Douglas Fairbanks' Birthday |
| | Dorothy Lee's Birthday |
| | Capt. Kidd, Famous Pirate, Executed in London—1701 |
| 24th | First Telegraph Message Sent—1844 |
| | Brooklyn Bridge Opened—1883 |
| | Empire Day—Canada and Bermuda |
| 26th | Paul Lucas' Birthday |
| | Norma Talmadge's Birthday |
| | Walter Huston's Birthday |
| 27th | Nathaniel Green's Birthday—1742 |
| 28th | Yanks' First Victory at Cantigny—1918 |
| 29th | Ascension Day |
| | Wisconsin Admitted to Union—1848 |
| 30th | Memorial Day |
| 31st | Walt Whitman's Birthday—1819 |

## JUNE

| | |
|---|---|
| 1st | Two cent postage stamp rate established between U.S. and Great Britain—1908 |
| | Kentucky Admitted to Union—1792 |
| | Tennessee Admitted to Union—1796 |
| | Clive Brook's Birthday |
| 2nd to 7th | National Swimming Week |
| 2nd | First Steam Vessel Arrived in Boston from England—1793 |
| | Hedda Hopper's Birthday |

# TARZAN the APE MAN CONTEST ENDS MAY 20th!

It is a pleasure to report that M-G-M's promotion contest on "Tarzan" has elicited the greatest response we have ever experienced in an undertaking of this nature.

Exhibitors in large towns and small towns, recognizing the unique exploitation possibilities of "Tarzan" have truly done amazing things in promoting this attraction. And they have reaped results in terms of grosses at the box-office.

●

### DETAILS OF "TARZAN" CONTEST

| | |
|---|---|
| FIRST PRIZE | **$100** |
| SECOND PRIZE | **$50** |
| THIRD PRIZE | **$30** |
| FOURTH PRIZE | **$20** |

### JUDGES

"Chic" Lewis, Motion Picture Herald
Epes Sargent, Variety
Jack Harrower, Film Daily
Charles Hynes, Motion Picture Daily

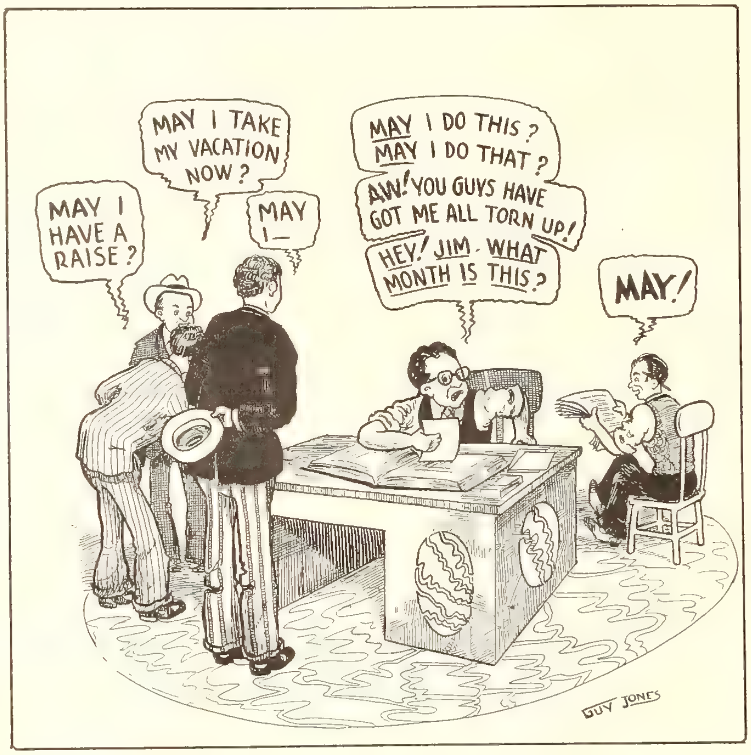
### MAIL ENTRIES to

"TARZAN CONTEST EDITOR," M-G-M
1540 BROADWAY, NEW YORK CITY

*(NOTE: While this contest ends May 20th, the Judges have agreed to extend an allowance of one week to theatres whose engagements are in progress on May 20th, providing such theatres advise "Tarzan Contest Editor" that their campaign will be forthcoming within one week of that date).*

# Keeping Up With The Times!

By GUY JONES


MAY I HAVE A RAISE?
MAY I TAKE MY VACATION NOW?
MAY I—
MAY I DO THIS? MAY I DO THAT?
AW! YOU GUYS HAVE GOT ME ALL TORN UP!
HEY! JIM, WHAT MONTH IS THIS?
MAY!
GUY JONES

Just a brief glimpse into the private sanctum of the favorite district manager. But don't be too hasty and assume that all those "may's" are granted.

## DAN CLINTON GOOD DIPLOMAT DOWN IN TOWN OF PANHANDLE

Once again we hear from Dan Clinton, manager of the Palace Theatre, Panhandle, Texas, who has been hard at work ever since he reopened that house. He recently put over a little gesture of good will which will undoubtedly serve him well in time to come.

In Panhandle the church element is against the showing of Sunday movies, but it's all right with the City Council, consequently Clinton runs his shows on that day. However, in order to placate the church heads and gain their good will, he occasionally ties-up with a Sunday school class and has the members sell tickets for a 50% share of the gate. Adults are charged at the rate of 35c, youngsters over 12 years of age at the rate of 25c and children are admitted for 10c. This class also gets up a Country Store Night of their own by tying up with local merchants for the usual awards of articles, as well as cakes, pies, candy, etc. On these occasions it is customary for the High School Band to gather in front of the theatre in order to attract attention to the event.

This department has often commented upon these get-together movements between theatre and churches and Clinton's method appears to be a good one for the fostering of a better understanding among all elements in a community. He evidently feels that it is better to occasionally take a half a loaf and retain the good will of the churches than to exercise his right to Sunday shows by holding them without letting some church in on the deal. After all is said and done, the element of competition on Sundays often is the main bone of contention and Clinton's sacrifice appears to be one way to alleviate the friction. Others in similar situations may profit by his suggestions.

## WEISS GETS RESULTS BY CONSISTENT PLUG ON ALL ATTRACTIONS

It's been several weeks since we've reported on the activities of Alfred Weiss, Jr., manager of the Park Theatre, Tampa, Fla., but we're able to state at this writing that he's still busily engaged with the business of selling shows at the same old stand.

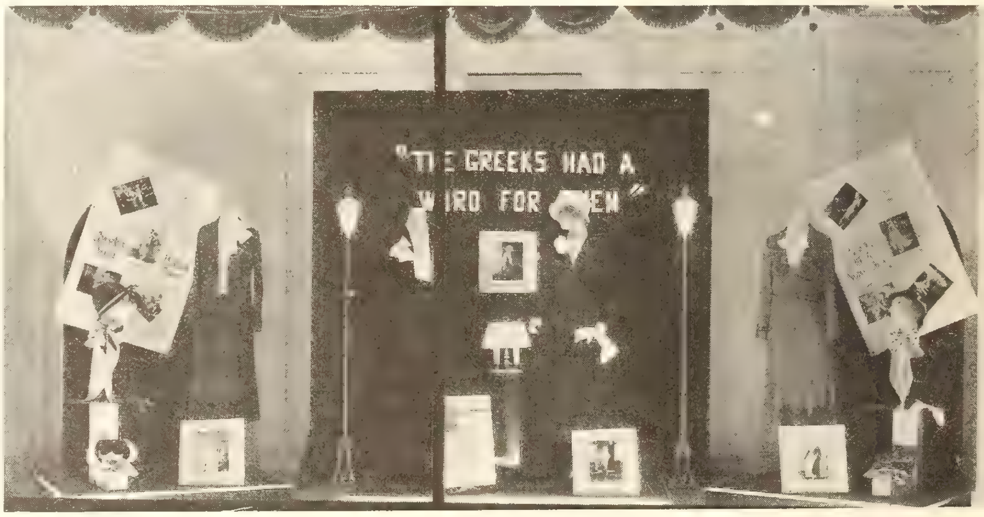
When he played "Emma" a short time ago he distributed several thousand cards, blank on one side and copy on other side stating that free tickets would be given to a certain number of patrons who demonstrated the number of times the word Emma could be written on the card. A couple of the returned cards at hand are conclusive proof of how seriously this gag was taken and, as Weiss states, it would be quite necessary to spend an afternoon to count the words. He also had a tie-up on the same picture with a grocer, who gave permission to have all bags stamped with copy reading, "Emma Says Buy All Your Groceries and Meats at Blank's Market." Over 60,000 bags were distributed from the seventeen stores in the chain at the small cost of $9. As a further tie-up for the idea, the person who brought in the most stamped bags received a guest ticket for the show. Outstanding trade resulted from the above stunts.

His efforts on "Rue Morgue" also produced gratifying results and included the sending of 150 letters to Doctors; a novelty card, with a "test your health" gag (if the spot turns red see doctor—if it remains black it's strong enough to see the thrill picture of the year); engagement of an attractive girl in uniform of nurse to pass out small envelopes containing capsules "to give you strength enough to see" the picture; use of a truck with two 24-sheets posted on each side, gong attached, on streets for three days, and regular run of newspaper advertising.

He used two other little gags successfully on recent pictures. One was a small paper bag containing peanuts. Copy read, "You wouldn't take a ham sandwich to a banquet but everybody takes peanuts to the circus—Polly of the Circus at Park Theatre Now." The other was a long "Adult Fare" ticket for the most thrilling entertainment trip in the world—from Peking to Shanghai—via "Shanghai Express."

Weiss and his gang at the Park have been hitting the ball a lively pace over a considerable period and outstanding business at his house undoubtedly resulted from consistent plugging of each show. Inexpensive novelties, such as described in the above paragraphs, have been used with excellent results in the community. We're glad to be able to pass some of Weiss' tips along to his fellow showmen and hope he'll come through with others.

## SHOWWOMAN WARD PROMOTED ATTRACTIVE WINDOW



Anna Bell Ward, well-known showwoman of Lexington, Ky., and assistant general manager of the Phoenix Amusement Company in that city, recently put over a corking window for "The Greeks Had a Word for Them." It was made with one of the prominent department stores in Lexington, certain stills from the picture appropriately tying in with the display of new fashions in women's clothing. You can see for yourselves that the title received a great break.

## DeHAVEN INTRIGUED KIDDIES WITH OFFER OF MINIATURE CAR

Some time back we mentioned that A. Milo De Haven, manager of the Burke Theatre, Bronx, New York City, had engineered a tie-up with an auto dealer for the give-away of a juvenile model Pontiac and we are now privileged to record that a certain Bronx youngster is the proud owner of the car.

The campaign ran over a period of four Saturdays and on the last day more than 700 kids were on hand to attend the matinee when the car was given away. In addition to the auto some twenty-five awards of books, dolls, drawing sets, games, etc., were handed out to the fortunate ones. If you will carefully study the photo on this page you will see the additional articles on display near the candle torch lamps.

The entire cost of the campaign including 250 window cards, heralds, program and newspaper advertising, was absorbed by the auto company, as well as auto and additional awards.

We can see by the above and from copy in his programs that De Haven is doing some tall hustling for business up his way and there can be no doubt but that costless give-aways are one way of solving the present trade problem. We also note that he recently tied-up with three local music shops for the give-away of 25 harmonicas at a Saturday matinee. This was another costless deal that made a hit with the kiddies. That's all for this time. More dope on Showman De Haven just as soon as we get a further line on his activities.

## WORTH LOOKING INTO!

At this time of the year, many street and outdoor events are staged by schools, high schools, local organizations, etc., and if you are on your toes you ought to arrange to "shoot" as many of those events as possible.

You know you can take regulation standard film yourself and save the expense of a cameraman, especially if you are located where it is hard to get a good man. So there is no reason why you should not take local pictures of events bringing out large crowds, or of parades, etc. (especially Decoration Day parades), and if you use a car, have appropriate banners or signs telling the crowds when and where they can see the pictures.

Don't overlook the spectators at such events. Get slow panorama shots of them; they'll surely want to see what they look like. All representative groups attending these outdoor rallies should also be taken separately. Order yourself some titles and then you have a good bit of "vegetables" to serve with the "roast."

Another good stunt is to tie up with all outdoor events (when possible) so that in case of rain the event should be staged in your theatre during the morning. This angle presents many good-will tie-ups. It's hard to set them forth in detail because they are mostly a matter of local nature and you should best know the way to tackle them.

## MELINCOFF TIED-UP WITH MERCHANTS ON CO-OPERATIVE FLYER

A fourteen by twenty inch cooperative flyer was used by Max Melincoff, manager of the Palace Theatre, Lawrence Mass., for exploitation of "The Crowd Roars."

Each of the several merchants distributed 5,000 of the heralds, making a total of 50,000 that were put out in addition to the 10,000 handled by the theatre. Machine finish paper stock was used.

Every ad related to some local firm or organization concerned with the auto industry and was therefore a "natural" for the picture. All the deal cost Melincoff was a matter of fifty tickets to those who made an appropriate sentence for the picture

## HERMAN KANTER HAD GOOD RETURNS FROM A SKETCHING STUNT

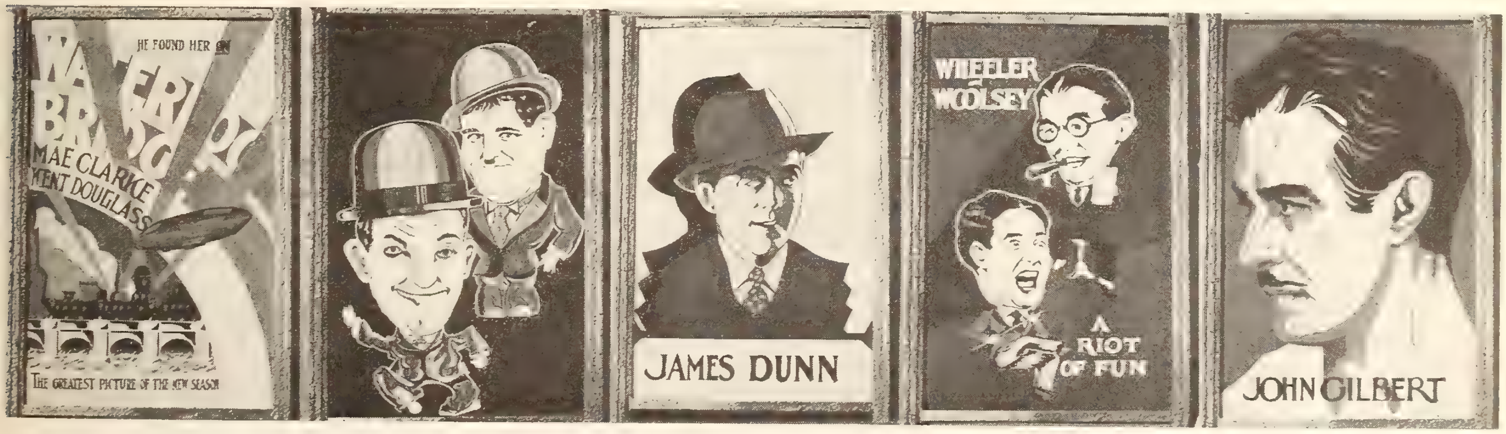
Prior to leaving his post as manager of the Lido Theatre, Bronx, New York City, Herman Kanter put over a sketching contest on "Lady With Past" that proved to be an excellent patronage-booster for the house.

For best sketches of Constance Talmadge awards of passes were made, the first award calling for a season pass; second, a three-months pass and a one-month pass for the third. Interest was kept alive through lobby display, program announcement and by trailer.

The display of drawings in the lobby attracted much attention and it was planned to have the winning sketches sent to Miss Talmadge with request for her acknowledgment to artist, announcment of same to be made on screen. It was also suggested that the star might include an autographed photo of herself.

This was a nifty little stunt of Kanter's and we don't doubt for one instant that the fans were interested, particularly as to the letter and photo angles. We are at loss at this writing to advise as to this showman's whereabouts but trust that he will let us know in due time.

## POSTER ART WORK FROM ROBERT RUNKLE



Herewith a few samples of poster art work submitted to the Round Table Club by Robert Runkle, who tells us that he is a beginner in this branch of showmanship. He has been trimming windows and painting signs for the past three years, and about three months ago started doing art work for the Crawford Theatre, Wichita, Kansas.

The accompanying illustrations will convey an idea of his versatility as a poster man. At the left note "Waterloo Bridge," with the city background, searchlights and dirigible; next, the Laurel-Hardy caricatures, and James Dunn with the attractive shadow silhouette. Comedy is ably expressed in the one on Wheeler and Woolsey, while the John Gilbert poster portrays the more serious note.

This department is just as interested in Runkle's work as he is in the series of post art which we are presenting from time to time. He tells us that it helps him along. We will assume that his contributions will furnish inspiration to other members.

# SOME FACTS ABOUT THE SMALL AD!

## A Practical Showman Illustrates Some Pointers Necessary in the Make-Up of the Smaller Sized Ad for Show Selling!

By BILL ADLER

**If Eddie Cantor were a motion picture theatre manager, he might have sung—"Tomatoes are cheaper, but space rates no cheaper, so now's the time to fall in love—with one-column ads."**

With crimson clouds hovering over all too many situations threatening showers of red rain; with managers more and more assuming entirely the duties of advertising; and with space reductions demanded by the season if not general conditions, it is well to get everything possible out of reduced space schedules. This, for thousands of theatres, means schedules composed wholly or mostly of one-column ads.

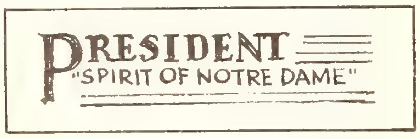


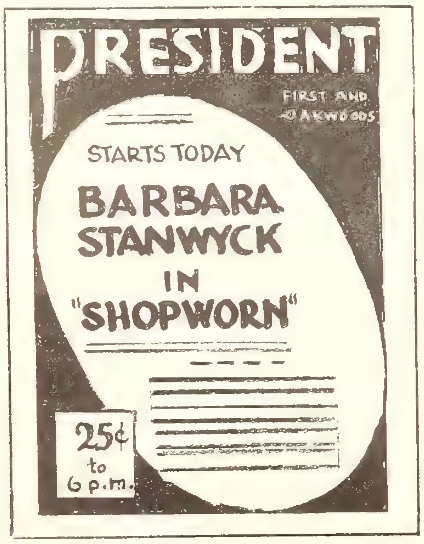
FIG. A

Advertising principles apply to single-column ads as well as to large copy. Oftentimes, however, the baby sizes are subject to two extremes of abuse. They may be slighted because they are considered of only directory value, or they may be injured by too great enthusiasm of the ad-writer whose eagerness results in overcrowding or inserting of art work that turns out to be gingerbread.

### Must Be Readable!

It is true, one-columns will prove to be of directory value more often than display ads, although two lines of agate type still represent a layout. Further, people read what is said; they *do not read layouts.* What must be put across clearly and fast is the attraction title, stars, and theatre name. The manner of putting copy in print—the layout or arrangement—is merely the means to this end.

FIG. E



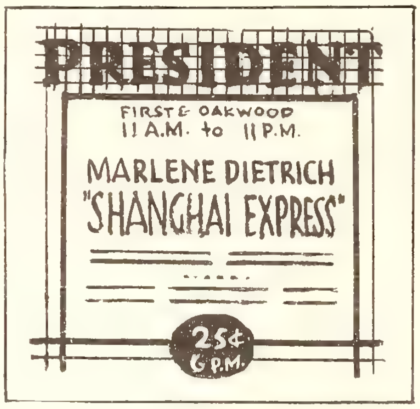


FIG. D

In preparing one-column ads, it is better to consider any given amount of space from the standpoint of limitations rather than possibilities. Title, signature, star and certain items of policy must appear in every ad, no matter what the size; additional subject material assumes the nature of a luxury and can be included only after the essentials have been set in and there is remnant space.

### Three Size-Groups!

Once the daily sizes of a schedule are determined, the object is to utilize the various sizes to best advantage. For the sake of discussion, one-column ads may be divided into three size-groups.

1. One line to seven lines, or one-half inch in depth.
2. Eight lines to 20 lines, or one-half to one and three-quarter inches.
3. Over 25 lines, or over one and three-quarter inches.

Few need be cautioned to stick only to type in setting ads in the first size-group. Occasionally some one will attempt a shallow signature slug with a half-inch ad. Almost always, the outcome is a signature cut that steals most of the tiny space, with the slug itself "filling in" and becoming poorly legible. To break up the evenness of an all-type ad, the first letter of the theatre name at the top may be set several sizes larger than the other letters in the name, the way initial letters are set in opening paragraphs of books. Fig. A.

### Signature Cut Important!

In ads falling within the second classification, it is well to use some engraved form of signature. Figs. B, C, D. The rest of the ad should be in type. The signatures should always appear at the top because, lacking art work to tie sig and copy together, the average reader is accustomed to associate copy with the signature appearing above. A Ben Day background often is preferred to a pure reverse slug, as Ben Day is a shading and not in absolute contrast with the white background behind the type copy. But the letters of the signature should be outlined in black ink to prevent the Ben Day screen from wearing off or failing to delineate sharply the edges of the letters because of imperfect printing. Fig. B. Imperfect impressions are constant and unavoidable in the speed of newspaper publication and the texture of newsprint stock.

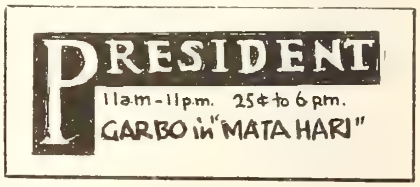
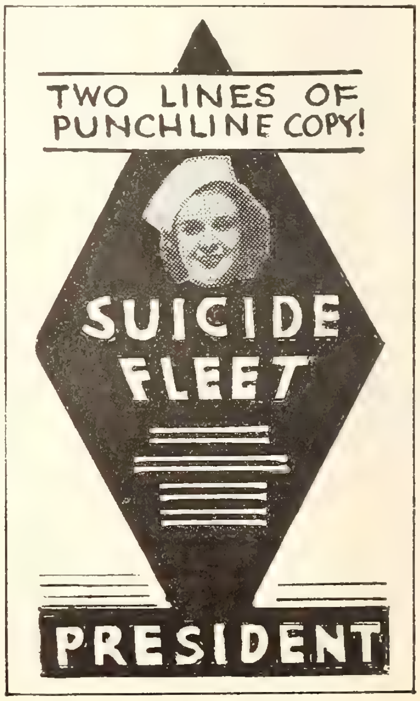


FIG. C

Ads of twenty-five lines or deeper are large enough for some form of display, even if the display is obtained only by use of large and small types and varied styles of type faces. As a rule, one-column display ads deeper than 12 inches might better be used as six inches on two-column ads. A 12-inch depth for a one-column brings it two inches above the fold of a full-sized newspaper page. Longer ads are skinny

FIG. F


TWO LINES OF PUNCHLINE COPY!
SUICIDE FLEET
PRESIDENT

The present trend towards smaller spaced ads, especially the single column variety, is not particularly traceable to the so-called economic conditions.

Showmen who have "played" around with various sized ads always found that the one column make-up lends itself to many interesting and unusual forms of advertising.

We have noted the shift to the smaller sized ad and have been making it a point to emphasize them on the Club pages. So much so that much of our mail now concerns this kind of material. That is why we shall continue to stress such items.

In selecting Bill Adler to offer suggestions in the form of an article with sample ads to illustrate his thoughts, we were anxious to contact someone whose activities concerned material of this sort. How well he handled the assignment you can decide for yourself after you've read it over.

Bill is known practically all over the country by reason of his recent connection with R K O under Jack Hess. He was first in Chicago, then to the west coast and then to the home office in New York. Advertising was part of his task on all assignments and so we feel certain that what he has to say will be welcomed by every showman who would like to learn a little more about modern newspaper ads.

# RAPIDLY INCREASING IN IMPORTANCE!

and ordinarily hard to work with to secure pleasing design and composition.

Where there is a choice between halftones and line drawings in art work for one-column display ads, that is, where line art will serve equally well, line drawings should be chosen. Engravings in line work, other conditions being equal, will show up with greater sharpness; they will hold details of character halftones would lose. Fig. H.

By the same token, one-column ad preparation demands greater care in selection of halftones when halftones are employed than ads of two or more columns. Failing access to an artist, halftones "shot" without retouching must be sharply defined as to form and to contrasts of the shades in the still, or drawing, Fig. G.

Signatures placed at the bottom of ads should be tied in so that at a glance they belong to the copy above them. If this is not assured, the signatures may easily be mistaken to top foreign copy below. (Fig. F.) In Figure F the punch copy at the top is held together with the illustration and copy (in reverse in the diamond design) and separated distinctly (by the point of the diamond) from anything which might be run above the hairline dividing rule of the newspaper.

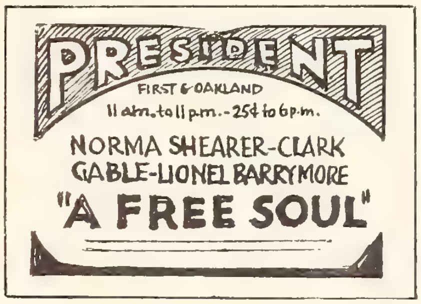
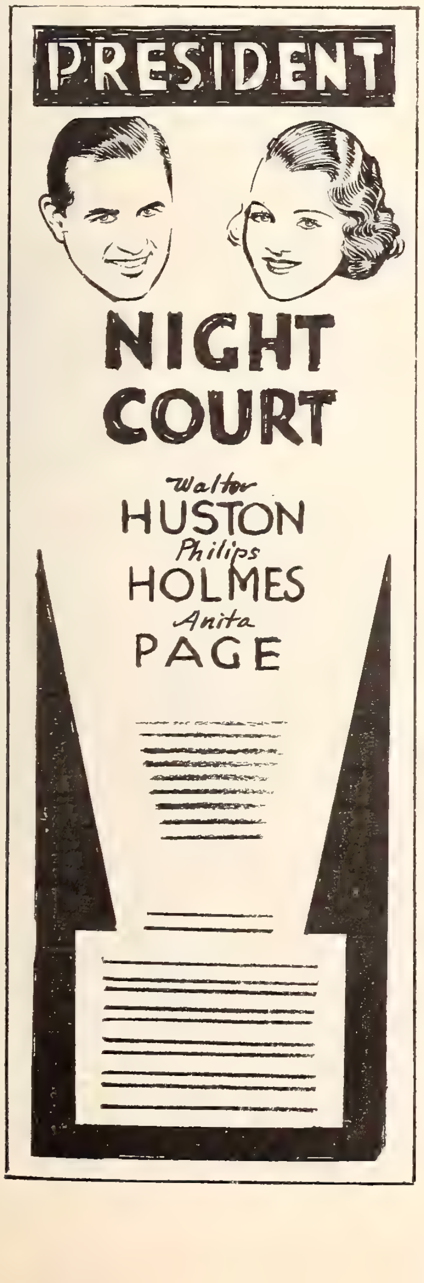

PRESIDENT
FIRST & OAKLAND
11 a.m. to 11 p.m. - 25¢ to 6 p.m.
NORMA SHEARER-CLARK GABLE-LIONEL BARRYMORE
"A FREE SOUL"

FIG. B

FIG. H



### Watch the Lettering!

Lettering is perhaps responsible for most crimes in ads of the stature under discussion. Artists allowed to run wild will frequently succumb to the temptation to get fancy. Disproportionate depths to what they are doing for the ad (the hell with the type, the papers can squeeze it in) is one pitfall. Another is the use of curly-kews, seraphs, needless and "vibrating" in-linings, etc. Lettering is a device to achieve what type can not; lettering acquires thickness for short words to fill out lines agreeably; lettering places words slightly too long for one line evenly without a crowded appearance.

To promise easy reading from left to right, lines of copy should not be broken into lengths less than the width of the copy space within the ad. These lengths should run full across the column.

### How to Conserve Space!

To conserve space by condensing copy, unimportant words frequently can be eliminated. "With," "in," "and," "the," "a," may be deleted without injuring the meaning of the copy. Figs. A, B, C. On the other hand, such words set light-face and small and centered alone on a line, may serve to space out copy, gain readability and leave together important words that belong together. Fig. E.

Blacks and whites require some thought in the way they are distributed. Fig. H. A heavy head slug with halftone beneath will tend to divide an ad in two if followed by light-face type copy. It certainly will have no balance and will not register unless given undue attention. In Fig. B the slug seems to hug the white copy space and is held in by the black lower corners.

The ultimate effect sought in preparing a single-column advertisement of any size is a pleasing unity with the featured topic—sig and title registering instantly.

It must be kept in mind that the sample ads illustrating Bill Adler's article are not intended to be "model" ads. They merely serve to show you what Adler feels he cannot adequately describe in the text. Blank lines are for added attractions, policy, price scale or time schedules.

Other suggestions or sample ads are wanted and will always be given careful consideration. If you have hit upon something new or novel in your newspaper advertising why not pass it along for the benefit of the rest of the members? That "All For One and One For All" slant is worth practicing.

## Follow These Rules and You Will Soon Understand Why So Many Others Are Finding Single Column Ads Profitable!

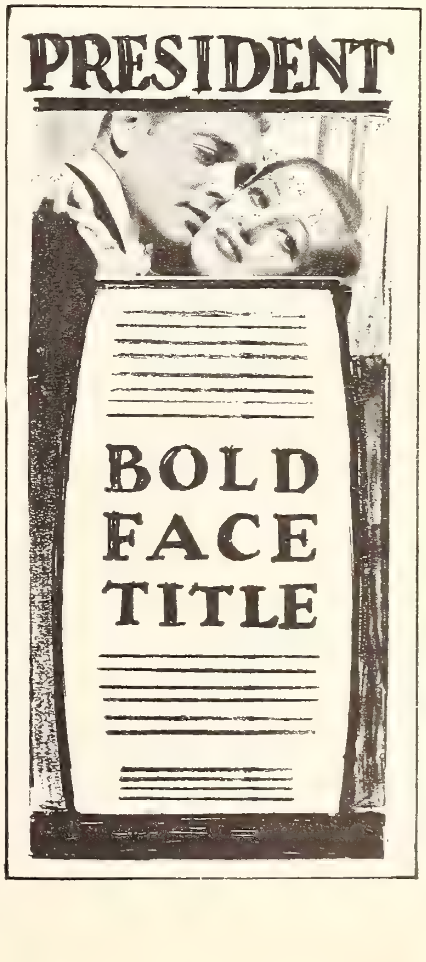
Much can be accomplished through the intelligent use of the exchange mats. Showmen who shy away from them are making a serious mistake because they can be broken up and incorporated into very attractive advertising.

Some years back a whole lot of propaganda emanated from various sources against the exchange mat. This was based more upon a few individual opinions rather than actual fact, but the wide publicity given to the discussion resulted in many showmen, especially those in the smaller towns and cities, discarding them and trying to do without them ever since. A glance through the newspaper advertising in smaller communities will show that many are still depending upon rule and straight type to achieve attractive advertising.

Look through every press book ad. Try to figure out what you can do with the many mats available at nominal cost. Just keep in mind that they do not have to be used entirely. Break them up as you please; combine several for one ad; try using the title portion of a mat, generally the lettering is far more impressive than anything your local paper can furnish.

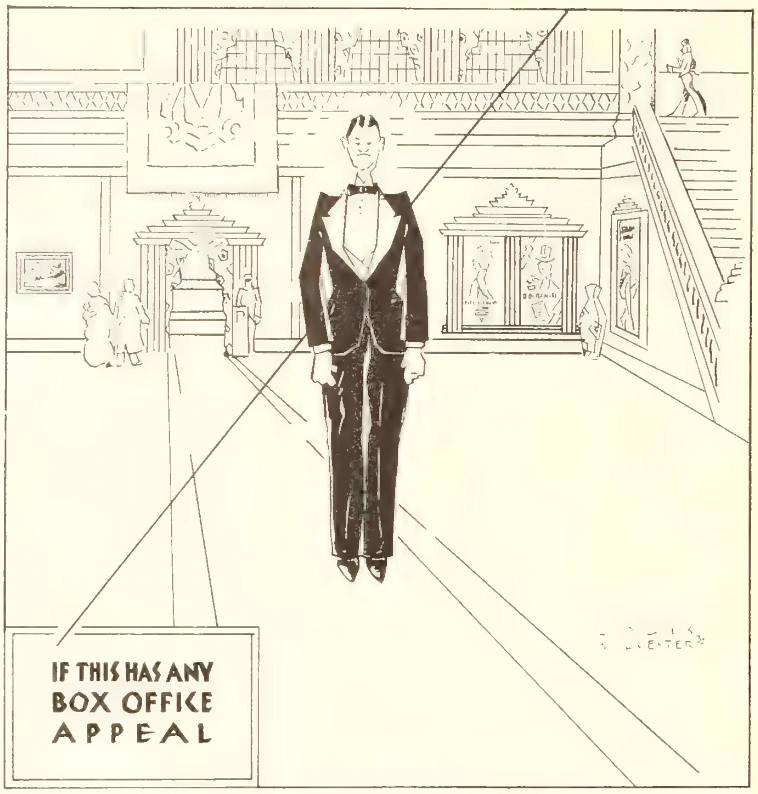
But, above all, try to create advertising that gets away from the monotonous sameness that detracts, instead of attracting, the attention of your newspaper readers. Theatre advertising must conform to the spirit of the business itself. The box office will reflect the wisdom of such methods.

FIG. G



# WE OFTEN WONDER

By LOUIS SYLVESTER



Some say yes and some say no; but we rather believe it is one of those things you must decide for yourself. Just avoid too much pomp and ceremony.

## LASSMAN PUT OVER BIG DAY FOR VAUDE TROUPE IN TROY, N. Y.

Prior to being transferred to management of the Avon Theatre, Utica, N. Y., Garry Lassman, manager of the Lincoln Theatre, Troy, N. Y., boosted trade during the Lenten season with a troupe of radio cowboys. It was the first time the Troy ever presented a vaude act and darned if Garry didn't commemorate the event by having no less a personage than the Mayor himself meet the cowboys at the steps of the City Hall.

His effective campaign included use of a trailer one week in advance, by which he told patrons of the surprise in store for them; use of a special stage in lobby, later moved to outside, for display of cowboy paraphernalia; the posting of 200 one-sheets; distribution of 5,000 special heralds house to house; newspaper stories and cuts one week in advance; special window displays in radio stores; visit of cowboys to orphan asylums, where they entertained inmates; tie-up with local radio station for half-hour program, during which a plug was given theatre; promotion of two cowboy suits from department store, to be given away at special matinee for children, and to cap the climax, a parade on the day the troupe arrived in town. The parade was staged on a Saturday and the accompanying photo shows the Boy's Band, promoted for the occasion, leading the line of march.

It happened that Lassman was playing "Gay Caballero" at the time and the added attraction made a most appropriate offering. All that fuss he stirred up in connection with the troupe of cowboys illustrates just what can be done to gain a lot of publicity at small cost. The next time you hear about Lassman the news will concern show-selling at the Avon in Utica. We know it will be interesting.

## MITCHELL TIED UP WITH A NEWSPAPER ON ROGERS PICTURE

When exploiting Will Rogers' latest picture, "Business and Pleasure," J. L. Mitchell, manager of the Genesee Theatre, Waukegan, Ill., sold the local newspaper the idea of running a "Will Rogers for President Campaign Contest." Ballots were printed in the newspaper for six planks, the first to be Business and Pleasure. Twenty guest tickets were awarded to the twenty people who sent in what the paper thought to be best platforms.

While the contest was conducted along humorous lines, a great quantity of platforms dealing with the repeal of the 18th Amendment and action on unemployment received an editorial break from the paper sponsoring the contest.

---

**Notice to Members:**

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

---

## TWO USHERS HELPED JOHN McMANUS SELL A ROBINSON PICTURE

Two ushers dressed in Chinese costumes worked in two different roles to exploit "Hatchet Man" for James T. McManus, manager of the Marlboro Theatre, Marlboro, Mass.

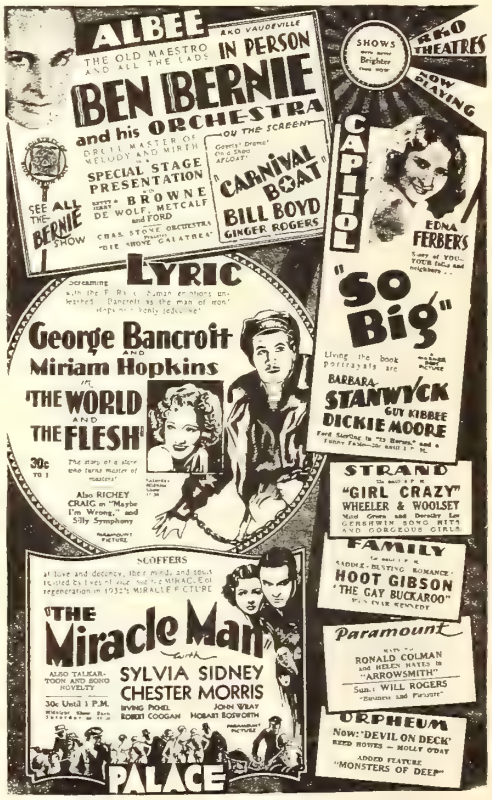
Four days in advance, the two ushers dressed in costumes and make-up which gave them the appearance of being real Chinamen, put on a small "act" before and after showing of the trailer.

As the trailer started a Chinese gong was struck and then the boys shuffled out onto the stage and sat cross-legged in the light of red baby spots. At the end of the trailer the gong was again struck and then the boys made their exit. This added a bit of atmosphere to the trailer showing and proved quite effective, as was evidenced by the comments of the patrons.

When not appearing on the stage these same two boys in their Chinese regalia walked around the principal streets of the city, especially at the peak hours of the day and evening, when there were lots of people on the streets. They carried signs on their backs, copy on the signs announcing title of picture, name of theatre and play dates.

The above is another example of the fine service being rendered by many usher staffs in Publix-New England theatres, an outgrowth, we believe, of the idea that was started in the Publix-Olympia in Boston quite some time ago. Since then we've had many occasions to comment upon willingness on the part of ushers in that section to lend a hand in exploitation activities.

## GROUPING THE ADS!


ALBEE
RKO VAUDEVILLE
THE OLD MAESTRO AND ALL THE LADS IN PERSON
BEN BERNIE
and his ORCHESTRA
DROLL MASTER OF MELODY AND MIRTH
in a
SPECIAL STAGE PRESENTATION
BROWNE
DE WOLF, METCALF and FORD
CHAS. STONE ORCHESTRA
SEE ALL THE BERNIE SHOW
ON THE SCREEN
"CARNIVAL BOAT"
BILL BOYD
GINGER ROGERS

SHOWS Brighter
RKO THEATRES
NOW PLAYING

CAPITOL
EDNA FERBER'S
Story of YOU—YOUR folks and neighbors . . .
"SO BIG"
Living the book portrayals are
BARBARA STANWYCK
GUY KIBBEE
DICKIE MOORE

LYRIC
Screaming
George Bancroft
AND
Miriam Hopkins
in
"THE WORLD AND THE FLESH"
30c
The story of a slave who turns master of masters!
Also RICHEY CRAIG in "Maybe I'm Wrong," and Silly Symphony
PARAMOUNT PICTURE

STRAND
"GIRL CRAZY"
WHEELER & WOOLSEY
GERSHWIN SONG HITS AND GORGEOUS GIRLS

FAMILY
SADDLE-BUSTING ROMANCE
HOOT GIBSON
"THE GAY BUCKAROO"

SCOFFERS
at love and decency, their minds and souls twisted by lives of vice . . . the MIRACLE of regeneration in 1932's MIRACLE PICTURE
"THE Miracle Man"
with
SYLVIA SIDNEY
CHESTER MORRIS
IRVING PICHEL
JOHN WRAY
ROBERT COOGAN
HOBART BOSWORTH
ALSO TALKARTOON AND SONG NOVELTY
30c Until 1 P.M.
PARAMOUNT PICTURE
PALACE

Paramount
RONALD COLMAN and HELEN HAYES in "ARROWSMITH"
Sun.: WILL ROGERS
"Business and Pleasure"

ORPHEUM
Now: "DEVIL ON DECK"
REED HOWES — MOLLY O'DAY
ADDED FEATURE
"MONSTERS OF DEEP"

Danziger pulled out of Cincinnati, but apparently his successor liked group ads in this style because we find that the R.K.O. houses in that Ohio city still maintain swell looking combination ads.

# PERSONALITIES

**MEL TODD**, manager of the Princess Sheatre, Cheyenne, Wyo., has been granted a furlough pending recovery of his health. Mark Benheimer, of the Kieva Theatre, Durango, will pinch hit at the Princess while Todd is away. Charles Ernst, formerly with Fox at Monte Vista, will take over Benheimer's post.

▽

**PAUL HOPPIN**, manager of the Plaza Theatre, Denver, Colo., has been vacationing in the East.

▽

**W. SHAY AND S. WHITE** have reopened the Everson Theatre, Everson, Wash.

▽

**P. L. MARCH** has been named by S. D. and J. H. C. Schoeneman as manager of the Gay and Crystal Theatres, Wayne, Neb. March was formerly in charge of the March and Coyote Theatres, Vermillion, and is an experienced showman.

▽

**M. A. BOLING** has installed new sound equipment in the Boling Theatre, Boling, Kans.

▽

**H. B. LONG**, projector of the new Colonial Theatre, Bay City, Texas, expects to have the house in operation about the middle of May.

▽

**MAURICE BARR**, formerly city manager for Publix in New Orleans, La., and recently promoted from that post to division manager of de luxe houses in the Dallas zone, was tendered a banquet by his old employees prior to leaving town. During the dinner he was presented with a handsome leather golf bag and set of sticks.

▽

**A. G. SMITH**, recently with National Theatre Supply in Kansas City, has been appointed manager of the Uptown Theatre, same city.

▽

**GLENN CARVER**, Dickinson manager at Parsons, Kans., has been switched to management of the Plaza Theatre, Trenton, Mo., replacing J. A. Jeffries, who has been transferred to Kansas City.

▽

**CHARLIE CARROLL**, manager of the American Theatre, Oakland, Calif., for eleven years, has taken over operation of the house on his own, following expenditure of approximately $50,000 for improvements. Owen Hartman has been named assistant manager. A second run policy will be put in effect.

▽

**M. SHAFT** is the new manager of the Lido Theatre, Bronx, New York City, succeeding Herman Kanter. The house is operated by Abraham Leff, owner of several theatres in the northern neck of the city.

▽

**J. B. GARDNER**, former theatre owner and furniture dealer at Sandpoint, Idaho, has purchased the Rex Theatre, Priest River, from W. L. Casey.

▽

**MILTON WIGHT**, manager for the Mercys at Kennewick and Pasco, Wash., recently announced reopening of the Liberty Theatre in Kennewick. The house has been dark since the first of the year.

▽

**J. B. SHEARER**, former manager of theatres in Duluth and Park Rapids, Minn., has taken over management of the State Theatre, Rapid City, S. D.

**A. CHANOW** has been placed in charge of the Park and Rialto Theatres, Everett, Mass., succeeding the late William J. Sullivan. Chanow will make his headquarters at the Park.

▽

**FRANK VESLEY** has succeeded William Glackin as manager of the California Theatre, Sacramento, Calif. Vesley is one of the pioneer showmen of the state. Glacking has been transferred to management of the Fox Capitol.

▽

**C. A. LARNED** recently reopened the newly decorated Paramount Theatre, La Crosse, Kans.

▽

**CECIL P. GRAY** is on the job as the new manager of the Dickinson Theatre, Fayette, Mo.

▽

**A. N. LEITCH** has reopened the Park Theatre at Arnolds Park, Spirit Lake, Iowa.

▽

**R. J. MACK** has succeeded Ned Wright as manager of the Jayhawk Theatre, Topeka, Kans., it was recently announced by Harry McClure, district manager for Fox-Midwest. Charles Boshart, former doorman at the Jayhawk, has been promoted to management of the Fox-State, another local house.

▽

**C. T. ESTENSON** has reopened the Halstad Movies, showhouse at Halstad, Minn.

▽

**H. GILBERT** had been appointed manager of the Riviera Theatre, Syracuse, N. Y., by Syracuse Amusement Corp.

▽

**JAMES CARNIVAS** has taken over management of the Andrews Theatre, Salamanca, N. Y.

▽

**LAURA MARCONX** has reopened the Legion Theatre, Wayland, N. Y.

▽

**A. CYSNYKA** has been named manager of the A. C. Theatre, Lackawana, N. Y.

▽

**B. C. CHURCH (Mrs.)** operator of theatres in West Union, West Va., has taken over operation of the Burt Theatre, Mannington, West Va., from W. B. Urling.

CLUB
EMBLEM PIN!!

*Use This Blank:*

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

*Kindly send me, postpaid, ....... Club pins, for which I enclose payment at $1.00 per pin.*

*Name of Member*....................

*Theatre*............................

*Address*............................

*City*.................. *State*.........

**HAL HONORE**, formerly with the Fox-California Theatre in Berkely, Calif., will handle publicity for the American Theatre, Oakland, a house recently taken over by Charlie Carroll.

▽

**STANLEY E. SCHWAHN**, manager of the Patee Theatre, Lawrence, Kans., was recently elected chairman of the Merchants' Bureau, local Chamber of Commerce.

▽

**FRED J. DOLLE**, president of the Fourth Avenue Amusement Company, Louisville, Ky., has announced the resignation of George A. Sine, former assistant to the general manager. Sine's old post has been done away with. He has not as yet announced future plans.

▽

**GROVER C. KINNEY**, recently with the U. S. Army entertainment service, has leased the Washington Park Theatre, Denver, Colo.

▽

**J. C. ROUSCH** has purchased the Park Theatre, Mason City, Iowa, from Lou Levy. Syd Levy was the former manager.

▽

**HENRY MYERS** has resigned as manager of the Grand Theatre, Wallace, Idaho, and is replaced by Fred Ketch, former vaude performer. Myers has been in charge of the Grand since '28.

▽

**EUGENE O'KEEFE** has assumed his duties as manager of the Fox Theatre, Billings, Mont., replacing R. E. Archibald, who has entered partnership with R. Carrothers in the operation of a house at Coronado Beach, Calif.

▽

**W. H. McDONALD**, former assistant manager, has been appointed manager of the Babcock Sheatre, Billings, replacing Eugene O'Keefe.

▽

**RAYMOND PARKS** is the latest "manager of the day" to fall into the clutches of the law at Plainfield, N. J., for the running of Sunday movies at the three Publix houses in that city. His is the thirteenth arrest over as many consecutive Sundays. All are held answerable to the meeting of the May grand jury.

▽

**M. E. BERKHEIMER**, formerly manager of the Fox-Kiva Theatre, Durango, Colo., has been made manager of the Paramount Theatre, Cheyenne, Wyo.

▽

**SOL SHULKIN** has opened the World Theatre, Sioux City, Iowa.

▽

**E. G. SWANK** has started construction of a new theatre at Salina, Kas.

▽

**REX THOMPSON**, operator of the Community Theatre, Port Orchard, Wash., has acquired the Vashon Island Theatre and will reopen same.

▽

**RAY MEYER** has taken over management of the Lakota Theatre, formerly known as the World, at Lakota, Iowa.

▽

**JOHN HAMRICK**, well known showman of the Northwest, has leased the Oriental Theatre, Portland, Ore., which will be reopened under first run policy.

▽

**E. J. SPARKS**, head of the Sparks Circuit in Florida, has reopened the Athens and Joy Theatres, Deland.

## AN INCENTIVE FOR EVERY R.K.O. MANAGER!

We print below a statement from Harold B. Franklin regarding his views on theatre operation and the relationship between the field and the home office. Long an admirer of Mr. Franklin and his methods, we hasten to broadcast his recent statement because every house manager on the R.K.O. circuit will rejoice in working under a leader with such liberal views.

"CHICK"

"I have operated many theatres. And whatever measure of success I have had arises from the fact that individuality has always been encouraged where found. These lines will be followed and all possible latitude allowed men possessing such qualities. Responsibility should be definitely placed, and when it is entrusted to the proper hands, we have achieved good organization. Division managers of our circuits will operate almost as if they were the owners of their houses and it is my guess they will feel their duties and obligations keenly. We will not attempt to direct their every move from New York. The New York organization will serve to guide operations, to coordinate and to inspire, if you please.

"You are not to feel, because of my entrance into this situation, that there will be wholesale shifts and changes. There may be, of course, some realignment, but in this event we seek to make our changes and promotions from within the ranks. This company has a very definite investment in its employees and we not only improve the status of this investment when we discover men within our ranks who can assume large responsibilities but we build our morale—already good—to even better proportions.

"There is a feeling prevalent in R.K.O. and the theatre companies that the downswing has been reached and that the upward trend has begun. We want to continue the spirit of encouragement within our own ranks, and the best way of doing it is to stress, once more, our determination to take advantage of the manpower within the organization and to give the manpower every opportunity. In the days when the Keith Circuit operated its houses in the East and the Orpheum Circuit under Mr. Beck its western chain, the local management was given both power and leeway. You must, of course, have your men before you can go through with this policy, but unquestionably theatre management cannot be done from one office. This explains our determination to constitute the home office as a guide and as a place from which suggestions emanate, but we do want to have our men everywhere be managers, not only in name but in practice."

HAROLD B. FRANKLIN

## ROUND TABLE BIOGRAPHIES

Carroll Coffel

On his return to Indianapolis at the close of the World War, Carroll Coffel turned his attention to showbusiness and for a starter secured a permit to work as an extra prop man at a local theatre. He stayed on that job until Barton and Oleson opened the Strand at Crawfordsville in 1919 and then went with that outfit as a stage carpenter, remaining with Arthur Jackson when that showman took over the house. He worked with Jackson until September, 1928, taking out road shows, etc., and when the Vonderschmitt Amusement Company acquired the Strand, took a two months' rest. On his return he went with Vonderschmitt as maintenance man for the entire circuit and when the Strand became Publix property he remained as assistant manager. He subsequently was appointed manager, a post we find him filling today.

Coffel was born in Illinois in the year 1898 and was graduated from High School at the age of 16. He takes an interest in civic organizations and is a charter member of the local Lions International. He has had plenty of experience in many branches of showbusiness and thinks he would again choose it for a career if he had to start all over again, only he'd start at an earlier age.

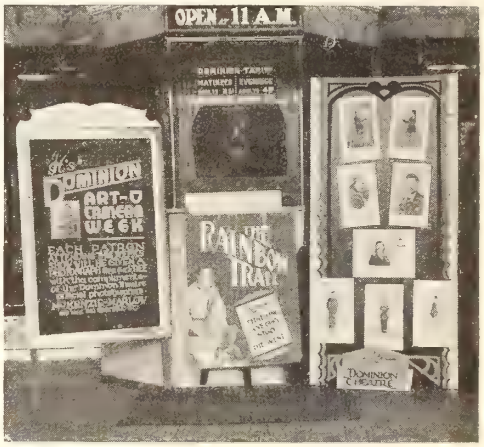
### Randforce Changes

George Langbart, Supervisor of the Park Slope Division, in addition to looking after the Carleton, will also have charge of the Atlantic; Lou Schnitzer has replaced Meyers, resigned, at the Cross Boy; Harvey Fleischman is filling Sach's post at the Embassy; George Seed has been transferred to the Leader, replacing Manager Falk, who replaces Simon, resigned, at the Stone; D. Serecky has succeeded Manager Nolan at the Maspeth; Manager Braudio is temporarily out of the running at the Roebling, owing to indefinite closing of that house; George Davis has replaced Kurland.

## ACKERY PLEASED HIS PATRONS BY A TIE-UP WITH A PHOTOGRAPHER

A tie-up made with a local photographer by I. F. N. Ackery, manager of the Dominion Theatre, Vancouver, Canada, recently made a big hit with his patrons.

He arranged with the studios to present each patron with a photograph of themselves, or of a child up to six years of age, as an Easter greeting gift. Sittings were made by appointment. The photographer printed up 10,000 attractive cards for the occasion, giving details of the offer. These were handed out to each patron as he or she entered the theatre. The reverse side carried ad on current attraction.



The lobby display, as illustrated in the accompanying photo, consisted of large colored photographs of the theatre staff, all supplied by the studios. Interest was aroused through trailer, newspaper advertising and four window displays in prominent downtown stores.

Good business for both theatre and studios resulted from this tie-up, states Ackery, and it was regarded by patrons as a "refined form of publicity." The photographer cashed in through advertising and many orders for additional pictures.

### Holt Now RKO Chief!

Nat Holt, well known Kansas showman and district manager for Fox theatres in the Midwest, is H. B. Franklin's selection for the post of divisional director of all RKO houses in Cleveland, Cincinnati and Detroit.

## WAR ANGLE PLAYED UP BY GEORGE LABY

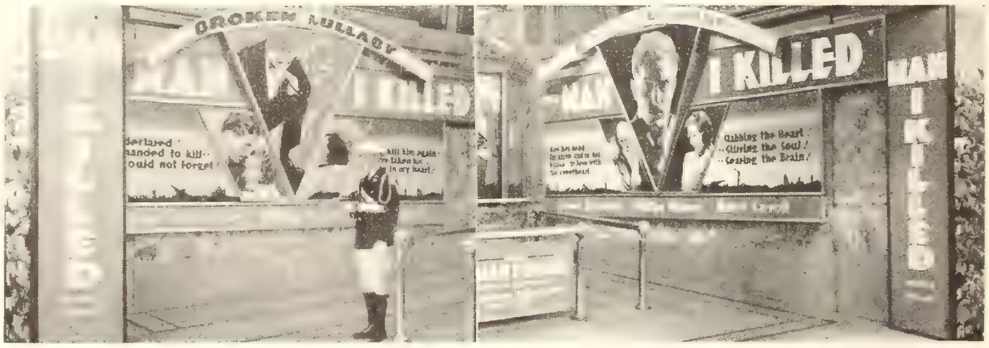
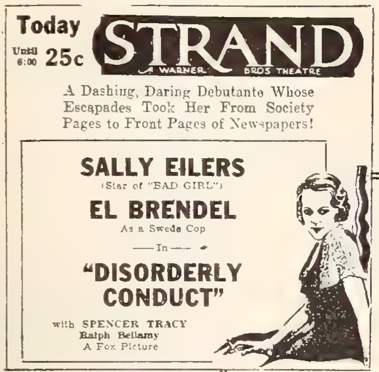
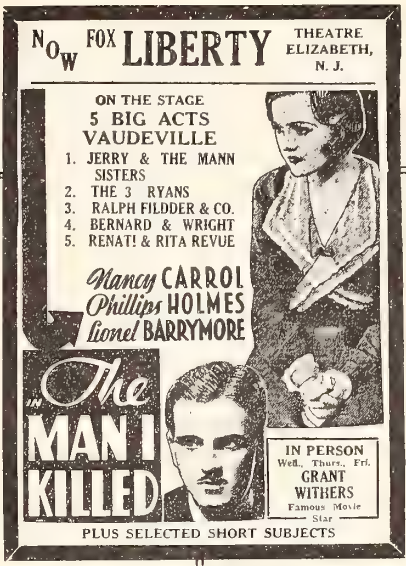


Photo above shows one of the last displays engineered for the Washington Street Olympia Theatre, Boston, Mass: by Manager George Laby before he moved over to the New Paramount Theatre. The war angle was emphasized on "Broken Melody" (Man I Killed) and this picture had an exceptional run in Boston. Note the bugler, who stood in lobby and intermittently sounded notes. Views show either side of entrance, with long, upright panels of stills.

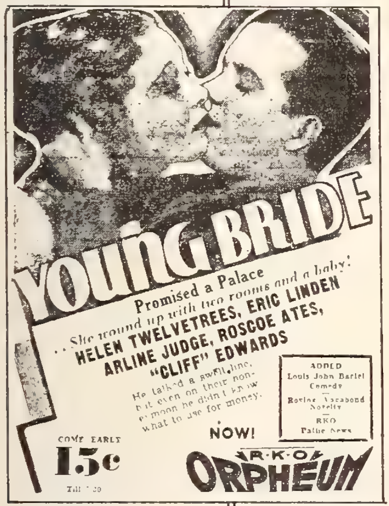
## NEWSPAPER ADVERTISING SUGGESTIONS FROM DIFFERENT CITIES


Today
Until 6:00 25c
STRAND
A WARNER BROS THEATRE
A Dashing, Daring Debutante Whose Escapades Took Her From Society Pages to Front Pages of Newspapers!
SALLY EILERS
(Star of "BAD GIRL")
EL BRENDEL
As a Swede Cop
—In—
"DISORDERLY CONDUCT"
with SPENCER TRACY
Ralph Bellamy
A Fox Picture

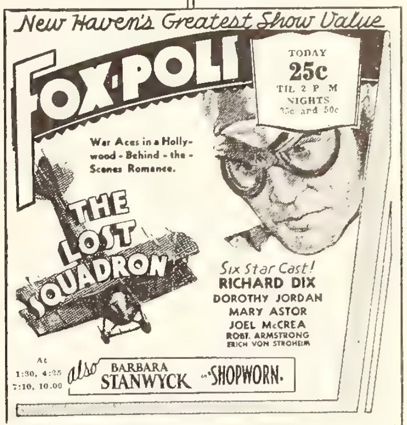
ELMIRA, N.Y.


NOW FOX LIBERTY THEATRE ELIZABETH, N. J.
ON THE STAGE
5 BIG ACTS
VAUDEVILLE
1. JERRY & THE MANN SISTERS
2. THE 3 RYANS
3. RALPH FILDDER & CO.
4. BERNARD & WRIGHT
5. RENAT! & RITA REVUE
Nancy CARROL
Phillips HOLMES
Lionel BARRYMORE
IN The MAN I KILLED
IN PERSON
Wed., Thurs., Fri.
GRANT WITHERS
Famous Movie Star
PLUS SELECTED SHORT SUBJECTS

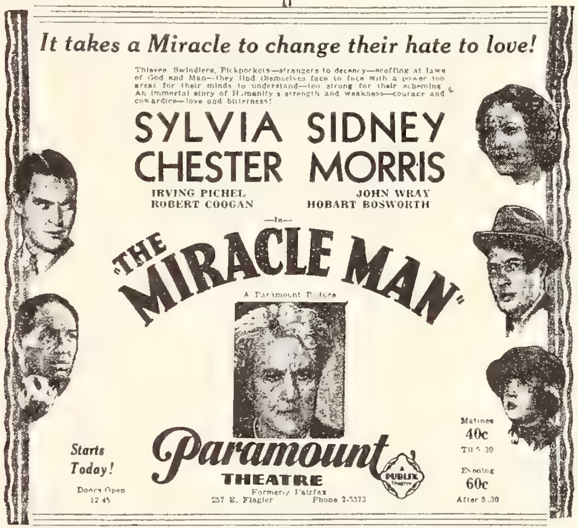
ELIZABETH, N.J.


YOUNG BRIDE
Promised a Palace
...She wound up with two rooms and a baby!
HELEN TWELVETREES, ERIC LINDEN
ARLINE JUDGE, ROSCOE ATES,
"CLIFF" EDWARDS
He talked a swell line, but even on their honeymoon he didn't know what to use for money.
ADDED
Louis John Bartel Comedy
Roving Vagabond Novelty
RKO Pathe News
NOW!
COME EARLY
15c
Till [illegible]
R-K-O ORPHEUM

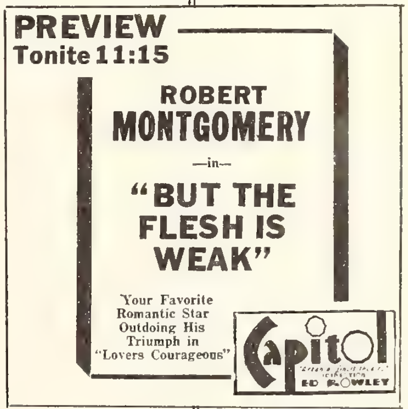
DES MOINES, IOWA.


New Haven's Greatest Show Value
FOX-POLI
TODAY
25c
TIL 2 P M
NIGHTS
35c and 50c
War Aces in a Hollywood-Behind-the-Scenes Romance.
THE LOST SQUADRON
Six Star Cast!
RICHARD DIX
DOROTHY JORDAN
MARY ASTOR
JOEL McCREA
ROBT. ARMSTRONG
ERICH VON STROHEIM
At 1:30, 4:25 7:10, 10.00
also BARBARA STANWYCK in "SHOPWORN"

NEW HAVEN, CT.

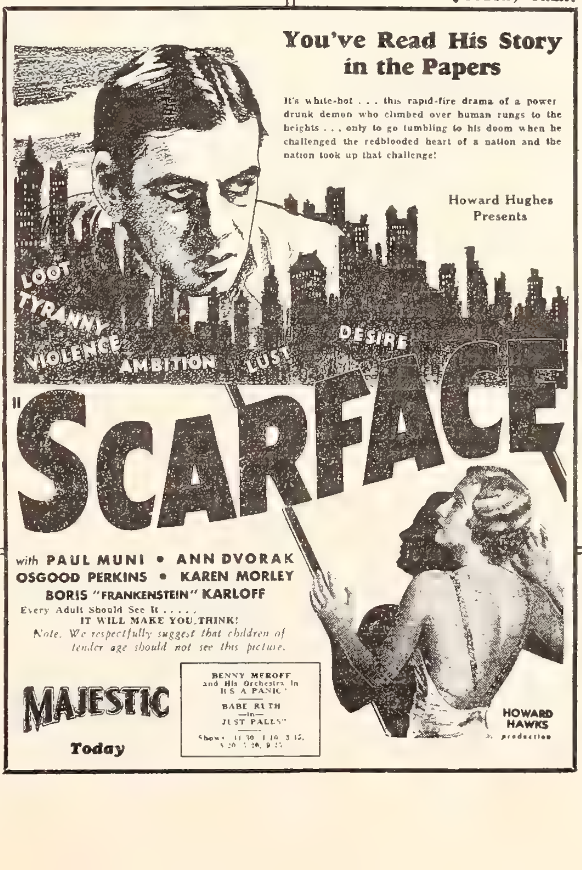

It takes a Miracle to change their hate to love!
Thieves, Swindlers, Pickpockets—strangers to decency—scoffing at laws of God and Man—they find themselves face to face with a power too great for their minds to understand—too strong for their scheming. An immortal story of Humanity's strength and weakness—courage and cowardice—love and bitterness!
SYLVIA SIDNEY
CHESTER MORRIS
IRVING PICHEL
ROBERT COOGAN
JOHN WRAY
HOBART BOSWORTH
—In—
"THE MIRACLE MAN"
A Paramount Picture
Starts Today!
Doors Open 12:45
Paramount THEATRE
Formerly Fairfax
257 E. Flagler Phone 2-3373
A PUBLIX Theatre
Matinee 40c Till 5:30
Evening 60c After 5:30

MIAMI, FLA.↑

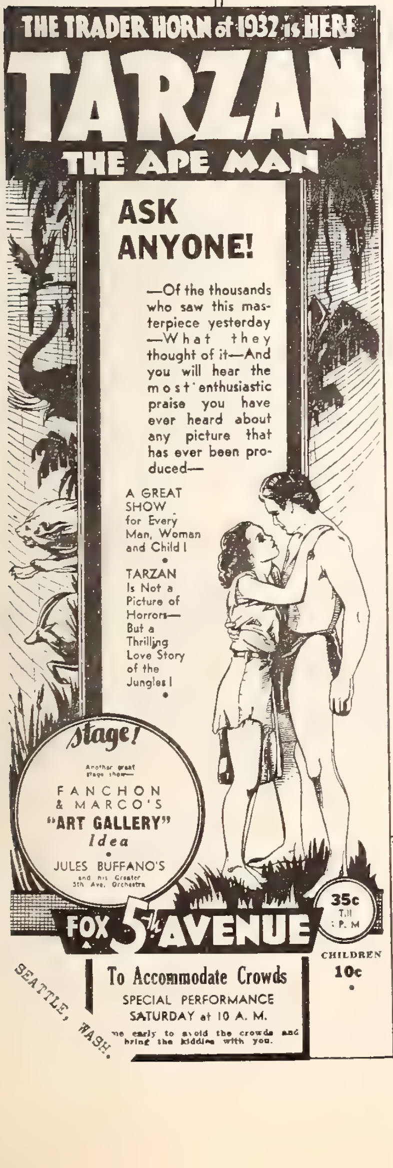

PREVIEW
Tonite 11:15
ROBERT MONTGOMERY
—in—
"BUT THE FLESH IS WEAK"
Your Favorite Romantic Star Outdoing His Triumph in "Lovers Courageous"
Capitol
ED ROWLEY

LITTLE ROCK, ARK.

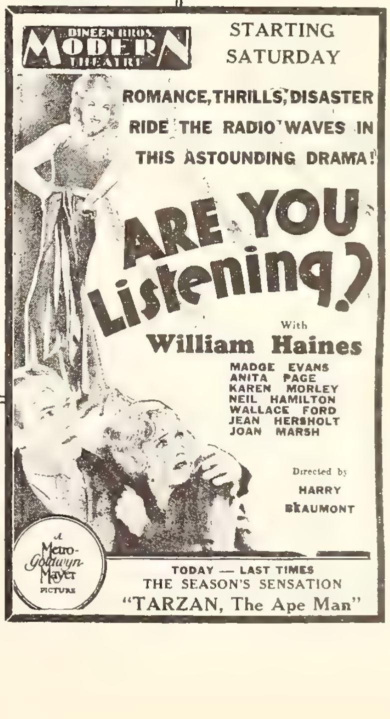
↓TULSA, OKLA.


You've Read His Story in the Papers
It's white-hot . . . this rapid-fire drama of a power drunk demon who climbed over human rungs to the heights . . . only to go tumbling to his doom when he challenged the redblooded heart of a nation and the nation took up that challenge!
Howard Hughes Presents
LOOT TYRANNY VIOLENCE AMBITION LUST DESIRE
"SCARFACE"
with PAUL MUNI • ANN DVORAK
OSGOOD PERKINS • KAREN MORLEY
BORIS "FRANKENSTEIN" KARLOFF
Every Adult Should See It . . . . .
IT WILL MAKE YOU THINK!
*Note. We respectfully suggest that children of tender age should not see this picture.*
MAJESTIC
Today
BENNY MEROFF and His Orchestra in "IT'S A PANIC"
BABE RUTH —in— "JUST PALS"
Shows 11:30, 1:10, 3:15, 5:20, 7:20, 9:25
HOWARD HAWKS production

LAWRENCE, MASS.↓

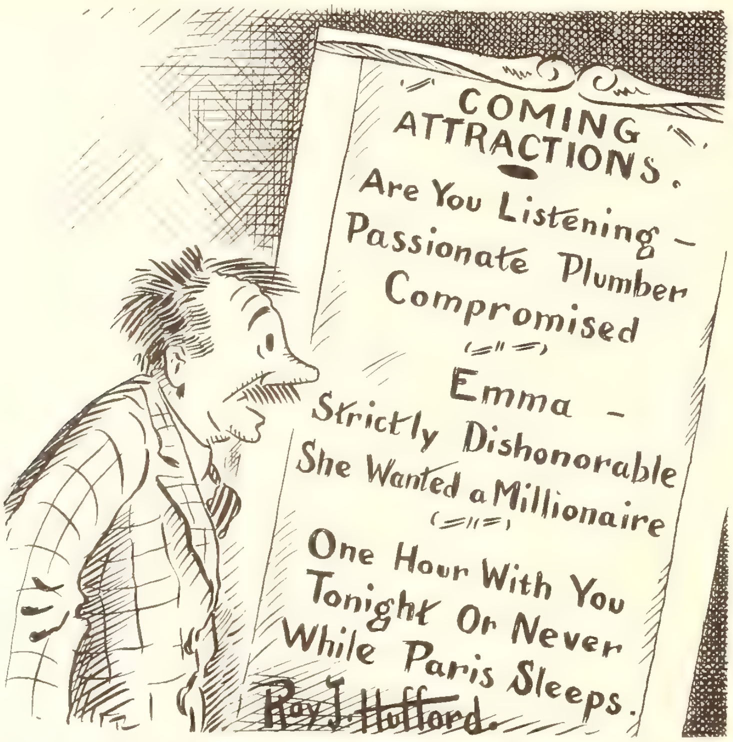

THE TRADER HORN of 1932 is HERE
TARZAN
THE APE MAN
ASK ANYONE!
—Of the thousands who saw this masterpiece yesterday—What they thought of it—And you will hear the most enthusiastic praise you have ever heard about any picture that has ever been produced—
A GREAT SHOW for Every Man, Woman and Child!
TARZAN Is Not a Picture of Horrors—But a Thrilling Love Story of the Jungles!
stage!
Another great stage show—
FANCHON & MARCO'S "ART GALLERY" Idea
JULES BUFFANO'S and his Greater 5th Ave. Orchestra
FOX 5th AVENUE
35c Till [illegible] P. M
CHILDREN 10c
To Accommodate Crowds
SPECIAL PERFORMANCE
SATURDAY at 10 A. M.
Come early to avoid the crowds and bring the kiddies with you.

SEATTLE, WASH.


DINEEN BROS. MODERN THEATRE
STARTING SATURDAY
ROMANCE, THRILLS, DISASTER RIDE THE RADIO WAVES IN THIS ASTOUNDING DRAMA!
ARE YOU Listening?
With
William Haines
MADGE EVANS
ANITA PAGE
KAREN MORLEY
NEIL HAMILTON
WALLACE FORD
JEAN HERSHOLT
JOAN MARSH
Directed by HARRY BEAUMONT
A Metro-Goldwyn-Mayer PICTURE
TODAY — LAST TIMES
THE SEASON'S SENSATION
"TARZAN, The Ape Man"

# IT REALLY HAPPENED!

By
ROY HUFFORD



Hufford hit upon a real funny slant here. Have you noticed how some of the more recent releases read when grouped together? 'Spanic if you get them right.

## ROUND TABLE BIOGRAPHIES

At the age of 17 years nothing looked better in the way of a business career to John Roger Ludy than showbusiness and so he waded into the game as a member of a carnival band. Since that time he has been musician, with a circus, had his own orchestra for several years, and we now find him holding down the job of manager at the Hines Theatre, Portland, Ind.

John R. Ludy

Ludy was born in Winchester, Ind., in the year 1894 and received his education in Winchester and Portland schools. While following the show game, after graduation, he saw service during the World War with the 159th Depot Brigade. After discharge he again took up direction of an orchestra. He has since worked for the Moller Enterprises and has managed the Royal, Theatorium, Princess and Hines Theatres.

That he picked out a profession suited to his tastes is indicated in his statement that he would again choose showbusiness if he had to start all over again. He's a married man and active in Portland civic life, being a member of the Masons, American Legion and the K. of P.

## Street Stunt by Maizlish

Harry Maizlish, Warner exploiteer on the West Coast, is always up to something new in the way of dressing theatre fronts, etc. One of his latest exploits was the erection of five frame arches across Hollywood Boulevard for the engagement of "It's Tough to Be Famous." On the arches 40 portraits of internationally famous personages were painted. The display gave the street a holiday attire, helped along by bunting, flags and streamers.

## WEISS ENGINEERED CORKING CAMPAIGN ON TARZAN PICTURE

A striking front, atmospheric effects at theatre entrance and in foyer, tie-ups with local merchants and many other interesting stunts featured the campaign made on "Tarzan, the Ape Man" by Harry H. Weiss, formerly manager of the Paramount Theatre, Miami, Fla.

Activities at the theatre, special stories in two newspapers, special exploitation and the radio all figured conspicuously in the advance campaign. The papers gave generous space to stories, readers and cuts of Weismuller and scenes from picture; a local station broadcasted announcements twice daily in return for a tie-up made in reference to the naming of certain telephone numbers and still another radio station made single announcements for three days during run of picture.

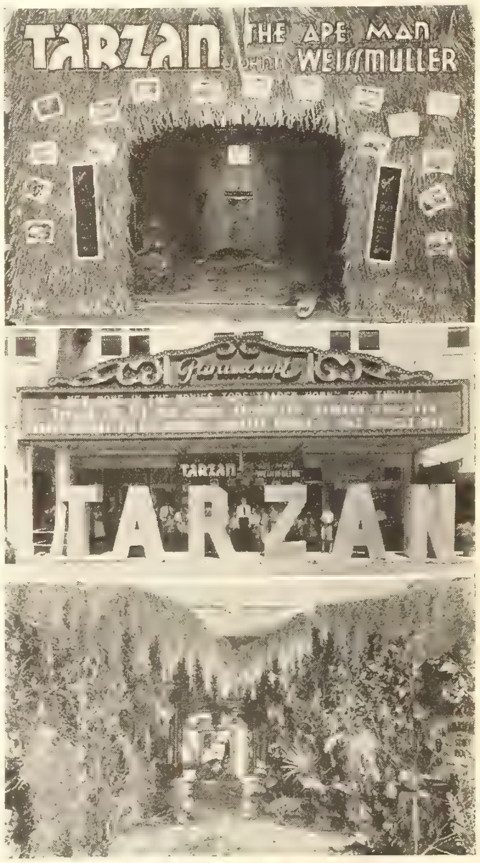
Exploitation included bumper announcements on 25 local taxicabs two days in advance and during run of show; placing of four desk pieces in downtown arcades with book containing supply of stills and notice that Johnny Weismuller invited people to view the scenes; distribution of 5,200 cards each bearing a letter of the title "Tarzan," with copy instructing holders to seek other cards to make up the entire set and then secure a pass at the box-office (R was used as the key letter); use of 50 special quarter-sheet window cards for merchants who distributed the "Tarzan" cards; the distribution of 75 script invitations to well known people about town; distribution among soda fountain and barbecue stands of 5,000 paper napkins with special imprint; distribution of 50 14 x 17 cards, each carrying a still, in prominent windows, and a special BVD swim suit tie-up for a window in the leading department store.

Both the card gag and special script invitations mentioned above were instrumental in creating a lot of word-of-mouth advertising. Regarding the cards, it is taken for granted that those which bore the key letter "R" were issued only in the quantity desired for a predetermined number of passes.

The scripts were made to represent an old-time parchment communication, rolled and sealed with wax and red ribbon. While about 75 were sent out only four were given up at the door, proving that most were kept for souvenirs of the occasion. Further proof of this was demonstrated by the number of phone calls requesting one. A special effort was made to get one to Arthur Brisbane, a guest at the Lion's Club luncheon, and it became the object of much attention as it passed from hand to hand.

The accompanying photos will convey a fair idea of the front and special jungle lobby constructed for this show. First, note the huge block letters set along edge of sidewalk in front of the theatre, all about seven feet high by 18 inches deep. Next, take a glance at the lair-like entrance to the lobby, with crocodile creeping out from one corner. Then the narrow inner lobby with its profusion of Spanish moss, palmetto palm and other native shrubbery, all of which lent itself admirably for jungle atmosphere. Among the plant life in the lobby were a number of stuffed animals promoted from a local collector and these also helped round out the general scheme.

Miami looks upon Johnny Weismuller as a native son and it was only natural for Weiss, in addition to cashing in on the exploitation possibilities offered by the film, to put on a corking good campaign. It is well to mention in connection with that Swim-Suit tie-up that the department store was the ritziest one in town and hard to crash for an entire window. He is also to be commended for that extraordinary sidewalk display of block letters and jungle atmosphere. In fact, the entire campaign was well rounded out in all respects and will undoubtedly rank as an outstanding one in the round-up being waged by M-G-M for best efforts on "Tarzan."



# MORE CAMPAIGNS ON "FIREMAN"

**DUE to the number of campaigns sent the Warner Home Office and this department by contenders for honors on "Fireman, Save My Child," we are forced at this time to include the balance in condensed form instead of setting forth details of each campaign in a separate story. This move is not by any means to be construed other than lack of space and a desire on our part to get all campaigns into print within a reasonable time. Outstanding features of the following campaigns will be discussed in detail at a future date.**

## W. A. Lanagan,

**Rembert Theatre, Longview, Tex.**

Considerable originality featured Lanagan's campaign and after carefully looking over the press sheet he decided to play up the title and name of Brown.

He sold the local newspaper on the idea of pulling a "Brown Convention" and promised that he would personally engineer the promotion of a full cooperative page among the merchants in exchange for publicity. Other advance work included use of trailer one week in advance; shadow box, main auditorium; cutout display in foyer; window cards in choice windows; tie-ups with stores; lobby display of gifts to be given winners of contest; 24-sheet marquee display, and inserts in leading cafes.

Other stunts included a big street parade, arranged through cooperation of local fire department; gifts of hosiery, through tie-up made with store, to first five women entering theatre on opening day; invitations to all persons named Brown to be guests in return for registration at box office prior to 1 P. M. on playdate (56 registered); use of local celebrity as M. C., and a strong newspaper campaign.

Business was 'way above normal, Lanagan states.

## Alvin Hostler,

**Strand Theatre, Altoona, Pa.**

A variety of stunts, including a novel street ballyhoo of a Ford with trick rear wheels, were used by Hostler. The car was rigged up to resemble a fire truck, with ladders and lengths of hose placed along front fenders and young driver dressed in slicker and regulation hat. When the car was driven about 10 miles per hour it would bounce all over the street. Extra attention was attracted when one of the wheels came off in the busiest section of the town.

Lobby announcements were made three weeks in advance; radio broadcast three days prior to opening; a tie-up effected with local sporting goods store; ushers were dressed in fireman outfits, and special invitations were issued to local firemen to attend a special showing. The picture played a week to extra good business.

## J. R. MacEachron,

**Majestic Theatre, Stuttgart, Ark.**

The local fire department lent a helping hand to MacEachron for his campaign on this picture, as it happened to be engaged at the time in a grass-burning move to keep down fire hazards. The use of banners on fire trucks, advertising picture and theatre, gave the attraction plenty of publicity as the trucks worked in all main and outlying sections of the town. The young son of the local fire chief was dressed in uniform and tied in with the occasion.

In addition to the fire department tie-up, MacEachron issued special heralds for insertion in Sunday editions of local and out-of-town newspapers.

## Lenny Freund,

**Albemarle Theatre, Brooklyn, N. Y.**

Schools, the local fire department and Boy Scouts were contacted when Lenny Freund, manager of the Albemarle Theatre, Brooklyn, N. Y., planned his campaign on "Fireman."

Brown's popularity among school children resulted in a promise from practically every principal in Flatbush schools to allow distribution of advertising matter. Bringing attention to the picture among the youngsters in this wise, thought Freund, would result in good word-of-mouth advertising among the parents.

Both old and modern fire fighting equipment were obtained, the former from the Volunteer Association and the latter from a well known manufacturer's agent. The flagpole of the theatre was also used for display of a dummy fireman.

In line with the gag used by the Warner Theatre, Broadway, New York City, he ran a pipe line from the heating plant to roof of marquee for a fire and smoke effect. Red flood lights were used to complete the illusion. This worked so well that it resulted in a fire alarm, described elsewhere on this page.

Additional effort included use of pictorial three-sheets on bill-boards; arrangements made with fire captain for Firemen's Family Night; distribution of 1,000 fireman hats among school children; special auto summons made up for attachment to steering wheels; use of paper napkins in local restaurants; use of triangle cards on corner poles at street corners; use of stickers on newspapers sold at local stands, and several thousand "For your personal attention" envelopes distributed by usher staff. All advertising carried the slogan, "Guaranteed Entertainment for Young and Old."

Considering the fact that but little exploitation is done along Flatbush Avenue, Freund appears to have put over a most comprehensive campaign.

## James T. McManus,

**Marlboro Theatre, Marlboro, Mass.**

The fire department angle was extensively carried out in a variety of selling stunts by McManus and his stand-in with the local department stood him to excellent advantage. The display in the lobby included red lights in inner lobby one week ahead; 29 fireman helmets promoted for ceiling hangers, and on box office and marquee; six nozzles for inner lobby and 1,400 feet of hose for marquee; large imitation fire axe used in 1910 for anniversary, suspended from ceiling in inner lobby; fire bell, rung currently by cashier, and use of wall frames for stills and inserts.

A thirty-five-year-old fire steamer was also promoted from a neighboring town for a ballyhoo. Two horses and a driver were also obtained at no cost to haul the steamer around town opening day and one day in advance. This novelty attracted a large crowd. Marlboro firemen were also invited to attend the show on opening night and they came in full uniform. Newspaper advertising was slightly over average. Readers and scene mats were used daily. Excellent business resulted.

## WHAT PRICE PUBLICITY!

**Unaware that a well meaning neighborhood citizen(?) had turned in a fire alarm when he tested out the Fire and Smoke effect on the front of the house the night before "Fireman, Save My Child" opened, Lenny Freund, manager of A. H. Schwartz's Albemarle Theatre, Flatbush Ave., Brooklyn, recently had the pleasure of making explanations to the Chief when the engines arrived at the theatre.**

**It was a great gag and it drew a big crowd but the Chief warned Lenny that it would not be in order again, under penalty of a severe fine.**

## Tony Williams,

**DeWitt Theatre, Bayonne, N. J.**

A movement to include all local exempt firemen of his city in a benefit offer made by the State Association was seized upon by Tony Williams as a means to exploit this picture. It took considerable salesmanship on Tony's part to persuade the group to cooperate, but he finally won their consent to contribute old equipment, photos, etc., that dated back as far as the year 1840. The newspaper took up the story and published a reader each day, commenting upon some person who spotted a relative's picture or some other novel article in the lobby. The "exempts" also agreed to parade to the theatre on opening day, all in return for card propaganda in lobby. The stunt turned out to be both a box office stimulant and builder of good will.

## J. A. McDonald,

**Memorial Theatre, McKeesport, Pa.**

Cooperation from the local fire department and a ladder contest for the youngsters played important parts in McDonald's campaign.

One week in advance, in addition to a lobby display of stills, special cards and relics of the local department, he made arrangements with the Chief for the loan of one of the first motor trucks used by the city. This truck was in use all of the day preceding opening of picture. On opening day the lobby display was moved to a local storeroom and shown for duration of engagement.

Twenty-five ladders were constructoed by members of the Junior Komic Club and submitted for the construction contest. Prizes were awarded for the five best entries, the first two being a three-month membership in the Y. M. C. A., given by the local branch.

## Frank LaBar,

**Imperial Theatre, Asheville, N. C.**

Resourcefulness played an important part in Frank LaBar's campaign, and when taking into consideration the small outlay of cash made, results were most gratifying.

The old city post office, right in the heart of the city, was being torn down at the time, and LaBar made arrangements to bill the fence around the building. With large pedestrian traffic around the spot, it's a safe bet that his announcement reached a greater portion of the city's population. This tie-up will continue. Through his friendly relations with local newspapers, he was successful in securing a large amount of publicity, especially on the sports pages where it would attract the fans of this sort of picture. Tear sheets at hand attest this claim.

## Jack Stein,

**Embassy Theatre, Orange, N. J.**

Approximately 2,000 people were lined up on opening day as the result of the efforts Jack Stein made to secure cooperation from city schools, etc. The schools were sold on the fact that the picture had been placed in the selected list in the March issue of the M. P. Review, General Federation of Women's Clubs and that it was listed as family entertainment.

Other selling angles included a walking ballyhoo of a sandwich-man, dressed in a flaming red shirt and fire hat; display of stills in windows of prominent stores; trailer one week in advance; outstanding 40 by 60 sheets with clever cutout effect of Brown's face, and distribution of 3,000 programs.

The above resulted in high gross for the past seven months.

# MORE SEATS AROUND THE TABLE!

**DAVID W. HARRIS** was proposed for membership in the Round Table Club by William Murphy, of Erpi, who tells us that Harris is a newcomer to showbusiness. We are glad to have him with us and hope that this department will prove a help to him with the management of the Palace Theatre down in Davy, West Va. Just as soon as he catches up with himself we're sure that these columns will carry some interesting yarns about his activities. We wish him luck in his new venture.

*—Wear Your Club Pin! ! !—*

**SAUL L. GOLDSTEIN** manages the Ideal Theatre over in Roxbury, Mass., and a cordial welcome is also extended this new Club representative of New England. A good percentage of contributions to these pages have their source in his section of the States and we're going to take for granted that Goldstein will help keep up the excellent average. Let's hear about that last good gag you put over, Saul; the rest of the boys will want to be let in on it.

*—Wear Your Club Pin! ! !—*

**JACK CAMPION** is the assistant manager of the Earle Theatre in Washington, D. C., and has the interesting job of helping Manager H. E. Lohmeyer sell his shows. This new Club member is 27 years of age and jumped all barriers up to assistant manager when he entered this game under Publix at the Riviera Theatre down in Scranton, Pa. He has been with Lohmeyer for the past six months and with the able coaching available it probably won't be long before he'll be branching out for himself. Jack, tell your boss to let us know what's going on at your house, or with his permission, try your hand at knocking out a yarn which will interest your fellow Club members.

*—Wear Your Club Pin! ! !—*

**DAVE SIMON** skippers the Palace Theatre at 2404 Second Avenue, New York City, and we're taking this opportunity to acknowledge his application for membership in this go-getting aggregation of showmen of the World. Before Dave took over the helm of the Palace he had charge of the Odeon Theatre, and also the Palestine, both New York City houses, and with all that experience to his credit should be able to make a lot of constructive suggestions on the art of purveying entertainment to the masses. Let's hear from you, Dave, just as soon as the opportunity comes along.

*—Wear Your Club Pin! ! !—*

**WILLIAM JOSEPH RUTH** is another manager in the big city of New York to become a member of this ever-growing organization of showmen and he hails from the uptown section, where he manages the Morningside Theatre, 2139 8th Avenue. Welcome to the gang, Bill, and it will not be our fault if you don't pan out as a real active contributor to this department. Take a few minutes off next breathing spell and let the Club in on what tricks you're pulling in the show-selling line.

*—Wear Your Club Pin! ! !—*

**HARVEY HANHEIM** hails from Pittsburgh, Pa., where he manages the Idle Hour Theatre. However, there are no idle hours among Harvey's twenty-four each day for we understand he's very much on the job of selling shows. We're glad to list his name among the recently-elected Round Tablers and trust that he intends to give a good account of himself as soon as the opportunity presents itself. Let the rest of the gang in on what is going on down your way, Manheim, and we'll pass the good word along.

**HENRY EARLE** holds forth at the Warner Strand Theatre, Syracuse, N. Y., a house managed by Perry Spencer, former publicity man at the Strand in Utica, N. Y. Perry proposed Earle's name for listing among the many showmen in this Club and we're taking this opportunity to acknowledge his application and to introduce him to his fellow showmen. Let's hear further from you, Henry, and relay our best regards to Spencer. We noted that he recently crashed the news columns of many papers on that letter-to-attorney stunt for considerable publicity and hope that it will react favorably.

*—Wear Your Club Pin! ! !—*

**WILLIAM F. VAN DYNE** manages the Orpheum Theatre up in Utica, N. Y., and at this writing he, too, becomes inducted into this vast army of Round Tablers. He's located in a hustling Mohawk Valley city, where the folk can take their movies or let them alone, according to what's offered, and so we know that Van will have a few tricks up his sleeve which will be of interest to his fellow Club members. Let's hear from you, Bill, and pass along the good word to Garry Lassman when you meet him. He recently moved to your town from Troy. Give him the Club grip, which is just an old-fashioned handshake.

*—Wear Your Club Pin! ! !—*

**E. M. TANNENBAUM** is another owner-manager to join the exalted order of Round Tablers and his home town answers to the name of Olyphant, Pa., where stands the Roxy Theatre. It is a pleasure to list this new member's name among the many on the Club roster and we'll hope to hear what Tannebaum has to say about present and future prospects for showbusiness down his way. Incidentally, E. M., just what are you doing to pull in the good citizens? Let your fellow showmen in on your recipe for a full house.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..............................

*Position* ..............................

*Theatre* ..............................

*Address* ..............................

*City* ..............................

*State* ..............................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**ORVILLE CROUCH** is the manager of Loew's Theatre, Toledo, Ohio, and he's another showman in line for introduction to the many members of this organization. Crouch was proposed as a Round Tabler by that well known showman Wally Caldwell, manager of Loew's Valentine, also in Toledo, and we're mighty glad to have additional representation in that city. Let the rest of the gang know what you've been doing in showbusiness, Crouch, and you may do that by shooting the dope right along to Club headquarters.

*—Wear Your Club Pin! ! !—*

**ALLAN N. SMITH** hails from down South in Newbern, Tenn., where he manages the Palace Theatre, and he was proposed for Club membership by Howard Waugh, former manager of the Warner Theatre, Memphis, and a well known and regular contributor to this department. At this writing we are glad to record that Smith is also a Round Tabler and we'll be looking forward to what he'll be sending along in the way of suggestions on the business of selling shows.

*—Wear Your Club Pin! ! !—*

**WILLIAM BLANE** manages the Chelsea Theatre, New York City, and we're also glad to acknowledge his application for membership in this army of showmen. Bill mixes pictures with vaudeville in the Chelsea district of the city and he should be able to pass along some interesting ideas on operation of a combination house. There's a lot of people who think that the boys in the big town have lost the art of show-selling, so you tell 'em Bill. Let the gang know that showbusiness is still a business around this neck of the woods.

*—Wear Your Club Pin! ! !—*

**RUSSELL LONGGREAR** is the resident manager of the Queen Theatre, Hazlehurst, Miss., and we're right glad to record that he, too, is another new member of this great army of showmen. We made Russ' acquaintance through a slight error on the "Personality" page, when we confused Hammond, Ind., with Hammond, La. That was that doggone rewrite fellow's fault, Russell; he probably was thinking of going fishing, or something like that. Anyway, we're mighty happy to know that you like our Club and that you've decided to lend a hand toward keeping the old ball rolling along. Let's hear further from you.

*—Wear Your Club Pin! ! !—*

**MARVIN S. SPRINGER** recently joined the exploitation department of Columbia Picture Corp., and he's another to request membership in this showman's organization. Okay, Marvin, step right up and meet the boys so that they'll all know you when you get around to their places of business some of these days. Just as soon as you run across some good showselling ideas, shoot them along to Club headquarters. We'll pass them along to the gang with your compliments.

*—Wear Your Club Pin! ! !—*

**N. J. BANKS** is located up in Elmira, N. Y., where he has charge of the Strand Theatre,, and a cordial welcome is also extended to this new Club member. There's always been a hustling lot of showmen up his way and Elmira is rated as an excellent show town; hence, we gather that Banks is getting his share of the trade. We'd like to hear what methods he's using to sell his attractions and trust that he'll let us know at the very first opportunity.

# Bonus System for Warner Managers

Warner Theatres, starting immediately, will inaugurate an experimental bonus system among all Warner managers and personnel of the zone offices.

In making the announcement, Joseph Bernhard, general manager, stated that, "a theatre organization is only as strong as the links forged by the ingenuity and thought of the individual theatre managers." It is his belief that a manager can be spurred to greater thought, effort and ingenuity if he knows that he is really working for himself as well as for the parent organization. For that reason, the company is going to experiment with the bonus theory until September 1. Should the bonus plan work out, it will be continued permanently.

Under this co-operative plan a fair expectancy figure is set upon the receipts of each house, according to Warners. To those managers who exceed this expectancy a bonus, ranging according to the size of the house, will be given to the manager.

In addition to giving the managers a share of the increased business they bring in, a separate house arrangement affords the personnel of the zone offices an opportunity to participate in the over-the-expectancy business done in each zone.

## RKO Books First Division Film 150 Days in De Luxes

First Division Pictures announces that "The Wild Women of Borneo," now in its second week at the RKO Cameo in New York, has been booked by the RKO circuit for all de luxe theatres for a total of 150 days.

RKO houses in New York and surrounding territory and in Albany and Rochester, N. Y., will play the film during May. The film in the future will be played only on a percentage basis.

## Coast Independent Showmen Draft Protection Agreement

A group of more than 100 independent theatre owners in and around Los Angeles, which disclaims any connection with Allied States Association, has held several meetings, and appointed a committee of eight to draft a protection agreement to be presented to distributors.

The committee includes Dave Bershon, Robert Whitson, Harry Hicks, Cyril Cohn, Jack Berman, H. Y. Herond, G. A. Metzger, Harry Chotiner.

## Lloyd Sales Head to Coast

Creed A. Neeper, sales manager of the Harold Lloyd Corporation, and Leslie F. Whelan, who is in charge of advertising and exploitation, have left New York for the Paramount convention in Los Angeles. Neeper will also confer with William R. Fraser, Lloyd general manager, on the comedian's latest, "Movie Crazy," to be released in September.

## Disney Office Moves

Walter Disney Productions, makers of the Mickey Mouse and Silly Symphony cartoon series, has moved its New York office from 1540 Broadway to 729 Seventh Avenue.

# JENKINS' COLYUM

Neligh, Neb.

**DEAR HERALD:**

We note by a recent issue of the HERALD that Lysle Talbot has signed a contract to play for Warner Brothers. We are glad to learn this, for we have known Lysle almost ever since he turned his back on the rubber nipple and took to corned beef and cabbage. Lysle used to have a habit of sticking his feet under our wife's table occasionally and calling for more pork and beans. He was always a bull on the pork and beans market.

The last time we saw Lysle he was playing leads in a stock company in one of the big theatres in Oklahoma City. We are confident he will make good on the screen, for he has exceptional ability, a pleasing personality and a likeable disposition, and here's hoping he will keep both feet on the ground—as we feel sure he will do—and that he will give Warner Brothers the very best there is in him, and if he does that it will be plenty good enough for anybody.

▽

Jevver notice that the candidates for office always brag about being brought up "down on the farm," and how they used to plow corn and pitch hay and slop the shoats? Yeah, and now the press agents for the stars have adopted the same slogan: their star was reared in "rural simplicity" and when a girl used to help Mama churn, do the dishes, put on a sunbonnet and go out and play with the chickens and little ducklets and go out in the garden and pull pusley for the pigs—in fact, they were purslane for the pigs—in fact, they were regular Maud Mullers who delighted to "rake the meadow sweet with hay." And then they heard the call of the screen and away they went for Hollywood. Doe Bixby would have made a good star press agent when he wrote:

"Maud Muller on a summer's morn
Snipped the suckers from the corn,
And walloped the striped bugs that flew
From the melon vines in the morning dew.
While her father, an honest and kind old Jay,
Was out in the meadow raking hay,
And trying to lift with his brawny arm
The mortgage that covered the dear old farm."

Then as soon as the girls land in Hollywood their press agents refer to them as "that ravishingly beautiful star of the screen." Oh, yeah, we've seen some of 'em and OMYGOSH. Did you know that even some of the press agents believe that eggs grow on egg-plants, that skunk cabbage is a vegetable and that milk comes from the milk-weed? Yes, sir, they do, and did you know this: That not a drop of liquor is allowed in any studio or on any studio lot? That a violation of this rule automatically annuls the employee's contract? That Wallace Beery is a likeable fellow and not half as tough as he looks? That Len Bonner, publicity director for Warner Bros., is a swell guy, and that Bob Sherman, publicity director for MGM, is ditto? That Polly Moran darns her own stockings and says that stockings that are not darned are a darned sight worse looking than darned ones?

That we didn't get to meet our favorite, Marie Dressler? That Louis B. Mayer stands high in the councils of the Republican party? That Henry King is an excellent director? That Leo Meehan, of the *Hollywood Herald* office, has a delightful family and a lovely Beverly Hills home? That the report that Clark Gable played hookey when a boy and ran away from school to go fishing is false; that there is not a word of truth in it? (He was already fishing when the school bell rang)? That it would be a serious blow to the industry to take Will Rogers off the screen and make a president of him?

That Joe E. Brown conducts class in the relative values of the whites, reds and blues each Sunday? That if proper pressure was brought to bear Al might be persuaded to accept the nomination? That our neuritis still sticks to us like a porous plaster? That an exhibitor in California tolds us he thought our Column was the bunk, and that he was the only exhibitor we ever heard tell the truth about it? That you can't play golf when you've got neuritis, and that's terrible? Yes, sir, and there are a lot of other things you ought to know, but space and good sense forbids.

▽

We want to take this means to express our thanks to you boys who have written us and expressed your sympathy while we have been hibernating in a rocking-chair with our right fin resting on a pillow. It was mighty nice of you and we appreciate it, but we can't write to each of you personally: it's all we can do to write this Colyum. But we want you to keep the latch-string hanging out, for as they used to say, "We'll be in to see you," and then we will tell you about it personally.

Here's a copy of a letter we have just received from Miss Mildred Early of the *Hollywood Herald* staff. She says:

"I'm rather disgusted with myself for having delayed so long writing you a note to thank you for 'them kind words' that appeared in your column a couple of weeks ago. I've already had one proposal because of it, but of course was unable to take it up because the man is already married and has a half dozen youngsters." Signed, Mildred Early.

Now there you are. She'd get the second proposal (by wire) if it weren't that we are in the same doggone fix. That's what a man misses by being married. There's a fool law in this country about polygamy. We're agin it.

▽

We note by the press that Ralph Bellamy and Marion Nixon are going to make "Rebecca of Sunnybrook" for Fox. We'll betcha, Oscar, that that will be a whizbang of a picture, and now if Chic Sale will make "Uncle Josh Sprusby" and put in the sawmill scene, and Will Rogers will make "The Old Homestead" it will put this business back on its feet. Why don't somebody make "Shore Acres" and "Way Down East"?

**J. C. JENKINS,**
**The HERALD Man**

## Publicity Firm Moves

Ames and Norr, publicity counsel, has removed its offices in New York to 2 Park avenue. Isroy M. Norr, member of the firm, does occasional work for the MPPDA.

# MUSIC AND TALENT

## STAGE SHOWS

### Omaha Orpheum

**Week ending April 21**

RKO's greater vaudeville program for this week at the Orpheum has four acts, any of them of head-line caliber. They include "Sunkist" Eddie Nelson, Deno and Rochelle, the Royal Uyeno troupe and Ray Huling and his seal.

Deno and Rochelle open by having a recitative dance number presented by their assisting dancing girl, a man accompanying at a grand piano on the stage. Then Deno and Rochelle do a Cuban "rumba" and get a good hand from the house. Then comes a tap dance, a filler number, presented while the principals changed. Then a dance, the group dressed as rubes at a kid's party, lots of ruffles, puffed sleeves, red bow, slouch hat and all. A piano interlude and then a solo dance, an athlete-aesthetic affair. The closing number is a "Racketeer" dance, in costume and effect a well-done Americanized Apache dance.

Ray Huling drives onto the stage on a miniature wagon, drawn by his seal. Young and old applaud a dozen times or more during the act, which opens when the seal does an Indian war dance, a costume in feathers about its head. The seal also applauds, using its paddle feet with much effect, and does a number of other equally fascinating things. Eddie Nelson rides onto the stage on a tricycle, bringing with him a guitar case, from which he extracts a tiny ukelele. He sings a song he calls "When the Belles on the Beaches Begin to Peal"—yodles, cuts up with individuals in the audience and generally does a lot of impromptu clowning with the orchestra members. Later he volunteers to play any instrument. He plays a freak-shaped cornet and later a drum, the orchestra accompanying. Melodies used are "Roses of Picardy" and "Way Down Upon the Swanee River." His is a well rounded act, one that seems to take and to make folks laugh.

The Royal Uyeno troupe includes a group of first class Japanese acrobats, good showmen in their field to judge from the rounds of applause they draw. Included in their acts are some features more or less new. Their tumbling is remarkable, replete with evidence of unusual skill and training. One of the troupe does a backward flip from standing position atop a table, 25 successive times, landing each time within an inch of his original position. It is a first class act.

### Continues Musical Shows

Balaban & Katz, Chicago circuit, is bringing two new and complete stage attractions to the Chicago and Oriental theatres, in an effort to increase business. "Three's a Crowd" comes into the Chicago May 6 and "Zombie" starts at the Oriental, and may go into neighborhood spots later.

### Ruth Chatterton in Stage Play

"Let Us Divorce," play featuring Ruth Chatterton, Warner star, in her debut as a legitimate actress, opened last week at the Belasco in Los Angeles. Rose Hobart and Ralph Forbes are in the supporting cast. Miss Chatterton is continuing film work at the First National studio.

## CHARLES B. STONE

Stone, a finished musician of exceptional technique, and master of 14 instruments, some months ago obtained a temporary release from Phil Bloom, to enable him to go to Cincinnati to conduct the RKO Albee theatre orchestra, where he immediately registered with the patrons in a big way, and has been going strong ever since.

He is a graduate of the Damrosch Institute, besides having studied in Leipzig. Included in his previous connections are the Roxy theatre orchestra and the Academy of Music, in New York, in which city he was also Hugo Riesenfeld's associate at the Geo. M. Cohan theatre.

Charlie, as he is familiarly known to the boys, recently has written a song, "Cincinnati Hills," called the first ever to have been dedicated to the city.

### "Roxy" Conducts Radio City Air Program Before Sailing

S. L. (Roxy) Rothafel returned to the air last Saturday, as master of ceremonies during a special "Radio City Program," over a National Broadcasting Company network. M. H. Aylesworth, president of RKO and NBC, was the principal speaker.

Roxy sailed this week for Europe on business connected with Radio City. Among the stars featured during the broadcast were Amos 'n' Andy, Mme. Schumann-Heink and several others. Erno Rapee directed the orchestra.

### Rogers on Ziegfeld Program

Will Rogers and Billie Burke are scheduled to head the group of featured stage and screen players to be starred in the sixth "Ziegfeld radio show," to be broadcast over a nationwide Columbia network from Los Angeles, Sunday, May 8.

## STAGE SHOWS

### San Francisco Fox

**Week ending May 5**

Ted Lewis, the high-hatted one, and his own company from New York, has been appearing at the Fox this week. It is the first appearance in San Francisco of this master of entertainment in more than three years and he received a reception nothing short of an ovation. Applause records are being broken at the Fox.

Ted brings the old silver-lined, battered silk hat, the band that plays his music to such advantage and a troupe of entertainers that shows he is still a good picker of talent. The stage setting is simply a huge high hat, with room on the brim for his band. The master comes out on a long runway, and his query, "Is everybody happy"? brings an affirmative roar. He sings about music being magic, with the band illustrating the points he brings out. Elsie McLeod does a lively dance, with the Ted Lewis beauty chorus forming an effective background. Ted sings "Dream a Little Dream of Me" and falls asleep while the Dixie Four sing and dance, being especially effective in the old song "All God's Chiluns Got Wings," "Snowball" Whittier offers some lively dance steps and Little Joe, a real juvenile find, does a song and dance turn that gets a great hand. The boy has talent and knows how to use it. Ted accuses him of stealing the show, but he says that he is just breaking it up.

In the concluding part of the show Lewis takes the audience to Hawaii, with eight girls doing a beautiful hula, and then in short order all are transported to Russia, through the medium of music.

This is the best show Lewis has ever brought to the Pacfic Coast and Ted himself is better than ever. He plays and sings, dances, juggles the battered old sky-piece and twirls the baton with as much skill as ever. The show runs like clockwork and lasts just a little short of an hour.

### Detroit Hollywood

**Week (split) ending April 20**

The Hollywood stage this week offered fair entertainment. The opening act, Jack Gregory and Company in "Novelty Land," was one difficult to classify with the ordinary run. Gregory's stuff is sufficiently off the beaten path to be amusing. He and an unbilled girl partner handled an assortment of hoops which they bounced, spun, rolled, juggled and threw about in interesting moving patterns.

Eddie Loughton's customary break between the first and second act was "Another Candle On Your Birthday Cake," handled by the Merrymakers in good style. Carl Spaeth lent a casual conversational voice to the refrain. Billy DeWitt, midget, billed as "Vaudeville's Tid Bit Comedian," was great as a midget, not so much as a comedian. The size of him appealed to the audience and brought him back for an encore.

Jimmy Burchill and Blondes, billed "Blondes of 1933," appeared in cartwheels, kicks, kneebends and general calisthenics. One of the blondes did very well in an ecstatic sort of dance, using a marabou fan. She finished with contortion work, bending back and twisting her torso completely around to pick up a feather in her teeth.

# STAGE ATTRACTIONS

*for picture theatres*

*A department devoted to music, presentation, acts and those personal elements of the show that do not come in the film—a service to the exhibitor booking talent for picture houses.*

*Beginning next week, a new section of —*

MOTION PICTURE HERALD

# UP AND DOWN THE ALLEY

### HELLO EVERYBODY!

**Fred Waring,** director of music at the Roxy and conductor of one of the most entertaining orchestras in the city, will be replaced by **Hugo Reisenfeld** and a Symphony Orchestra of 80 men, on May 13, the change following reversion of the house to stockholders. . . . Waring, who has held sway at this famous "Cathedral" since January 1, has been the one bright spot on the programs . . . and it is generally considered unfortunate that the house is to be deprived of this entertaining aggregation. . . .

▽

Looking over a recent issue of the "New Yorker," a cartoon by McNerney caught my attention. . . . It was of a music publishing office and it is a good example of how little attention some song-writers give to the titles of their numbers. . . . The caption read: "Listen, how's this for a snappy title: 'What's the Use of Bein' in Love With You If You Ain't in Love With Me in the Good Ol' Summer Time?'" . . . Some of our song-concocters should paste that up on the wall for future reference. . . .

▽

Before long, every big band leader will be a Colonel . . . or at least those who play in Cincinnati or Louisville. . . . The latest who has been honored with this distinction is **Ben Bernie,** the old maestro. . . .

▽

**Carlton Colby,** well-known arranger of music, recently opened offices in the Woods Building in Chicago, under the title of **Colby Studios.** . . . **Edmund C. Fitch,** well-known organist here and abroad, is general manager of the new firm. . . . **Baby Rosemarie,** the premier juvenile songstress of America and NBC radio artist, will soon be entertaining the thousands of people visiting the Music Hall theatre, on the Steel Pier, Atlantic City. . . .

▽

**The ten leading songs for the past month were:**

| | |
|---|---|
| *Paradise* | **Leo Feist, Inc.** |
| *Somebody Loves You* | **Joe Morris** |
| *By the Fireside* | **Robbins Music Corp.** |
| *One Hour With You* | **Famous Music Corp.** |
| *Love, You Funny Thing* | **Leo Feist, Inc.** |
| *Keepin' Out of Mischief Now* | **Con Conrad** |
| *Auf Wiedersehen, My Dear* | **Ager, Yellen & Bernstein** |
| *Dream Sweetheart* | **Green & White** |
| *Lovable* | **Robbins Music Corp** |
| *My Mom* | **Donaldson, Douglas & Gumble** |

**S'long.**

ED DAWSON

# STAGE SHOWS

## Dallas Palace

### Week ending April 21

A colorful, capering chorus is super-successful in aiding an otherwise mediocre show at the Palace this week when the Modern Minstrels was offered. In a minstrel arrangement with the Modern Rhythm Band on the stage and also stepped seats for the ensemble partly encircling the band, the attractive dozen Sunkist Beauties opened with a tambourine number. Esther Campbell, nice to look at, is a competent whistler while Juggling Nelson clicks in his handling of the twirling toppers and he gets a nice share of applause for his adroitness.

Plenty of speed is introduced by the Three Page Boys in a whirlwind sequence of tapping as only adepts exhibit it. Bruce Jordan, filling in as interlocutor, blends in imitations of dogs and birds and then runs the gamut of musical instruments in a performance almost surpassing the original subjects at times, with his mimicry. The introduction of a veteran black-face monologist brings in Harry Van Possen, who pours out his bundle of wisecracks masterfully and carried his audience right with him. He even dips into the relics of minstreldom to give the song, "Eemph, Iimph, Umph" in his rotund, rollicking way.

The chorus waving their wands and weaving magic before the eyes in causing objects to appear and disappear was a novel hit, as was a routine handled from their background of seats when a darkened showhouse gave opportunity for dim, dipping lights encased in megaphone shaped reflectors to be used individually to enhance the vocal rendition of a musical number. A tapping ensemble and a colorful finale completed a talented round of attractive appearances for the delightful dozen. Alexander Keese, guest conductor, and the music played by the orchestra contributed greatly to the smooth running success of the show.

## Milwaukee Wisconsin

### Week ending April 28

The show titled "Star Night at the Cocoanut Grove" opens in an auspicious manner with Roy Bradley introducing Betty Compson, who invites the audience to be her guests at the Cocoatnut Grove. The orchestra, under the direction of Glenn Welty, is on the stage in a setting representative of the popular West Coast dining place with five couples dancing to the strains of the band's music.

Dorothy June, introduced as the sweetheart of the Cocoanut Grove, entertains with some excellent acrobatic dancing. She is attired in blue pajamas and gives a fine exhibition.

Miss Compson next introduces Julian Hall, who offers an excellent impersonation of Charlie Chaplin. He is followed by Anna Chang, who impersonates Anna May Wong and sings "Faded Summer Love" and "Why Did It Have to Be Me" in a pleasing manner. Danny Beck entertains at the drums a la Harry Langdon, while Paul Jones, impersonating Robert Montgomery, does some fancy roller skating with unusual ease and grace. Miss Compson then leads the orchestra through a selection from "Street Girl," following which she plays "Weary River" on her violin. She also entertains with some fancy ballroom dancing with Roy Bradley as her partner. Miss Compson has a pleasing personality, is unassuming in her accomplishments and makes a hit with the audience.

Judy and Cheron mimic the trials and tribulations of Laurel & Hardy, and garner plenty of laughs from the followers of these two comedians. Consuelo Gonzales impersonates Lupe Velez and presents several Spanish songs and a snatch of vivacious dancing. Steve Savage opens his mouth and gambols about in typical Joe E. Brown fashion. The lad is also a clever dancer and steps about in a comical manner, which brings no end of laughs. In conclusion, Miss Compson impersonates Marlene Dietrich and sings "Falling in Loving Again," following which she introduces the various members of the show by their stage names.

## San Antonio Sadler's

### Split week ending April 23

Johnny Duff, accordionist, was on for the first act and offered two short solos, "Springtime" and "Egyptianella," for which he received a nice hand from the tent theatre patrons.

"Rutons' Educated Alley Dogs" were on next, going through a routine of backward somersaults, putting on collars and other canine tricks which formed a highly entertaining part of this program.

Miss Ethel Snow, featured in the trey spot, came out in a single and sang "Crying for the Carolines," following with "Making Faces at the Man in the Moon." The natives gave her a big hand at the curtain.

Hal Burns, Cowboy yodeling-guitarist and radio artist, gave several selections on two musical instruments, the harmonica and guitar. "Hard Luck Blues," "I Ain't Got Nobody," "Wreck of the Old '97" and "Mule Skinners Blues," were among his vocal numbers. He received a big hand between encores.

Roscoe (Nig) Allen, dressed as an Italian comedian, did a clever parody on "My Blue Heaven," along with jokes and wisecracks. He also danced what he called the Barnyard Charleston and made a hit with it. Finished to a warm hand from the audience.

## Numerous Broadcasts Set for National Music Week Program

Numerous programs are scheduled for the air this week, over National Broadcasting Company networks, in commemoration of the ninth annual "national music week." The schedule is said to represent the greatest number of programs ever assembled for the celebration of this event.

More than 2,500 cities are expected to participate in the celebration. Famed directors and vocalists are being prominently featured on the more important programs during the week.

FREDDY MACK

and his band

FEATURED INDEFINITELY

at the

FOX THEATRE

BROOKLYN, NEW YORK

# ORGAN SOLOS

**BANKS KENNEDY** (Stamford Palace) has for the past few weeks been presenting to this rather discriminating audience the higher type of organ solos and is doing exceptionally well. Kennedy has offered every conceivable type of solo but this particular kind seems to appeal to them more than those in the lighter vein. Kennedy not only has the ability to play well, but is smart in the ways of show business and builds up his solos with attractive lighting effects and decorative designs covering the organ. As the show caught, Kennedy featured Liszt's beautiful "Liebestrum," and the applause that greeted him at the finish reflected the audience's appreciation.

**JACK MARTIN** (Milwaukee Wisconsin) presents "The Magazine of Music-Ballyhooey," with the slides presenting old-fashioned pictures similar to those seen in the comic magazine. Selections include "All of Me," "Snuggled on Your Shoulder," "You're the One," a parody on "Happy Days Are Here Again," followed by "Is That the Human Thing to Do?" Words to all the selections are flashed on the screen with comedy matter between numbers.

**ROBERT G. CLARKE** (Detroit Hollywood) introduces his community sing fare with a lyric called "What's Your Racket" to the old popular melody, "Collegiate." The melodies that follow, alternate numbers with parody transition lyrics, are: "You're the One for Me"; "Prisoners' Song"; "When We're Alone"; "Oh, That Kiss"; "Just Friends"; "Comin' Through the Rye"; "Faded Summer Love," a comedy lyric carrying marginal notations indicating that certain lines are to be sung by bootleggers, housewives, plumbers, etc.; "Am I Blue" and "You Try Somebody Else." Clarke continues wisely to ignore most of the effect gadgets on the console.

Use solos that hit "the spot"
Quality Slide Co.
Six East Lake St
Chicago

**RAY McNAMARA** (New Orleans Publix Saenger) is featured along with one of Norman Brokenshire's organ features. McNamara, at the console of the Saenger organ, accompanies the singing film splendidly in a medley of Carolina songs, which include "Carolina," "Crying for the Carolines," "Evening in the Carolines." He does what he can for the feature, which really hinders him. The house should allow him to try a solo of ballads, unhampered by slides or screen effects. At one time he was the most popular organ balladist here.

**CHARLES DARRIN** (Mansfield Straghn Hall) offered a community singing novelty featuring a number of songs, introduced by cleverly worded introductory songs.

The solo was well presented and had a good reception. The numbers used were: "Sweet Sue," "This Is My Love Song," "Crosby, Columbo and Vallee," "Human Thing," "Three Little Words," "Can't We Talk It Over" and "Blue Heaven." This organist is quite popular with the college audience (the theatre is on the grounds of the State Teachers College) and he usually is encored on each solo.

# OVERTURES

**PHIL FABELLO** (New York Coliseum) and His Entertainers dedicated one of the most recent overtures "to the Ladies." A special introduction of "My Man" was played for the opening number. Snappily played rhythmic interpolations in double time were incorporated into this first number. A vocal solo, by the band's pianist, of "Sam the Accordion Man," and another vocal solo by the drummer, singing special lyrics to "A Good Man Is Hard to Find," followed. "Just a Gigolo" and "Big Man From the South" were also sung, and as a grand finale a number of the boys offered "hot" solos of the last named number.

**CHARLES PAUL** (Jamaica Valencia) directed his orchestra in a personally compiled and specially arranged overture entitled "Chopiniana." The presentation was a medley of the famous composer's works and included the playing of "Military Polonaise," "Prelude in A Major," "Nocturne in E Flat Major" (featuring strings, organ and piano), a clarinet solo of "Minute Waltz in D Flat Major," a piano solo by Mr. Paul of "Waltz in C Sharp Minor," and for the finale one of the movements from the well known "Scherzo."

This young, personable leader has proved a distinct surprise to the patrons of this house, who thought he would be the type to present nothing but "jazz." He has and does offer overtures of the lighter vein and does well with them, but his forte is presentations of the kind reviewed.

**JOE FULCO** (New Orleans Loew's State) takes a nice hand from the audience with his two numbers, "Just Friends" and "Weary Blues." The orchestra jazzes them up in the old-time hot style known as "coming to town" with R. Papalia, getting the applause for "Just Friends" with a trombone solo. A clarinet variation on "Weary Blues" helped put this number over though the organ was too loud and rather hurt the general effect.

**ALEXANDER KEESE** (Dallas Palace) formerly a conductor with Publix for eleven years and for the last two years musical director for radio station WFAA in Dallas, returned as guest conductor at the Palace this week. His return is auspicious in denoting successful programs during his stay. "Lo and Behold" as an opener is a short preparation for "Life's No Fun," which is a completely new tune, brisk and peppy in its arrangement. A vocal solo gave the lilting words and after the completion of the number Keese announced that it was composed by Pem Davenport, the pianist of the Modern Rhythm Band and that the orchestration was by Gus Leven, also of Dallas. Contributing further to the musical program Keese leads his orchestra in "Wasn't That the Human Thing to Do?" in which individual instruments successively carry on the refrain, with a skillful arrangement bringing in the entire orchestra for a resounding wind-up.

**WALT ROESNER** (San Francisco Fox) directed the Fox Orchestra in a rendition of selections from the works of Wagner arranged under the title of "The Holy Grail." Selections from "Tannhauser" were featured, with some brilliant work cut out for the brass section. The organ was used in conjunction with the orchestra to swell the grand finale. The number was received with more than the usual acclaim.

**EDDIE PERRIGIO** (Omaha Orpheum) and his R-K-Olians did themselves proud last week at the Orpheum with their overture, an orchestral presentation of "Indian Melodies." The little medley, beautifully woven together with the required interludes, has in it airs from "Pale Moon," "Land of Sky Blue Waters," "Waters of Minnetonka" and "The Indian Love Call." Whenever a house hears it, the applause is expressive of real appreciation and enjoyment.

Fred Waring
Director of Music
THE ROXY THEATRE
World's Largest
Modern Orchestra

# TECHNOLOGICAL

## The BLUEBOOK School

By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 126.**—(A) What are the practical effects of a short circuit in a bell or buzzer circuit? (B) What is the difference between a bell and a buzzer circuit? (C) Should a bell or a buzzer circuit wire be soldered and insulated? (D) Describe a series, a parallel and a series-parallel battery connection. What is the effect of each? You may use diagrams if desired, provided you draw them neatly and in black ink (and don't make them too deep).

## *Answer to Question No. 119*

*Bluebook School Question No. 119 was: "(A) Provided the right diameter carbon for the amperage is used, does change in amperage alter the square millimeter brilliancy of the crater floor? (B) Given a 55-degree angle (ordinary arc), does the crater increase per added ampere vary with different makes of carbon? (C) In what way may you measure crater diameters accurately? (D) Does crater area (ordinary arc) increase proportionally with amperage increase?*

As to this one, the following made acceptable replies: S. Evans and C. Rau, Lester Borst, G. E. Doe, Frank Dudiak, Andy Bailey, John Wentworth and William Sellers, Bill Doe, Nic Granby, Dave Goldberg, Andrew Breaston, Dan Emmerson, T. Van Vaulkenburg, Chick Peters, Dave Manuels, Bob Davidson, Pat Davis, D. B. Peters, Frank Davis, Tom Murphy, D. L. Sinklow, William Broadbent, Roy Davis, John Williams, Albert Jones, Peter Jackson and Bob Diglah, L. Ludlow, Dave Mason, G. Tinlin, T. L. May, R. J. Pinker, John Ahrenson, H. D. Schofield, A. Gibson, Jack Billings, Mike McGuire, Frank Ferguson, George Deckson, Tom Turk, G. Farmann, J. G. Gates, Richard Singleton, M. D. Dove, Frank Burker, P. L. Toeping, Dave Anderson, Tom Whitnath, Alonzo Zerach, Frank F. Franks, Dave Lambert and Tom Davis, T. R. Peters, H. D. Tyler, K. L. Knight, Dave Birdoll, T. R. Peters, Don Warren, Andy L. Patry, Thomas McGruder, Henry Sicmann, S. T. Jones, Seymour Carroll, Charles Ray and Tom Taylor, L. D. Richards, Dan L. Simmons, P. D. Thompson, H. B. Billings, John Cermak, Tom Rathburn, Frank C. Hagmyer, P. T. Garling, Andrew Wells, Charles Tamper, Leo Garling, S. T. Jones, F. B. Gamble, S. T. Jones, P. D. Thompson, P. H. Bondom, Henry B. Coates, P. T. Garling, Aleck Geibto, Dan Holler, Richard Michaels and Dave Lode.

In this question, I have disregarded Section B for the reason that, due either to my own carelessness or to a printer's blunder, it did not appear as intended.

(A) We will listen to Lester Borst first. He says: "Since the question specifically states that the carbons be of proper diameter for the current flow, the brilliancy per square millimeter of area will remain constant, regardless of alterations in current flow. By this it is meant that the measured candle power of any crater floor will be the product of its square millimeter area by the average constant of 150, regardless of the number of amperes used. I believe we may now say that 160 is a fair constant for the purpose. Improvement in carbons has raised the constant somewhat during the past few years."

(B) Those who answered this question as stated for the most part held that the crater area varies somewhat with equal amperage when using different makes of carbon, with which view I am inclined to agree, though to date there seems no reliable information available.—F. H. R.

(C) Messrs. Evans and Rau say: "Press hot crater on block of hard wood. From the impression thus made the area may easily be measured and computed." That seems to be the favorite method, but I personally see no reason for handling a hot carbon. Why not lay a piece of heavy paper, such as, for example, a business card, on a flat table and press a cold carbon stub down on it, rolling it slightly. I've done it thus many, many times and have got satisfactory results. Friend Dudiak says: "The area of the crater may be calculated with the eclipse formula, once the length and breadth of the impression have been obtained.

(D) G. E. Doe says: "No! The increase is considerably in excess of the proportional current increase. If we double the current flow, the crater area will be increased 2.46 times."

Arthur C. Homme, projectionist of the Plaza theatre, in Freeport, L. I., sent in a very good answer to Question No. 108, which was in some manner overlooked, so that he was not given credit. I wrote him explaining that his failure to receive credit was the result of an accident. He answered as follows:

"Thanks for your letter giving me credit for answer submitted to Question No. 108. That was my first attempt at answering a Bluebook School question. Just wanted to see if it was possible for me to submit an answer that would at least be acceptable. After reading some of the answers submitted by Borst, Evans and Rau, Billings, Van Vaulkenburg, etc., one feels his feet getting cold, especially when he has no such command of language as is enjoyed by those various gentlemen.

"As to being the gainer by answering the Bluebook School questions, I wonder if the above named projectionists really realize what it has done for them, what you have done for them, and most of all, what they have done for themselves by answering those questions. Not only have they gained enormously in accurate knowledge, but also their names are known throughout the world of motion picture projectionists, and to thousands of managers as well. For myself, I only hope that one day I may be big enough to stand in the shadow of yourself and these men."

Lack of command of language is no bar. I seldom print anything just as written. Writing is a profession and an exceedingly difficult one. I try not to alter the THOUGHT or ideas of the men answering questions.

### Detroit Industrial Picture Firm Takes New Sound Plant

The Metropolitan Motion Picture Company, Detroit organization producing industrial sound pictures, and direct licensee of RCA Photophone in the Middlewest, has moved to a new two-story studio and laboratory in the city. It is said to be the oldest Detroit organization in its field.

The company has obtained an additional RCA Photophone sound truck and recording equipment. The new quarters contain 35,000 feet of floor space, and are equipped with a sound-proof recording studio and a complete developing, cutting, editing and finishing laboratory.

# *An Authoritative Answer to Question No. 115*

Bluebook School question No. 115, dealt entirely with the arc light source. We therefore submitted to the National Carbon Company, which is about the highest authority we know of on such matters, this question, together with various answers submitted by students of the Bluebook School. The following answer has been prepared for us by the manager of the arc department of that company, Dr. E. R. Geib. It reads as follows:

"Dear Mr. Richardson: Supplementing my letter of the 12th, the following are our answers to Bluebook School Question 115:

"(A) *Question*—Will an a. c. arc deliver 50 per cent as much light to the condenser as will a d. c. arc of equal amperage? *Answer*—In answering this question, it will be necessary that we take into consideration the types of carbons used. For d. c. low intensity service, a neutral cored type of carbon, as we term it, is used. The light from such a carbon emanates from the crater. When this same type of carbon is burned in the upper and lower holders of an a. c. arc, you do not get 50 per cent as much light as from a d. c. arc of equal amperage. This is because the actual light produced by either of the two craters is less than one-half of that from the positive crater of the d. c. arc. This is undoubtedly due to the fact that sufficient time is not given in the case of the a. c. arc for the respective positive craters formed on one electrode after the other to reach as high a temperature as is the case with the d. c. arc. However, the general practice today, when operating on a. c., is to use the special patented trim known as the National White Flame A. C. Projector Carbons developed by the National Carbon Company a number of years ago. These carbons produce a snow white light that has improved projection enormously over the results obtained from an a. c. arc equipped with neutral cored carbons. Furthermore, the materials used in the cores of White Flame A. C. Carbons eliminate most of the hum characteristic of a. c. arcs and at the same time cause the arc to burn more steadily.

"(B) *Question*—If a. c. is used at the arc, should an attempt be made to utilize light from both craters, or only from one? Explain fully. *Answer*—It is possible that optical systems could be designed which would utilize the light from both craters of an a. c. arc, but the application of this principle would be extremely difficult and possibly impracticable. It is customary, therefore, to focus only one of the craters. Even when using our White Flame A. C. Carbons, the crater and not the arc stream should be brought to the focus of the optical system. In this way, the full intensity of the brilliant crater light is utilized, supplemented by the light from the adjacent portion of the arc stream.

"(C) *Question*—Name at least two points of difference as between a. c. and d. c. projection light. *Answer*—The source of light from a d. c. arc is the crater on the positive carbon. The arc stream is colorless, or very nearly so. With the a. c. arc, there are two craters, one on each carbon. If ordinary neutral cored carbons, the same as are used for d. c. work, were used with a. c., the arc stream would be the same as that in the d. c. arc, and the volume of light, as stated in the answer to (A), less than half that from the d. c. arc. The customary use of National White Flame A. C. Carbons in a. c. arcs constitutes a second point of difference. The presence of the rare earth materials in the core renders the arc stream more luminous than the arc stream of the d. c. arc, and as mentioned in the answer to (A), the color of the light is changed to snow white. Most of the a. c. noise or hum is eliminated, and the arc burns very steadily.

"(D) *Question*—Are the violet lines in the arc stream said to be brighter than the crater floor itself? *Answer*—The violet lines in the arc stream are due to the presence of the vapor of the metal potassium which is used in projector carbons. The luminosity of these potassium lines is low, and therefore they are not as brilliant as the positive crater which emits radiation of all colors.

"(E) *Question*—Does the flow of current through the gas stream cause it to have luminosity, regardless of its temperature? *Answer*—A great deal of argument could be produced if this question were asked a group of very well informed physicists. However, there seems to be sound reason and experimental evidence for the theory that the luminosity of the arc stream, as distinguished from the crater of the arc, is not a function of its temperature. The luminosity of the crater, on the other hand, probably follows closely the law of black body radiation and is therefore influenced directly by temperature."

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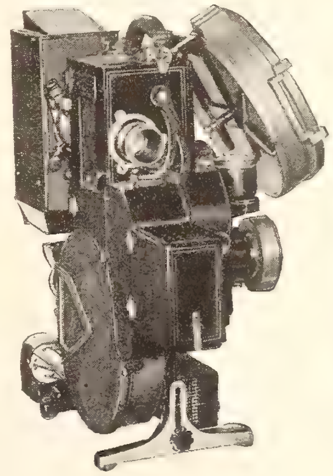

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# VOICE OF THE INDUSTRY

## OVER-AMBITIOUS STARS

EDITOR OF MOTION PICTURE HERALD:

I want to call to your attention an evil that is being practiced in our business and I am sure you can properly write an editorial on the subject in such a manner as to bring it to the attention of all concerned.

It is on the subject of free lancing or the results from over-anxious stars to get into too many pictures. Now, I fully realize that it is the ambition of every star to make as many pictures as possible from a revenue standpoint, but I believe that I can show where this idea is all wrong from the same standpoint.

Last week I had four different pictures from as many different companies, and in each one of the pictures there was a certain female character who played in them all, and on the last one I had three people get up and walk out, saying that they were fed up on that star. I withhold the name for fear of offending that certain person, but unless all of the characters of every feature were listed in the advance billing, there would be no possible way of avoiding this booking. It hurts the star, it hurts the theatre and, I dare say, hurts the producer. When a star keeps within the control of one company, there is little or no chance of this happening, but when they appear in everybody's pictures, it is bound to happen. In the case of one company that has two or three more pictures with that person in them, I shall find it necessary to withhold dates until such time as I may think the curse of this occurrence has worn off.

I also notice that Metro has loaned Joan Crawford to United Artists for a picture, and cannot help but feel that this is going to result in discomfort to a lot of exhibitors. No doubt it will make a lot of them feel that they will have to buy all of United Artists' product in order to get that one, if she is popular with them, and you know as well as I do that you cannot buy just one from them.

But the first mentioned is the worst thing I know of. I have related my experience to several other exhibitors, and nearly all of them say that some star or other has been killed for them in the same manner. I would suggest that if a producer uses stars that do not come under their regular list of employees, that they list the names of all such people in their press sheet so that an exhibitor can avoid making the sad mistake that I did. I can assure you that, excepting one picture, I had no way of telling that this person was in the others.

This may not look serious on the face of it, but just analyze it for yourself and suppose that you attended a theatre four times in a week or even in a month, and each time you saw the same star. You would either think the theatre was overdoing the thing or that there was a lack of talent in Hollywood.

I am writing this only in a spirit of trying to point out something that may mean something to the industry and something that from a standpoint of run could not be detected from a first run week stand, but only from a hick town where four changes a week is the average policy, and which, perhaps, constitutes a majority of houses using pictures from any exchange.—RAY BRANCH, secretary-treasurer, Hastings Strand Theatre, Inc., Hastings, Mich.

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*Mr. Branch has so explicitly set forth his contention that his letter is a better presentation than an editorial would be. It is apparent enough that the difficulty he and his audiences find is the contradictory emotional result from, not too many appearances of the same person, but from the concentration of these conflicting appearances, resulting in the impression that one actor is too many persons at the same time. It is a condition which arises much more frequently with important types and conspicuous members of supporting casts than among stars. Meanwhile, in curious contrast, is the unhappy fact that star building is becoming more difficult today than in the speedy silent era because present production conditions and processes permit so few screen appearances per year. Miss Mary Pickford and Charles Chaplin attained their unparalleled world fame on the basis of a reel a week and thousands upon thousands of screen appearances.—THE EDITOR.*

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## ROADSHOW ADVERTISING

EDITOR OF MOTION PICTURE HERALD:

I would like to call your attention to the most indiscriminate advertising which has come to my attention in some time, and it is sponsored by one of our leading producer-distributor-exhibitors.

I refer to the roadshow advertising which is being sponsored in connection with the Metro picture, "Grand Hotel." The first billing which this picture received for its run in the Majestic theatre of Boston carried the catchline prominently displayed in the ads, "This is the only theatre in which this picture will be shown in New England this season." This was later changed to read "territory" instead of "New England"; and now it reads "city" instead of either.

Last week the Carlton theatre in Providence was guilty of the same device when it used the word "territory" in the identical catchline, prominently displayed.

We remember the procedure followed by Metro in regard to "Ben Hur" and "The Big Parade," but it had none of the earmarks of deliberate falsehood and misleading statements, which are going to react to the expense of all exhibitors and Metro itself.

The word "season" may be construed to cover a multitude of sins, but to the public it means "year" at first glance, and newspaper readers seldom take more than one glance.

I have noted that your journal takes very little part in subjects relating to producer-exhibitor troubles, but it seems to me that this practice should call forth your wholehearted co-operation.

With kindest regards, I am—F. M. A. LITCHARD, Morse Theatre, Franklin Mass.

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Felix Feist, Metro general sales manager, said that the Boston and Providence theatre advertising on "Grand Hotel" which has been protested was contained in trailers, and that the copy was corrected in the manner described "as soon as it was observed." Feist said that there can be no valid complaint to use of the word "season," as the general release of the picture is not to be set for a long time "and will not be until after September, in any avent."

"'Grand Hotel' is showing at advanced prices in both Providence and Boston," Feist said. "There is no possibility of its being shown at regular box office scales before September, so I cannot see that there is any valid complaint over the use of the word 'season' in describing the period of the picture's roadshowing."

Feist added that the Morse Theatre has not bought "Grand Hotel."

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MOTION PICTURE HERALD *must take issue with Mr. Litchard's observation that this paper does not much concern itself with "producer-exhibitor troubles." This publication as an instrument of service to the whole of the motion picture industry is vastly concerned with the establishment and maintenance of fair and reasonable standards of practise in furtherance of the best interests of the whole industry. It has from its beginning consistently insisted that the well being of the entire structure demands the proper service and treatment of the retailer, the exhibitor, and cooperation with him in purveying screen wares to the consumer, his box office public. It is not, however, the proper function of a business journal to seek to intervene in the normal procedures of normal bargaining between individual buyers and sellers, or to endeavor to define to either the terms and conditions of buying or selling. It is rather the* HERALD'S *concern that this be a fair, clean field of business. The detailed operations are the concern of those doing that business. —THE EDITOR.*

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## 10% Wage Cut for Famous Players Canadian Workers

An agreement has been concluded between Famous Players Canadian Corporation and operators and stage hands, providing for a 10 per cent wage cut for a period of 16 months. Extension of two weeks' notice late last week effected the deliberations.

The Toronto company had proposed larger cuts, but a compromise was reached. Famous Players also agreed to pay full salaries at the Tivoli in Toronto if the house is closed for the summer.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Minutes |
|---|---|---|---|
| Across the Line | Harry Carey | | |
| Auctioned Off | | | |
| Bridesmaid | | | |
| Confidential | | | |
| Double Sixes | Harry Carey | | |
| Foolish Girls | | | |
| Horsehoofs | Harry Carey | | |
| Humanity | | | |
| Hurricane Rider, The | Harry Carey | | |
| I Accuse | | | |
| Night Rider, The | Harry Carey | | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 |
| Where Are Your Children? | | | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cyclone Kid | Buzz Barton | Oct. 28 | 60 | Nov. 28 |
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | Apr. '32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| Title | Running Time |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Highway Riders | 6 reels |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 58 | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Guilty Generation | Leo Carillo - C. Cummings - Leslie Fenton | Nov. 19 | 82 | Nov. 28 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | | |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Attorney for the Defense | Edmund Lowe-C. Cummings-E. Brent |
| Born to Trouble | Buck Jones-Lina Basquette |
| Daring Danger | Tim McCoy |
| Destroyer, The | |
| Dollar Parade | W. Huston - C. Cummings-K. Johnson |
| Hollywood Speaks | Genevieve Tobin |
| Love Affair | Dorothy Mackaill - Humphrey Bogart |
| Riding Tornado, The | Tim McCoy-Shirley Grey |
| Substitute Wife, The | |
| Thirteenth Man, The | Jack Holt |
| Two Fisted Law | Tim McCoy-Alice Day |
| Vanity Street | |
| War Correspondent | Jack Holt |
| Washington Merry Go Round | |
| Zelda Marsh | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | R. Barthelmess-M. Marsh | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Compromised | BenLyon-Rose Hobart | Dec. 5 | 65 | Sept. 12 |
| (Reviewed under the title "We Three") | | | | |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| Honor of the Family | Bebe Daniels | Oct. 17 | 66 | Oct. 24 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Local Boy Makes Good | Joe E. Brown | Nov. 28 | 68 | Oct. 8 |
| Ruling Voice, The | Huston-Young-Kenyon | Oct. 31 | 76 | Nov. 14 |
| Safe in Hell | Dorothy Mackaill | Dec. 12 | 75 | Dec. 26 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Minutes |
|---|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | | |
| Dr. X | Lionel Atwill-Fay Wray | | |
| Life Begins | Loretta Young-Eric Linden | | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 | |
| New York Town | Joan Blondell | | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | |
| Tiger Shark | Edw. G. Robinson | | |
| Two Seconds | Edward G. Robinson | May 28,'32 | |
| Week-end Marriage | Loretta Young-Norman Foster | June 25,'32 | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Cisco Kid, The | Baxter-Lowe-Montenegro | Nov. 1 | 61 | Oct. 10 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Skyline | T. Meighan - H. Albright - Maureen O'Sullivan | Oct. 11 | 70 | Aug. 22 |
| Sob Sister | J. Dunn - Linda Watkins | Oct. 25 | 71 | Sept. 26 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | | |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| After the Rain | Peggy Shannon | July 3,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 17,'32 |
| Burnt Offering | Elissa Landi | |
| Down to Earth | Will Rogers-Irene Rich | |
| Fancy Free | Adolphe Menjou-Joan Marsh-I. Purcell-Minna Gombell | |
| First Year | Gaynor-Farrell | July 31,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Killer, The | Geo. O'Brien-C. Parker | June 12,'32 | | |
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | June 19,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 22,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | | |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | | |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Anybody's Blonde | Dorothy Revier-Edna Murphy | Oct. 30 | 59 | Nov. 14 |
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Chinatown After Dark | Carmel Myers-Rex Lease | Oct. 15 | 59 | Oct. 31 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 1,'32 | | |
| Love In High Gear | Alberta Vaughn-H. Ford | May 1,'32 | | |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert (Re-issue-Sound) | Dec. 19 | 125 | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Cuban Love Song, The | L. Tibbett-L. Velez | Oct. 31 | 86 | Oct. 24 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Letty Lynton | Joan Crawford-Montgomery | Apr. 30,'32 | | |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Sin of Madelon Claudet, The (Reviewed under title "The Lullaby") | Helen Hayes-Lewis Stone | Oct. 24 | 74 | Oct. 3 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 21,'32 | | |
| China Seas | | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Footlights | Buster Keaton | | | |
| Good Time Girl | | | | |
| Huddle | Ramon Novarro-M. Evans | Apr. 23,'32 | | |
| New Morals for Old | Robert Young-M. Perry | May 28,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | |
| Prosperity | Dressler-Moran | June 4,'32 | | |
| Red Headed Woman | Harlow-Chester Morris | June 11,'32 | | |
| Sky Scraper | M. Evans | | | |
| Smilin' Thru | Norma Shearer | | | |
| Strange Interlude | Shearer-Gable | May 14,'32 | | |
| Three Blondes | Marian Davies | [illegible] | | |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 16,'32 | 76 | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Forgotten Women | M. Shilling-Rex Bell | Dec. 1 | 67 | Dec. 12 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| In Line fo Duty | Sue Carol-Noah Beery | Oct. 1 | 64 | Oct. 10 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 53 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time |
|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels |
| Fatal Alarm | Johnny Mack Brown | May 30,'32 | 7 reels |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 6 reels |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 6 reels |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beloved Bachelor | Paul Lukas-D. Jordan | Oct. 24 | 74 | Oct. 3 |
| Broken Lullaby (Reviewed under the title "The Man I Killed") | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 68 | Nov. 28 |
| Girls About Town | Kay Francis-L. Tashman | Oct. 31 | 80 | Oct. 17 |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strangers in Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bride of the Enemy | C. Colbert-C. Brook | July 15,'32 | | |
| Challenger, The (Tent.) | Geo. Bancroft-Wynne Gibson | July 29,'32 | | |
| Devil and the Deep, The | T Bankhead-G. Cooper | July 22,'32 | | |
| Forgotten Commandments | Sari Maritza-Gene Raymond | June 3,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 17,'32 | | |
| Merton of the Talkies (Tent) | Stuart Erwin | July 1,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| On Your Mark (Tent.) | Jack Oakie | July 8,'32 | | |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | | |
| Search For Love (Tent.) | Miriam Hopkins-Paul Lukas-Chas. Ruggles | June 24,'32 | | |
| Sinners in the Sun | Carole Lombard-C. Morris | May 13,'32 | | |
| Sporting Widow | Alison Skipworth-G. Barbier | June 24,'32 | | |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 27,'32 | | |
| Woman of Flame, The | C. Colbert-C. Brook | July 22,'32 | | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 72 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | June 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Skin Game, The | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 60 | |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Freighters of Destiny | Tom Keene | Oct. 30 | 60 | Oct. 31 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Tip Off, The | E. Quillan-R. Armstrong | Oct. 16 | 75 | Oct. 31 |
| Young Bride (Reviewed under the title "Love Starved") | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochelle Hudson | | | |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Just a Woman | Ann Harding | | | |
| Truth About Hollywood | Constance Bennett | | | |
| Westward Passage | Ann Harding | May 27,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 8 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | Apr. 2,'32 |
| Way Back Home | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| (Reviewed under the title "Other People's Business") | | | | |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### Coming Feature Attractions

| | | | |
|---|---|---|---|
| Bird of Paradise | D. Del Rio-Joel McCrea | | |
| Eighth Wonder, The | Joel McCrea-Wray | | |
| Hell Bent For Election | Edma May Oliver | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | | |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | | |
| Law Rides | Tom Keene | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | | |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | 79 |

## SONO ART-WORLD WIDE

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Neck and Neck | Glenn Tryon-Vera Reynolds | Nov. 4 | 63 | Nov. 7 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### Coming Feature Attractions

| | |
|---|---|
| Man From Hell's Edges, The | Bob Steele |
| Scoop | |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service | | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns. | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| Heroes All | | Imperial Films | Nov. 11 | 58 | Dec. 5 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Killing to Live | | Amkino | | | Dec. 19 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic. | | 72 | Nov. 14 |
| Probation | John Darrow-Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Service for Ladies | Leslie Howard | Paramount British | | 90 | Feb. 6,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic. | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arizona Terror | Ken Maynard | Sept. 13 | 64 | Oct. 17 |
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodore Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Leftover Ladies | Claudia Dell-M. Rambeau | Oct. 18 | 69 | Oct. 3 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'3 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### Coming Feature Attractions

| | | |
|---|---|---|
| King of the Range | Ken Maynard | |
| Last Mile, The | | |
| Luxury Girls | | |
| Racetrack | Leo Carrillo | |
| Silent Thunder | | |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Palmy Days | Eddie Cantor | Oct. 3 | 80 | Sept. 5 |
| Scarface | Paul Muni | Mar. 26,'32 | | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |

### Coming Feature Attractions

| | |
|---|---|
| Ballyhoo | Eddie Cantor |
| Brothers Karamazov | Ronald Colman |
| Congress Dances | Lilian Harvey |
| Cynara | Ronald Colman |
| Happy Ending | Mary Pickford |
| Kid From Spain, The | Eddie Cantor |
| Movie Crazy | Harold Lloyd-C. Cummings |
| Way of the Lancer | Ronald Colman |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| Heaven on Earth | Lew Ayres-Anita Louise | Dec. 12 | 78 | Oct. 3 |
| House Divided, A | W. Huston-H. Chandler | Dec. 5 | 70 | Nov. 28 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 30 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 63 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov. 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart | | | |
| Back Street | Irene Dune-John Boles | | | |
| Brown of Culver | Tom Brown | | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | | | |
| Fate | | | | |
| Information Kid | M. O'Sullivan | | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | May 19,'32 | | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 12,'32 | | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Blonde Crazy | James Cagney-J. Blondell | Nov. 14 | 75 | Aug. 22 |
| (Reviewed under title "Larceny Lane") | | | | |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expensive Women | Dolores Costello | Oct. 24 | 63 | Nov. 21 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Mad Genius, The | John Barrymore-M. Marsh | Nov. 7 | 81 | Oct. 31 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| Road to Singapore, The | Wm. Powell-M. Marsh-Kenyon | Oct. 10 | 70 | Aug. 1 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### Coming Feature Attractions

| | | |
|---|---|---|
| Blessed Event | Lee Tracy | |
| Competition | Chic Sale-Ann Dvorak D. Manners | |
| Dark Horse, The | Warren William-Bette Davis | June 18,'32 |
| I'm A Fugitive from a Georgia Chain Gang | All Star | |
| Jewel Robbery, The | Wm. Powell-Kay Francis | |
| Miss Pinkerton | Joan Blondell | |
| Mud Lark, The | B. Stanwyck | |
| One Way Passage | Kay Francis | |
| Street of Women | Kay Francis | June 4,'32 |
| Successful Calamity, A | George Arliss | |
| Winner Take All | James Cagney | July 2,'32 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1931 unless otherwise stated]*

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | Apr. 13,'32 | | |
| Champ, The | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 10 | Apr. 30,'32 |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | Apr. 18,'32 | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| Mickey's Revue | | | |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Pet Shop, The | Apr. 28,'32 | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | | |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | 22 | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Prowlers, The | May 1,'32 | 9 | |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | Apr. 30,'32 |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Divorce A La Mode | May 22,'32 | 22 | |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Great Pie Mystery, The | Oct. 25 | 22 | Nov. 7 |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry<br>Harry Gribbon | | | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Once a Hero | Nov. 22 | 19 | Nov. 28 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 10 | Apr. 30,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Outposts of the Foreign Legion | Oct. 18 | 10 | Nov. 21 |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | | |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | Apr. 30,'32 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Ship A-Hooey | | | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days in Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| **CHARLEY CHASE** | | | |
| First in War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | 9 | |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | 9 | |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | | |
| Spooks | Dec. 21 | 7 | |
| Stormy Seas | Aug. 22 | 9 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | |
| Dogs is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 13,'32 |
| Pooch | June 4,'32 | 21 | |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | | |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | 10 | Apr. 23,'32 |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Irene<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 20 | 10 | Dec. 26 |
| Naughty Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| Via Express<br>Tow Howard | July 4 | 10 | Oct. 10 |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ | Nov. 28 | 1 reel | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10 | May 27,'32 | | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 1 reel | |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 3—Old Time Novelty | Oct. 10 | 1 reel | |
| No. 4—Old Time Novelty | Nov. 7 | 1 reel | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | July 1,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 8 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | | |
| Fur, Fur, Away<br>Smith & Dale | Oct. 3 | | Sept. 5 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Mlle. Iren, The Great<br>Al St. John | Nov. 7 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Retire Inn<br>Billy House | Sept. 19 | | |
| Rookie, The<br>Tom Howard | | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur<br>(Reviewed under the title "In the Good Old Summer Time.") | Apr. 15,'32 | 20 | Sept. 5 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Happy Polo | May 14,'32 | | |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Spring Antics | May 21,'32 | | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| Promoter, The | May 30,'32 | 17 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Rule 'Em and Weep | May 2,'32 | 19 | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | |
| Mother-in-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Shanghai | May 23,'32 | | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | Apr. 30,'32 |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | May 21,'32 | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FEATURETTES, INC.** | | | |
| A Night in the Jungle | | 10 | Apr. 30,'32 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **PICTURE CLASSICS** | | | |
| Sightseeing in New York | | 17 | Dec. 19 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Let's Eat | April. 25,'32 | 7 | Apr. 30,'32 |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Wet Knight, A | June 6,'32 | 1 reel | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 2—Trapped | Oct. 28 | 23 | Oct. 31 |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Backfield Plays | Sept. 28 | 1 reel | |
| Notre Dame Football | | | |
| Basket Ball Reel No. 1 | Dec. 21 | 1 reel | |
| Doc Meanwell | | | |
| Basket Ball Reel No. 2 | Dec. 28 | 1 reel | |
| Doc Meanwell | | | |
| Basket Ball Reel No. 3 | Jan. 4,'32 | 1 reel | |
| Doc Meanwell | | | |
| Carry On | Oct. 3 | 1 reel | |
| Notre Dame Football | | | |
| Developing a Football Team | Nov. 2 | 10 | |
| Pop Warner Football | | | |
| Famous Plays | Sept. 21 | 1 reel | |
| Notre Dame Football | | | |
| Fancy Curves | Mar. 7,'32 | 1 reel | |
| Babe Ruth No. 4 | | | |
| Football Forty Years Ago | Nov. 9 | 9 | Oct. 24 |
| Pope Warner Football | | | |
| Just Pals | Feb. 22,'32 | 1 reel | |
| Babe Ruth No. 2 | | | |
| Offensive System | Sept. 14 | 1 reel | |
| Notre Dame Football | | | |
| Over the Fence | Mar. 14,'32 | 1 reel | |
| Babe Ruth No. 5 | | | |
| Perfect Control | Feb. 29,'32 | 1 reel | |
| Babe Ruth No. 3 | | | |
| Running with Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Chas. Paddock | | | |
| Shifts | Sept. 7 | 1 reel | |
| Notre Dame Football | | | |
| Slide, Babe, Slide | Feb. 15,'32 | 1 reel | |
| Babe Ruth No. 1 | | | |
| Soccer | Nov. 16 | 1 reel | |
| Pop Warner Football | | | |
| Trick Plays | Oct. 26 | 1 reel | |
| Pop Warner Football | | | |
| Victory Plays | May 2,'32 | 1 reel | |
| Tilden Tennis Reel | | | |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 13—Novelty | Sept. 15 | 9 | Oct. 10 |
| No. 14—Novelty | Oct. 12 | 1 reel | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | | |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| An Apple a Day | Sept. 30 | 2 reels | |
| Lloyd Hamilton | | | |
| Bless the Ladies | Dec. 9 | 2 reels | |
| Summerville | | | |
| Dancing Daddies | | 2 reels | |
| E. Lambert | | | |
| Eyes Have It, The | Mar. 9,'32 | 2 reels | |
| Slim Summerville | | | |
| Fast and Furious | Oct. 14 | 19 | Oct. 3 |
| Daphne Pollard | | | |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| Hotter Than Haiti | Nov. 11 | 22 | Dec. 5 |
| Summerville | | | |
| In the Bag | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Summerville | | | |
| Marriage Wow, The | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Bert Roach | | | |
| Meet the Princess | May 4,'32 | 17 | Apr. 16,'32 |
| Summerville | | | |
| Models and Wives | Nov. 25 | 2 reels | |
| Sidney-Murray | | | |
| Monkeyshines | Mar. 23,'32 | 2 reels | |
| Daphne Pollard | | | |
| Out Stepping | Oct. 28 | 16 | Nov. 7 |
| Don Brodie | | | |
| Peekin' in Peking | Dec. 30 | 2 reels | |
| Summerville | | | |
| Robinson Crusoe & Son | Feb. 24,'32 | 2 reels | |
| Lloyd Hamilton | | | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction | Jan. 13,'32 | 18 | Jan. 9,'32 |
| Daphne Pollard | | | |
| Unshod Maiden, The | Apr. 18,'32 | | |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13 | | 21 | Nov. 21 |
| Thelma White and Fanny Watson | | | |
| No. 2—The Smart Set-Up | | 2 reels | |
| Walter O'Keefe | | | |
| No. 3—Of All People | | 22 | Nov. 21 |
| Thelma White and Fanny Watson | | | |
| Title | Rel. Date | Minutes Running Time | Reviewed |
| No. 4—Relativity and Relatives | | 18 | Dec. 12 |
| Dr. Rockell | | | |
| No. 5—Her Wedding Night-Mare | | 18 | Jan. 30,'32 |
| Thelma White and Fanny Watson | | | |
| No. 6—Shake a Leg | | 17 | |
| Thelma White and Fanny Watson | | | |
| No. 7—The Perfect Suitor | | 2 reels | |
| Benny Rubin | | | |
| No. 8—Maybe I'm Wrong | | 18 | Apr. 9,'32 |
| Richy Craig, Jr. | | | |
| No. 9—The Toreador | | 2 reels | |
| Joe Penner | | | |
| No. 10—On Edge | | 2 reels | |
| Wm. and Joe Mandel | | | |
| No. 11—Poor but Dishonest | | 2 reels | |
| Thelma White-Fanny Watson | | | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive | | 1 reel | |
| Billy Hayes-Bobby Jordan | | | |
| No. 2—Batter Up | | 1 reel | |
| Billy Hayes-Bobby Jordan | | | |
| No. 3—One Good Deed | | 9 | |
| Billy Hayes-Dave Gorcey | | | |
| No. 4—Detectives | | 9 | Mar. 5,'32 |
| Billy Hayes-Dave Gorcey | | | |
| No. 6—His Honor, Penrod | | 9 | Mar. 19,'32 |
| Billy Hayes-Dave Gorcey | | | |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen | | 1 reel | |
| Billy Hayes-Dave Gorcey | | | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery | | 18 | |
| Janet Reade-Albertina Rasch Girls | | | |
| No. 2—Words and Music | | 17 | Nov. 21 |
| Ruth Etting | | | |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times! | | 17 | |
| Barbara Newberry-Albertina Rasch Girls | | | |
| No. 5—The Imperfect Lover | | 19 | Feb. 13,'32 |
| Jack Haley | | | |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner | | 2 reels | |
| Jack Haley | | | |
| No. 9—A Regular Trouper | | 2 reels | |
| Ruth Etting | | | |
| **HOW I PLAY GOLF—BOBBY JONES** | | 1 reel (each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | |
| No. 9—Bosko and Bruno | | 7 | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin' | | 9 | Dec. 19 |
| Ruby Weldoeft & Orch. | | | |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic | | 1 reel | |
| Benny Meroff and His Band | | | |
| No. 6—Up on the Farm | | 9 | Apr. 23,'32 |
| Henry Santrey and His Band | | | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Gear | | 6 | Apr. 30,'32 |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The | | 2 reels | |
| Primo Carnero | | | |
| Gypsy Caravan | | 1 reel | |
| Martinelli | | | |
| Handy Guy, The | | 2 reels | |
| Earl Sande | | | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The | | 5 | |
| Christmas Special | | | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital | | 18 | |
| Clarence Whitehill | | | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face | | | |
| Victor More | | | |
| Bitter Half, The | | 9 | Feb. 13,'32 |
| Ann Codde | | | |
| Military Post, The | | | |
| Roberto Guzman | | | |
| No-Account, The | | | |
| Hardie-Hutchison | | | |
| No Questions Asked | | | |
| Little Billy | | | |
| Title | Rel. Date | Minutes Running Time | Reviewed |
| Riding Master, The | | 9 | Dec. 26 |
| Poodles Hannaford | | | |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The | | | |
| Harrington-O'Neil | | | |
| Travel Hogs | | 9 | Nov. 28 |
| Hugh Cameron-Dave Chasen | | | |
| **ORGAN SONG-NATAS** | | | |
| For You | | 1 reel | |
| Organ-Vocal | | | |
| Say a Litle Prayer for Me | | 1 reel | |
| Organ-Vocal | | | |
| When Your Lover Has Gone | | 1 reel | |
| Organ-Vocal | | | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It | | 10 | Dec. 12 |
| Edgar Bergen | | | |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie | | | |
| Marjorie Beebe | | | |
| No. 4—High School Hoofer | | 10 | Jan. 9,'32 |
| Hal Le Roy | | | |
| No. 5—Free and Easy | | | |
| Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes | | 10 | Mar. 26,'32 |
| Marjorie Beebe | | | |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker | | 9 | |
| Novelty with cast of ducks | | | |
| No. 9—Remember When | | 9 | |
| No. 10—Campus Spirit, The | | | |
| Douglas Stanbury and N. Y. U. Glee Club | | | |
| No. 11—Napoleon's Bust | | | |
| Dan Coleman-Ted Husing | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES** | | | |
| No. 1—The Clyde Mystery | | 21 | Oct. 31 |
| Donald Meek-John Hamilton | | | |
| No. 2—The Wall Street Mystery | | 2 reels | |
| Donald Meek-John Hamilton | | | |
| No. 3—The Week-End Mystery | | 17 | Dec. 19 |
| Donald Meek-John Hamilton-Jane Winton | | | |
| No. 4—Symphony Murder Mystery, The | | 21 | |
| Donald Meek-J. Hamilton | | | |
| No. 5—Studio Murder Mystery, The | | 19 | Feb. 6,'32 |
| Donald Meek-John Hamilton | | | |
| No. 6—Skull Murder Mystery, The | | 2 reels | |
| Donald Meek-John Hamilton | | | |
| No. 7—The Cole Case | | 20 | Apr. 23,'32 |
| Donald Meek-John Hamilton | | | |
| No. 8—Murder in the Pullman | | 2 reels | |
| Donald Meek-John Hamilton | | | |
| No. 9—The Side Show Mystery | | | |
| Donald Meek-John Hamilton | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The | | | |
| Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents | | | June 6 |
| De Wolf Hoper | | | |
| Freshman Love | | | |
| Ruth Etting | | | |
| Old Lace | | | |
| Ruth Etting | | | |
| Politics | | 18 | Jan. 30,'32 |
| George Jessel | | | |
| Regular Trouper, A | | | |
| Ruth Etting | | | |
| Silent Partner, The | | | Aug. 15 |
| Billy Gaxton | | | |
| Success | | 17 | Sept. 5 |
| Jack Haley | | | |
| **WAYNE AND WHITE COMEDIES** | | | |
| Good Pie Forever | | 1 reel | Aug. 8 |
| Billy Wayne-Thelma White | | | |
| In Your Sombrero | | 7 | Dec. 5 |
| Billy Wayne | | | |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |
| No. 11—Dear Old London | | 1 reel | |
| No. 12—When In Rome | | 1 reel | |
| No. 13—Berlin Today | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery | Mar. 28,'32 | 18 (each) | Apr. 16,'32 |
| James Flavin-Lucille Browne | | | |
| Battling with Buffalo Bill | Nov. 28 | | Oct. 3 |
| Tom Tyler-Rex Bell | | | |
| Danger Island | Aug. 24 | | Aug. 1 |
| Ken Harlan-Lucille Browne | | | |
| Detective Lloyd | Jan. 4,'32 | | Jan. 16,'32 |
| Jack Lloyd | | | |

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

## *Theatre Equipment Bargains*

BRAND NEW FLAMEPROOFED BEADED OR PERFORATED CHROME SOUND SCREENS AT 39c SQ. FT. LIMITED RANGE OF SIZES, GUARANTEED FACTORY PERFECT. TEST SAMPLES FURNISHED FREE. WIRE FOR YOURS NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## *Mail Order Bargains*

NEW S.O.S. CATALOGUE YOURS FOR ASKING —SEND FOR USED BARGAIN LIST—MAKE YOUR MOTTO "SAVE ON SUPPLIES" THRU S.O.S.:— A cordial invitation is extended to the Trade to visit us in our palatial Show Rooms when in New York. We are the Largest Mail Order House in the Motion Picture Industry. What have you to buy, sell or trade? S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

BUY FOR CASH AND SAVE — EVERYTHING BRAND NEW. SATISFACTION GUARANTEED OR YOUR MONEY BACK. REFLECTORS: Peerless, $10.95—Strong, $11.95—Morelite, $8.75—G. E. Mazda, $3.75. RECTIFIER BULBS: 15 Ampere, $8.85—6 Ampere, $4.85. MAZDA ADAPTERS, $6.50. MAZDA PROJECTOR LAMPS: 900 watt, $6.40—1000 watt, $6.20. THUMB TACKS, $1.15 thousand. PEERLESS CONDENSERS, $6.95. WESTINGHOUSE EXCITER LAMPS: 7.5 ampere, $1.25—4 ampere, $1.15. SIMPLEX OIL, 95 cents gallon. SOUND FILM LACQUER, 65 cents bottle. AMPLIFIER AND POWER TUBES less 45%. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

## *Equipment For Sale*

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

MANUFACTURERS OVERSTOCK SALE — BUY THESE LOBBY DISPLAYS WHILE THEY LAST— GUARANTEED WEATHERPROOF FINISH — One Sheet, to hang, $6.72; One Sheet Easels, $8.40; Combination One Sheet and Photo Case, to hang, $14.70; Combination One Sheet and Photo Case Easels, $16.80; Photo Case, to hang, $5.60. Polychrome Golden Brown Antique Finish, with Blue Striping, Genuine Compo Board Backs. Catalogue furnished. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

**UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.**

**FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.**

YOU CAN BUY THIS RCA EQUIPMENT OUTRIGHT—NO STRINGS ATTACHED:—Another lot of these P2 Professional Projectors complete with RCA type Sound-on-Film Heads; Bausch & Lomb Cinephor Optical Systems; UX868 RCA Photophone Photocells; Rear Shutter, Double Exciter Lamp Sockets; 3000′ Magazines; Direct Drive, all ready to run for $395.00. These are worth $2500.00, and are ideal for Private Projection Rooms, Churches, Schools, etc. RCA Photophone type Sound Heads for Simplex and Powers also available, $249.50. Write S.O.S. Corp., Dept. E-H, 1600 Broadway, New York. Cable Address, "SOSOUND," New York.

BARGAINS: Silent machines and films. Road Shows. Address National Equipment Co., Duluth, Minn.

## *Equipment For Sale*

PREPARE NOW FOR THE HOT WEATHER! Splendid opportunity to buy USED Auto-vent BLOWER CHEAP. Delivers 23,000 cubic feet per minute. LIKE NEW. Suitable for house 700 seats or less. Price $250. Address Crescent Theatre, Pontiac, Illinois.

USE SPEEDY PRINTER for printing Heralds, Programmes, Window Cards. Complete outfit, $12.50. Pekas Duplicator Co., Lesterville, So. Dak.

**BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:**
**ILLINOIS THEATRE EQUIPMENT COMPANY,**
**1150 South Michigan Avenue. Chicago, Illinois.**

BARGAIN HUNTERS TAKE NOTICE: Two Rebuilt Simplex Projectors (Double Bearing Intermittent Movements) and Equipped with Peerless Reflector Arc Lamps, $740.00 pair. Two Rebuilt Simplex Projectors (Single Bearing Intermittent Movements) and Equipped with Strong Standard Reflector Arc Lamps, $668.00 pair. Two Garver 30 ampere Rectifiers, just like New, $185.00 pair. All Equipment Perfect condition. Same Guarantee as given on new equipment. SAVE AND BUY from MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

CHANGE LENSES NOW — NEW UNIFORM APERTURES FREE—TRADE-INS ALLOWED:— Used Lenses, All Standard Makes, Quarter Size, $9.75; Half Size, $19.50; New Snaplite Special, Quarter Size, $11.95; New Superlite Special Half Size, $39.00; New Kollmorgen Half Size for Large Theatres, List Price $125.00, Extra Special, $49.50; Lens Cleaning Kits, $1.89; New Pictures are Smaller. DON'T NEGLECT YOUR PROJECTION. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

BARGAINS USED ARCTIC NU-AIR AND AMERICAN BLOWERS FOR THEATRE USE; ALSO SILENT BELT DRIVES. WRITE FOR DESCRIPTION AND PRICES. SOUTHERN FAN SALES CO., Box 440, ATLANTA, GA.

## *Chairs For Sale*

**INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.**

**1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to**
**ILLINOIS THEATRE EQUIPMENT COMPANY.**
**1150 South Michigan Avenue. Chicago, Illinois**

## *Theatre Training Schools*

**THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.**

## *Sound Equipment Bargains*

WARNER BROS. INSTALLING OWN SOUND— YOU, TOO, CAN BREAK YOUR SHACKLES, HERE'S HOW! Famous S.O.S. Sound-on-Film System at lowest prices ever—Choice of three systems, SMALL HOUSES, $395.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00 Senior Sound Heads less Amplification and Speakers, complete otherwise, $119.75 each. Liberal allowance on Disc Equipment. Agents Wanted. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

O.K.—YOU SUMMER SHOWMEN—HERE IT IS— YOU ASKED FOR IT—PORTABLE SOUND-ON-FILM AT A PRICE:—Complete, nothing else to buy. Plug in any convenient light socket, set up in five minutes ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and 250 type Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audience up to 1,500. 92′ throw—9 x 12 picture. Special $495.00. Write for bulletin DVM. S. O. S. Corp., 1600 Broadway, New York City. Cable Address. "SOSOUND," New York.

STILL MORE SOUND-ON-FILM HEADS AT $25.00 EACH—GRAB 'EM QUICK:—Complete with Optical System Mounting; Exciter Lamp Socket; Photocell Compartment; Sound Gate; Slit Block; Idler Roller; Friction Roller; Outer Case; Fly Wheel and some Driving Attachments. Genuine Western Electric Photocells, $5.00 each extra. Ideal for Experimenters or Portables. Write for details. Write S.O.S. Corp., Dept. U, 1600 Broadway, New York. Cable Address, "SOSOUND," New York.

## *Position Wanted*

SOUND PROJECTIONIST wishes steady position. Any equipment, any location, at once. Advertising and theatre work. Married. Address Ray Boyle, Payette, Idaho.

PROJECTIONIST, NON-UNION, familiar with sound equipment, reasonable, best references. Address Raymond Carr, Elvins, Missouri.

PROJECTIONIST 5 years. Experienced on Western Electric and other equipments. State salary. References. Address Wayne Smith, 728 Meredith St., Saginaw, Michigan.

THEATRE MANAGER with organ and booth experience desires connection in six-day Jersey town. Address Box 144, Motion Picture Herald, 1790 Broadway, New York, N. Y.

## *Programs and Heralds*

**WEEKLY PROGRAMS, new design, requires no folding, displaying cuts created in our own engraving plant—500, $2.50; 750, $3.25; 1000, $4.00; each thousand after the first, $2.50; postage prepaid to any point in the U. S. A. Over 300 theatres acclaim them the best yet. HERALDS, 5x10, beautifully illustrated with special cuts and imprinted with theatre name, town, dates, shorts and admission—250, 70c; 500, $1.10; 750, $1.50; 1000, $1.85; each thousand after the first, $1.50, postage prepaid. All orders, shipped same day as received. Address, "FEPCO" HERALD SERVICE, Leflang Bldg., Box 795, Omaha, Nebraska.**

## *Equipment Wanted*

THE IRVIN THEATRE CO., of Cannelton, Indiana is in the market for a sound-on-film equipment. What have you to offer?

WANTED—Used automatic ticket registers of any kind. State size and price. Address Box 145, Motion Picture Herald, 1790 Broadway, New York.

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## *Patents*

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

## *Projector Repairing*

**CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.**

**SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.**

## *Engagements Wanted*

THEATRE MANAGERS READ THIS. Do you want a Stock Company for June, July and August that will fill your Theatre? A Fourteen people Company with the funniest Hokum Comedian in the business. A six-piece stage band, all young men, company up in 35 comedies and plenty of vaudeville between the acts. Carry scenic artist and present a fifteen minute presentation before the play starts. Work with or without pictures. This is not a Tab show. Now playing Majestic Theatre Cedar Rapids, Iowa. Write, Boyd B. Trousdale, Majestic Theatre, Cedar Rapids, Iowa.

# WABASH AVENUE

## CHICAGO

Chicago, so far, is scheduled to be the scene of two producer conventions. Universal holds one of three meetings at the Drake hotel, opening Thursday. RKO will have its national meeting at the same hotel May 16 to 18.

▽

*A colored fellow, out on parole and with a sizeable police record, recently made the mistake of hurling a brick through the window of the Screenland cafe. It was a mistake, because it resulted in his quick arrest. Arraigned before the judge and asked to state his address the prisoned declared that he had none. "Too bad," sympathized the magistrate. "I'll give you one that you will be able to use for a long time to come."*

▽

Irving Mack and Henri Ellman have remodeled and redecorated the old RKO quarters at 908 S. Wabash avenue and are now domiciled there.

▽

*Eddie Grossman, who journeyed here from Cincinnati a short time ago to resume his old job as branch manager at United Artists exchange, is still carrying the marks of that eventful journey. Going at a 75-mile clip in his car, Grossman lost control of the machine in passing a truck, went into a ditch, with the machine turning some snappy somersaults. It was completely demolished and that Eddie wasn't also continues to remain a happy but unsolved mystery to him. His injuries were slight—but when he thinks what might have happened—Oh boy!*

▽

E. Zimmerman has opened the Lucille theatre on Cicero avenue.

▽

*Hal Young of National Screen Service, who has been spending much of his time at the home office of the company in New York, is to be permanently located there. J. R. McPherson, who has been assistant to Young as Chicago branch manager for the past seven years, will have charge of the Chicago unit henceforth.*

▽

Space for a projection room is being made in the RKO exchange and complete sound projection equipment will be installed.

▽

"Lena Rivers" was given a hearty endorsement at a private preview by Mrs. R. M. McClure, president of the motion picture division of the Illinois Federation of Women's Clubs and representative of thirty women's clubs and parent-teachers' associations. The picture was not only voted as being wholesome entertainment, but was almost unanimously voted as the type of production best suited for family entertainment.

HOLQUIST

# ON BROADWAY

## *Week of April 30*

### CAPITOL

| | |
|---|---|
| Cradles of the Creed | MGM |
| Athletic Daze | MGM |

### MAYFAIR

| | |
|---|---|
| Beaus and Arrows | Universal |
| High Hats and Low Brows | RKO Pathe |
| Perfect Control | Universal |

### RIALTO

| | |
|---|---|
| Oh, How I Hate to Get Up in the Morning | Paramount |

### RIVOLI

| | |
|---|---|
| Beyond the Blue Horizon | Paramount |
| Lighthouse Blues | Paramount |

### PARAMOUNT

| | |
|---|---|
| His Week End | Paramount |
| Paramount Pictorial No. 9 | Paramount |
| Coffee and Aspirin | Paramount |

### STRAND

| | |
|---|---|
| How I Play Golf | Vitaphone |
| Soviet Russia | Vitaphone |
| Movie Dumb | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| Campus Spirit | Vitaphone |
| Goopy Gear | Vitaphone |
| On Edge | Vitaphone |

## Coast Exchange Changes Name

Pacific Coast Exchanges, Coast independent exchange handling the product of Allied Pictures Corporation, Ltd., has changed its name to Allied Pictures Corporation. Offices are in Los Angeles and San Francisco.

## Mascot Signs Frankie Darrow

Frankie Darrow, 14, has been signed to a five-year starring contract by Nat Levine, president of Mascot Pictures. His services will be elsewhere available while he is under contract to Mascot.

## Einfeld to Chicago for Conference

S. Charles Einfeld, Warner executive in charge of advertising and publicity, left on Tuesday for a series of conferences with theatre and zone managers in the Chicago territory. He will return the first of next week.

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 63—Governors of United States in get-together—Army airmen stage a show in Illinois—Spring fever hits Spanish bull ring with amusing results—Autos supply thrills at Monte Carlo—Governor Rolph denies pardon to Mooney—Uncle Sam's tanks in Maryland camp review—Italian veterans hail Prince Humbert.

**FOX MOVIETONE NEWS**—No. 64—President Hoover addresses state executives—United States Pacific fleet goes on parade—Horses go over the jumps in Australian agricultural show—Wets outnumber drys three to one in "Digest" poll—Edwin Markham, poet, celebrates 80th birthday—Latest wrestling technique is demonstrated on New York mat.

**HEARST METROTONE NEWS**—No. 262—Wrestlers give fast exhibition in New York—Spanish president holds open house—Wets win by three to one in "Digest" poll on repeal—Lions offered for sale at Naples auction—Hoover urges economy at governors' conference—Western cowboys get set to thrill tourists—Warships in gallant display off California coast.

**HEARST METROTONE NEWS**—No. 263—United States wins Davis Cup tennis match with Canada—Rome salutes Mussolini on birthday of the city—Home wrecked as train leaps rails at South Bend, Ind.—West Point cadets examine big guns at Aberdeen, Md.—Mr. Coolidge goes fishing in Connecticut—College stars set track records at annual Pennsylvania games—"Washington" hailed as New York re-enacts inauguration of first president.

**PARAMOUNT SOUND NEWS**—No. 79—Monte Carlo auto race keeps spectators on edge—Governors of all states gather at Richmond, Va.—Visitors swamp ships as Germany fleet comes in—King of Siam holds impressive ceremony at celebration of 150th birthday of capital—Hoover appeals to governors for national economy—Circus stars perform for Bellevue Hospital patients in New York.

**PARAMOUNT SOUND NEWS**—No. 80—Relay records in annual Pennsylvania games at Philadelphia—Two die in freak wreck when train falls on house—Flashes from everywhere—General George Washington "returns" in New York celebration which reenacts inauguration—England's Royal Air Force tests accuracy in "blind flying" maneuvers.

**PATHE NEWS**—No. 79—West Point cadets hold first drill of season—Locust plague hits South Africa—Russian war ace stunts plane with motor cut off—Hoover asks people to help in address to governors—Little bear clubs are star comedians at St. Louis zoo—Olympic village ready at Los Angeles for visiting athletes—Alley cats on exhibition at Boston show.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 36—Spanish training ship at New York after 1,800-mile training trip—Famous Austrian police honor dead comrades in picturesque Vienna ceremony—Mystery gas blast wrecks buildings, injures 20 in Detroit—American net stars take lead in Davis Cup play with Canada—Indian oarsmen vie for championship in annual Mexican meet—Government agents make the beer flow after Newark raid—Italian motor race sets world mark in Monte Carlo race.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 37—New York commemorates inauguration of George Washington as first president—Flyer dies as plane sets fire to house in Chicago—Senior class at Wellesley enacts traditional May Day celebration—New Jersey rushes work on world's longest elevated highway—Royalty pays visit to English army headquarters—Track records fall at annual Pennsylvania meet—High time marks end of Moslem 30-day fast period.

## B. I. P. Takes Big 4 Film

British International Pictures, London, has purchased the distribution rights to "Murder at Dawn," Big 4 melodrama, and will distribute it in the United Kingdom.

## *WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?*

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it...lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors
New York Chicago Hollywood

Coming soon to thrill your box office! Money-getting cast — beautiful girls — gorgeous gowns — real entertaining story. More about this one later! Watch for it!

*Based on a story by Mildred Cram*

# "SINNERS IN THE SUN"

*with*
CAROLE LOMBARD · CHESTER MORRIS
ADRIENNE AMES · ALISON SKIPWORTH

Paramount

MOTION PICTURE
HERALD

# Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

*In Two Sections* *Section Two*

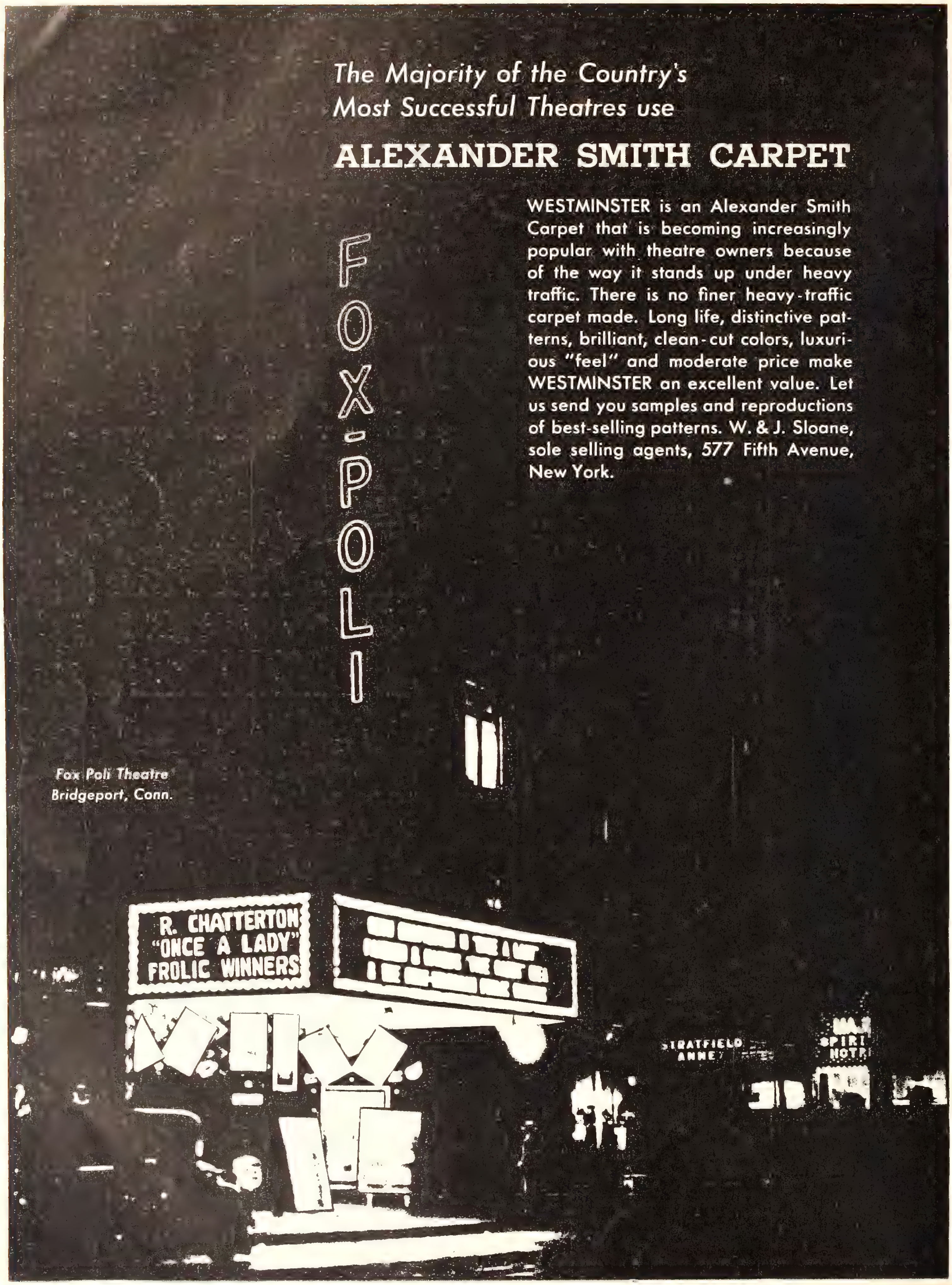
*The New Meaning of Good Acoustics*

*Today's Theatre Equipment Market*

*Basic Values in Seating Layouts and Reseating*

*An Economical Small Theatre Design*

May 7, 1932 Vol. 107, No. 6


FOX-POLI
R. CHATTERTON
"ONCE A LADY"
FROLIC WINNERS
STRATFIELD
ANNEX

Fox Poli Theatre
Bridgeport, Conn.

*The Majority of the Country's Most Successful Theatres use*

## ALEXANDER SMITH CARPET

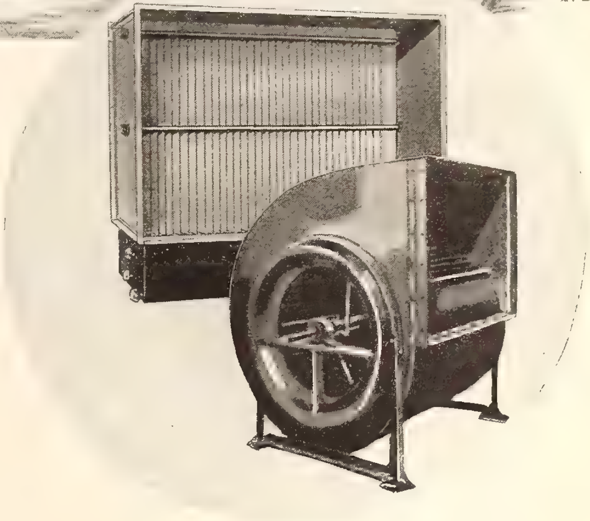
WESTMINSTER is an Alexander Smith Carpet that is becoming increasingly popular with theatre owners because of the way it stands up under heavy traffic. There is no finer heavy-traffic carpet made. Long life, distinctive patterns, brilliant, clean-cut colors, luxurious "feel" and moderate price make WESTMINSTER an excellent value. Let us send you samples and reproductions of best-selling patterns. W. & J. Sloane, sole selling agents, 577 Fifth Avenue, New York.

LEWIS E LIEBER

# Vacation Climate

## for Stay-at-Homes

Summer is here again! Time to prepare your house for hot weather. You can make "steady payers" out of the "stay-at-homes" by the simple, inexpensive process of putting a pleasure resort climate right in your theatre. . . . Dad and Mother, Jimmie and Sis — the whole family will turn out in force more regularly on the hot days and nights if your theatre is *Seasoned by Sirocco.* Here is an air-conditioning system that doesn't cost a fortune, yet it does the work better than a majority of the more expensive and elaborate cooling plants. An investment of a few hundred dollars, spread over a period of many months, will help your theatre make more money this summer and the whole year 'round. With a National-Sirocco Air-Washing System you will have pure, fresh air in your theatre, free from dust, disagreeable odors and blower noises, every day in the year. Get our special proposition —Now!



## National-Sirocco

### AIR-WASHING SYSTEMS

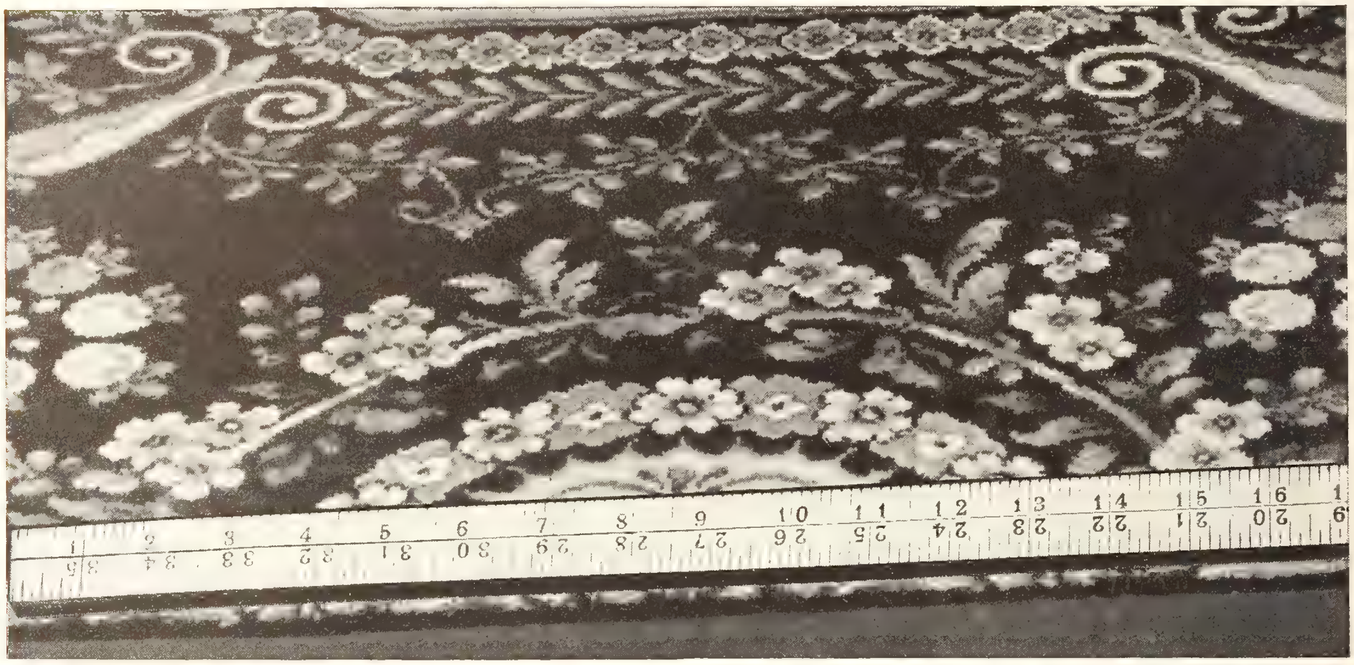
The finest cooling-ventilating equipment ever produced. Engineered and built by American Blower Corporation. Not merely put together to sell at such a low price. We're ready to help you plan for perfect ventilation at low cost. Get the facts from any National salesman, or write today.

**Lower in Cost — Higher in Efficiency**
**Terms Better Than Ever**

## NATIONAL THEATRE SUPPLY COMPANY

WHERE YOU BUY RIGHT!

# 18,000 more



*Bigelow Imperial carpet used in dining room of Greenbrier Hotel*

# *in* BIGELOW IMPERIAL

## A favorite for extra wear . . . extra beauty . . . extra value!

The more wool there is in a carpet, the softer it is under foot and the longer it wears. That's logic. And because it gives you *more* wool, Bigelow Imperial is a favorite with those who measure carpet value by years of satisfactory service — not by cost per yard.

Bigelow Imperial is a *full pitch* carpet with an unlimited range of colors. And it has 18,000 *more* tufts of yarn per yard of 27″ width than any competing carpet, except Bigelow Sandringham (made of the same Lively Wool, same construction but a higher pile than Imperial).

Every inch of yarn in Imperial's extra dense pile is made of Lively Wool that springs back under foot, that's easier to clean, that keeps its beauty

# *The* BIGELOW

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MAY -6 1932

# Better Theatres

May 7, 1932

Vol. 107, No. 6

**A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre**

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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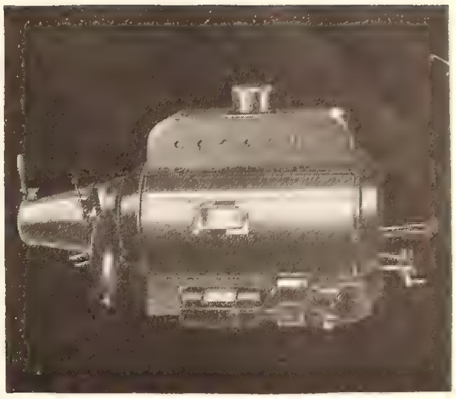

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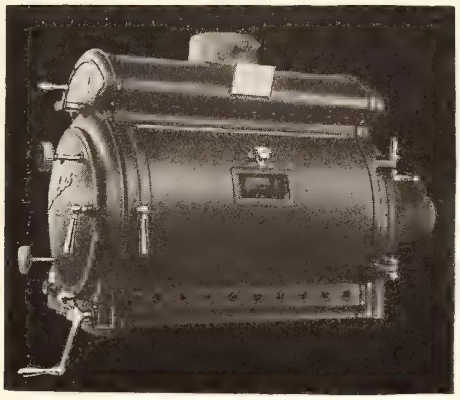

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# NOTES on WRITERS and SUBJECTS in this ISSUE

¶ The U. S. A. is quite left out of it in this issue's presentation of new theatres, it being felt that we could afford to concentrate our attention for one issue on what is being done outside this country. However, one aspect of both of these theatres (*A Small Suburban Theatre in Canada* and *A New Paramount Theatre in England*) gives them a special American flavor, since the one is operated by American interests—Paramount—and the other is in a suburb of the quite Americanized city (local opinions notwithstanding) of Toronto. British though Canada be, the articles and accompanying pictures of the Odeon and Paramount show the vast differences in influences between the architectural spirit of these theatres. How the Paramount, for example, would look in an American city! Yet we learn from Mr. Mooring that this house is peculiarly well adapted to the community it is to serve. Worth noting and remembering is the fact that the Paramount is one of the most palpably luxurious theatres in all England, while the city of Leeds is not only provincial but dominantly industrial. The Odeon, however, is not notably different from many an American theatre. Its interest lies principally in its character as a small theatre adapted to the modern needs of the motion picture in a community of well directed tastes. *W. H. Mooring*, who discusses the Paramount, is editor of the London film journal, *The Bioscope*, and representative of MOTION PICTURE HERALD in England.

¶ The contribution in this issue to the symposium on *Modern Seating and Chair Maintenance* is the penultimate one of the series. The series, which has been running for seven successive issues, will be terminated in the next with an article representing a point of view not heretofore expressed—that of the architect. It is so seldom recognized, at least in a practical way, that proper seating begins with the architect. What happens after he has made his initial preparations is of utmost importance. But he can easily be to blame for seating faults that may prove to exist in the finished theatre. On the other hand, the architect finds himself confronted with practices in both established design and seating processes that restricts his treatment, even though he recognize the possibility of bad results. Whatever may be the concern of the architect in the problem of seating, it will be fully discussed in the concluding article. . . . The contributor to the symposium in this issue is a leading seating engineer who has had extensive experience in both the practical and theoretical problems of theatre seating over many years. *Leslie C. Kinley* is associated with the Heywood-Wakefield Company, attached to that manufacturer's New York office.

¶ Continuing the thought expressed through many pages in the last issue of BETTER THEATRES, we offer in this issue timely suggestions from the field of theatre equipment itself. In *Low Prices: The Showman's Opportunity,* is discussed the many advantages in present price levels available to those who are in a position to make use of them. It is a subject about which no writer could be better informed than *Harry M. Paul,* who has been associated with motion picture theatre equipment manufacturing and distribution for many years, in all sections of the country. Mr. Paul until recently has been attached to the New York headquarters of the National Theatre Supply Company. At present he is connected with the Omaha branch of the same firm as assistant to the general sales manager.

¶ It doubtless is due to other factors in addition to acoustics, but there is certainly food for thought in the revelation in *The New Importance of Acoustics to Natural Sound,* that the majority of unsuccessful theatres are within the 25% classified as having extremely poor conditions of audibility. When sound came, acoustics rose up as a deep, dark study to worry the exhibitor the more because no one seemed to know much about it. Then we learned, and with the first few principles in our heads, we thought all was solved. But study has continued, and in the most responsible circles of acoustic research, it has been to learn largely how little we have really known about acoustics. Indeed, the improvements in the very technics of sound recording and reproduction has magnified the problem of theatre acoustics, and it was the mission of Messrs. Schmid and Wolf to tell us why this is so, and what in their opinion is the only authentic manner of meeting the resulting situation. *S. K. Wolf* is head of the acoustic research department of Electrical Research Products, Inc., while *F. C. Schmid* is his assistant.

¶ *Leo T. Parker* (*The Theatre and the Law*) is a Cincinnati attorney and a regular contributor to BETTER THEATRES on legal subjects involving affairs of the theatre as represented in various litigations.

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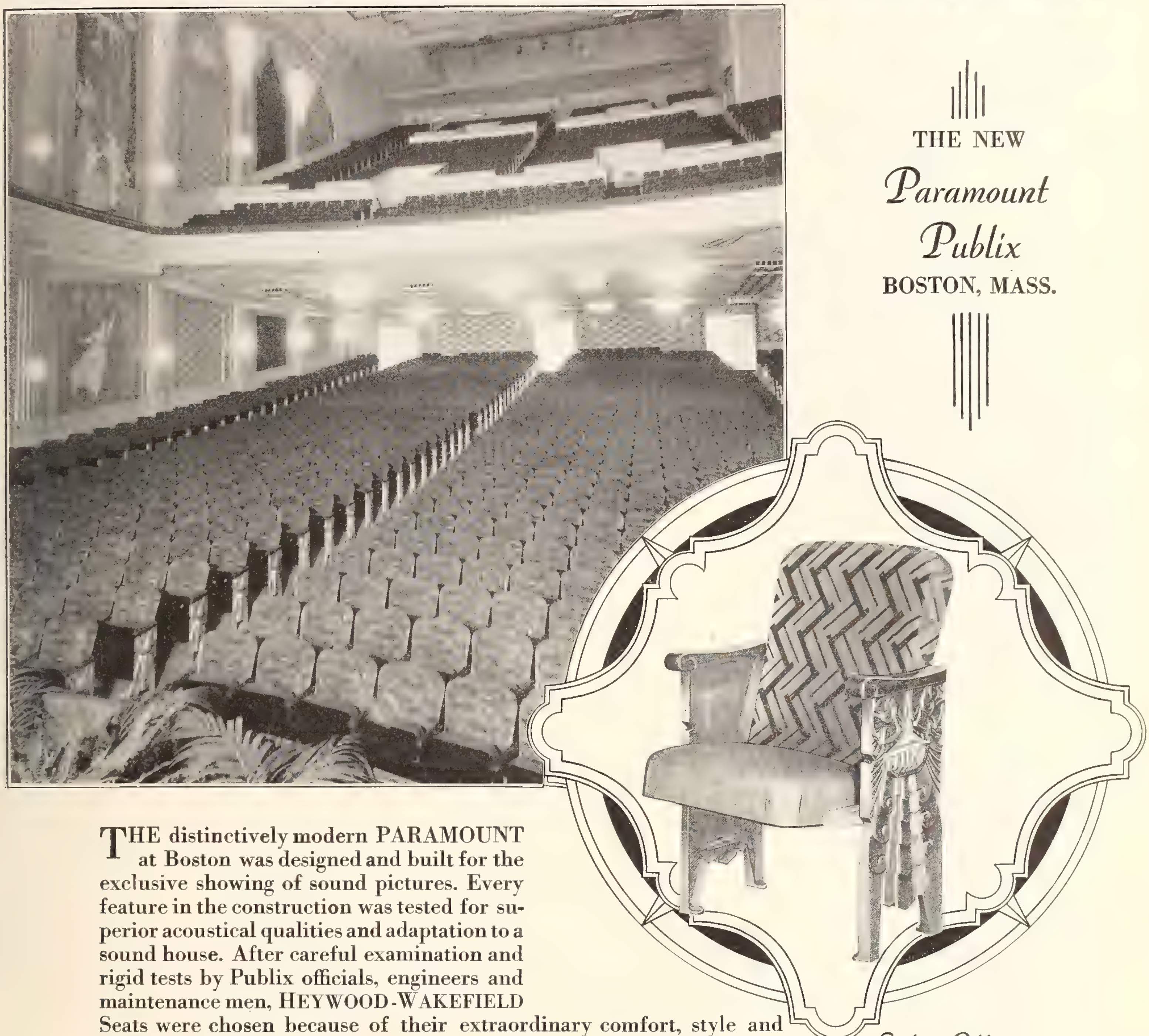

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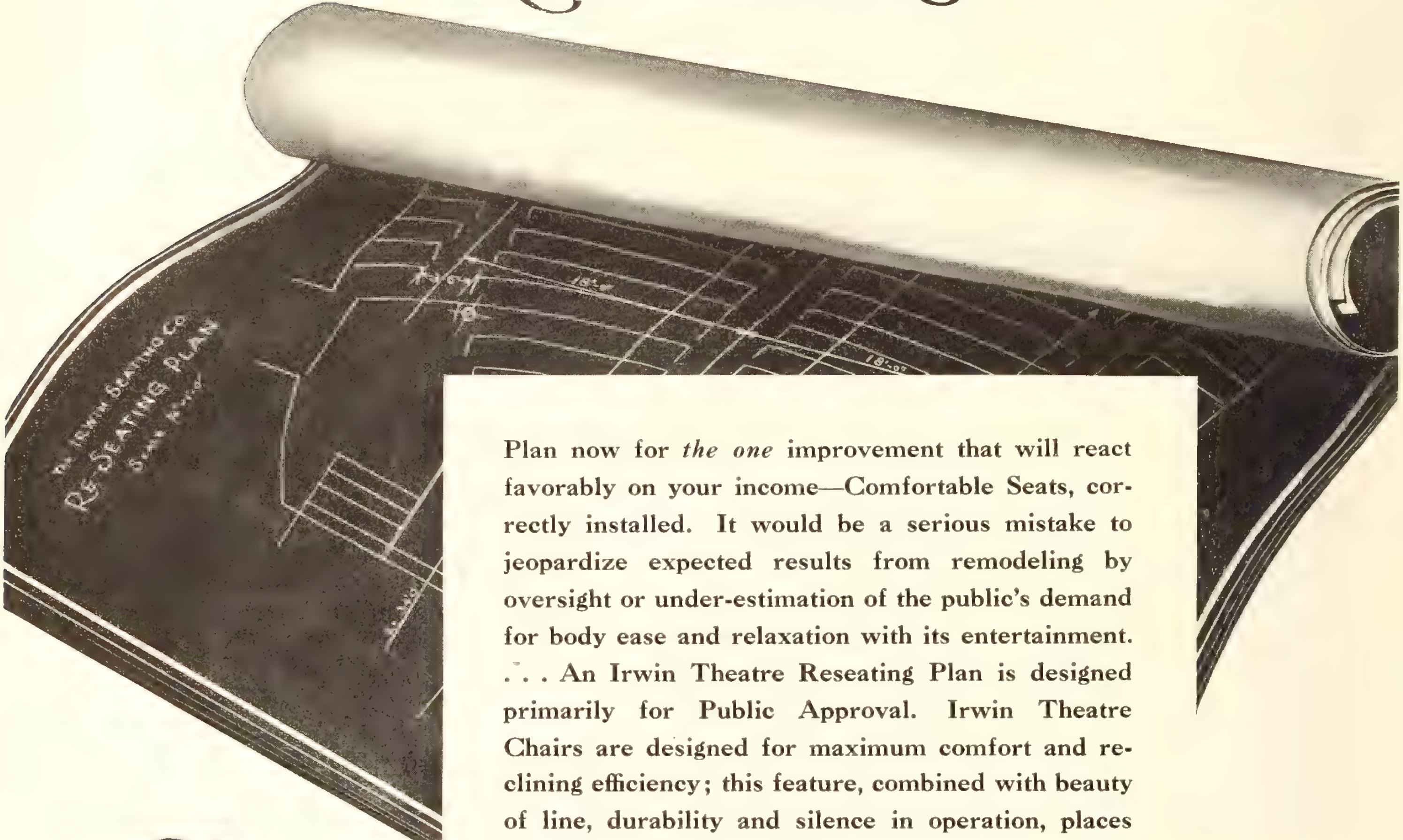

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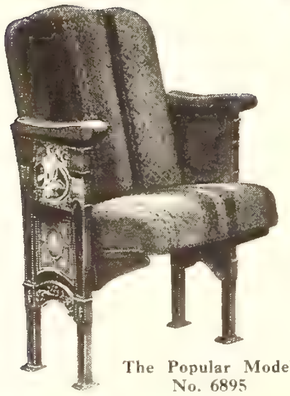

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# THE VALUE OF THE S. M. P. E. TO THE THEATRE

**an editorial**

FEW industries enjoy the practical benefits and the prestige of an organization comparable to the Society of Motion Picture Engineers. And the motion picture industry is to be further congratulated on its possession of more than one such organization, for it has the American Society of Cinematographers and, more recently, the Academy of Motion Picture Arts & Sciences. Taken together, these three enterprises—co-operative, progressive, authentically scientific—form, if need be, a convincing part of the motion picture industry's answer to any charge that it does not properly recognize its responsibilities.

The Society of Motion Picture Engineers is peculiarly concerned with the exhibition division of the industry. Its work, of course, is not arbitrarily confined to any division. But one associates the Academy, and of course the A. S. C., rather with production, their very memberships being drawn almost entirely from the studios. The S. M. P. E., on the other hand, though having a membership representative of every branch of the industry, conducts more important work than any other agency in the affairs of the motion picture theatre.

Indeed, the theatre is becoming more and more a major concern of the S. M. P. E. Establishment of the Practical Projection Committee was evidence of this tendency. In this move it was patently recognized that projection is of pre-eminent importance to the successful conductance of the motion picture theatre and, what is just as notable, it was admitted that this importance must be treated beyond the mere esoterics of the laboratory.

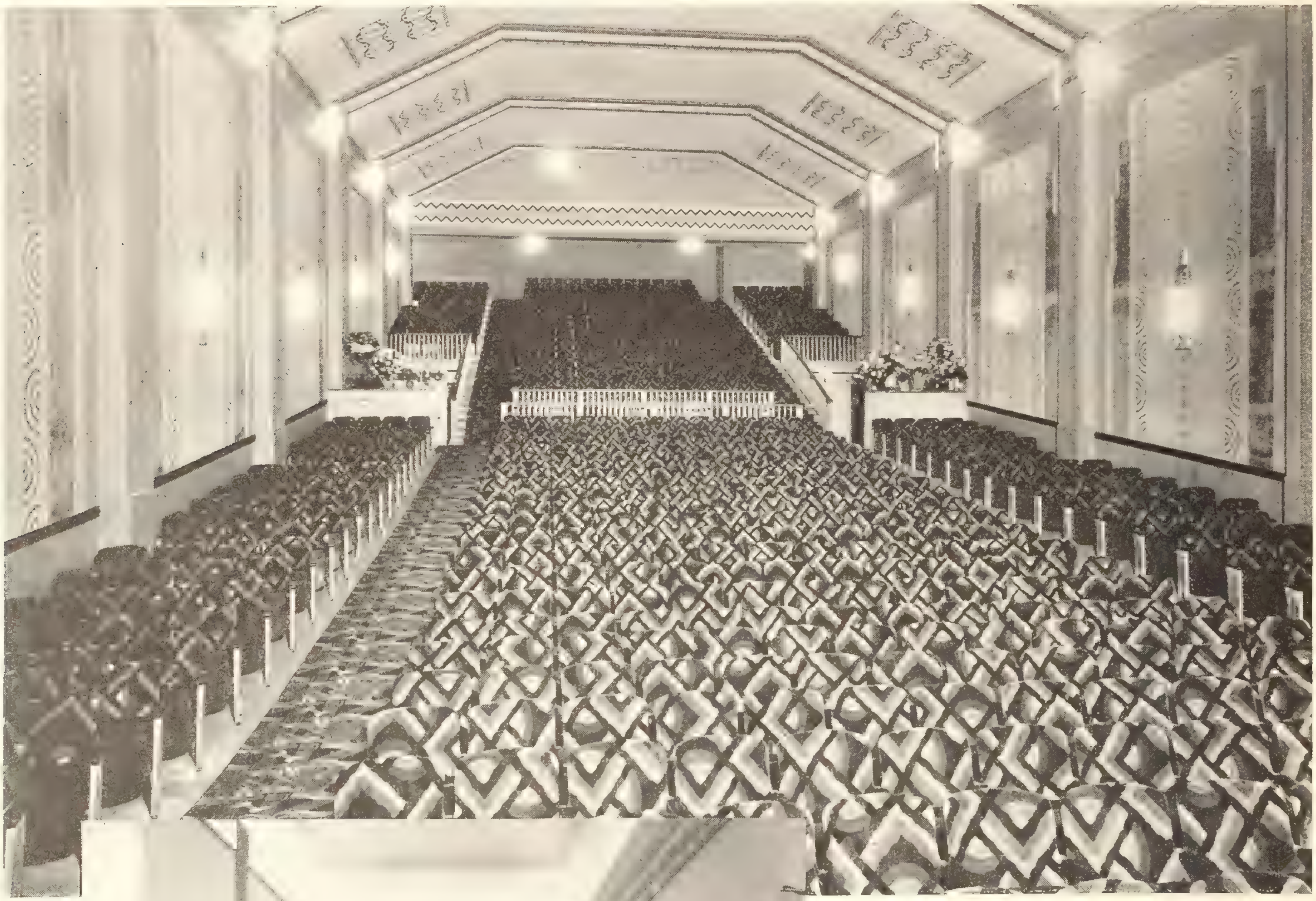
Among the many other manifestations of this practical interest in the theatre is the later one represented in the invitation to both of the 1931 conventions, asking an architect to read a paper before it on a specific technical contribution to the science of motion picture theatre design.

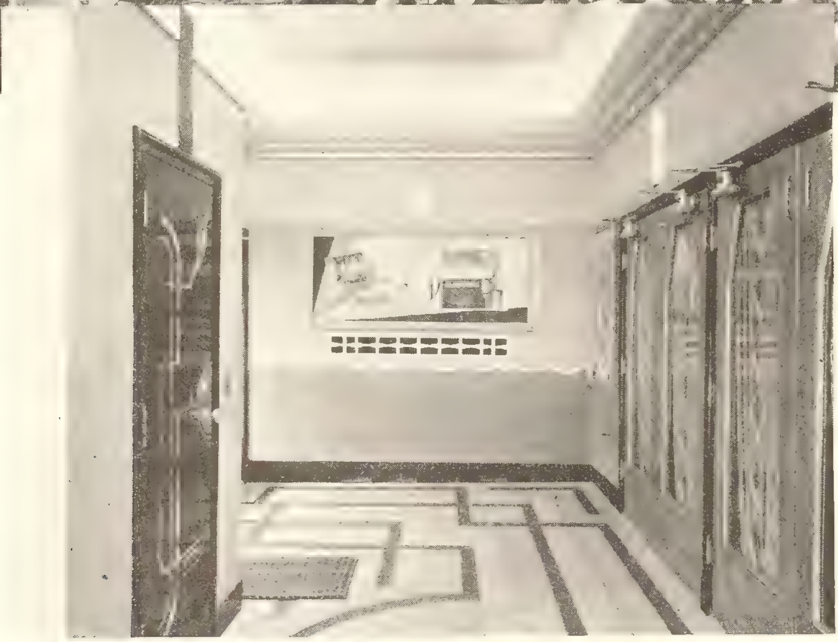
With the first 1932 convention but a week away as we write, it is to be noted that this interest in the practical affairs of the theatre, in all its departments, is impressively continued. One paper, indeed, is entitled "How Can the S. M. P. E. Be of Greater Service to the Manager?" The presence of this paper on the Washington program is more than a recognition of the importance of the theatre in the activities of the society. It may also be regarded as an invitation to the theatre manager to consider the importance of the society to him.

The interest of the S. M. P. E. in the affairs of the theatre, pointed out with considerable laudation in the paragraphs above, dictates that those immediately connected with the theatre support that interest. Even though their concern with the theatre be exclusively pecuniary (and we do not believe it is always entirely so), they should yet benefit by what the S. M. P. E. would cumulatively be able to do for them.

This direct service to the theatre proceeds logically from the character of the Society of Motion Picture Engineers as an agency of investigation, of research, of experiment in the technics of the theatre. What the society finds is translated into new and improved devices which ultimately become accessible to the theatre for finer, more effective exhibition of the motion picture. To seek such devices constitutes, we believe, the sole authentic mission of the S. M. P. E. Certainly, we should deplore any official relaxation that would permit a deviation from the society's work in the interests of pure and practical motion picture science. The work of the S. M. P. E. lies, like that of any other authentic scientific institution, in the seeking. It is because of this seeking that the theatre owner, theatre manager, theatre architect and theatre technician will find the Society of Motion Picture Engineers worthy of his intimate and substantial support.

# A SMALL SUBURBAN THEATRE IN CANADA





Upper view: The auditorium, looking toward the stadium seating section at the rear. The ceiling and wall panels are of acoustic plaster, while the rear wall is of acoustic tile.

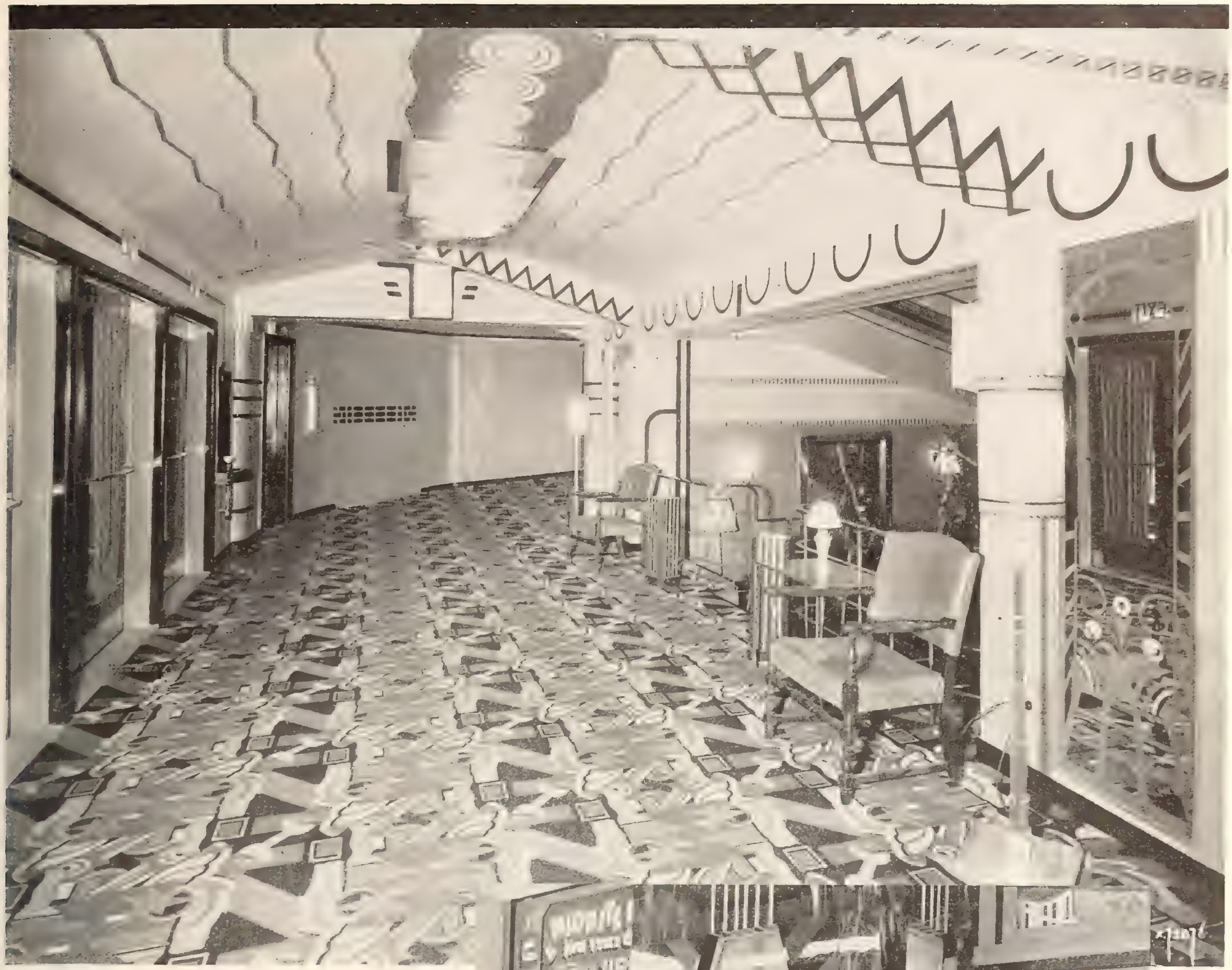
Lower view: The vestibule. Walls and ceiling are painted, bearing stenciled designs in color. The stepped ceiling provides area for cove lighting. The floor is of terrazzo.

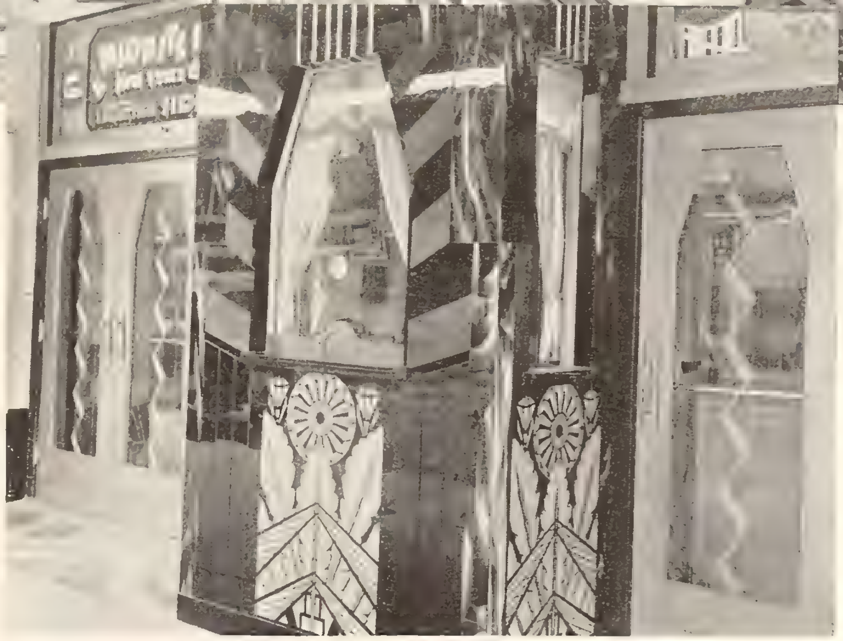
THE RECENT opening of the Odeon theatre provides another interesting addition to the suburban motion picture houses of Toronto, the second city of Canada, with a population of 800,000 Although erected on the site of a former building and incorporating parts of the previous structure, this theatre is virtually a new building.

The problem was to provide a modern fireproof theatre building, but still to utilize as much as possible of the existing structure. The site is an inside lot 45x127 feet, with a 10-foot lane at one side, and a 5-foot lane across the rear.

The existing walls were retained, increased in height and strengthened by steel columns, which also carried the steel trusses and roof structure. The local building laws for theatres demand a strictly fireproof structure, so the work was carried out to this end. A new reinforced concrete floor was laid over the entire existing basement, forming the sloping theatre floor. The basement was subdivided to form rooms for the transformers, generators, heating plant and general storage purposes.

The Odeon is located in a semi-commercialized neighborhood district, and was erected by its operator, G. B. Garbarino of Toronto. Kaplan & Sprachman of Toronto were the architects and construction was under a general contract, with supervision by the architects. The single floor —that is, orchestra proper and stadium—seats 765. The cost, exclusive of site and equipment, was $60,000, giving a construc-





tion cost per seat of a little less than $78.50. Furnishings and equipment added $20,000 to the investment.

The building houses the theatre and associated facilities exclusively. Overall building dimensions are 45x127 feet, with an average height of 45 feet. Construction, fireproof throughout, is of reinforced concrete on a steel frame, with roofing of prepared gypsum block. The buildings is faced in brick.

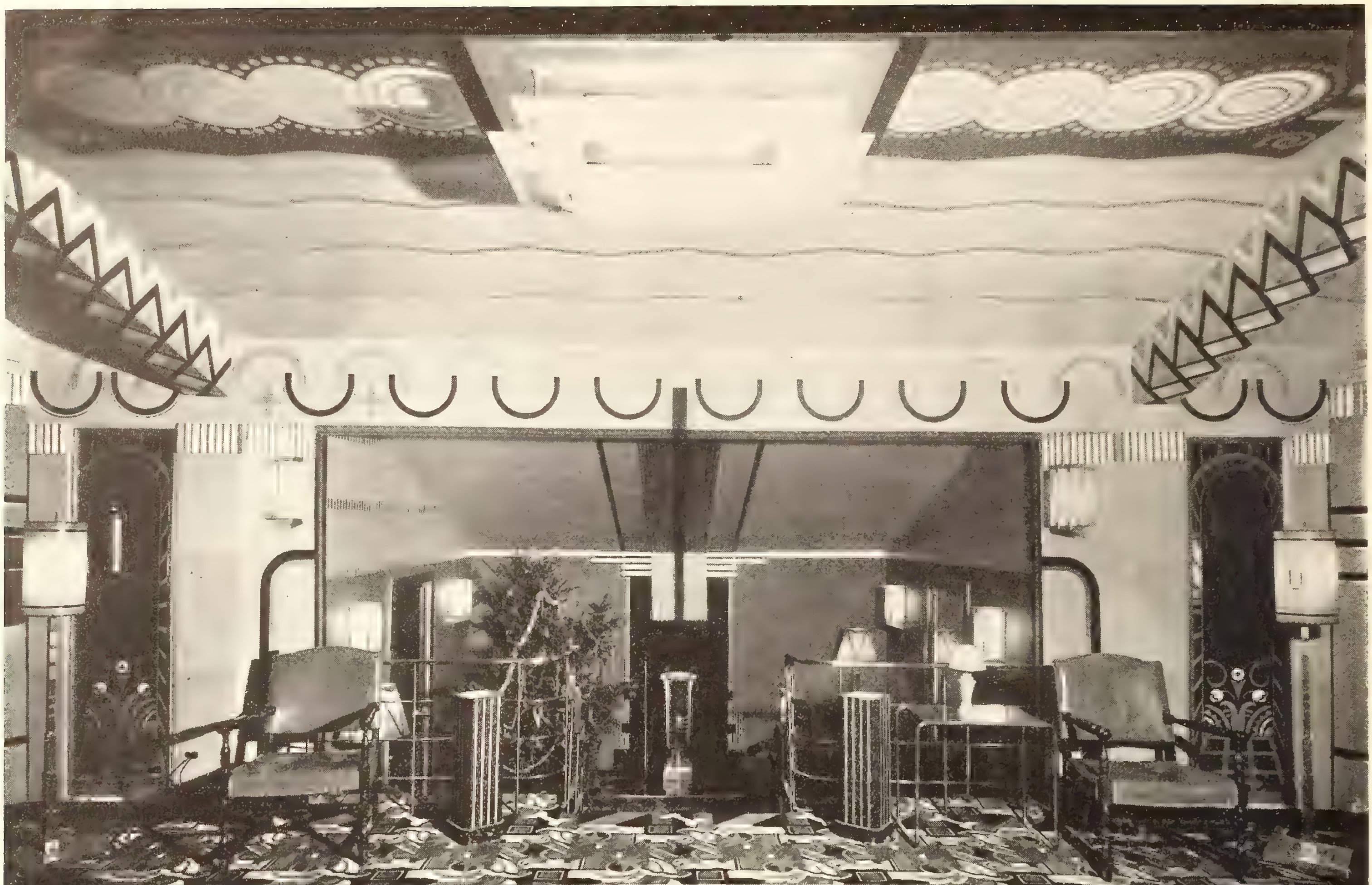
The architects began with the stipulation that absolute maximum capacity be secured, and they adopted a plan whereby as much of the entire building area as possible could be used for seating. There is no stage, merely a platform for the screen and associated sound equipment. The seating area is on the stadium plan, as previously indicated, with the stadium section extended over the lobby, a foyer, lounges, toilet rooms, theatre offices and an ushers' room. This arrangement represents the principal device employed for the utilization of all available space for seating.

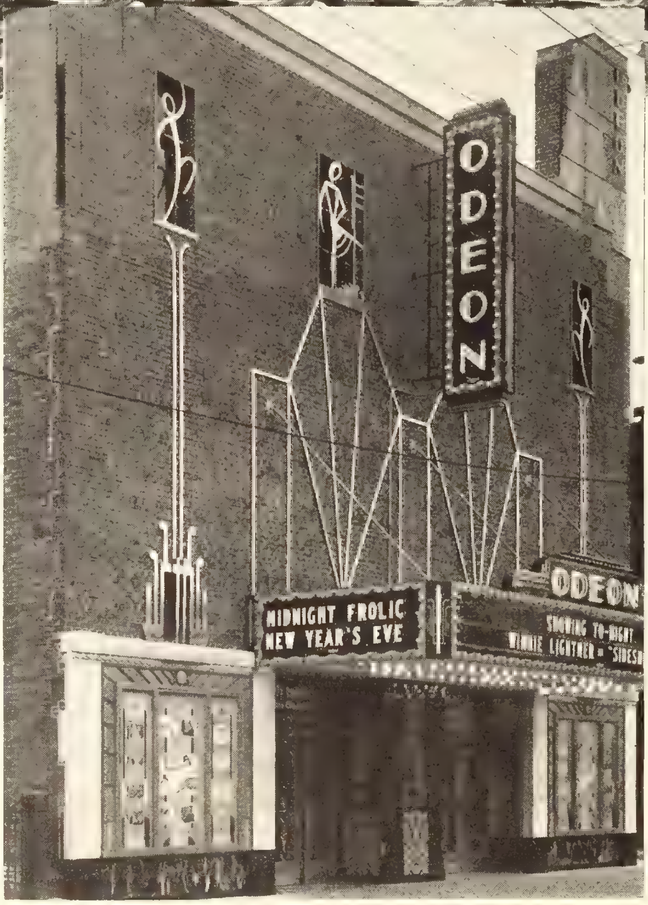
Of the 765 seats, the forward portion of the auditorium contains 487 chairs, and the stadium 278. There are 25 rows in the lower section, and 16 in the stadium. Chairs are of the box spring type, designed and executed by the Globe Furniture Company, Ltd., of Waterloo, Ont. Backs are covered in jacquered velour, the seats in maroon plain moroccoline.

The projection room, located in the usual manner at the rear of the auditorium, has relatively little elevation, due

Upper view: The lobby, which is done in shades of brown, accentuated by contrasting gold, black and red. At right are the steps leading to a small waiting foyer.

Lower view: The entrance, showing the emphasis on the vitrolite box office which is treated as a conspicuous focal point of the front arrangement at the sidewalk.





The view at the top of the page shows the lobby, looking down into the waiting foyer, which is done largely in metal, glass and modernistic furnishings. The lower view shows the facade treatment.

to the stadium type of plan, and the angle of projection is only 12°. Auxiliary rooms are on either side of the projection room, with the exception of the generator room, which is located in the basement. Hertner Transverters are used. The walls of the projection room are painted black to a height of 4 feet, with the balance in gray. The ceiling is painted in buff. The projection room is also acoustically treated, the forward wall and the entire ceiling being surfaced with acoustic plaster.

Two projectors are installed, but there is space provision for a third machine. Projectors are Simplex, and the sound system is DeForest. The Odeon has a maximum screen size of 20x15 feet. The distance from the first row of seats to the screen is 16 feet.

Air conditioning facilities consist in two ventilation fans, one at each end of the auditorium. Both draw air into the auditorium through grilles terminating ducts leading from a sealed roof chamber, which has three ventilators. Provision has been made for the addition of a spray system for cooling. Heating is by a system of concealed units, operating under thermostatic control, with oil as the fuel. Except for heating, no provision for air conditioning has been made for those portions of the building outside the auditorium.

Acoustical treatment of the auditorium is incorporated in panels employed in the decorative pattern of walls and ceiling, and at the rear wall. The wall and ceiling panels are surfaced with acoustic plaster, while the rear wall is laid with perforated acoustic tile (Acousti-Celotex).

Illumination includes facilities for color effects, provided in lamps of harmonized shades arranged above each one of the auditorium pilasters on separate circuits. Provisions have also been made for future floodlighting of the exterior.

Upon entering through a shallow vestibule, the patron is within a lobby that extends the full width of the building. A small foyer, or waiting room, is immediately off this chamber, but having the effect of separation achieved by means of a few steps downward. On this semi-sublevel are also the theatre office and a store room. Men's and women's lounges, with adjoining toilet facilities, are located at the front of the building on either side of the vestibule, with entrance directly from the lobby.

The boiler room is placed in the basement at the front of the building. The basement, which extends beneath the entire building, also contains the motor-generator room, electrical apparatus and storage space.

Access to the auditorium is by means of ramped passages leading from either side of the lobby to a central cross-aisle, from which both the stadium and the two aisles of the forward portion are reached. The lowered waiting foyer occupies the space between these ramps.

The general architectural and decorative style is modern, with a moderate amount of ornamentation in simple patterns executed in plaster and stenciled designs, harmonized with general lighting facilities and the special illumination features previously noted. The architecture, decorative treatment and materials employed may be indicated as follows:

*Facade.* Facing in dark brick with trim in stone and vitrolite, the latter extending above a 10-foot stone base. Superimposed on this background in a rather unusual manner (see accompanying photograph) are figures from life and geometric patterns wrought in polished aluminum. Utilitarian elements, such as lettering, grilles, marquee and display sign, also achieve decorative effect through the use of aluminum and colored vitrolite.

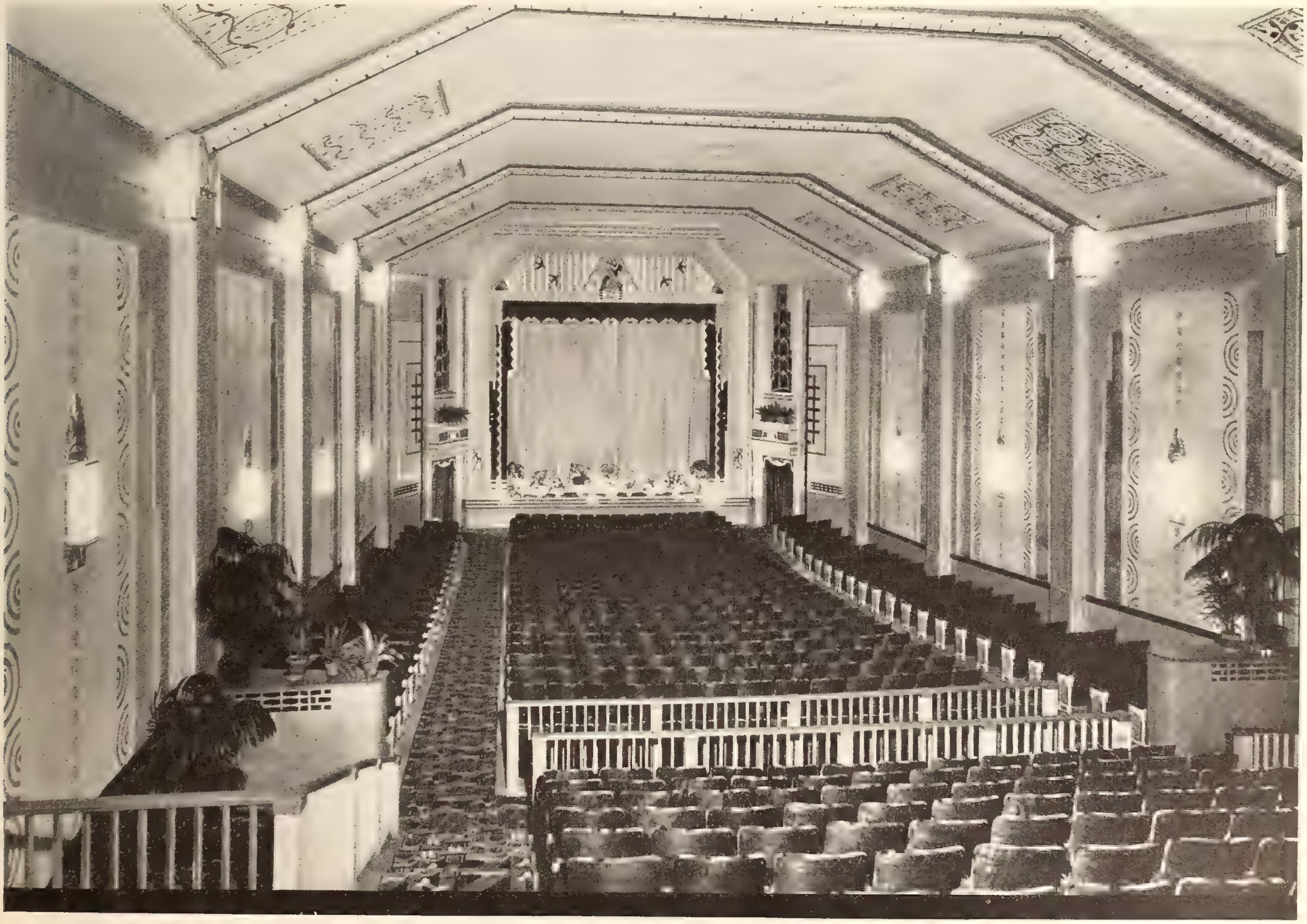
*Vestibule.* The floor is of terrazzo laid in a variegated pattern, while the walls and ceilings are painted and overlaid with stenciled designs. Lighting fixtures are of built-in type arranged along the walls, and are augmented by cove illumination.

*Lobby.* The floor is full-carpeted, while the walls and the ceiling are finished as noted in the vestibule. Lighting fixtures are of both chandelier and wall-bracket type, designed especially to harmonize with this design. A stainless steel railing, in addition to steps, effects a division between the lobby and the waiting foyer.

*Foyer.* As indicated, this is a small chamber off the middle of the inner wall of the lobby, serving as a general lounge for patrons waiting for seats or to meet friends. The walls are painted, the floor full-carpeted. Doors are trimmed in stainless steel and bear ornamental mirrors. In one wall is an illuminated niche containing a silvered urn. Furniture is strictly of simple modern design.

*Auditorium.* The general pattern of the auditorium has been determined with the proscenium arch as the focal point, as influenced by accommodation to the needs for acoustical treatment, which has been previously noted. The proscenium is ornamented in plaster, which has been picked out in color. The proscenium opening is 25 feet wide and 20 feet high. Proceeding back from this feature is an alternate series of pilasters and panels at the walls, and beams at the ceiling. The wall panels are of acoustic plaster, decorated with stencil designs, while the ceiling beams are of ordinary plaster, which also bear stenciled ornamentation. Lighting facilities are confined to the walls, the capitals of the pilasters each containing six colored lamps on the separate circuit arrangement referred to above. In addition there are wall brackets for regular house lighting. Grille work is in ornamental plaster.

The criticism invited by the extended length of the auditorium, must also consider the conditions enforced by the site, and the economy of space effected by the utilization of practically the full length of the building for seating, and of space beneath the stadium for other necessary accommodations of the modern theatre.



A general view of the auditorium, looking toward the proscenium arch. There is no stage proper, merely a platform for the screen and horns. The proscenium is 25 feet wide and 20 feet high.

# MODERN SEATING AND CHAIR MAINTENANCE

## VII–Seating Layout and Reseating

By LESLIE C. KINLEY

**Discussing a basic and a peculiarly timely phase of the subject, introducing a new writer, a note upon whom will be found on Page 8**

### I
### Layout

THE PROBLEM of selecting the proper seating arrangement, or layout, for the theatre is without question more important than the selecting of a particular style of chair. Regardless of the type or style of chair selected, its value as far as comfort and general appearance is concerned will be greatly reduced if the chairs are installed in a layout which does not take full advantage of all the benefits provided by the building. It should be remembered that all the patron's time, with the exception of a few minutes, is spent sitting in the chairs, and it is essential and certainly advantageous that they be seated comfortably, completely relaxed, and with a clear unobstructed view of the screen.

There should be no physical discomfort to them that would distract their attention from the stage and screen. Together with comfortable seating, it is vitally important to allow the patrons easy access to and from the seats. This point is too often not given the attention and thought it deserves. During the run of a feature that is drawing the crowds it is necessary that they be seated with the least possible confusion and annoyance to those already seated. Wide aisles and sufficient spacing between the rows will greatly assist the ushers, and contribute toward a favorable impression of the theatre.

The two styles of seating in common use now are the straight and radius layouts. A curved or radius layout is the arrangement in which the chair line usually corresponds with the curve of the stage or orchestral pit and standee rail. The straight layout is, as the name implies, the arrangement of chairs in a straight line across the house. This arrangement is not used now except in some small houses, where the curved layout would not be as practical. The straight layout does not provide as good sight as the curved layout. In a straight layout it is necessary to use the same size of chairs throughout in order to maintain straight aisles, except when the aisles are graduated.

The radius layout presents a far more pleasing arrangement and it improves all the faults of a straight layout, besides permitting a greater assortment of sizes, which factor will greatly improve the sight lines over those of the straight arrangement. With the curved layout, each chair is faced or pointed directly at the screen. Not only does the curved layout add to the general appearance of the theatre, but it also increases the seating capacity, for the curved seat line measures a longer distance between two given points than a straight line between the same points.

As for the chairs themselves, they are made (by most manufacturers, at least) in widths of 18, 19, 20, 21 and 22 inches, the width being the distance between the arm blocks. The chairs are also equipped with legs or standards made to fit a slope or incline of from one-half inch to two inches to the foot, and in most cases will take a slight bowl incline.

The number of seats to a section, width of aisles, spacing between rows, and location of cross-over aisles, is usually determined and governed by city or state laws. These laws or regulations, however, give the minimum measurements, and it is often more satisfactory to allow more space than is necessary under the law. Wherever possible the majority of the chairs should be 20 inches wide, with a few nineteens and very few eighteens.

In most cases it is necessary to use some eighteens in order to make the aisles uniform. Aisles should not be less than 3 feet in width, and the distance between the rows, measured from back to back of chairs, should be from 31 to 32 inches. This distance varies slightly, depending on the type of chair used.

It is well to remember that aisle widths are measured not from the flat surface of the wall, but from the farthest projecting point on the wall. *If it is possible to eliminate a trim or wall decoration, this will give four or five inches additional seating space,* which means that some of those 18- or 19-inch chairs can be increased to 19 or 20 inches, making them far more comfortable.

### II
### Reseating

THE NUMEROUS possibilities and opportunities of increasing box office receipts of houses in operation, by reseating is often not fully realized. Not only will reseating help materially to increase the theatre's profits, but it will enable it to win back those patrons and friends that have been lost because the house is not the attractive place it was when the equipment was new and comfortable. The competition from the new deluxe houses must be met, and reseating is one of the greatest aids in meeting this type of competition. If seats are old, with the upholstery torn and grimy, backs loose and the seat hinges noisy and loose, there is no doubt, but that they do more toward giving the house an untidy and general rundown appearance than any other equipment in the house.

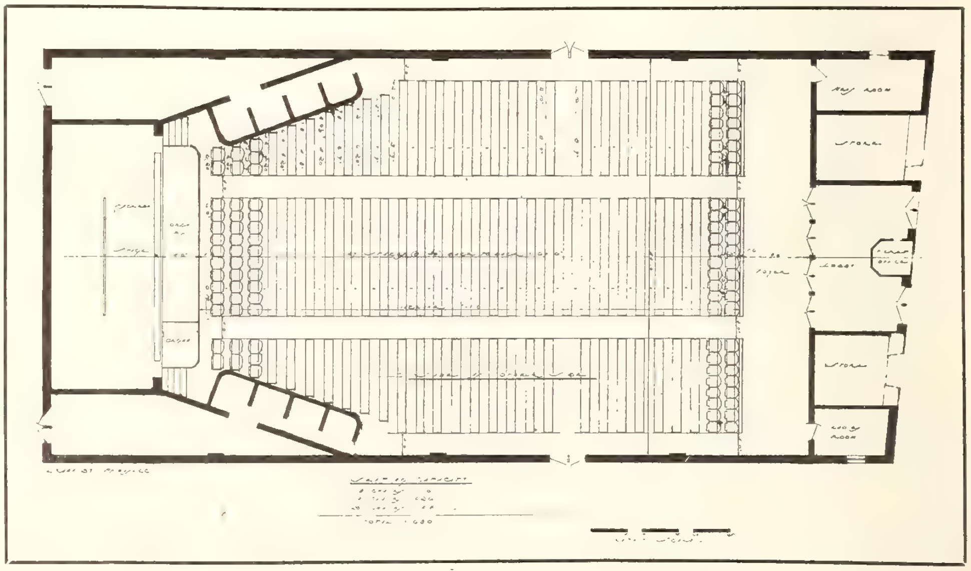


*Figure 1*

Check over the costs for maintenance on chairs. See how much time the employes are spending in an effort to keep the chairs in working order. Have the springs in the seat cushions lost their tension, or has the padding in the seat been pushed back and pounded down, so that there is nothing left to rest on but a hard lump of padding? Test the seats yourself and see if you can sit through the entire show without twisting and shifting about in an attempt to find a comfortable, restful position. Are payments being made for hosiery and clothing that has been torn on splintered veneer back panels and seat bottoms?

Formerly, if a theatre owner decided to reseat, it was necessary to close the house for at least a week or ten days, and of course the loss of revenue caused by closing down increased the actual cost of the chairs. Now it is not necessary to lose one single night's receipts, or to be without the use of a single chair during the installation. While the reseating work is being performed it offers an opportunity to take care of many other parts of the house, which we will discuss briefly, after describing the procedure of a reseating installation.

First, some provision must be made to take care of the new seats when they arrive. If it is possible, they should be stored back-stage or somewhere on the main floor of the theatre. The actual installation work is done at night after the final show. The installation men take out only as many old seats in one evening as can be replaced by new ones during the same night. With this method of procedure, the exhibitor does not loose the use of any chairs while the change is being made. I suggest that contracts for this work be given a reputable seating company which has men with training and experience, together with the necessary equipment, to do this type of work in an efficient manner. They have made a study of seats and seating problems and are able to be of assistance to the owners, architects and builders.

Regardless of the type of house or its location, it is possible to reseat without disturbing the regular program. Consider, for example, the Paramount Publix Rialto theatre at Broadway and 42d Street, New York City. If ever a reseating job presented a serious problem, this was it, for the first show started as early as 9 o'clock in the morning, with the box office opening at 8:30, while the house ran a continuance performance until 1:30, sometimes 2:30 o'clock the following morning. This house was reseated, both orchestra and balcony, with absolutely no interruptions of any show or loss of the use of any seats.

In the Palace theatre, Jersey City, the orchestra was reseated, boxes removed, and an entire new floor and new sleepers installed without closing or losing the use of any chairs during the entire change. In this case it was also possible to increase the back to back spacing, give a wider aisle, *and still increase the seating capacity* of the house.

THE DRAWINGS here presented give a picture of the two types of seating layouts. *Figure* 1 represents the straight layout, and *Figure* 2 the curved or radius layout. The latter also gives a graphic idea of the possible improvements by reseating or by changing the seating arrangement of the chairs that are at present installed.

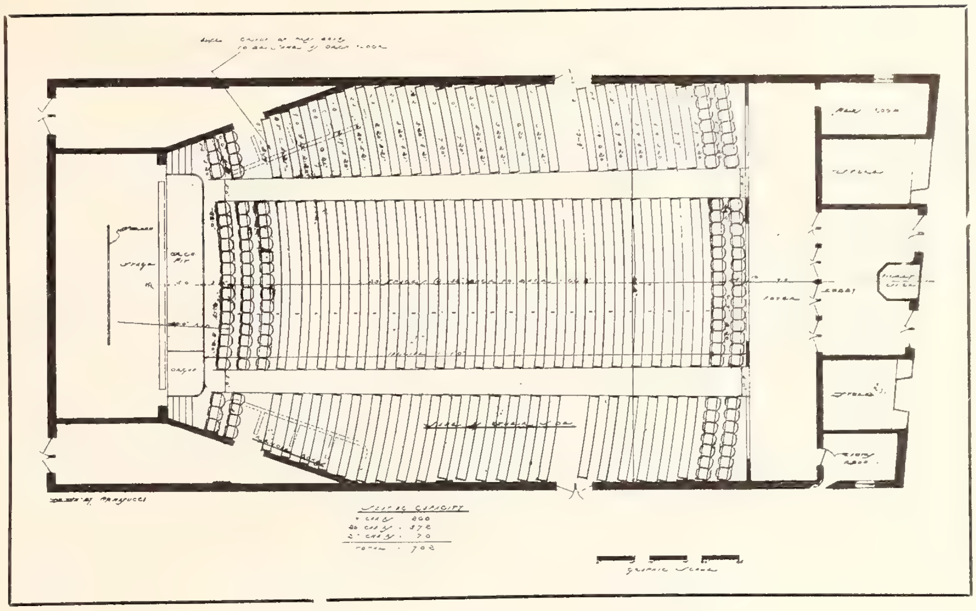


*Figure 2*

In *Figure* 1 the seating capacity is 680, with the majority of the chairs 19 inches wide. All aisles are minimum width, 3 feet, and the seats are spaced 30 inches back to back.

*Figure* 2 shows a floor plan of the same theatre with the boxes removed and the seats installed in a curved layout. Note the improvement as far as the general appearance of the house is concerned. The aisles have been widened, starting at 3 feet and gradually widening to 4 feet at the rear of the house. The rows have been spaced 32 inches apart, which distance does much to increase seating comfort. Furthermore, the chair widths have been increased, for the majority of seats are now 20 inches wide, and the chairs at the extreme ends of the rows in the side banks at the front have been given greatly improved sight lines.

What is more interesting to the theatre owner than the above is the fact that along with these changes for comfort and improved vision, there is an increase in seating of 16 chairs over the straight layout. If the back-to-back spacing had been kept at 30 inches, the seating capacity would have been increased by 56 more chairs, making a total increase of 72.

In this example it would be necessary to make some changes in the standee rail, and of course in the floor where the boxes were removed. This work is not always necessary, for almost every theatre has a different layout. The portion of the floor from which the boxes were removed should be graded to coincide with the orchestra floor at the same point. It is certain that with these changes and increase in seating capacity, the cost of the work would soon be absorbed by the extra income received from the additional chairs.

The cost of making other construction changes in the theatre can be greatly reduced, if the work, other than the seating, is taken care of while the house is being reseated. This is the owner's opportunity to make a real saving. If it is possible to replace the old veneer or plywood back chairs with a full-upholstered or inserted panel back chair, it will greatly improve the accoustical properties of the auditorium. It is not difficult to make the necessary repairs to the floor, or even lay a new floor while the reseating work is going on. If it is desirable, a permanent or temporary floor can be laid over the present orchestra pit, and the standee rail can be moved to increase or decrease the depth of the promenade. The carpet can be removed for cleaning, or the floor to be painted without interfering with the reseating work. These items can all be taken care of at the same time the chair changes are being made, together with the many other small jobs about the theatre.

Reseating, like many other changes in a theatre, will do much to increase the daily box office receipts. With the installation of new seats the house is made newer, more attractive, and besides this effect on new patrons, those who have drifted away to the competitor who gives them a roomy comfortable chair in which to sit, are drawn back. The showman should be sure that all the equipment in the theatre is being utilized to its fullest extent, and that it is working with the other units in an effort to bring in patrons.

It is the fundamental importance of seating that should be ever kept in mind, whether one is equipping a theatre for the first time, or substituting new for the old. And seating, as a factor in the success of the theatre, should always be considered in its two general aspects—as a single chair to be comfortable to the average patron and serviceable under hard usage; and as a large group of chairs, arranged to permit easy access to any chair and the adjacent aisle, and according to the specific demands of good vision at every point.

# LOW PRICES: THE SHOWMAN'S OPPORTUNITY

By HARRY M. PAUL

**What the theatre equipment market offers today to those who can take advantage of it, as told by one intimately familiar with current conditions**

IT IS a common trade observation these days that motion picture theatres throughout the country, with but a few exceptions, are in a bad state of repair and appearance. Good showmanship has never before permitted such a general condition. Many houses are reported to be positively shabby and disreputable in appearance, hundreds of them struggling along with double- and triple-feature pictures that still do not get results hoped for. In fact, they seem to do little more than call the public's attention to the unattractive appearance and service of the house. Equipment has been allowed to run its heart out, with little if any, expense for repairs and maintenance. Furnishings have been allowed to become faded to abject shabbiness. Chairs have in many cases reached the point of dilapidation.

Small wonder some of the houses that were, a few years ago, the "talk of the town," are now ghosts of former grandeur—grim examples of hard times and neglect. Certainly the public is concerned with all this, and of course lack of patronage is responsible. But the same old public, while perhaps more frugal and penny-wise than it was a few years ago, is no less discriminating about where and how it takes its entertainment. Mr. and Mrs. Patron, and the kids, too, still like the grandeur, the trappings, and the this-and-that, which we used to call "atmosphere" around the theatre.

Of course, the protracted depression has been the cause of it all. Business at the box office has been none too good the past two years. Money has been tight, and the fear to let go of it on the part of those who possess it has made the exhibitor's path anything but smooth and easy to travel. As a matter of personal choice, no theatre owner in this enlightened age will allow his house to become run-down in appearance, and his equipment to disintegrate beyond the bounds of reasonably good judgment.

It is argued that there is always some good in everything that is bad. Perhaps out of the present situation will come something to cheer us and make the situation brighter. It is a certainty that the much discussed "hard times" will have eventually run their course. True, the process of recovery is slow, but the final outcome is inevitable. Theatres will continue to operate, and they will make money. The bright spot in the theatre man's sky right now is this: His dollar, if he has it or can get it, will do more for him today than it has been able to do for several years. It is unlikely that it will ever be able to accomplish more.

So the question is: When should those dollars be put to work on better looking, better equipped theatres? Sound reasoning says, *now's the time.*

Something will have to be done about it soon. Something, in fact, is being done right now by smart showmen. They are fixing up their houses today while building costs are low and good service is not hard to get. They're doing it now, while business is slack and the interruption of remodeling is less bothersome and expensive. Now is the time to put the old house in order. Optimism is a characteristic of all successful theatre men, and the successful ones are making ready for better business while the pessimists wonder and wait—for what? Who knows?

SOMETHING substantial towards encouraging a pickup at the box office can be effected right now with an expenditure of not more than a few hundred dollars for house improvements. The neglect or putting off of needed improvements may represent a loss of thousands of dollars to the exhibitor. Clever program stunts, super-exploitation, double- and triple-featuring, will not compensate for a theatre that has been allowed to get "rundown at the heel."

Construction costs—labor and raw materials—have toppled from their peaks and are right now at the bottom of the "U" curve. In all probability they are headed toward an upward swing. With the loosening of purse strings and more leniency on the part of bankers, the consequent reaction on demand for building materials undoubtedly will forestall any further abrupt recession in prices. Rather, it is to be expected that commodity and labor will go up instead of down.

What does this mean to the theatre man? How will it all affect the exhibitor who realizes the fact that his theatre is in need of repairs—if not actually a complete remodeling? Sum it all up—face conditions as they really are and the right conclusion is obvious. Unquestionably, now is the time to fix up, while it can still be done at *depressed prices.*

The service of good architects are available at extremely modest fees, and a willingness to serve that far surpasses the builder's fondest dreams. Contractors, with pencils sharpened to needle points, are waiting the call of the man who wants to transform his theatre into an inviting place of entertainment that will instantly appeal to the public.

Suppliers of materials, with plenty of their wares on hand, are ready and waiting for a chance at the job. Expert mechanics, and laborers as well, want work and they need it more now than they will later on, when general building activity is resumed.

Decorators have taken the cut, too. A perfect decorating job can be put through right now at a cost practically a third less than at this time last year. Real artists may be secured. Better quality workmanship and materials are at the disposal of the theatre owner, all along the line.

Ventilation, a timely subject right now with hot weather approaching, is another improvement that can be made at great saving at this time. The latest developments in air conditioning equipment are now within the cost range of every theatre. At an outlay of a few hundred dollars—on extremely liberal payment terms—any theatre can be equipped with cooling and ventilating apparatus.

Commodities and construction costs for fixing up the theatre front are now obtainable at most attractive prices. Attractive new marquees and signs can be installed right now at unbelievably low cost. Even though an exhibitor may not feel justified in purchasing a new sign and marquee, he can fix up the old one with new indestructible letters, new lamps and a new coat of paint for the entire front at an expenditure of relatively a few dollars.

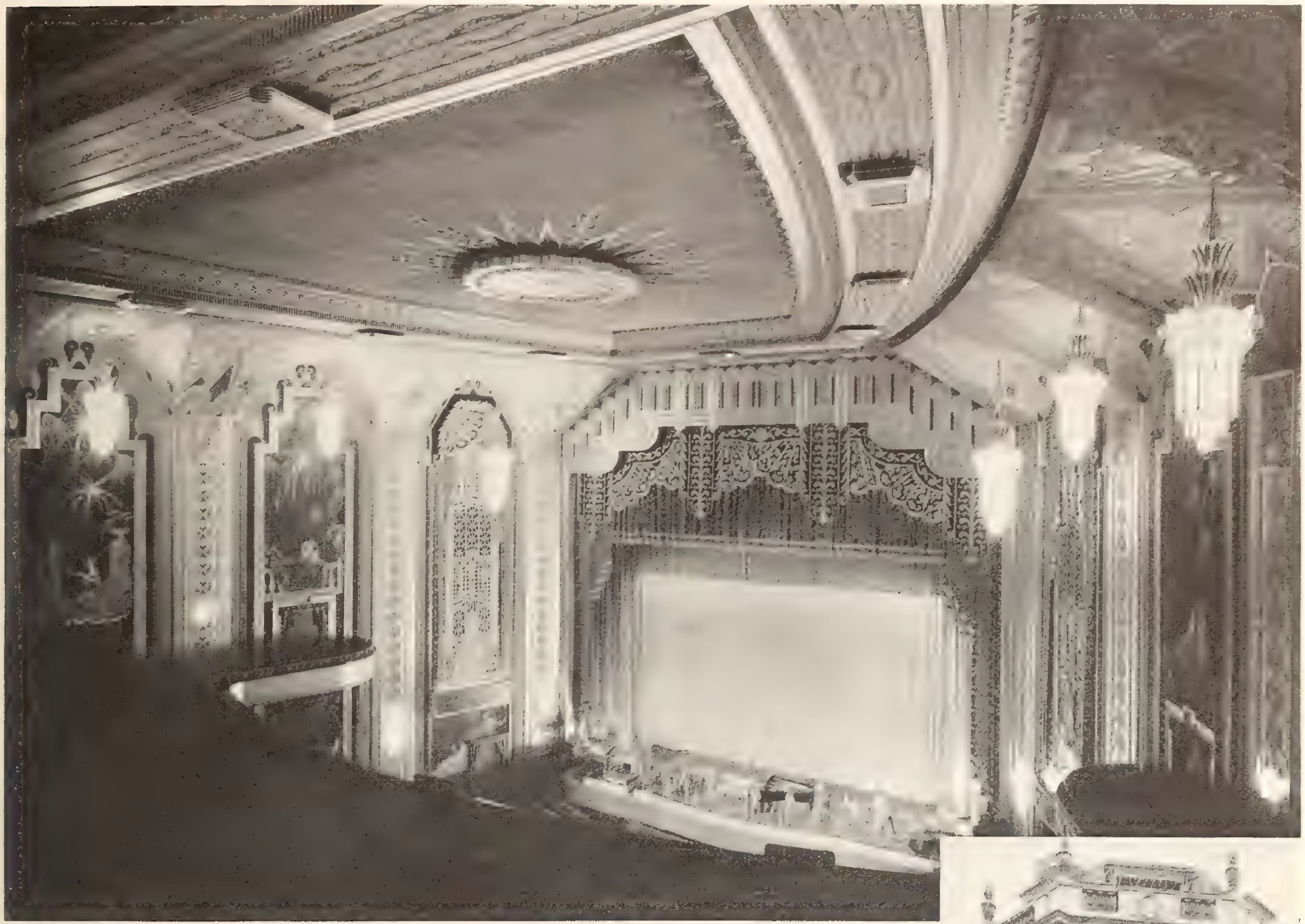
Indeed, the most encouraging inducement to theatre conditioning at this time is the attractive price levels in on all equipment and furnishings. All the requirements—even the latest developments for better projection and sound reproduction—are now offered at most attractive prices and on most favorable terms.

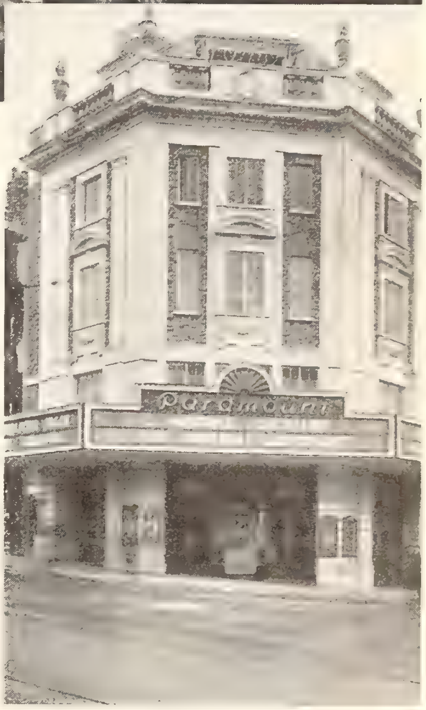
A year or so ago a good upholstered theatre chair could not be had for less than around seven dollars and a half. Today, a better chair can be bought for in the neighborhood of five dollars. Theatre carpet prices have receded to the point where the exhibitor can no longer afford to get along without good floor coverings throughout the house. Lighting fixtures, decorations—practically every requirement for the rejuvenation and beautification of the theatre in every size and class—can now be had at rock-bottom figures. Small staple supply prices are down, too—reductions from levels of years ago ranging from 10% to 100% less.

Viewing the trend open-mindedly, it would seem that now is the time to take

(*Continued on page* 39)

# A NEW PARAMOUNT THEATRE IN ENGLAND





Upper view: The auditorium from the balcony. The total seating capacity is 2,550. Illumination is by both chandeliers and concealed fixtures, lighting colored walls.

Lower view: The facade at the corner of the building. Facing is in stone and brick, laid in a straight-line pattern, with decoration in neon lighting and outline ornament.

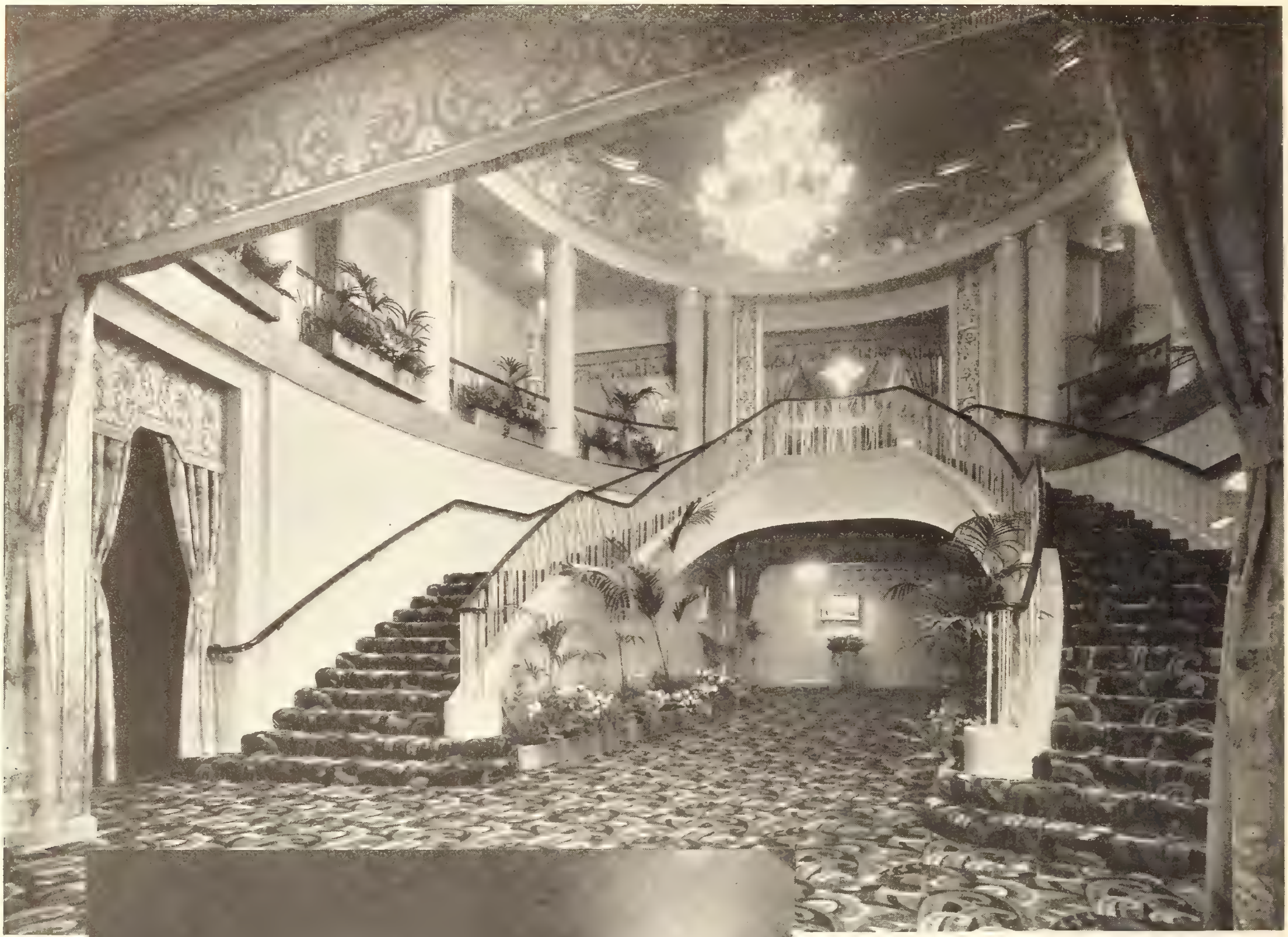
**Describing the latest addition to the circuit's provincial group—the Paramount in the industrial city of Leeds**

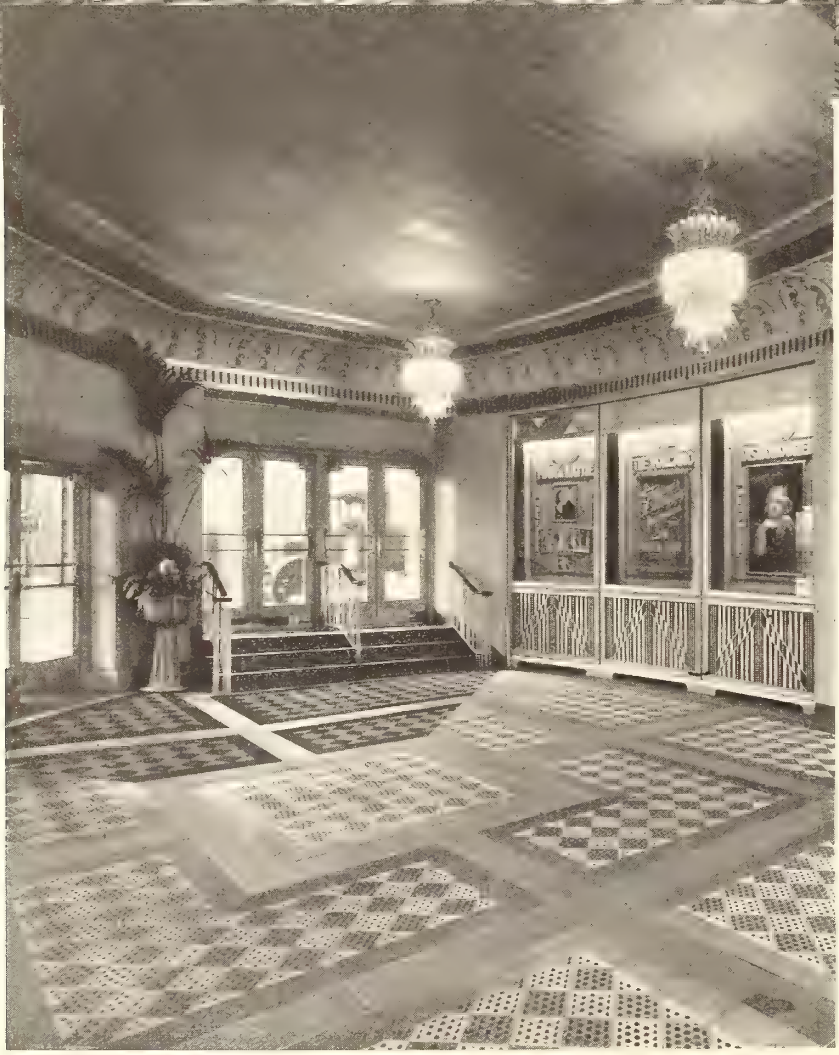
### By W. H. MOORING

FOR THEIR latest addition to the chain of provincial theatres operating openly under their banner, Paramount banked on the ornate. Judging the taste of the 500,000 population of Leeds, the big Yorkshire cloth center in which this new theatre was reared, the decision seems a sound one, for there is a drabness about such industrial centers as Leeds which requires some offsetting in those buildings which are dedicated to the purpose of providing the masses of working people with entertainment and relaxation.

The Paramount theatre in Leeds, like others of the Paramount circuit, was planned by Frank T. Verity and S. Beverley, FF.R.I.B.A., who from the beginning of their job seem to have forgotten all about architectural traditions in an attempt to supply Leeds with a theatre laying pretension to brightness and luxury. It seats 2,550, a capacity found on this side of the Atlantic to be the most advantageous in even the most densely populated districts. The exterior lacks distinction, except that naturally conferred upon it by its corner location. It has a plain stone frontage worked out in straight lines, and treated liberally with neon colored lighting and outlining decoration.

The interior, from the doors through to the proscenium, has vivid coloring, in which greens, bronzes, golds and silvers predominate. Immediately inside the front doors is a long narrow "crush hall" with a vestibule leading into the stall level, and an attractive double stairway running up on each side to the balcony level. This stairway provides the most attractive feature of the whole scheme, for it rises in semi-circular formation with a continuous balustrade, and gives direct access to a circular balcony, which in turn leads on





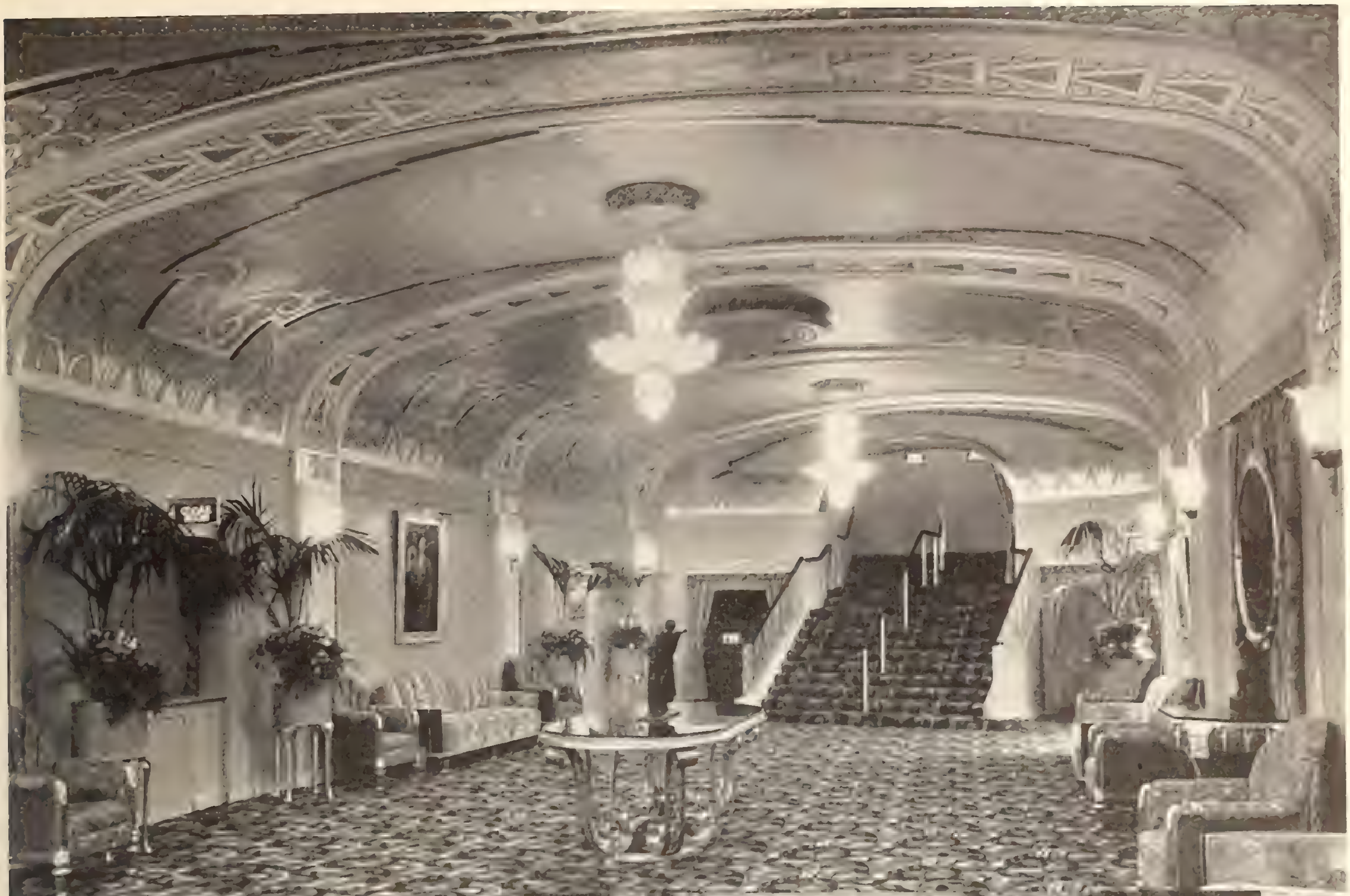
The view above shows the lobby (or "crush hall"), looking toward the auditorium and stairs leading to the balcony levels. At left is shown the lobby looking toward the entrance and box office.

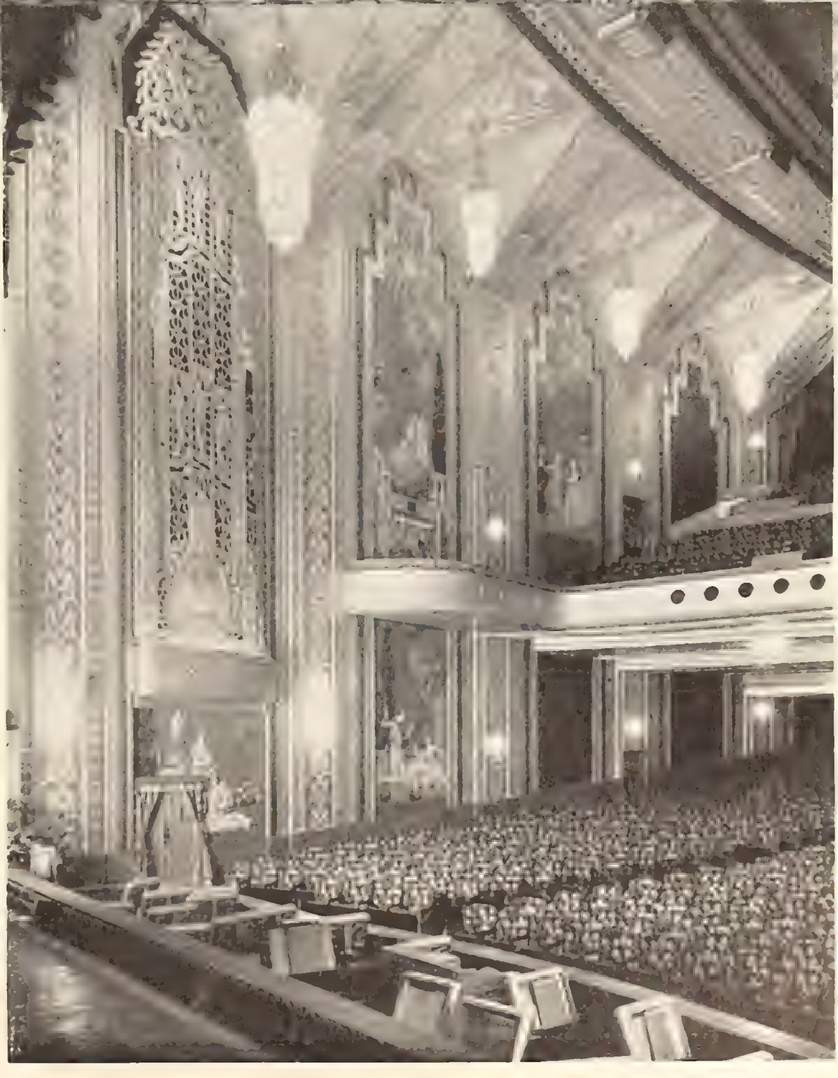
either side to tea room accommodations.

From the head of the stairway, a half-screened view of the interior of the tea room is gained through a large window fronted with a lattice worked in modernistic wrought-metal work. Over the stairway is a richly decorated oval ceiling, from the center of which depends a huge crystal chandelier with opal glassware in modern style. Carpeting, both on the stairs and in the balcony lounge (to which they give access), is in richly colored and heavily designed axminster. The stair balustrades take up the same motif, which also characterizes the screen over the tea room windows.

The principal note in the auditorium decorations is provided by huge wall panels occupied by richly colored stencils, worked by hand, and describing many kinds of Neapolitan love scenes.

Mouldings above and around the panels are ornate in the extreme. They are splashed with multi-colored designs of modernistic character. The seating is rich and takes up the colored tracery of the carpeting in the backs only. The seats of





The lounge on the lower balcony level (or mezzanine) is pictured above. At right is shown the panel and pilaster stencil treatment of the auditorium. The murals depict Neapolitan scenes.

the chairs are plain in design, but of varying colors.

In order to emphasize luxury, Paramount decided to make lavish provisions by way of retiring rooms, cosmetic salons and smoking lounges. No other Leeds theatre has any such provisions, and it is doubtful whether anything has been done to surpass this new theatre in this respect, in the provinces or even in London. Lighting has been partly on the exposed and partly on the concealed plan. There are enough visible units to give an effect of complete visible lighting facilities, but still more light is cast upon the colored wall surfaces by concealed fixtures.

A complete ventilation and air washing plant has been laid in, and emergency lighting has been provided for by the installation of a Keepalite system. There is a large Wurlitzer organ, and separate elevators for each unit in the large orchestra. For stage scenes, there has been installed 40 sets of counterweighting on the five-line principle.

The cost of the Paramount in Leeds was £250,000.

# THE THEATRE AND THE LAW

### By LEO T. PARKER

Interpreting for owner and manager the latest legal cases involving actions applying to theatres

IT HAS long been settled that theatre employes and laborers have a right to organize as labor unions to promote their welfare, safety and happiness. Moreover, prosecuting a strike is an exercise of the common law right of every citizen to pursue his calling whether of labor or business as he thinks necessary. This right, however, is limited by the exercise of the same right in all other citizens.

In other words, the right to conduct a lawful business is a property right, protected by the common law and guaranteed by the law. One who interferes with another's business, for the purpose of compelling present or prospective customers to withhold their patronage, is responsible for the harmful consequences, unless he shows a legal justification for such interference. In order to constitute such justification, it must appear not only that the interference was in pursuance of a lawful purpose, like trade competition, *but that it was carried on by lawful means*. For example, the circulation of libelous statements for the purpose of injuring the business of another is a malicious interference with that other's property rights, for which the wrongdoer or union is answerable in damages.

For illustration, in the late case of Olympia Operating Company v. Costello, (179 N. E. 804), it was shown that the Paramount Theatre at Springfield, Massachusetts, was opened in September, 1929. Members of the union were employed about a month before the opening to do the outside billposting and billing, and thereafter they were employed to do such advertising work. Shortly after the opening of the theatre a discussion arose between the theatre owner and the local union as to the right of the members "to change the lobby" which means the taking down of the advertising matter in the lobby of the theatre and the setting up of new advertising matter at times when the program of the theatre is changed.

Subsequently, the manager of the theatre decided that other theatre employes were capable of changing the advertising matter in the lobby and, therefore, had a meeting on March 13th at which it was decided to discharge union members of the advertising crew, not because of their membership in the union, but for the reason that other theatre employes were capable of performing the work of changing the advertising matter.

At the conclusion of the meeting notice was given the theatre owner's manager by the business agent of the union that the three members thereof would stop work at the end of two weeks. On the evening of the same day two members of the union began picketing in front of the Paramount Theatre by passing back and forth on the sidewalk, each with a printed placard or sign, attached to a stick, on which was printed the following: "Union Men and Women do Not Patronize This Theatre. This Theatre Unfair to the Billposters Union Affiliated with the Springfield Central Labor Union. Union Billposters Locked Out. Union Sympathizers Stay Away."

Suit was filed by the theatre owner, and the court was requested to grant an injunction against further picketing of the theatre. The counsel for the theatre owner argued that the picketing was unlawful because a statement printed on the sign carried by the picketers was untrue.

It is interesting to observe that the lower court granted an injunction restraining the union members from picketing the theatre, and the higher court upheld this verdict, saying:

"The statement on the placards carried on the sidewalk in front of the plaintiff's theatre 'Union Billposters Locked Out' was false. The defendants were not locked out. There was no evidence to substantiate that charge. . . . It follows that the false statement that union billposters were locked out was an unlawful means of conducting the strike. In effect it amounted to the boycotting of the plaintiff's (theatre owner's) business by the defendants causing it loss and was plainly unlawful."

### Liability in Delay

CONSIDERABLE discussion has arisen from time to time whether or not a theatre owner is entitled to recover damages from an express company, or other common carrier, which fails to deliver films in time for being exhibited on the day advertised. This point of the law was discussed in the recent case of Pastime Amusement Company v. Southeastern Express Company, (162 S. E. 621).

The facts of this case are that a theatre owner advertised that a certain film would be exhibited on a specified date. The express company, which transported the films, failed to deliver the film in time for the advertised exhibition, and the theatre owner filed suit against the express company to recover $3,000 damages.

It was contended by the counsel for the express company that the latter could not be held liable for losses sustained by the theatre owner due to the failure to exhibit the film. However, the higher court held in favor of the theatre owner, and said:

"In our opinion . . . the complainant (theatre owner) clearly states a cause of action for actual and punitive damages."

### Advertiser Liable on Theatre Contract

FREQUENTLY the higher courts have held advertisers liable for contracts made by an agent, such as a manager or a relative of the owner. It is common practice for managers and executives, clerks and salesmen to act under implied powers in buying and selling the merchandise dealt in by their several establishments. Thousands of purchases and sales are made daily and hourly by agents and employes without express and special mandate.

Therefore, it has been held that a person who conducts a mercantile business and who appoints another as representative or manager is liable for all contracts made by such representative within the scope of the business.

For instance, in Motion Picture Service v. Modica (139 So. 80), it was disclosed that the owner of a grocery store, finding business unprofitable, left the store in charge of his wife. He was gone for four months during which time a representative of a theatre corporation, engaged in the business of selling advertising which appears on motion picture theatre screens, called on the wife, who was in charge of the store, and prevailed upon her to sign a contract for the appearance on the screen of an advertisement for the grocery store. Upon the return of the store owner his attention was called to the fact that there was a large balance claimed to be due for the advertising service. The store owner refused to pay the bill on the contention that he had not given his wife authority to enter into contracts of this nature. However, the higher court held the store owner liable, and stated the following law:

"A party dealing with an agent, acting within the scope of his authority, is regarded as dealing with the principal. . . . It follows that the contract was reasonable, and that the wife had apparent authority to execute it. The husband must be held responsible for the contract made by her. . . . Our conclusion is that the wife in this case had the implied authority, as agent for her husband."

### Validity of Lease Contract

IT IS WELL established law that every lease contract must be

(*Continued on page* 42)

# THE NEW IMPORTANCE OF ACOUSTICS TO NATURAL SOUND

### By F. C. SCHMID and S. K. WOLF

**In which one learns not to be surprised when told that the majority of theatres which fail financially fall within the 25% needing acoustical rectification**

AN EVER increasing demand for greater intelligibility and naturalness in sound picture reproduction has resulted in numerous advancements in the art. Perhaps the most noticeable improvement has been brought about through the extension of the range of recorded and reproduced frequencies.

To provide absolutely faithful reproduction requires that all audible frequencies of a sound be reproduced in their proper relative loudnesses. That is the ultimate goal towards which all efforts is extended. Until recently it was impracticable to reproduce sounds in the theatre above approximately 5,000 cycles per second. The frequency range above 5,000 cycles contributes greatly to naturalness, since many instruments as well as voices have *harmonics* above this limit. If these are suppressed, an appreciable change in the character of the sounds may be noted. A marked improvement resulting from the extension of the range is also apparent in the reproduction of common sounds, such as hand clapping, footsteps, and rustling of paper, which have in the past sounded far from natural.

The more closely a reproducing system approaches perfection, the more exacting are the requirements for a proper acoustic condition in the theatre. Obviously, if the characteristics of a theatre are such as to suppress the high frequencies, the benefits resulting from an extension of the range of reproduction will be destroyed. Few sound picture theatres have satisfactory characteristics. The majority of those that are satisfactory were orginally designed, or later corrected, in accordance with a plan derived from a detailed acoustical study of the requirements.

Of the 7,162 theatres analyzed by the acoustic consulting department of Electrical Research Products, Inc., prior to April 1, 1932, it was found that 61% were acoustically acceptable, that 14% could be considered excellent, and that 25% were badly in need of correction.

The acceptable class includes theatres that are capable of a noticeable degree of improvement, although the results being obtained are reasonably acceptable to the average listener. They may be termed as commercially satisfactory, considering the class of audience and neighborhood in which located. Considerable departure from the ideal condition is permissible, and those theatres which fall within the excellent class do not deviate from the ideal sufficiently to warrant any change in characteristics.

The remaining 25% of the theatres are badly in need of correction. They are either excessively reverberant, or they have such a large quantity of absorbing material as to produce a decided condition of "deadness." It is of interest to note that *the majority of theatres that fail financially fall within this class.*

ACOUSTICS is such a complex science that it is impossible to outline a general method of correction to assure a theatre having good hearing conditions. However, a few general suggestions and cautions may be of some help to the exhibitor. Most everyone is now familiar with the more common acoustical defects encountered, such as excessive reverberation, echo, interference, and non-uniform distribution. Of these, the most common is excessive reverberation. Obtaining good acoustics is not, as many people believe, just a problem of placing sufficient sound absorptive material into a theatre. It is entirely possible to get too much sound absorption, or to place it in the wrong location.

To determine the extent to which a theatre is reverberant requires that a complete analysis over the full frequency range be made. In the past, most analyses were based on computations at the one frequency of 512 cycles per second, and the theatre was corrected to the optimum reverberation time at that particular frequency. The remainder of the frequency spectrum was entirely disregarded. The analysis, for example, would indicate that 1,000 units of sound absorption were required to produce optimum conditions. The architect or exhibitor would then select the most economical material having a suitable appearance. If its absorption value at 512 cycles was 50%, he would specify 2,000 square feet, or if 25%, he would use 4,000 square feet to provide the 1,000 units. As a consequence, the frequency characteristic of the theatre depended on his choice of material, since no effort was made to determine the requirements of the theatre at any but the one frequency of 512 cycles.

There are available on the market a large variety of acoustic materials, nearly all of which have been tested by one or more laboratories. In the past, it has been customary to test materials at octave intervals from 128 to 4,096 cycles per second. This range is sufficient to furnish a general idea of the frequency characteristic. However, the improvement in reproduction brought about through the extension of the range of recorded and reproduced frequencies has made it desirable to extend the testing range one octave below and one above. This is now being done at one laboratory, and the practice will probably, in the near future, be adopted by others. While this is primarily of importance to the engineer, it is well for the layman to bear in mind that the selection of a material should depend upon its entire frequency characteristic rather than upon its absorption at one particular frequency.

# BETTER THEATRES

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QP

The ability of materials to absorb sound is dependent upon the frequency, or musical pitch, of the sound. It is obvious that if the total absorption in an auditorium is greater at one portion of the frequency spectrum than at another, the composite sound heard by the ear will be relatively louder in that portion of the spectrum where the absorption is less. That is, if a material is used having high absorption in the range of the piccolos, and low absorption in the range of the cellos, a duet by these instruments would sound unnatural, as the cellos would be louder relative to the piccolos than intended.

Most acoustical materials, such as plasters, mineral tiles and hair felts, are considerably more efficient as absorbents of high than of low frequencies. Building boards, if mounnted so that there is evidence of diaphragm action, tend to absorb relatively greater amounts of low frequency energy. Draping materials, such as velour, monk's cloth and damask, if used in large quantities, have an appreciable effect in reducing the "highs," and have little effect in reducing the "lows." However, if these fabrics are used as coverings for certain types of acoustical materials, a very desirable characteristic can be obtained from their combination. Interesting data have recently been obtained showing the effect of stretching several layers of fabric at various distances from the surfaces of absorbing materials. The audience, seats and carpet constitute the remainder of the absorbing mediums found in theatres.

IT CAN BE appreciated from a consideration of the number of variables, that few theatres have similar characteristics, although many are identical at one particular frequency. Fortunately, most furnishings common to theatres have been tested for sound absorption, and the acoustical engineer is able to determine the time of reverberation at a number of frequencies. While the limits in which reverberation time may lie and still produce acceptable conditions are rather wide, there is, nevertheless, a very strictly defined optimum value for each size of auditorium and each frequency.

By comparing the number of units of absorption present, with the number required to produce optimum conditions, the engineer is able to determine the requirements. The analysis of one theatre may show it to be exceedingly "dead" at the high end of the frequency spectrum, whereas the analysis of a similar-sized house, with different interior furnishings, may show just the opposite condition. They both may require the same number of units at 512 cycles; however, consideration of the units required at other frequencies will indicate that two entirely different materials will be required for correction.

After the engineer has determined the type and amount of material to use, he must then decide upon its location. The location of treatment for most effectively reducing reverberation time is not arrived at by placing it on the most convenient surfaces, but rather by carefully studying the proportions of the auditorium and locating

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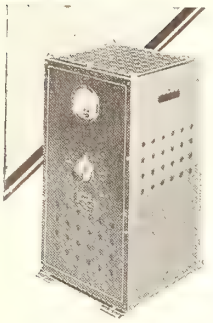

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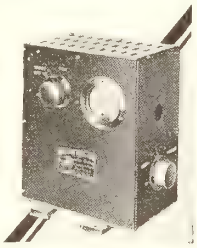

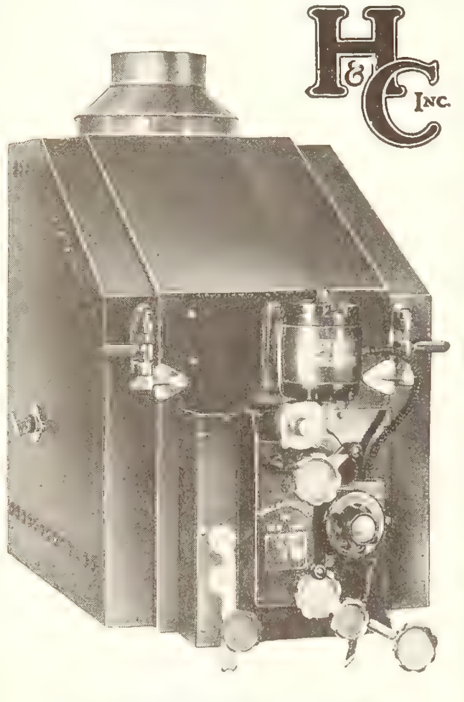

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it where it will be most advantageous in reducing undesirable reflections. Generally, it is preferable to install treatment toward the rear of the theatre, although in houses of irregular shape and unusual proportions, an altogether different procedure may be required. Balcony houses also differ greatly from single floor houses in their method of treatment. It may, therefore, be stated that the exact location for best results various in each particular case.

The acoustical engineer is also very much concerned in reduction of noise originating in the theatre or entering from the outside. Interfering noise has two effects on the hearing of sound. One is the psychological factor of disturbance or annoyance, which distracts the attention of the listener. The other is the physiological effects upon the ear, which more or less temporarily deafens the auditor. This latter effect is generally referred to as "masking," and in the presence of noise, a greater degree of loudness of the original sound is required for equal articulation or ability to understand.

All reverberation computations are based on the assumption that the reproducer system will be operated at a normal level of loudness. If the volume must be increased to overcome interfering noise, the apparent effect of reverberation will also be increased and intelligibility will be decreased. Noise, therefore, must be kept to such low levels as not to require an undue increase in loudness for good hearing.

External noises should be shielded as well as possible from entrance to the theatre. The more prominent internal noises usually have their sources at the projection room, or at the ventilating and heating systems. Frequently, reduction of noise to an appreciable extent requires engineering study. Any expenditures involved in this direction will, in the long run, be found highly economical, since too much stress cannot be placed on the harmful effect of interfering noises on the quality of reproduction in the theatre.

The problem of acoustical correction and noise reduction is sufficiently complex in nature and important in results to warrant careful consideration without dependence purely on chance to attain that which actually requires intensive study of the individual case. Any problems that arise should be handled in co-operation with unbiased acoustic consultants to insure their most effective and economical solution.

# MODERN INSTALLATIONS

**Theatres which have been recently equipped with up-to-date furnishings or apparatus, listed according to information supplied by the manufacturer**

## Sound Reproducers

### RCA Victor, Photophone Division

Camden, N. J.

Gadsden, Gadsden, Ala. . . Strand, Cookeville, Tenn. . . Lyric, Rosebank, S. I., . . Kimball, Kimball, W. Va. . . Liberty, Caney, Kan. . . Orpheum, Yuma, Ariz. . . Union Square, Cleveland, O. . . Granada, Toledo, O. . . Millwald, Wytheville, Pa. . . West End, Uniontown, Pa. . . Visitation Parish, Detroit . . Lincoln, Quincy, Mass. . . Crown, Lowell, Mass. . . Dixie, Uniontown, Pa. . . Barnum, Bridgeport, Conn. . . Ohio, Pittsburgh, Pa. . . Decatur, Brooklyn, N. Y. . . Mock's, Girard, O. . . Virginia, Carrollton, O. . President, New York City . . Cedar Grove, Shreveport, La. . . Lee, Long Beach, Cal. . . Furrelton, Pittsburgh, Pa. . . Bailey, Waverly, Kan. . . Lyric, Delta, O. . . Rialto, Lowell, Mass. . . Ruble, Logan, O. . . Oldham, Sparta, Tenn. . . Town, Smithtown, N. Y. . . Hazlewood, Pittsburgh, Pa. . . Granada, Pearl River, N. Y. . . Daffin, Tallahasee, Fla. . . Lyceum, Findlay, O. . . Coral Gables, Coral Gables, Fla. . . Empire, Port Henry, N. Y. . . Little, Philadelphia . . Ozark, Cassville, Mo. . . Logan Hall, Tuskegee, Ala. . . New Colonial, Wheeling, W. Va. . . Varsity, Manhattan, Kan. . . Avenue, Philadelphia . . Sun, Salt Lake City, Utah . . Roxie, Carson City, Nev. . . Sea Cliff, Sea Cliff, N. Y. . . Hippodrome, Niagara Falls, N. Y. . . New, Concord, N. C. . . Novelty, Los Angeles. . . Islam Grotto, Pittsburgh . . North Birmingham, North Birmingham, Ala. . . King, Troy, N. Y. . . Kesner, Le Roy, Kan. . . Exhibit, Columbus, O. . . RKO Palace, Trenton, N. J. . . Plaza, Crane, Mo. . . Star, Sweet Springs, Mo. . . Palace, Nicholson, Pa. . . Dixie, Marianna, Fla. . . Moore, Plainville, Kan. . . Fairview, Atlanta, Ga. . . Milba, Haynesville, La. . . McColl, McColl, S. C. . . Palace, Corona, N. Y. . . Amuzu, Big Stone Gap, Va. . . Good Fellows Theatre Corporation, De Land, Fla. . . Strand, Robinson, Ill. . . Catherine, Detroit . . Mission, Los Angeles . . Community, Tuckerton, N. J. . . Princess, Truro, Nova Scotia . . Avenue, Cincinnati, . . Dixie, Brookesville, Fla. . . Imogene, Milton, Fla. . . Grand, Fitzgerald, Ga. . . Wardman, Whittier, Cal. . . Little, Philadelphia . . Monita, Los Angeles . . Opera House, Girardville, Pa. . . Rialto, Victoria, Va. . . Fox, Huntington, W. Va. . . State, Springfield, Mass. . . Palace, Las Vegas, Nev. . . Leimert, Los Angeles, New Fountain, Terre Haute, Ind.

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(Western Electric)

New York,, N. Y.

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## Sound Accessories

### Operadio Manufacturing Company

St. Charles, Ill.

Columbia, Fort Madison, Ia. . . Bath, Bath, S. C. . . Pen Mar, Delta, Pa. . . Runyon, Barnsdall, Okla.

### S. O. S. Corporation

New York, N. Y.

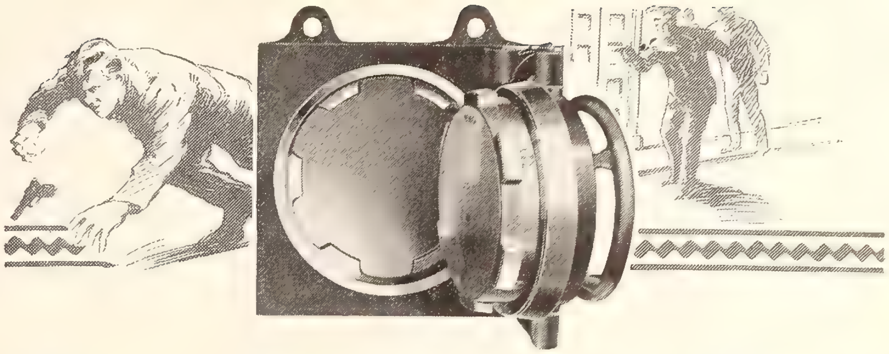
Criterion, Roscoe, N. Y. . . Rapids, Wisconsin Rapids, Wis. . . Harlequin, New Orleans . . Attucks, Norfolk, Va. . . Capitol, Rock Hill, S. C. . . Music Hall, Clinton, N. J.

## Air Conditioning

### Kooler-Aire Engineering Corporation

Minneapolis, Minn.

Grand, Bay City, Tex. . . Griffith Amusement Company, Miami Okla. . . Garden, Tama, Fla. . . Metro, New York . . Whiteway, St. Louis . . Roxy, St. Louis . . Edna, Gibson City, Ill. . . Madelia, Madelia, Minn. . . Colonial, Florence, S. C. . . Strand, Bangor, Pa. . . Swan, Syracuse, N. Y. . . Avenue, Philadelphia . . Como, St. Paul, Minn.



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# F. H. RICHARDSON'S COMMENT

## • • AND ANSWERS TO INQUIRIES •

F H Richardson

# ACTION OF THE ELECTRICAL CONDENSER

I BELIEVE there is no one thing I have received so many inquiries about in connection with sound equipment, as electrical condensers. The action of these very simple devices seems to puzzle many men who are otherwise very well posted on sound equipment. Recently, through the kindness of Erpi, I got hold of a government publication put out by the Bureau of Standards, which is as clear as it is authoritative.

(The publication in question is entitled "The Principles Underlying Radio Communication." It is radio communication No. 40, and may be had, should any one desire it, by remitting the sum of one dollar to the Superintendent of Documents, Government Printing Office, Washington, D. C.)

Using the article cited and its illustrations as a basis, I shall try to explain condenser action in a manner which should, I believe, make it clear even to the apprentice.

Electrical action may often be made very plain by comparing it to the action of water in a water system. This makes it the more easy to understand for the reason that, whereas electricity is invisible, cannot be felt and may only be studied through its action, water action may be actually watched. We know what water is. We can see it, feel of it, weigh it and know just about exactly what it will do under any given set of circumstances.

Examining *Figure* 1, we see that if the pipes be filled with water and pump *P* started, valve *V* being open, we shall have a continuous flow of water in one direction equal to the full capacity of the pump. We also understand that if the valve be partly closed, we shall still have a continuous flow of water in one direction, but the amount of the flow will be reduced in proportion to the amount of closure of the valve, which, from the electrical viewpoint, represents resistance. A glance at *Figure* 2, shows us the exact similarity of action of the water and electric circuits, their motive power and resistance.

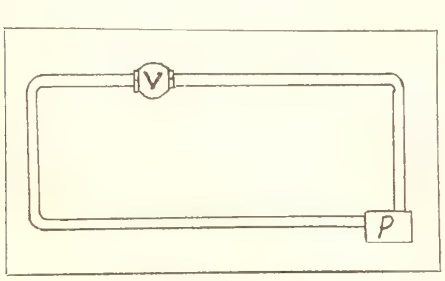

*Fig.* 1

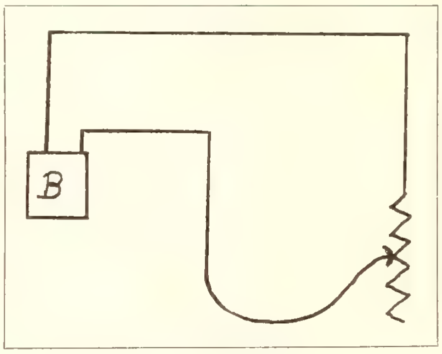

*Fig.* 2

If we shove the resistance contact to the top (open the water valve), we shall have an electric flow in one direction equal to the full capacity of the battery. As we pull the resistance contact down (cut in resistance—close the water valve), we cut down the flow of current (which has been fully understood by all of you for a long while).

And now let us consider the condenser. In sound equipment it is often necessary to prevent all flow of direct current, even in the form of stray currents, at the same time offering no obstruction to full, free alternating current action. For this purpose, the electrical condenser functions perfectly. Let us see why.

Examining *Figure* 3, we find a closed circuit operated by a pump plunger. There is neither inlet nor outlet, but a tank of some size is connected into the system, and in the center of the tank is clamped an elastic diaphragm which prevents the passage of any water from one end of the tank to the other. In other words, this diaphragm, which is, we will assume, of very elastic, thin rubber, entirely separates one end of the system from the other.

Now if we set the pump plunger in central position and fill both ends of the cylinder, pipes and tank with water, and shove the plunger upward, the water will be forced into the upper end of the tank, depressing the elastic diaphragm, while at the same time an exactly equal amount of water will be drawn out of the lower end of the tank and into the pump cylinder. If we then pull the plunger downward, the action will be reversed, and if the movement of the plunger be continued, we shall, in fact, set up an alternating current of water.

And now let us examine the electrical condenser, which consists of two "plates" thoroughly but very thinly insulated from each other. The condenser is installed by cutting one of the wires of a circuit and connecting one "plate" of the condenser to one of the ends of the severed wire, and the other "plate" to the other end.

Since the two plates so connected are, as I have said, insulated from each other, it follows that the circuit is broken, insofar as has to do with any flow of current around the circuit. In fact no d.c. can possibly get through.

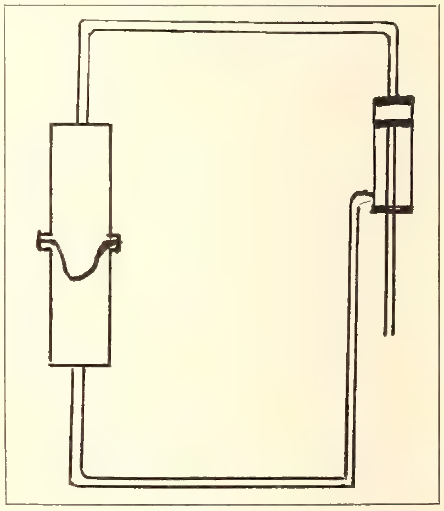

*Fig.* 3

"Well," you ask, "if the circuit is actually broken, how is it possible for a.c. to operate?"

Aha (as the villain says), we shall see!

As you know, a.c. flows (we will consider 60-cycle current) 1/120 of a second, in one direction, then, reversing, 1/120 of a second in the other direction. Let us name our condenser plates *A* and *B*. During one fourth of one cycle, the current flows toward one of the condenser plates—say, Plate *A*. When the condenser was installed, the strength of the current flowing in that circuit was considered, and a condenser with plates of sufficient size to absorb or store the amount of energy contained in one fourth of a cycle, was selected. During the time the current flows toward Plate *A*, that plate has the capacity to, and actually does, absorb or store up all the power contained in that period of current flow. That amount of power is then actually stored in that plate.

Plate *B* stores power, while at the same time Plate *A* begins to discharge current into the circuit. In other words, the condenser plates do electrically exactly what the rubber diaphragm does in the pump system. It actually permits alternating current to "flow" in a broken circuit.

## A LETTER FROM SASKATCHEWAN

WALTER R. PYLE, projectionist of the Olympia theatre in Assinibola, Sask., writes:

"Dear Dad Richardson: I call you that because you certainly are 'Dad' to us small town projectionists. You have stimulated us to a greater extent than any one other thing I know of, and we do our darndest because we know you would not be proud of us if we did sloppy work. I am in charge of projection here, with a Motiograph Deluxe, RCA sound, and Hertner Transverter. I suppose I am not yet really a projectionist, but I am certainly striving to be one.

"Our theatre is in a town of 1,200, and since the closest city is 80 miles away, you will understand that we must rely on our own ability and ingenuity to keep things in order. I check the programs upon arrival and can certainly endorse Brother Jeffres regarding the condition of prints. Paramount prints are a pleasure to work with, but the others—well, I have often spent fully 20 minutes trying to remove blobs, scratches, holes and gosh-only-knows-what, from the end of each reel. Why can not, and why don't, all the boys figure there pickup speed and thread accordingly? Given a Paramount print, I defy any detection of our changeovers, but the others are so badly cut up that we are forced to dot our ends with a green pencil, which is thoroughly rubbed off before we ship out.

"We rehearse for volume, also for footage and for changeover. We keep a record of the same.

"Did any of you ever try to fade out a Universal newsreel and fade in a comedy when only one foot of the end remains on the Universal? It's a lovely job! All our Fox News have a nice music ending, but all Universals play about two bards and then pop. What can we do?

"The laws here compel two men on duty, so we never double reels up. The first-class examination here is plenty tough, but if anyone really studies your articles and the Bluebooks, as I have done, or at least tried to do, they can get through with flying colors. The examination makes you feel a bit proud of your first-class license, because it requires plenty of good hard study to get it.

"Our Saskatchewan examining board is very fair and just. Their examining room is equipped with Powers and Simplex projector, also a Holmes portable projector, and a Hertner Transverter. After a very rigid examination on theory, the applicant is given a practical examination based upon the projectors.

"And now for the real object of my letter: I have received so many valuable tips from our department that I feel I owe you one, only I am not certain what you will think of it. We have a cement projection room floor, and although it is well surfaced, it nevertheless gives off dust. Friend Boss suggested water-glass, such as is used in preserving eggs. Mix it 15 parts water to one part water-glass and apply to floor with an ordinary brush. It certainly makes a nice, inexpensive job. Leaves a pleasing glazed surface. Our light beam from the condenser to the aperture is now perfectly clean, meaning

## The Man Who Heads the I. A.

SOME MONTHS ago William C. Elliott was, by unanimous choice of the executive board, raised to the office of president of the I. A. T. S. E. & M. P. M. O., William Canavan having resigned. Those familiar with the inner workings of the organization know that William C. Elliott thus took upon himself several knotty problems of great importance to every member. For example: The West Coast Studio situation. The chain theatre snarl. The independent situation. And the jurisdictional tangle. All of these difficlties are in large measure brought into existence by the present depression.

As though this were not enough and to spare, President Elliott has been called upon to wrestle with a dual organization problem, which has not as yet been solved by any manner of means.

I believe the thousands of members over this country and Canada, as well as men in England, Australia and New Zealand, would like to know something about Brother Elliott. I shall therefore attempt to provide something of an introduction.

A half-century back in the mists of time, a wee Southland babe came into the world down near Lexington, Ky. It is that youngster, now 50, who is president of one of the greatest labor organizations in the world, beloved by his fellow officers and all those who know him. The bluegrass regions of Kentucky has been famed for its horses, but it should as well be noted for its many splendid men. Such men as Elliott.

At the age of 13, while still attending school, the lad Elliott started work in the Grand Opera House in Cincinnati as property clearer. He remained in that city, working in various theatres, until he finally was admitted to membership in the Cincinnati stage employes' local union.

In 1904, beguiled by the charms of travel, he joined the Dockstadter's Minstrels in the capacity of property man, in which position he remained for about one year. In 1905 he went with the B. C. Whitney "Isle of Spice" troup (which, incidentally, put on one of the best musical shows of that day). With this company Elliott held the position of electrician. He remained with the Whitney company for three years, though he was not always with the same production.

He was on the road for 20 years, associated with some of the best amusement enterprises and players the stage has ever known. Among these were the Shuberts, Erlanger, Maude Adams, Fortham, Richard Mansfield, William A. Brady and Savage. During all these years he was in close contact with the most brilliant of theatrical people of that age.

After 20 years of this work, Elliott returned to Cincinnati, where he acted as electrician in many theatres until in 1922, he was appointed fifth vice-president of the International Alliance of Theatrical and Stage Employes and Motion Picture Machine Operators, by Charles Shea, then international president of the organization.

I have had several conferences with President Elliott since his elevation. He impresses one as an understanding, kindly, courteous man, as well as a sincere and capable union officer. It is unquestionably his earnest desire to give the very best service possible to the organization.

Incidentally, President Elliott has authorized me to make what he said would be his first public announcement that he would be a candidate for re-election.

The I. A. should take into very serious consideration a number of things when it comes to a matter of electing a chief executive. First, the chief executive who does not know the inner workings of the labor movement is automatically and badly hampered. Second, it is highly important that the president be thoroughly familiar with the inner workings of the organization, especially insofar as concerns the workings of the president's office. To elect an inexperienced man, particularly at this time, would be to invite calamity. Third, the chief executive must be a man in whom the membership will have confidence—a man it has reason to believe is honest and capable.

that the sound mechanism and film is not suffering from the ravages of dust from the cement.

"In closing let me most sincerely thank you again for your interest and instructions to us small town chaps. I think you have induced some of them to beat their big city brothers in excellence of sound, screen results and equipment maintenance."

As to the water-glass treatment for floors, that was recommended in this department many years ago, though I do not just know what the proportions then recommended may have been. I thank Brother Pyle for again bringing the matter up. It provides a good, cheap cement floor treatment. Of course, except in localities where some fool law prohibits it, a covering of battle-ship linoleum or cork tiling is best, but they—especially the latter—are relatively expensive.

I have printed Brother Pyle's remarks concerning the conditions of the different makes of film, to the end that producers may read them and come to an understanding of the fact that such reports are being received from time to time from all over the country. It is, in my 'umble opinion, perfectly foolish for any producer, by negligence in exchange practice, to permit his products to get that kind of a black eye in the minds of theatre managers and projectionists.

## THE RESURFACING OF SCREENS

FROM an exhibitor in Ohio comes this letter: "Our screen was soiled when purchased second-hand. We have had it for a year now and it looks quite bad during a cartoon or snow scene. We have inquired about having it gone over, which would cost about $27. Also, we are told that this is not very satisfactory, as the soiled parts would work their way through. A new screen would cost around $106. What would you advise?"

I am not advised as to the kind of screen, what sort of a base the surface is carried on, what kind of a surface it is, what sort of a discoloration exists, or anything which might really help in deciding whether or not refinishing at the cost named would be a promising experiment. I therefore can only answer such an inquiry very broadly.

In this case we have a replacement cost of $106. The refinishing cost would be approximately one fourth of that sum. If the screen is a perforated one (I am not advised as to that), there is only one *best* way to re-surface, and that is by means of a spray and a suitable mixture. Such a surface, of course, may be coated with a preparation, provided a vacuum cleaner is run over the back side as the painting progresses, to clean out the holes. This, of course, can only be accomplished while the coating solution is wet.

Personally, I believe if I were in the place of this exhibitor I would (provided water color will adhere to the surface) coat the screen with carefully prepared white calcimine, using a vacuum cleaner (dust bag removed) behind during the process. Or if water color will not adhere, I would substitute a carefuly prepared, rather thin, white paint. Of course, it is true this would be in the nature of an experiment, but I see no reason why it would not work out all right, and if it did not prove entirely satisfactory, at least the cost of the experiment would not be great.

Through all these years I have never changed my opinion. Calcimine or white paint make a most excellent screen surface. It is true that either may be slightly exceeded in efficiency by some of the newer, costly surfaces, but the fact remains that in the end the exeess would not amount to much, and the problem of resurfacing (and resurfacing will eventually have to be done) can be overcome at a very low cost with the aid of paint and a vacuum cleaner.

## SPROCKET IDLER ROLLERS

GILBERT LA POINT of Westboro, Mass., writes, "Here's another contribution to our department, this time with regard to those 'dinky little idlers' referred to on Page 31, January issue of BETTER THEATRES. I use the following method with gratifying results, to keep sprocket idlers rotating:

"First, clean the roller with a tooth brush which has been dipped in kerosene. This will remove all surface emulsion deposit if the brush be held to the roller with one hand, and the roller be roted with the other. Next, mix a solution of Artic Auto Oil with a little kerosene. I use nine parts of oil to one part of kerosene. The rollers should be lubricated at both ends as well as through the hole, after which revolve the roller a few times to work the oil inside, then carefully wipe off all surface oil. If this is done twice a week, the roller will continue to turn indefinitely. This same lubricant may be used on the feed valve rollers with good results."

The foregoing is submitted to projectionists without comment, except to say that I see no reason why it should not be quite effective if properly carried out. Remember, however, that the oil must be, as Friend La Point has said, well worked in and all surface oil wiped off—not much of a job twice a week, though in a 12-hours-a-day house I assume that it should be done at least every other day.

Many thanks for the suggestion, Friend La Point.

## THE EFFECT OF AGE ON EYES

AT A MEETING of the Projection Practice Committee of the Society of Motion Picture Engineers, Dr. A. N. Goldsmith, president, was present, and in the course of a discussion on screen illumination he made this statement:

"The age of any individual in an audience has considerable to do with screen brightness, so far as that individual is concerned."

Doctor Goldsmith brought out the fact that the average diameter of the pupil of the eye at the age of 20, is 4.75 mm., whereas at the age of 80, it is only 2.3 mm. The eyes of an 80-year-old person therefore admits only approximately 24% of the total available light, as compared with a person 20 years of age.

Frankly, to me that is an entirely new angle to the exceedingly difficult problem of screen illumination. Is there no end to the difficulties to be encountered when one attempts to find out what screen illumination ought to be in theatres? According to this, it seems that we should have to seat the old folks down front, retaining the rear seats for the younger generation!

I might add, as evidence of the activity of the Projection Practice Committee, that the report of the last meeting covers five typewritten pages, and all good stuff, too.

## CHANGE-OVER SIGNALS

I AM a bit puzzled. J. E. Hogue, projectionist of the Kerby theatre, in Houston, Tex., is using a 6-volt transformer and a bit of tinfoil glued to the edge of the film for a changeover signal. He wants to know if I have knowledge of any metallic paint which might be substituted for the foil, saying that years ago, in Memphis, Tenn., they did use some sort of quick-drying paint or lacquer for the purpose.

After explaining that I was reluctant to supply such information now that the Standard Release Print has come, believing we should respect it and encourage all projectionists to discard all other changeover signals, I made some suggestions to Brother Hogue by mail. However, while I do hold that the Standard Release Print should be respected, and every possible effort made to encourage all projectionists to depend upon it so far as possible, still there is that *so far as possible* to be reckoned with.

For many reasons the Standard Release Print cannot be relied upon wholly by all projectionists. No use denying or sidestepping that fact. The S. R. print is not always made properly visible to the projectionist in the first place, and beyond any question of a doubt many projectionists are receiving S. R. prints badly mutiliated, or even almost entirely missing, under which condition it is nonsense to expect them to be used.

What then is the answer? I would welcome discussion on this point. The changeover signal used by Brother Hogue is harmless, but few theatres have or ever will have the equipment necessary for its use, hence it is of no value for general use.

## FROM AN OLD TIMER

R. D. SPOONTS, of Old Hickory, Tenn., brings the long-ago vividly before the mind's eye in the following friendly letter. It has not much to do with projection, but I am sure thousands of old-timers will enjoy it. He says:

"Dear Old Friend: This is a letter from one old-timer to anoter, though I must say you are only old in the matter of years. You are not old in what you have done and are doing for the good of the motion picture projectionist and the business as a whole. I have been reading your writings for the past 20 years. Some will say, 'Gosh, he is a granddad!' Well, I am, though not an old one in the matter of years and I want to say to the younger generation in the profession that in all these years there has been no man in the business that has done so much, or is doing so much for them as their friend, F. H. Richardson. After some of the younger blood has had the years of experience that you and I have had, Richardson, they will realize that fact.

"I often wonder what some of the younger men would do if they had to put up with what you and I did when we were helping to nurse the business 25 years ago, in the days of the Edison and Lubin near-projectors with wooden frames, the Opteograph, the Standard! And how happy we were when finally the Powers-5 came! That No. 5 certainly seemed then to be the very last word in projectors.

"If some of the projectionists of today had the experience you, I and the other gray-beards acquired in the 'University of Hard Knocks,' they would perhaps better appreciate what they have today. They would perhaps realize how much you have given them and are giving them out of your past experience. Well, I remember one Eastern city where once I had only one workable coil in my rheostat, and another where I was obliged to build a rheostat out of a whisky barrel, water, salt and carbons. Those were the days when we got real experience. Does this bring back memories of long ago, Friend Richardson?

"Remember how we used to hang a bag over the balcony edge, or if there was no balcony, then off the kitchen table, and run the film into it? And the trouble we sometimes had in finding the end of the film when we let it get away from us? In those days the projection room was just big enough to crowd a projector and a rewind bench into, plus an 'operator,' provided he was not too fat.

"Well, Rich, those days are gone, never to return. They are now only memories, praise the Lord, though after all it is pleasant now to be able to pull those dusty pictures out of their cubby holes somewhere in the brain and, perhaps with a sigh, look them over once in awhile.

"I am now working in a city of about 12,000, in a theatre that cost $120,000 The projection room is 15 feet wide by 30 feet long. From the floor to ceiling is 8 feet 6 inches. There is nothing in the room but two Super-Simplex rear shutter projectors, W. E. non-synchronous equipment, and W. E. system with 41, 42 and 43-A amplifiers, plus an output control panel. We have Peerless reflector arc light sources with two motor generators located downstairs.

"At the rear of the room is another which has the emergency battery rack for

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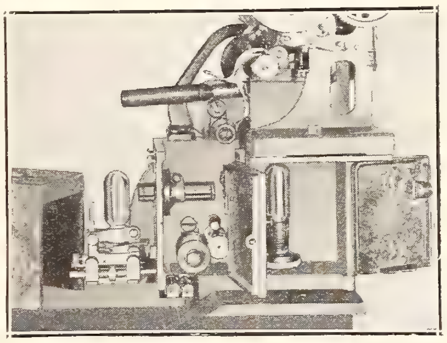

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the house lighting system. Adjoining this is still another room 6x8 feet in size, containing the film cabinet and work table, and also a metal stand with automatic rewind. A fourth room contains toilet and wash basin with hot and cold water and a towel container that is kept supplied by the janitor.

"Best of all, though, are the people I work for, because they think I know my business and there is nothing I ask for that I do not get. Just to show you the kind of people they are, I asked for a set of your Bluebooks of Projection, and the company is sending a requisition for the same.

"I have overcome the bad habit that the drive on the W. E. system has of pumping oil, and if you would care to know more about this, I will write you later explaining how it is done.

"Oh, yes, by the way—when your first handbook came out I was a member of the Peoria, Ill., local, which body purchased a copy for each of its members.

"When are we going to get films mounted on 2,000-foot reels? From the standpoint of saving film that is now used for leaders, and from the cost of replacements due to doubling up, it seems to me the cost of new shipping boxes and reels would be more than offset during the first year."

Well, that is a long letter, but it is, I believe, a very interesting one. Only the genuine old-timer can look back upon the early days, comparing them with the present. (Friend Spoonts need not swell up and pop off his vest buttons. I am a granddad, too—six of em! Laugh that off!)

I read your comment about nursing the business and can testify that that is precisely what we were doing 25 years ago. Some of the newer ones may occasionally forget the fact that if we old-timers had not attended to that nursing 25 years ago, they would not themselves be in the motion picture industry, because in all human probability there would not today be any such industry.

Twenty-five years ago a very large majority of those in the business did not believe it would become permanent. I happened to be one who did, and I worked with that idea and end in view.

To the present day projectionist, doubtless such a tale of a water rheostat seems the "bunk." I, myself, remember how at one time, about 25 years ago, I was sent out to a village to put on a show for a school and a church combined. I got there only to discover they had not sent a rheostat. Fortunately I was able to dig up a lot of copper wire, which I hooked to the top strand of a barbed-wire fence, moving the wires gradually closer together until I got the current I wanted. I got along very well, the only trouble being that one fence post burned up. . . . Yes. I remember the old gunnysack "take-up" very well indeed, and I can tell you a few yarns about that, too!

Your outfit sounds good, except for one thing: If you have a motor-generator set and storage batteries are in the same room, you had better keep it mighty well ventilated, since otherwise the acid fumes eventually will attack the insulation of the motor-generator and you may, and probably will, have trouble.

We will be very glad to hear of the remedy for oil pumping.

## LARGE VERSUS SMALL PICTURE

THIS IS a subject which has been dealt with, lo, these many times. It will probably be dealt with many times again, for it is of very real importance from the box office angle, and one of which there is not as yet much apprehension. There are still exhibitors and managers who believe in the huge picture, though there number apparently is decreasing.

There are numerous and very obvious objections to the huge screen image, or even to a very large one. There are, it seems to me, some simple rules which may be easily applied, save in theatres having extreme viewing distances. In their cases I believe no rules may be applied. Theirs is purely a matter for intelligent compromise.

Anyone at all familiar with the conditions imposed upon projection as it now is, can hardly fail to understand the difficulty of adequately illuminating a large picture and illuminating it evenly all over its surface. It is an attempt to pass an enormous amount of light through a small aperture and distribute it evenly over a relatively great amount of space, and that is a difficult, if not an impossible, thing to do. Moreover, this difficulty is considerably enhanced when we deal with sound-on-films, since the projector aperture is then still further reduced.

A screen 22 feet wide by 16 feet, 8 inches high contains 363 square feet, or 152,272 square inches, therefore if the film photograph were one square inch in area, it would require that number of them to cover its surface. But the sound-on-film has really only something like .75 of a square inch of area, hence it would require approximately 165,000 of them to cover a 22x16.5-foot screen. In other words, the magnification is in that proportion.

Let us look at it from another angle also: A 22-foot-wide screen is 22x12, or 164 inches wide. If, then, the film picture were exactly one inch wide, it follows that any fault in the film photograph would be 164 times as wide upon such a screen as it was in the film photograph itself. Looking at the matter from this viewpoint, we may readily see what an effect increasing the size of the screen image has upon making visible to the audience all defects there may be in the film photograph. And, marvelous as is the photography of today as applies to motion pictures, it is hardly to be expected that it is without defects. Every print received for projection contains photographic defects. Some contain many of them. If the magnification be not so great, these defects are not so visible upon the screen, and certainly that is something to be desired.

Another important thing which has important bearing upon picture size, is the fact that graininess visibility increases directly with increased magnification. Many productions which, if projected as a 16-foot picture, would show little if any signs of graininess, but would have an enormous amount of it were the screen image increased to 22 feet wide.

It must be also considered that the small picture is much more beautiful and much more comfortable to the eyes of those occupying the front half of the theatre than is the larger one. From the front

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half of the theatre the large picture looks more or less "coarse," unless the screen can be placed at the back of a deep stage, which adds to the distance of the screen from the rear seats and thus forces over-illumination insofar as concerns the front part of the theatre. It also adds to the difficulties of sound projection. It is a complicated and very difficult thing, all right, no matter how it be viewed.

"Well," you ask, "what then should be the size of the screen image?"

In answering that question I can only set forth my own individual impressions and opinions. There are several points to be considered, each one of which has an important bearing when one must decide what the size of the picture should be in any particular theatre. In fact, in some ways this question involves the planning of and construction of theatres. If a theatre auditorium have great depth, either the screen image must be very large or the screen must be very brilliantly illuminated if the picture details are to be comfortably visible from the rear seats. And there lies the great difficulty, for it automatically follows that either a huge picture size, or a highly brilliant screen illumination, will not set up the best condition in the front half of the theatre. Visibility as applies to the screen image is the product of two things; namely, picture area and screen brightness. Any increase in either the area or brightness makes the picture more visible from a great distance, and harder on the eyes at less distance.

We now have a few large theatres in which the maximum viewing distance is such that it is impractical to use anything less than a 20- or 22-foot screen image, except that the screen illumination be so brilliant that every bright spot in the picture constitutes more or less of a large glare spot to the eyes of those seated in the front portion of the auditorium.

As a matter of fact, in auditoriums where the maximum viewing distance is as high as from 120 to 150 feet, even the 22-foot picture must be pretty brilliantly illuminated if it is to be comfortably visible from the rear seats, and unless it be comfortable from those seats, they are not desirable seats.

It would seem that a 22-foot picture ought to be about the absolute limit in size, so long as the present projector aperture dimensions are retained. It also would seem reasonable that theatre auditoriums should not have a maximum viewing distance greater than will enable those in the rear seats to view the picture in comfort without necessitating sufficient screen illumination to set up objectionable eye strain for those down front.

## INTELLIGENCE AND CO-OPERATION

AS YOU ALL know, I am now engaged in making measurements of screen illumination in various theatres. In this work I have met with courtesy and kindness from all projectionists, but in one it was something even more than this. I visited the projection room of this theatre the day before the measurements were to be made, finding two men on duty. The man in charge (or presumably he was in charge during the absence of the chief projectionist) was an energetic, clean-cut gentleman, and I mean exactly that. It was a pleasure to talk to him. A dozen words had not been said before I concluded he was really interested in his profession. Soon I came to understand that he studied and understood it.

I explained what I would want the next morning. He advised me that the house opened at 10 o'clock, but that he and the other projectionist then on duty came on duty at 9:30. I asked that he be just a few moments early if he would, as the time would be short. However, I did not get there myself until one minute after 9:30, and the white light went on the screen, ready for me, just as I entered. There was no delay. He was on the job, ready and waiting to co-operate until the job was finished shortly before 10 o'clock.

What I am getting at is this: There was something to be done for the good of projection (or we hope it will work out that way, anyhow), and this man was eager and willing to do everything possible to help. He, I discovered, not only was able to put a good picture on the screen and good sound through the horns, but also was able to work well and efficiently for the reason that he knew a lot about the "whys and wherefores" of projection matters. He therefore is a valuable man and one I hope and believe will "get ahead" in the profession.

## LICENSED PROJECTIONISTS

THOMAS L. JACKSON, of Chicago, writes, "Just had an argument as to how many projectionists are licensed in New York City and how many motion picture theatres operate in that little village. Will you be kind enough to enlighten us?"

"Little village?" Maybe, son, maybe, but at least we never have to tote a shovel along to clear the smoke out of our path when we wish to take a stroll! Pay us a visit sometime and look at some real cloud-scrapers. There, son, stay hitched, will yuh!

As to licensed theatres, the city license department is unable to supply me figures later than for 1929. In that year the total was 480, distributed as follows: Manhattan 76 theatres seating in excess of 600; 79 seating less than that number; and five airdomes. Brooklyn had 90, 82 and six on the foregoing basis, and on the same basis the Bronx had 49, 13 and five; Queens 43, 20 and three; and Richmond (Staten Island) five and five, with no airdomes.

As to licensed projectionists, our licensing authority, the Department of Water Supply, Gas, and Electricity, believes in being generous. It granted licenses to 5,532 last year.

However, that is really not quite so bad as it looks, for many holding New York City projectionist license cards work outside the city, merely holding the cards (which may be renewed from year to year without expense or any re-examination at all) for display.

However, the holding of a New York City projectionist license card is nothing much to be proud of, for the very simple reason that it does not signify, nor does the city hold it to signify, that the holder is a competent projectionist, or even a competent "apparatus operator." As a matter of cold fact, the law, so the department has many times advised me, provides only for examination on just one thing; namely, competence to project film without

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danger, or perhaps I might better say, *undue* danger of film fire.

The authorities seem imbued with the idea that fire danger is the only thing that counts, in which connection I might remark that it surely can not count for much, either, since many men who were licensed almost a quarter of a century ago, when maximum amperage permitted for projection in New York was 25, have not in all that time been re-examined.

The questionable part of all this is found in the fact that many out-of-town men carry these license cards for no other purpose on earth except to indicate to exhibitors that they are competent projectionists. I have myself had New York City license cards sprung on me as proof of competence, the holder doubtless being much surprised when I laughed.

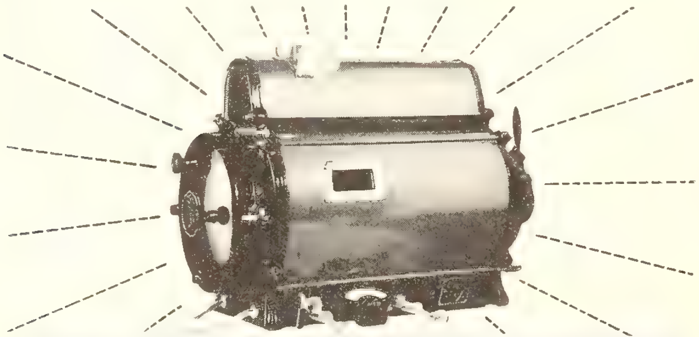
It really is a shame that our largest city should consent to issue license cards (well knowing they might be used in exactly that fashion), without a full, complete examination of all applicants, and for that matter, a re-examination at reasonable intervals, say upon application for license renewal each alternate year. A real examination, especially if coupled with a re-examination every two years, would have a very powerful effect in raising the standards of projection knowledge and thus tend to provide the people with better value in amusement and entertainment in return for the many, many thousands of dollars they pay in at box offices each day. Not only that, but it would tend to reduce eye strain, which is today far more dangerous than fire hazard, since there is now little danger of anything except possibly smoke reaching an audience from a film fire, and theatregoers are pretty well past the danger of an idiotic stampede. Moreover, if the projection room be properly constructed and equipped with a proper, very simple vent system which will be brought automatically into use when a fire starts, every foot of film in the projection room may be burned without the audience even being aware there is a fire.

Eye strain, however, cannot be guarded against in any manner except by the application of expert knowledge of projectionists. It is present today in many theatres for the simple reason that knowledge and skill are not applied, either because of carelessness, or for the reason that the projectionist lacks expert knowledge concerning his craft.

And after all a competent examination is a rather simple matter. At least it is not at all difficult. It may consist chiefly in the asking of very simple questions having to do with fundamentals. It would require little if any apparatus not now in possession of the examining board.

A man's knowledge may usually be pretty accurately ascertained by asking a few simple questions dealing with fundamentals. For example, suppose an examiner wishes to ascertain how much real knowledge an applicant has of the projector optical train. Let him ask these questions, or others of similar nature: (A) Explain in complete detail, just why both craters of an a.c. arc should not be used for projection? (B) What is a 6½-inch focal length plano-convex lens, and just why is it a 6½-inch lens? (C) Why will a lens not focus the light to a point? (D) Given a condenser having a 6-inch free opening, located with converging lens 12 inches from projector aperture, will all light passing the projector aperture enter a projection lens 2 inches in diameter at a 3-inch working distance? Explain by sketch. (E) Just why is it necessary to have more than one blade in the rotating shutter of a projector, and upon what peculiarity of the human eye does the transformation of rapidly displayed still pictures into motion pictures depend.

If an applicant answered all these questions clearly and promptly, the examiner might conclude that he understood the projector optical train, the action of light through it, and projection optics, at least fairly well. Much depends upon how the applicant answers, but hesitancy must not always be construed as evidence of lack of knowledge. Some men just can't help be scared into a blue funk by an examination which they are, under normal conditions, perfectly able to pass. An examiner must use judgment and be very careful to determine whether it really is lack of knowledge, or fright, or an inability to express one's ideas, that is at fault.



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## SHOW BUSINESS IN THE WEST INDIES

I JUST had a talk with a man from the British West Indies. We do a lot of kicking about prices up here. Just listen to this:

Down in British West Indies you can get a pint and a half of rum for 50c, and it's real rum, too! The best theatre, has the following prices: The front of the pit is reserved for negroes at 18c per seat. The rest of the downstairs is 48c. The balcony was 60c, but has been reduced to 48c. Boxes are the same price as balcony seats—48c.

The theatre has one manager and two projectionists, the second of which latter receives the munificent sum of $3.50 per week. So after all I guess he does not consume much rum, even at the price mentioned! There are two ticket sellers—two girls receiving $3 and $4 per week, respectively. The ticket collector gets $3 per week, and a caretaker gets $4.50. Boys doing cleaning receive 96 cents per week. The managers in large theatres receive close to $150 per month.

## A PROJECTIONIST PRAISES COLOR

PROJECTIONIST Lester Borst of Two Rivers, Wis., writes, "May, I, through our department, hand a verbal bouquet to Dr. Herbert Kalmus and Technicolor for their fine achievement, 'Manhattan Parade?' These Warner reels make, in my opinion, a big strike on the alley of motion picture progress. It is a distinct surprise, not so much in the color itself as in the matter of sharp definition and register. The entire picture is clean-cut and sharp. It is a God-send to every projectionist whose hair is slowly turning gray in the attempt to get good focus in projecting color prints. Projectionists and exhibitors should tender congratulations to the men whose patient research has given us the nearest approach to a life-like colored image up to this time. Myself and my co-worker, O. Loyd, certainly do appreciate such a piece of art."

## AN INQUIRY ON CROOKED CRATERS

EMORY MYERS of the Strand theatre in York, Pa., asks, "Will you inform me as to why the positive carbon burns crooked in my Strong hi-low lamp? We have checked up several times to see if the positive and negative carbons are lined up properly, also if they are feeding as they should. Each time everything seemed to be in perfect condition. By laying some of the positive carbons on the table and rolling them I have discovered that some of them are straight and some are not. Tests prove that the straight ones invaribly burn straight and the crooked ones crooked. Our arcs pull 76 amperes."

Upon receipt of this letter I requested Friend Myers to forward samples of burned carbons, which he did. The craters on the crooked carbons certainly did burn to one side of the center. One side of the rim of the crater is burned, I should say at a guess, 3/64 of an inch lower than the other.

The answer seems to be this: Naturally, since the point of the positive carbon—the crater—is considerably in advance of the forward carbon support in which the positive carbon rotates, it follows that if the carbon be in any degree crooked, the point of the carbon will wobble more or less as it rotates. Perhaps, though, the term "wobble" is not exactly descriptive. The center of the crater will not rotate exactly on an imaginary line passing through the center of the carbon. Instead, it will decribe a very small circle around it, all of which has the effect of throwing the crater slightly out of center, and as the center oscillates around slightly, the same side of the carbon will always be nearest the aforesaid imaginary line. This condition will, of course, throw the crater off center, and there you are. If I am in any degree wrong in this reasoning, I shall be glad to be corrected.

## A RECORD SYSTEM FOR FILMS

KENNETH R. CALDWELL, projectionist of Buffalo, N. Y., has sent in a copy of a film record book which he proposes to put on the market. The book contains 36 excellent film record blanks, each blank having space for 30 productions. Opposite each blank is a page upon which additional notes, rerouting, special shipping, etc., may be set forth. The book is well got up and should serve a very useful purpose.

## A BIT ABOUT SAMUEL R. BURNS

SAMUEL R. BURNS has been elected president of the International Projector Corporation, to succeed Harley L. Clarke, resigned. Before accepting this position, Burns resigned as secretary and vice-president of the Fox Film Corporation.

Mr. Burns has been intimately connected with the manufacture of motion picture projectors for the past 18 years. He joined the Nicholas Powers Company as secretary in August, 1915, retaining that position for about nine years, at the end of which period he was elevated to the presidency of the company.

When the Nicholas Powers Company and the Precision Machine Company joined forces under the name of International Projector Corporation, Mr. Burns became vice-president, secretary and a director. He retained this position, or positions, until his recent election to the presidency.

Since 1930, Mr. Burns has also held the position of vice-president and secretary of the Fox Film Corporation, and the Fox Theatre Corporation, and he was on the board of directors of each.

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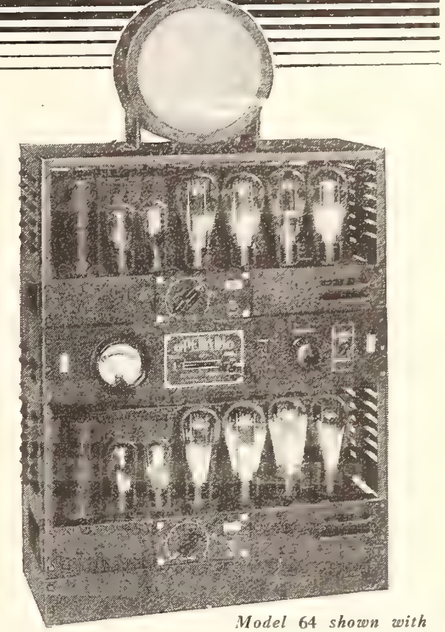

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Engineers have a personal acquaintance with Mr. Burns. I am very sure every one of them will join me in heartiest good wishes for success, both to himself personally, and to the company of which he is now official head.

## THE SOCIETY AND THE ACADEMY

AWAY BACK in about 1914, the Society of Motion Picture Engineers took form, and since that time, it has worked hard, enjoyed a healthy growth, and has accomplished a tremendous amount for the benefit of the entire industry, all of which has been done without any considerable cost, in money, to anyone outside the Society. Many men, including myself, have donated a rather huge amount of work to the upbuilding of this splendid body and the furtherance of its objects. This these men have done willingly and cheerfully, without money or price, because of the fact that such work promised to, and later did accomplish, results of very large value to the motion picture industry and everyone connected therewith.

A relatively short while since, another body was formed on the West Coast, called the Academy of Motion Picture Arts and Sciences. This body is to a large extent composed of men directly connected with the production end of the industry. It is for the most part supported by the motion picture producers and interests directly connected therewith. It has already accomplished a very considerable amount of very valuable work in the interests of the entire industry.

This body has been welcomed into the field most cordially. Just now, however, there are opinions that the Academy has not shown proper disposition to co-operate with the S.M.P.E. as it should. In the matter of the Standard Release Print and in the change in camera and aperture dimensions, for example, it cannot be denied that the Academy proceeded a very considerable distance without any apparent intention of consulting with the Society, which latter is, and for a long while has been, the governing body in the matter of standards.

Now, I do not believe that the Academy has any intention of working at cross purposes with the Society of Motion Picture Engineers, or in any way to ignore it. It would be the height of foolishness for these two great and worthy bodies to work in any but that most friendly and helpful. They must, in the very nature of things, work in perfect harmony if the greatest amount of good is to be accomplished, each consulting with and assisting the other in hearty co-operation, each working within well defined fields.

There is great need for both of these bodies. If I may venture a suggestion, it would be that the governing officers of each body meet and come to some definite understanding as to how the two organizations may function with maximum benefit at all times to the great industry they represent.

## Minuets and Motions

GIVEN a man of any certain degree of mental power, what that man may accomplish in any certain period of time is dependent upon two factors; namely, minutes and motions.

In each day's work the projectionist has a certain, definite number of minutes during which much or little may be accomplished. Some men use these minutes efficiently. Without fuss, hurry or bluster they get a rather astonishing amount of work done, and well done, too!

Other men use the available minutes with enormous inefficiency, with the result that while they seem to work much harder than the quiet, unhurried man, they in reality accomplish less. Moreover, it is not in the least unlikely that their work will be lacking in excellence, as compared with the work of the man who uses his minutes efficiently. They make altogether too many motions. They usually make little or no intelligent effort to plan their work, or to arrange and keep the various tools in a convenient location.

Analyzed, this resolves itself into a situation in which one man uses his brains to good effect, whereas the other does not. Almost invariably the really efficient workman will be found working quietly and unhurriedly. Almost without exception when the inefficient workman has some hurry-up duty to perform, he will be found charging around "like a bull in a china shop."

Remember this: When you accept a position as projectionist you automatically sell the exhibitor a certain, definite amount of time, measured in hours, each day. By so doing you automatically agree that during those hours you will use all your knowledge of projection and such physical effort as may be necessary to place before his audiences the very best performance that can be obtained from the equipment and working conditions provided by the employer.

## RCA EXCITER LAMP SUPPLY

E. E. VAN FRADENBURG, projectionist of the Valley theatre in Manassa, Colo., writes as follows:

"In a recent conversation with an RCA service man, he made the statement that on the new all-a.c. equipment, they use what is called a Rectox Transformer for exciter lamp supply, but that this unit does not actually contain either a Rectox unit or any other type of rectification. Also, that the exciter lamp uses straight unfiltered a.c. This service man asserts that the hum is not noticeable, except at 'full gain,' and that, of course, is practically never used. Will you inform me as to how this may be possible. It seems to me that to merely transform a.c. to an exciter lamp voltage would certainly set up a very pronounced 60-cycle hum.

"On the newer type of RCA equipment, they don't use a pre-amp., as we ordinarily think, but instead use a transformer to couple from the p.e. cell to the main voltage amplifier. It seems to me that the distortion, even in the most carefully designed transformer, would be rather large in this kind of a hook-up. Can you explain just how it works? I presume the transformer is a step-down type to increase current."

The matter was referred to RCA's engineering department, and the following reply has been received.

"Dear Mr. Richardson: I am returning herewith Mr. E. C. Van Fradenburg's letter of February 6th, inquiring about RCA Photophone a.c.-operated equipment. The special size RCA Photophone a.c.-operated equipment for theatres under 500 seats makes use of alternating current for lighting the exciter lamps. These lamps have an especially heavy filament in order to reduce the temperature variations during the alternating current cycle. This type of operation has proved to be practical and very satisfactory. It is especially so because noiseless recording is being used more extensively all the time. With noiseless recording very little light from the exciter lamp reaches the photocell during quiet intervals, therefore the hum introduced from the exciter lamp without a film in the projector disappears when a film recorded by the noiseless process is used.

"RCA Photophone equipment has never employed a photoelectric cell amplifier. A transformer has always been used to couple the photoelectric cell to the main voltage amplifier. The transformer steps down the voltage. Its impedance ratio is of suitable value to insure satisfactory operation and freedom from external pickup in the lines running from the sound head to the amplifier. This transformer is not a source of distortion and has proved to be more desirable than a photoelectric cell amplifier, as it is much less susceptible to vibrations of the projector. This method is used in the highest-grade reproducing sound heads for re-recording purposes in the recording studios."

## INVENTIONS AND PATENTS

I CONSTANTLY receive requests from projectionists and others as to the advisability of securing patents on something the one making the request has invented. Many couple this with the question, "Do you think I can make money with it?"

As to the last question, anyone's guess would be exactly as good as my own. Assuming the article to be really needed, and that it is a practical thing from the commercial viewpoint (which involves many, many things), whether or no it would "pay" depends largely upon how businesslike and shrewd the inventor may be. Some men, you know, could not make money no matter how excellent the proposition. It just is not in them. Others would "clean up" if sent to Alaska with a shipload of ice.

As to my passing judgment of value upon the excellence of an invention merely from a written description and drawings, it just cannot be done. Even the inventor cannot possibly know that his brain-child will work out well in practice. Every invention must be tried out in the field before its relative merits can possibly be known. The thing that may look wonderful and work just fine in the laboratory, or in the hands of experts, may develop faults a-plenty when placed out in the field in the hands of the men who will actually handle and use it. Often they are inexpert, and not infrequently more or less careless. The invention must therefore be not only basically excellent, but also more or less fool-proof.

Then, too, it is always possible (a) that the invention may be too difficult or too costly to manufacture, (b) that because manufacturers are already tooled up for something else, its adoption by them would entail a prohibitive cost, (c) that it would force too many changes in existing apparatus to permit of its adoption, (d) that for some reason other than those named, manufacturers may not care to make the change (and the inventor, of course, cannot force them to adopt his device unless they are willing), (e) that the article has already been invented and patented, but never put into use (there are many, many cases of this sort, though of course in that event a patent would not be granted, or if, through some blunder, it were granted, it would of course be worthless), (f) that the invention may be too complicated or too delicate for use in the hands of any but experts.

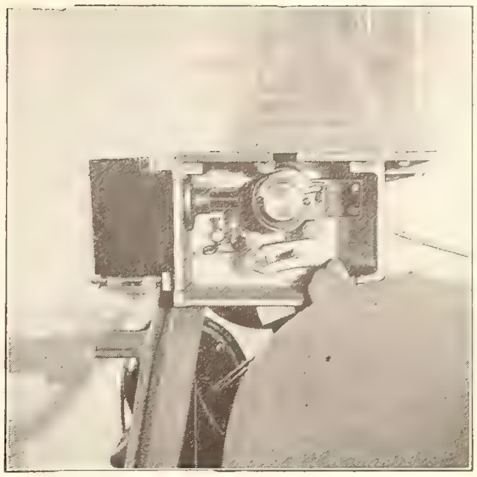
There is only one intelligent course for the inventor to pursue: Have sufficient faith in his invention to protect it, and then see what he can do toward securing its adoption and getting some coin out of it —a dadbinged hard thing to do, if you ask me.

## SOME VERY PLAIN TALK

SOMETIMES it seems necessary to talk very plainly concerning abuses, if one expects to secure consideration which may lead to at least some improvement. This is especially true when the abuses may be perpetrated by members of powerful bodies which believe themselves to be very nearly impregnable; immune even from criticism. Not infrequently it becomes necessary to sharply criticize an institution in which one believes firmly. Nothing human is perfect and powerful bodies not infrequently permit their power to be used by officers of the body in ways which every thinking man well knows are not right ways.

It is not in the least pleasant to be forced to criticize such bodies. One very well knows that those responsible for the wrongs will resent such criticism, but what is one to do? It resolves itself into a choice between cowardice and peace, with the wrongs uninterfered with, versus plain duty in the matter of open criticism. And there you are! Criticism then becomes the only right course.

Without naming names (I concede that much), I am going to be a bit rough. The other night I attended a motion picture performance in a theatre within the confines of Greater New York, and watched



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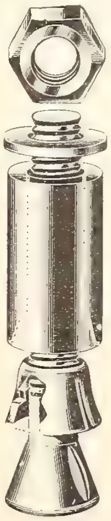

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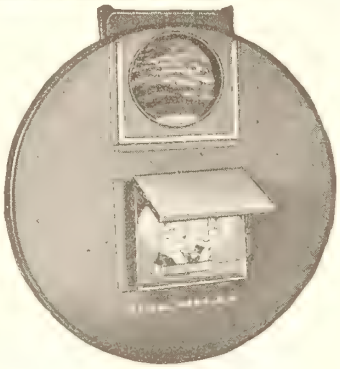

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just about as *rotten* a performance, from the projection viewpoint, as it has been my lot to view in quite some while.

First of all, while the lighting of the picture was not distinctly poor, it certainly was nothing to boast of. This might or might not have been the fault of the projection crew. It may have been the fault of the manager or of the circuit heads. As to that, I do not know. The fact remains, however, that the picture was poorly lighted, and I believe quite unevenly lighted.

During a goodly part of the show the picture was distinctly hazy, which may or may not have been the fault of the prints. I could not determine that point without a personal examination of the prints. I did not do that for the simple reason that when the show was over I was so angry that had I visited the projection room I would probably have said things which, if two husky men were on duty, might have got me thrown out. For projection outrages do "get my goat," particularly those which are obviously due entirely to carelessness on the part of projectionists.

There were two features, one of them, "Hell Divers"—a most excellent production, by the way—was literally smeared with oil from one end to the other. The effect was nothing less than terrible. Not only was the oil-mottled screen image very hard on the eyes, but also the beauty of the picture was just plain ruined. I had previously seen "Hell Divers" where projection was excellent. I therefore knew that, granting some possible differences in prints, the photography was excellent, and the picture a beautiful one when properly projected with clean film and everything as it should be. Its failure in this case, therefore, was due at least very largely to oil, dirt which collects in oil on film, and poor lighting, the "very largely" representing some possible inferiority in prints, which, however, also may have been a bit better instead of worse.

But as though all this were not enough, in the middle of the show, at changeover, the projectionist actually perpetrated the crime of permitting a very dirty, transparent tailpiece to appear on the screen. True, the period of white screen was short, but it was there, and for that I can, at this day and age, imagine no possible excuse. Such a thing might have been tolerated occasionally fifteen years ago, but today—well, the man who permits it to occur should be disciplined.

When the show was over, I visited the manager's office, prefacing my remarks with the statement that I was going to talk a bit rough. I guess I was all of that, too, for I certainly did set forth my opinion of such a performance very frankly, directing the manager's attention to the fact that if what I had viewed was a fair sample of the projection work in his theatre, then at least a goodly number of the many vacant seats were, beyond any question of a doubt, chargeable directly to punk projection.

When the men in that projection room permitted the screen to go white at changeover, they not only disgraced and discredited themselves individually, but they also disgraced and discredited the union to which they belong. That is evenly and exactly true, and you all know it is true.

The union itself, through its officers, placed the men in this projection room. Through its wage scale it fixed their wages, hours of labor, and to a considerable extent, their working conditions. This being true, is it not just plain common sense that the union itself becomes directly responsible for the performance of these men? I am totally unable to conceive any possible grounds upon which that statement could possibly be questioned, much less disputed. Yet it was palpably evident that the manager of that theatre firmly believed it impossible, without incurring grave danger of serious trouble, to secure redress of his wrongs through the union, or perhaps I might better say, through the union officers.

I am firmly of the opinion that it is up to all unions, regardless of how powerful they may be, to deal fairly, squarely and justly with the employer. While on the statement of one manager I would make no charge of unfairness, I do say that any union which would presume to protect its members, or any one of them, in the commission of such a projection outrage as letting the screen go white at changeover, is itself unfair.

And now another thing, this time on the other side of the fence. The manager made another complaint, concerning which he and I promptly went to the mat. He admitted the production "Hell Divers" had been received from the exchange in a terribly oil-smeared condition, but objected to the fact that the projectionists had done nothing about cleaning the oil off, and right then and there I "lit" on him "all spraddled out." It is not the business or duty of the projectionist of a theatre to clean film. That is the business and the duty of the film exchange. It is one of the things the exchange gets paid for.

"It is the duty," said I, "of the projectionist to prevent oil from getting on film during the time it is in his charge. It is no part of his duty to clean film received in an oil-smeared condition. Were I working as projectionist in this theatre, I would most certainly guarantee that no oil would get on the films while they were in my charge. On the other hand, if I received oily films from the exchange, I would immediately report the condition to you. If you wanted me to clean that oil off, however, I most certainly would demand overtime for the work. It is up to the exchange to supply the projectionist with films in good condition to project."

We had quite a wordy "battle" over that, but he finally admitted that I was "partly right," but assured me that in that matter also he was entirely helpless, which, if true, is disgraceful.

## DOUBLING UP OBJECTED TO

L. A. FOX, projectionist of the Capitol theatre in Salisbury, N. C., writes:

"Dear Mr. Richardson: I am going to

**ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:**

**F. H. Richardson**
**43-28 Thirty-ninth Place**
**Long Island City, N. Y.**

set forth my views with regard to doubling-up reels of film. I know there has already been a great deal said on the subject, but it seems that much more must be said before the process is finally stopped.

"There may be a few points of advantage in hooking two reels together, but they are so few as compared with the many objections to the process that I believe something should be done to altogether prevent it. Doubling-up not only destroys some of the sound track and some of the picture itself, but also, in the end destroys the standard leader and the standard release print changeover dots. Naturally, after a print has been doubled up many times, the destruction of frames reaches a point where the continuity of the picture is very seriously injured. Then too, every projectionist knows that to take up 2,000 feet of film, the take-up tension must be much heavier than is necessary when using 1,000-foot reels, which naturally puts an extra strain on the first few hundred feet to be taken up. Moreover, in case of fire, the chances are that twice as much film will be destroyed, and the burning of 2,000 feet of film will do much more damage to projection room equipment than is likely to be done with 1,000 feet burning.

"Another point is the saving in carbons. Often a carbon trim will be too short to project 2,000 feet, but quite long enough to project 1,000 feet. In our particular case we save 145 sets of carbons by running single reels, and that includes the extra minutes per day in which both lamps are burning at the same time. Of course, if the projectionist lets his lamps burn four or five minutes before the changeover, the carbon saving will not amount to much. We let ours burn for one minute before changeover.

"In closing I would like to say that if the practice of doubling up is to be stopped, film exchanges must find some reliable system for checking up on the theatres that are doing it. In the past we have ourselves been accused of cutting up film, when the blame was entirely undeserved. We think doubling up is a very bad practice."

Brother Fox has set forth objections to doubling up quite competently, I think. He does not seem to believe there are any possible arguments in favor of the process. I think in this case I will let projectionists who object to the 1,000-foot reels themselves set forth the advantages of doubling up, meanwhile inviting friend Fox to give a little thought to the situation as regards the thousands of theatres in which only one man is in the projection room, remembering that in such cases the man cannot possibly be beside the working projector, where he belongs, and at the same time be threading up another projector, trimming its lamp, etc., which situation must, of course, occur just twice as often with 1,000-foot reels as with 2,000.

Another thing: If the projection room be properly equipped to take care of fires, or rather the smoke and fumes resulting from fires, and if when a fire occurs the projector magazine doors be left closed, as they should be, no harm will result from the film fire to any part of the projection room equipment or to the projection room itself, except of course to the magazine in which the fire occurs—or if the fire occurs in the lower magazine, then to the magazine itself, and to some extent to the mechanism of the projector on which the fire occurs.

That is all I am going to say about this proposition at this time.

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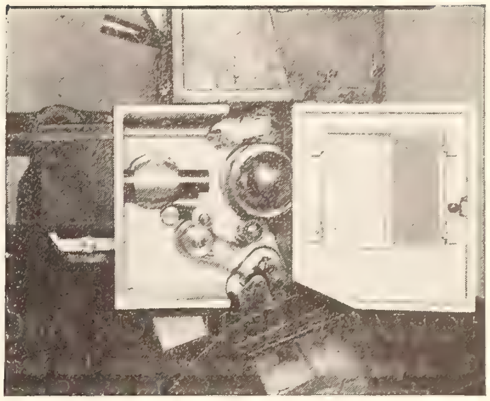

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## The Showman's Opportunity

(*Continued from page* 18)

advantage of the price breaks. That the bottom has been reached is a reasonable supposition. Consequently, it would be well to consider the advisability of getting needed improvements under way before demand starts the upward swing.

Entirely aside from the expense angle, theatre investments must be protected at all cost. Box office earning power must not be allowed to recede further, or the consequences may be disastrous. House service, equipment and inviting appearance *must be maintained.* Quality of projection is no less important as a factor for business success than it ever was. In fact it is more important now than ever, because the novelty of talking pictures has subsided and patrons are again becoming more discriminative about exterior appearance, comfort, atmosphere and general environment within the theatre. To say that the public is not appreciative of mechanical improvements is to defy the judgment and experience of the leaders in the motion picture industry. The exhibitor who is able and ready to buy for needed improvements now sits in the king's chair. It's a buyer's market.

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# PROJECTION MART

## Equipment News and Comment

### PORTABLE REFLECTOR ARC

● A portable reflector arc lamp has been placed on the market by the Strong Electric Corporation of Toledo, the lamp being designed for both 35- and 16-mm. projection. The lamp can be operated from any socket, with current from 8 to 16 amperes. It weighs under 25 pounds, and has an overall size of 18 x 12 x 10 inches.

### ANOTHER MILESTONE

● After doing business for 24 years—practically the life of the motion picture industry—at the same old stand, 564 W. Randolph Street in Chicago, the Enterprise Optical Manufacturing Company (Motiograph) has removed to another address. The new quarters, in the same city, are at 4431 W. Lake Street, in a section of Chicago little more than a prairie when Motiograph came into being.

The early history of the company dates back to the days even before the motion picture, when the company was engaged in the manufacture of stereopticons for the projection of lantern slides. The trade name selected for the instrument was "The Enterprise Stereopticon." It was largely due to the selection of the name of the instrument and its optical characteristics that the name of the company—The Enterprise Optical Manufacturing Company—was conceived. In later years, however, the company name has been subordinated by the trade-mark of its equipment, Motiograph, and many refer to the company as "The Motiograph Company."

The early activities of this company date back to the year 1898, in which it was incorporated. At that time it manufactured a very light and portable motion picture projector. In those days the needs of the traveling exhibitor were of paramount importance, since the motion picture theatre of the type of today was unknown and exhibitions of motion pictures were given as added attraction to the stereopticon lectures. From 1909 to 1911, more permanent types of equipment became progressively necessary. In this manner Motiograph brought out the pedestal type of base, a removable double-bearing movement and a motor drive built into the projector.

In 1925, O. F. Spahr, present head of the company, who had long been associated with it, took the helm as president and general manager. The double-bearing, ball-bearing type of intermittent movement, the horizontal cylindrical rear shutter and other improvements were devised. With the advent of sound, the company designed a motion picture projector with all sound reproducing equipment built in as an integral part of the projector. The Motiograph "DeLuxe" sound projector is now the company's principal product.

*O. F. SPAHR*

The new quarters of the company offer opportunity for further growth and expansion and permit a more unified arrangement of the company's manufacturing units. The building being of one-story construction, affords a more modern factory lay-out with better natural lighting arrangement. The shipping department work will be appreciably speeded by an arrangement which includes an individual loading platform and enclosed space for trucks or drays. For demonstration of the equipment, the new quarters will also include a miniature theatre and projection room.

### HIGH POWER RECTIFIER

● Along with a number of changes in available equipment and practices in the projection room, has come substitutes for the motor-generator capable of delivering as high as 90 amperes, or sufficient for the practical operation of high intensity lamps. Some information has been forthcoming from J. K. Elderkin, president and general manager of the Forest Electric Company of Newark, N. J., on that concern's diode-powered rectifier. The term diode comes from the application of the two-element, or tungar, tube.

These tubes carry two circuits, one through the filament, the other between the filament and the plate of the tube, which latter exists only when electrons emitted from the incandescent filament bridge the gap to the plate. The former current has the faculty of heating the filament to incandescence. The second circuit can be produced only when the plate is charged by the positive half of an alternating current cycle. Two tubes can be arranged in circuit, so that their plates are always 180° out of phase. In such a circuit, each tube functions while the other idles, giving full-wave rectification.

In the Forest rectification system, six 15-ampere tubes are employed. (15-amperes are regarded as the practical capacity of rectification tubes for theatre work), each rectifying one half of the cycle of one phase. The total rated capacity, according to these calculations, is therefore 90 amperes, with an overload tolerance up to 135 amperes.

Such rectifiers have already had some practical application, and the Forest company asserts for them a ruggedness comparable to the motor-generator. Doubtless they will acquire further tests in regular theatre service, which will of course prove whether their smaller cost relative to motor-generators gives them any advantage in long-run operation.

### BY WAY OF NEWS

● An interesting use of sound equipment in sales promotion directly to the public, was made in Rochester recently in the campaign of the Genesee Motor Company on the new Ford models. A portable Mellaphone outfit was installed in the showroom, and the invisible salesman soon had a crowd around "him"—folks perhaps as curious about the source of the voice as they were about the new cars. The use of sound equipment for such purposes quite generally is indicated in the fact that Mellaphone received 11 orders for equipment to be used similarly.

Every projection room will have to be made ready for the new uniform aperture now coming into use with the new product of the studios. Doubtless every supply house is in a position to distribute the plates required for the projectors. From two, however, has come definite notification. The Chicago Cinema Equipment Company states it is already well stocked for immediate delivery. The National Theatre Supply Company also has stocked the new standard projector aperture plates, including those manufactured by the International Projector Corporation for its own Simplex projectors.

# EQUIPMENT AFFAIRS

## General Equipment News and Comment

### AIR CONDITIONING UNIT

● Air conditioning equipment manufactured by the Largen Manufacturing Company of Creighton, Neb., has been placed on the market by the Scott-Ballantyne Company of Omaha. This equipment may be bought in separate units, such as fans and air washers, or as complete apparatus for ventilating the theatre.

The complete equipment consists in two major units, a metal housing for the cooling, dehumidifying and fan equipment, and a compressor, which supplies the cooling agent to the spray chamber. The air enters the spray chamber, is drawn through dehumidifiers, and passing into the fan chamber, is propelled into the auditorium.

### CAPACITOR MOTORS

● An addition to the line of single-phase motors manufactured by the Century Electric Company of St. Louis, is a line of capacitor motors ranging in sizes from 1/6 h.p. to 10 h.p. These motors are furnished for single- or multi-speed operation with normal torque, high torque or low torque characteristics.

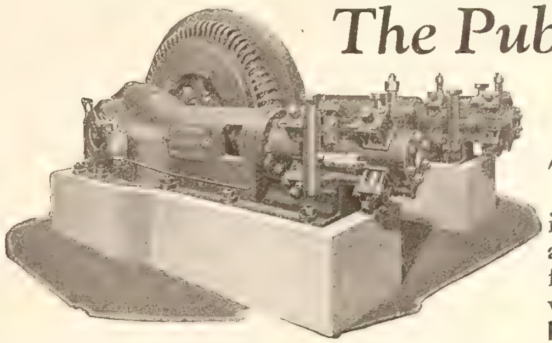
The small sizes have the capacitor box mounted on the top of the motor, but boxes can be supplied for wall mounting, which is the type furnished with the larger sizes. These motors are designed for the operation of oil burners, refrigeration units, etc., as well as for direct-connected fans and other simpler functions.

### VENDING MACHINE

● A cigarette vending machine designed to be attractive for lobby, foyer and lounge space, setting on a standard with the glass container capable of being turned to bring the proper brand compartment forward to the dispensing outlet, has been brought out by Automatic Selling Associates, Inc., of New York, Loading is through either top or front. There are eight compartments, each capable of holding 18 packs. Total height with stand is 57½ inches, and the outfit may be purchased in a variety of colors and finishes.

### BY WAY OF NEWS

● Leon Fleischmann, who for seven years has been in charge of all theatre construction of the Loew circuit, has resigned from that company. Although he has not announced definite plans, except that he would take a much-needed vacation, Fleischmann may seek to establish himself as a consultant in building construction.



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# The Theatre and the Law

(*Continued from page* 22)

founded upon a valid consideration. The generally accepted definition of a valid consideration is a benefit to the party promising, or a loss or detriment to the party to whom the promise is made. A valid consideration inuring to one of the parties may be pecuniary, or it may consist in whole or in part in the acquisition of a legal right not theretofore existing. Therefore, where a property owner rents a moving picture theatre at a stated price per month, with a provision in the contract that the tenant may "at any time during the period of the lease" convert the building into a building suitable for mercantile purposes, such a contract is valid because it is based upon valid consideration.

For example, in Martin v. Deaton (162 S. E. 399), the testimony disclosed that the owner of a theatre building and the operator of a theatre entered into a lease contract which contained a clause permitting the theatre operator to remodel the building and make it suitable for mercantile purposes.

Later, when the theatre operator decided to convert the theatre building for mercantile purposes, the owner of the building filed suit to prevent the change contending that the only reason the theatre operator decided to discontinue use of the building as a theatre was because he owned and operated other theatres in the city and desired to eliminate competition.

Notwithstanding the fact that the testimony indicated that the original purpose of the theatre operator in leasing the building was to stop its use as a theatre, the higher court held the lease contract valid and enforceable, and said:

"Under the terms of the lease involved in this case, the lessee (theatre operator) had the absolute right at any time during the continuance of his lease to convert the building into one suitable for mercantile purposes, in the event the picture show business in this particular building should prove unprofitable. Under undisputed evidence, the picture show business in the building covered by the lease did in fact prove altogether unprofitable, and the lessee accordingly had the absolute right to convert the building as provided by the terms of the agreement, and his exercise of such right could not be regarded as an act done in bad faith, such as would give ground to an action in tort for damages."

### When Oral Agreement Is Void

ORDINARILY, a *verbal* agreement between a property owner and a theatre operator is void which provides that if the theatre operator vacates the premises before the expiration of the written lease, the property owner will cancel the lease and release the theatre operator from the further payment of rent.

For illustration, in Shillito Company v. Bassler (176 N. E. 461), it was shown that after a tenant and a property owner entered into a written lease contract the landlord verbally agreed that if the tenant would perform certain services he would be relieved from liability on the original lease contract. The tenant vacated the premises and later the landlord sued to recover damages for breach of the written contract. In holding the tenant liable, the court said:

"Since there was no defense to the suit for the rent, other than the claimed oral contract of release and oral ratification of the claimed oral release, which was no defense, the trial court did not err in directing a verdict."

### Verbal Release on Note Void

THE LAW is well established that many kinds of verbal contracts are void. The latest higher court case involving contracts of this nature is Kohn v. Zaludek (38 S. W. [2d] 110).

In this case it was shown that a person named Kohn gave his note for $94.05 payable, with interest, one year from date. For some reason the holder of the note verbally cancelled it and informed Kohn that he was entirely released from liability. However, Kohn did not demand return of his note and sometime afterward the holder filed suit to collect on the note.

Notwithstanding the fact that the holder admitted that he verbally released Kohn, the higher court held the latter liable for payment, and said:

"Prior to the enactment of our Uniform Negotiable Instruments Act a verbal release of the maker of a promissory note from liability thereon without consideration was ineffective and void. . . . Now part of the article 5939 of our Revised Statutes, provides that the holder of a negotiable instrument may renounce his rights against any party thereto, but requires such renunciation to be in writing, unless the instrument is delivered up to the person primarily liable thereon. The purported release or renunciation, being verbal and wholly without consideration, and there being no surrender of the note to any of the makers thereof, was ineffective to relieve appellant from liability thereon."

### Legal Definition of "Merchant"

THE WORD "mercantile," in its ordinary acceptation, pertains to the business of merchants, and has to do with trade or the buying and selling of commodities. The words "mercantile pursuits" have broader signification than "trading." It signifies, for the most part, the buying and selling of goods or merchandise, or dealing in the purchase and sale of commodities, and that, too, not occasionally or incidentally, but habitually as a business.

For these reasons the conduction of a theatre, or any business relating to motion picture films, is not legally a mercantile establishment and, therefore, is not goverened by laws pertaining to merchants.

For instance, in Educational Film Exchange v. Watson (7 P. [2d] 680), it was disclosed that a company was engaged in the business of distributing and renting moving picture films to operators of motion picture theatres. The question arose whether or not this company was affected by a state law which required payment "by mercantile establishments" of compensation for injuries to employes. In holding the company not within the range of this law, the court said:

"A corporation engaged principally in the business of renting films for moving pictures is not engaged in trading or a mercantile pursuit."

### Automatic Renewals

VARIOUS courts have held that rental, lease, employment and other contracts are *automatically* extended for a period equal to the term of the original contract, if the same relations between the contracting parties continue *after* expiration of the contract.

For example, in Magnolia Company v. Davidson (38 S. W. [2d] 634), it was shown that an employer and an employe entered into a written contract by the terms of which the former agreed to hire the latter for one year and pay him $250 per month. At the end of the first year the employe was permitted to continue in the employment. At the termination of nine months of the second year the employer discharged him.

The employe sued to recover salary from the date of his discharge to the end of the second year. The employer attempted to avoid liability on the grounds that he had not contracted to employ the employe the full second year. However, since a new contract was *not* made at the end of the first year and the same relation between the employer and the employe continued into the second year, the higher court held the employer liable for payment of the employe's salary for the remainder of the second year. This court said:

"When one enters into the service of another for a definite period, and continues in the employment after the expiration of that period, without any new contract, the presumption is that the employment is continued on the terms of the original contract and that provisions and restrictions forming essential parts of the contract . . . continue in force. . . . The evidence was amply sufficient to support the allegation that defendant had by its acts renewed the former contract for a period of one year from the 31st day of July to July 31st of the following year."

### Negligence of Concessioner

COURTS have held that the proprietor or manager of a place of amusement owes a duty to the public who are invited there to exercise reasonable care to see that the premises are safe and are kept in a safe condition, and that, if he does not discharge the duty, he may be held liable for injury to a patron, although the exhibition, or performance, or act which resulted in the injury is that of a concessioner, independent contractor, or other third person.

For illustration, in Miller v. Johnson (45 S. W. [2d] 41), it was disclosed that a patron was seriously injured when a plank broke which was used in the construction of a platform by a person who contracted with the proprietor to utilize a portion of the amusement premises for the purpose of constructing a platform on which patrons could stand to view a performance.

The patron sued the proprietor to recover damages. During the trial testimony was introduced showing that one of the boards on which the patrons were required to stand contained a large knot which weakened it to such an extent that it broke. The knot was not visible to the patrons because the top side of the plank was painted, although the knot was visible and could have been easily discovered by the carpenter who constructed the platform, or by the proprietor if he had properly inspected the platform.

In view of this testimony, the higher court held the proprietor liable in damages, and stated the following important law:

"A patron of the show stepped on the platform and was standing thereon watching the performance when the plank broke because of the defect or knot near the end thereof, allowing her to fall . . . resulting in painful and severe injuries. There was no opportunity afforded appellee to discover the defective condition of the plank, which was painted on the top side and put into the platform upon which the patrons were to stand in order to observe the performance. The defective condition could easily have been discovered by the employes in charge of the erection of the platform, the plank not being painted on the under side, and no care whatever was shown to have been exercised by appellant (proprietor), whose duty it was to use ordinary care to see that the device or contrivance was reasonably safe for the patrons invited by him to use it."

### INJURY OF PATRON

GENERALLY SPEAKING, a theatre owner is liable in damages for an injury sustained by a patron as a result of the latter slipping on a freshly mopped floor *which has not been properly dried* by the theatre employe.

For instance, in Holmes v. Ginter (54 F. [2d] 876), it was shown that a patron slipped and fell on a floor that had been recently mopped and on which some water was standing. Although the lower court held the patron not entitled to recover damages, the higher court reversed the verdict, saying:

"She (patron) was an invitee, and the defendant (proprietor) owed her the duty to maintain its premises in a reasonably safe condition for use in accordance with its invitation. She had the right to assume that the floor was suitable and safe for her to walk on. From the evidence a jury might reasonably find that the floor was so slippery, either from the action of the elements, or having been recently mopped, that it was dangerous; that this condition was unknown to the plaintiff (patron) and not likely to be discovered by the exercise of reasonable care on her part."

Also, in the leading case of Judson v. American (242 Mass. 269), a patron fell upon a floor and received injuries for which suit was brought. She testified that after she had fallen she observed that the floor was greasy, sloppy and slimy. The cashier testified that the floor had been washed that morning. Upon this state of facts the Supreme Court held that the testimony indicated negligence on the part of the proprietor.

### DAMAGES ALLOWABLE FOR ASSAULT

IT IS important to know that the higher courts ordinarily will not reduce an amount allowed by a jury for damages as a result of assault.

For example, in Pollard v. Vandivir (26 S. W. [2d] 495), it was disclosed that a proprietor became engaged in an argument with a patron. The proprietor struck the latter and caused him to fall, fracturing his skull at its base. The proprietor testified that he did not intend to strike the patron very hard, nor did he intend to injure him. However, the court held the patron entitled to recover $2,200 damages, and said:

"Plaintiff was 65 years of age, somewhat feeble in health, and weighed only 120 pounds, while defendant, though having only one arm, weighed about 180 pounds, was 44 years of age, and in perfect physical strength. He evidently struck plaintiff more than one very severe blow. . . . It also has not been overlooked by us that possibly defendant did not intend to inflict on plaintiff such severe punishment, and that he struck plaintiff with much more force than he proposed to do, but none of which furnishes a legal defense. Plaintiff has been most severely injured by the unlawful assault upon him by defendant, and under the law as administered he must suffer the consequences."

### MISREPRESENTATION IN BANKRUPTCY

IT IS well established that a debtor who misrepresents his financial condition, and thereby obtains credit, cannot later obtain a discharge in bankruptcy. Moreover, this same rule applies to a person who makes a false financial statement for a corporation of which he is the sole stockholder.

For illustration, in Licht (45 F. [2d] 844), a bankrupt law was adjudicated which provides that "where the bankrupt has obtained money or property on credit, or obtained an extension or renewal of credit, by making or publishing, or causing to be made or published, in any manner whatsoever, a materially false statement in writing respecting his financial condition, discharge may not be had."

It was proved that a person named Licht owned the controlling interest in the H. Licht Company, which was incorpor-

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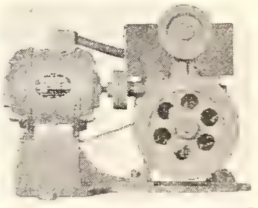
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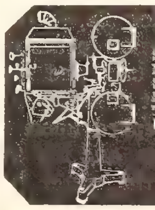
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ated. Testimony was given that Licht supplied a statement setting forth the net worth of the corporation to be over $400,000, whereas there was an actual deficit of substantially that same amount. Relying upon the truth of this statement a company furnished materials to the corporation. Later the corporation became insolvent and Licht personally became a bankrupt. The seller filed suit to prevent Licht from obtaining a discharge in bankruptcy.

The counsel for Licht contended that the latter's discharge in bankruptcy may not be denied on the grounds that he had made a false financial statement concerning the affairs of the corporation, if the materials were not obtained by the bankrupt for his own personal benefit but for the benefit of the corporation in which he was interested. Notwithstanding this argument the higher court refused to grant Licht a discharge in bankruptcy, and said:

"If this bankrupt issued a statement purporting to set forth the assets and liabilities of the corporation of which he was the sale stockholder, he asked the mercantile community to believe certain things with reference to his own property, because that is what the corporation was; he assured others from whom credit was sought that his equity in the corporation of which he was the sole stockholder amounted to $447,587.23; that is to say, he stated, in writing, the foregoing respecting 'his financial condtion,' and thereby brought the representation within the language of the section of the Bankruptcy Act above quoted. This would seem to be so clear, on principle, that it is difficult to grasp any argument to the contrary."

### Injury Caused on Sidewalk

GENERALLY SPEAKING, municipal officials solely are bound to exercise ordinary care to discover and remedy defects of its own equipment, particularly that which is used on public thoroughfares. Moreover, it is well settled that a theatre owner is not liable in damages for injuries effected by municipal equipment, although the same is located in the sidewalk directly in front of the theatre. Also, various courts have held that a person who sues either a theatre owner or a municipality to recover damages for injuries effected by theatre equipment, or by city owned appliances on a sidewalk, is bound to prove that defective condition was the proximate cause of the injury.

For illustration, in the late case of Gatz v City of Kerrville (36 S. W. [2d] 277), it was disclosed that a city, which operates its own municipal waterworks system, maintains a water meter box in the center of a paved sidewalk on one of its principle business streets. The top or lid of the box lies flush with the surface of the sidewalk, and has been so situated for six years or more. During all that period pedestrian traffic has passed constantly back and forth over this contraption without mishap.

One day a pedestrian stepped upon the lid, which tilted out of place, and her foot and leg went down into the meter box, whereby she was injured. She sued for damages. During the trial there was no evidence that a defect caused or contributed in any degree to the accident.

In holding the property owner not liable, because the meter box was owned by the city and, also, holding the city not liable, this court said:

"When the city elected to place and maintain the meter box in a much traveled sidewalk, it assumed the duty of using at least ordinary care to equip and secure it with such safeguards as were reasonably necessary to prevent injury to persons lawfully using this public way. . . . There is nothing in the evidence to warrant an inference that its (lid's) position was rendered insecure, or that it got out of position on this occasion, by reason of faulty construction or negligent maintenance."

### Effect of Rent Failure

DELAY OF a theatre operator, or other lessee, in complaining of a defect in a lease, or his failure to pay the agreed rental, will estop him from obtaining relief in a later litigation involving the lease. In other words, complaints should always be filed promptly, otherwise a theatre operator is duty bound to pay the rental in accordance with the terms of the lease contract.

For example, in Johnston v. National Company (134 So. 369), it was disclosed that a property owner leased property to a lessee who agreed to pay a minimum rental of $250 per month to preserve the lease. The lessee failed for 18 months to pay rentals. At the end of this period legal controversy developed over validity of the lease. The lessee contended that the lease was valueless and introduced certain testimony substantiating his contention. However, the court held that failure to pay rent or complain for 18 months estopped him from objecting to defects in the lease contract.

### When Contract Is Fraudulent

AN IMPORTANT point of the law relating to contracts is that any person who sells real property, as a result of fraudulent representations, is liable in damages to the purchaser.

## Planning the Theatre

This department, conducted by Peter M. Hulsken, architect, to answer inquiries concerning problems in theatre construction and remodeling, is omitted from this issue because no such problems were submitted for answer suitable to publication. It is to be expected that inquiries of the type answered in this department will be submitted prior to press-date of the next issue of Better Theatres, in which event the department will make its usual appearance.

For illustration, in the leading case of Martin v. Harris (236 N. W. 914), it was disclosed that the owner of a farm agreed to trade it for city property. The contract contained the following provision:

"There have been no representations of the reasonble value of any of the properties herein described made by or to either party to this contract. Each party is relying upon his own judgment of such values after a personal inspection of the properties."

Later the owner of the city property filed suit against the other party to recover damages and rescind the contract on the grounds that the farm owner had misrepresented the value of the farm. The counsel for the farm owner argued that the city building owner was not entitled to a judgment because he had signed the above statement and also because he had opportunity to inspect the farm.

However, it is important to know that the higher court held the city property owner entitled to recover $53,120 damages, and said:

"An inspection of the farm, if fully made, would not have disclosed the false representations. . . . The circumstances were such as to permit a recovery for fraud, notwithstanding the stipulations to avoid the consequences of fraud."

### Liability for Damage to Machine

A BAILEE, as one who lawfully possesses property of another, is required to exercise "ordinary care" to safeguard such property against injury or loss. In other words, if the property is destroyed through no fault of a bailee he is not responsible to the owner. However, any special contract is valid by the terms of which the bailee agrees to assume full responsibility.

In Kennedy v. Clark (154 Atl. 577), it was disclosed that a property owner signed a contract to purchase a machine. This contract contained the following clause:

"This outfit is subject to 30 days' free trial. . . . The buyer agrees that the title and right of possession of the goods ordered shall remain in the seller until actually paid for in cash, but this does not relieve the buyer from complete responsibility for the care and safety of the property meanwhile."

Within a day or so after the machine was received by the buyer it was destroyed by fire without any negligence on his part. He contended that he should not be held liable for the loss of the machine since it was on trial and he used care as an ordinary bailee to safeguard it. However, on account of the above provision in the contract the court held the property owner liable, and said:

"The parties are not agreed as to the nature of the contract in question, but we think it clear that it was a sale 'on approval,' or, 'on trial,' or, 'on satisfaction' . . . Under bailments of this nature the bailee, in the absence of a special contract fixing the degree of care to be exercised by

(*Continued on page* 50)

# NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on May 3. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

## Theatres Planned

*California*

BERKELEY — The United Artists Theatres of California, 333 South Broadway, Los Angeles, has revised plans by Walker & Eisen and C. A. Balch, Western Pacific Building, Los Angeles, Calif., for a reinforced concrete theatre to be located on Shuttuck avenue. Former contracts rescinded. Estimated cost, $200,000.

*Florida*

MIAMI BEACH — Wolfson-Meyers Theatre Enterprises, Sidney Meyer, president, 9 N. W. Third street, has plans by Robert L. Weed, 2620 Biscayne Boulevard, Miami, Fla., for a Spanish type theatre to be located on Washington avenue, near Fifth street, with seating capacity of 1,000.

*Georgia*

SWAINSBORO—W. E. Vann is reported planning to rebuild theatre recently destroyed by fire. New structure will have stucco front, brick walls, frame roof constructed on steel girders. Also approved acoustical effects. Arthur Hazard, architect, Augusta, Ga.

*Kansas*

WICHITA—D. Walker and associates plan the erection of a new brick, terrecotta and reinforced concrete theatre at First and Main streets.

*Louisiana*

ABBEYVILLE—R. J. Montagne has plans by Charles Davis, 1204 Jackson avenue, New Orleans, La., for a proposed modern theatre, 50 by 120 feet.

*Maine*

HOULTON—Aroostock Hotel, Inc., H. Marricott, president, has postponed project to erect a three-story brick theatre, store and office building on Main street. H. W. Rhodes, architect, 145 High street, Portland, Me. Estimated cost, $150,000.

OLD TOWN—Strand Theatre Corporation, W. E. McPhee, plans rebuilding theatre, store and office building on Water street destroyed by fire some months ago. Architect not selected. Estimated cost, $150,000.

*Massachusetts*

BROOKLINE — Owner, care C. P. Coughlan, 100 Milk street, Boston, Mass., plans the erection of a new theatre at 147 Harvard street. Private plans. Estimated cost, $350,000.

PEABODY—Mutual Development Company has plans by M. Coin, 73 Cornhill street, Boston, Mass., for a one and two-story granite, marble and reinforced concrete theatre, store and office building to be located on Main street. Estimated cost, $150,000.

*New Jersey*

NEWARK—Owner, care F. P. Friedman, architect, 9 Clinton street, has prepared plans for a two-story brick theatre and store building. Estimated cost, $150,000.

*North Carolina*

CANTON—The Strand Theatre plans the erection of a balcony theatre on the State highway at Park avenue and Adams street, 50 by 115 feet, with seating capacity of 1,250.

NORTH WILKESBORO—Leonard Vyne plans erecting a new theatre on site 50 by 125 feet.

*South Carolina*

ANDERSON—G. H. Bailes is reported planning the erection of a two-story brick theatre. House it is said will be operated by P. C. Osteen, manager of the Egyptian theatre.

*Rhode Island*

CENTRAL FALLS—Monast Realty Company, L. Monast, 188 Main street, has plans by C. W. Swanson, 21 High street, Pawtucket, R. I., for a brick and concrete theatre to be located at 754-58 Broad street. Estimated cost, $175,000.

*Texas*

FORT WORTH—Meredith Cramer, care Meredith Cramer Enterprises, Inc., plans the erection of a new theatre and apartment building at Eighth avenue and Pennsylvania street. Theatre will have seating capacity of 1,400. Estimated cost, $450,000.

LAREDO—William Epstein is reported planning to erect a one-and-one-half story Spanish type brick, structural clay tile and reinforced concrete theatre. Guy M. Trout, Box 684, architect. Estimated cost, $20,000.

*Virginia*

VIRGINIA BEACH—R. B. Walls and C. M. Bayne is reported will erect a new theatre on Seventeenth street. Estimated cost, $40,000.

## Remodeling

*Arkansas*

PINE BLUFF—Malco Amusement Company is reported planning to install a $10,000 cooling system in the Saenger Theatre. Arthur R. Swanke, manager.

*Georgia*

ATLANTA—Loew Theatre interests reported planning expending about $250,000 in remodeling Loew's Grand Theatre.

ATLANTA—The Capitol Theatre, 202 Pinetree street, N. W., is reported planning expending about $25,000 to install new equipment.

*North Carolina*

GREENSBORO—Southwestern Theatres, Inc., L. F. Barnard, 746 Percy street, has awarded the contract to Moser & Burgess for remodeling and enlarging buildings at 220-22 North Elm street for a modern picture theatre. House to be known as the Paramount. J. Burton Wilder, architect, Milliken Building.

*South Carolina*

COLUMBIA—Paramount-Publix Theatres Corporation, Paramount Building, New York, has leased theatre here and plans expending about $10,000 to remodel.

*Texas*

SAN ANTONIO—Suburban Theatres, Inc., care John T. Wilson, Jr., 719 Fredericksburg road, has awarded the contract to A. Y. Hayes, 125 Grant street, for alterations and erecting additions to the Harlandale Theatre at 5626 Flores street, and the Highland Theatre at 1833 South Hackberry street.

## Contracts Awarded

*Connecticut*

OLD LYME—R. G. Bloomer, Ridgewood, N. J., has awarded the contract to Pieretti Brothers, Centerbrook, N. J., for the erection of the one-story brick Colonial Theatre, 60 by 145 feet. Estimated cost, $150,000.

*Maine*

GARDNER—H. Johnson, care Bunker & Savage, architects, 256 Water street, Augusta, Me., has awarded the contract to F. A. Rumery Company, 533 Forest street, Portland, Me., for the erection of a three-story brick theatre and store building on Water street. Estimated cost, $150,000.

*Maryland*

BALTIMORE—L. Schoenlein & Son, 3026 Parkside avenue, have contract for building for the Harlem Theatre Company, 614-16 North Gilmor street, one-story brick and stone, 70 by 149 feet. Wilson P. Smith, American Building, architect.

*Oklahoma*

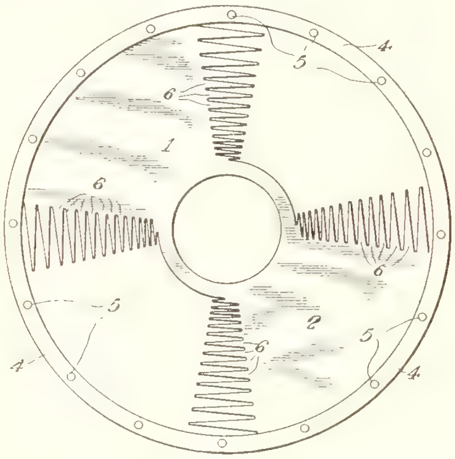
OKLAHOMA CITY—P. B. Bingham, 704 East Third street, has the contract for the erection of a two-story brick theatre, 30 by 115 feet. Estimated cost, $10,000.

*South Carolina*

ANDERSON—C. M. Guest & Sons have the contract to erect a two-story theatre building for George H. Bailes, local department store operator. Estimated cost, $15,000.

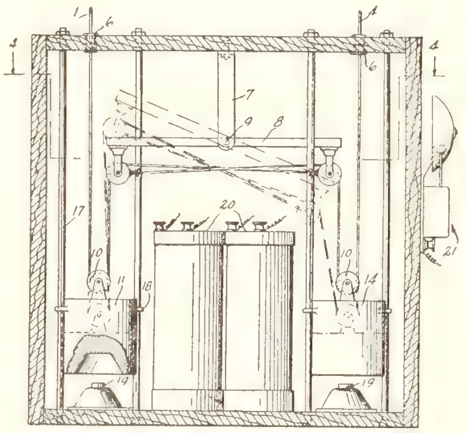
# New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,802,709. PROJECTION MACHINE SHUTTER (COMB) FOR MOTION PICTURE PROJECTION MACHINES. Augusto Dina, Jersey City, N. J., assignor to International Projector Corporation, New York, N. Y., a Corporation of Delaware. Filed Nov. 30, 1928. Serial No. 322,699. 5 Claims. (Cl. 88—19.3.)



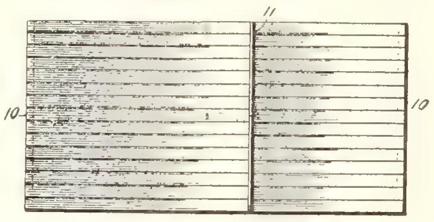
1. A shutter for motion picture machines comprising a blade, a series of teeth on a lateral edge of said blade, the length of said teeth being proportional to the distance of the teeth from the center of the shutter.

1,802,805. FIRE ALARM. Francisco Castronovo, Oakland, Calif. Filed July 5, 1927. Serial No. 203,436. 2 Claims. (Cl. 177—355.)



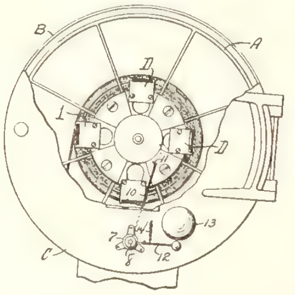
2. A device of the character described comprising weights, a bar, pivotal mounting means for the bar, engaging the bar substantially at the center thereof, pulleys, means for securing a pulley to the top of each weight, cords extending into an area to be protected from fire and anchored at one of their ends and passing around the respective pulleys and anchored at their other ends to respective ends of the bar, an electric circuit, an alarm in the electric circuit, circuit closing means for the electric circuit positioned below each of the weights and adapted to be actuated thereby, said pivoted bar rocking to drop each weight upon breaking of either cord.

1,802,826. SOUND-REPRODUCING MEANS. Adriaan Nagelvoort, Wilmington, Del., assignor to Delaware Chemical Engineering Company Wilmington, Del., a Corporation of Delaware. Filed July 3, 1929. Serial No. 375,728. 8 Claims. (Cl. 181—32.)



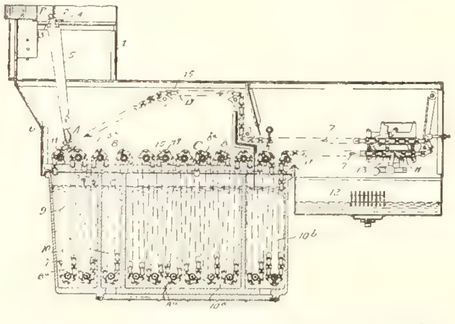
1. In a sound reproducing diaphragm, a panel composed of a plurality of parallel abutting, mutually damping slats of differing resonance.

1,803,241. FILM CHANGE OVER SIGNALING BELL. Morris Finkel, Drifton, Pa. Filed Oct. 8, 1930. Serial No. 487,344. 3 Claims. (Cl. 116—67.)



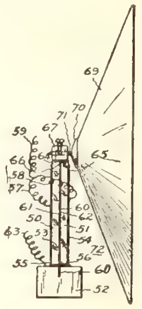
1. A film change-over alarm comprising a signal device, an arm associated therewith for operating the same when the arm is moved, a support carried by the film reel, a tongue pivotally and movably connected with the support, a spring for normally holding the tongue out of the path of the arm, said tongue being adapted to be placed under a part of the film wound on the reel so that the spring will swing the tongue into the path of the arm when the tongue is free of the film, a stop member for holding the tongue in the path of the arm, said arm moving the tongue off the stop member after it has been swung to a certain position by the tongue.

1,803,002. PHOTOGRAPHIC DEVELOPING APPARATUS. Arthur W. Caps, Rochester, N. Y., assignor to Photostat Corporation, Providence, R. I., a Corporation of Rhode Island. Filed Nov. 27, 1928. Serial No. 322,265. 5 Claims. (Cl. 95—94.)



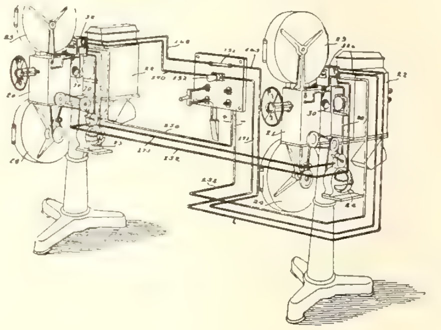
1. In a photographic developing apparatus, the combination with a receptacle adapted to contain a metallic salt in solution, of a chain arranged to run through the receptacle submerged in the solution and to carry a photographic print, said chain comprising a series of articulated links joined together, some of the links being metallic and separated by other intervening non-metallic links of a material incapable of joining in galvanic action.

1,802,782. PIEZO ELECTRIC DEVICE. Charles B. Sawyer, Cleveland Heights, Ohio, assignor, by mesne assignments, to The Cleveland Trust Company, Cleveland, Ohio, a Corporation of Ohio. Filed May 6, 1927. Serial No. 189,443. Renewed Nov. 18, 1930. 4 Claims. (Cl. 179—110.)



1. In an acoustic device, a sound amplifying diaphragm, a plurality of portions of piezo-electric material, each portion being mounted in opposed electrostatic relation to an adjacent portion and having a common electrode in contact with said portions, whereby when said element is subjected to an electrostatic field a bending motion of the element is produced, and means coaxial with said diaphragm directly connected with said portions perpendicular to the axis of bending thereof, whereby said bending motion may be transmitted to said diaphragm.

1,802,248. MOTION PICTURE APPARATUS. Roy M. Geyer and Charles M. Sweet, Mussoorie, India. Filed Dec. 18, 1928. Serial No. 326,900. 8 Claims. (Cl. 88—17.)



1. An arrangement for controlling the operation of a plurality of projectors in sequence comprising a pair of motor circuits, a switch in each circuit, a magnetic means adapted when energized to control the operation of a switch, a second switch shunted across the terminals of each magnetic means, one of the second switches being retained in open position by a film, a shutter normally closed by gravity but moved to open position by the magnetic means when energized, and for causing opening of the first mentioned switch and breaking one of the motor circuits, and a resistance adapted to be placed in circuit with a magnetic means by the first mentioned switch, and preventing energization of said magnetic means to prevent opening of a shutter connected with said means, the switches associated with one projector being adapted to control the circuits associated with the other projector.

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153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

### N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

### O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

### P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

### R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

### S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

### T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

### U

293 Uniforms.
294 Upholstery material.

### V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

### W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

---

"BETTER THEATRES" DIVISION, Motion Picture Herald, [5-7-32]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

*(Refer to Items by Number)*

............ ............ ............ ............ ............ ............ ............ ............

............ ............ ............ ............ ............ ............ ............ ............

Remarks: ..........................................................................................

..........................................................................................

Name ...................................... Theatre ...................................... City ......................................

State .................................................. Seating Capacity ..................................................

# The Theatre and the Law

(*Continued from page* 44)

him, is liable only for such injury to the property as results from his failure to exercise due care and diligence in its use and preservation. . .. But, bailees of this class may, by special contract, enlarge or restrict the obligation that would otherwise by implication of law be imposed upon them."

### What Is Legal Eviction?

IT IS WELL settled law that if a landlord legally evicts a theatre operator the latter is not bound to comply with the terms of a lease contract. Legal eviction means that the landlord has performed some act by which the theatre operator is prevented from retaining legal possession of the property. Therefore, legal eviction is an act on the part of the landlord or his agent which results in impossibility of the theatre operator retaining and enjoying possession of the theatre proprety.

For illustration, in Vailsburg Amusement Company v. Criterion Investment Company, (156 Atl. 114), it was disclosed that a building contains a moving picture theatre and two stores. One of the provisions of the lease held by a theatre operator, who leased the building, required the theatre operator to deposit with the owner of the property the sum of $12,000 as security for the faithful performance of the terms and conditions thereof. The lease was for a term of fifteen years, the annual rental being $12,000 for the first ten years payable in equal monthly installments, plus the payment of the annual taxes assessed against the property. Later the street in front of the theatre was improved by the city with the result that the level thereof was raised about a foot and a half higher than the level of the doors of the theatre. Shortly after that a license for operation of the theatre was denied upon the ground that since the raising of the grade of the street there were no proper exits leading into it.

Thereupon the theatre operator abandoned the further use of the theatre, refused to pay installments of rent thereafter accruing, and demanded the return of the $12,000 deposit, although he continued to collect rents from the sub-tenants occupying the stores up to the time of the suit. It was contended by the theatre operator that since the city had elevated the street and refused to issue a license for conduction of the theatre that this fact automatically cancelled the lease and was in fact legal eviction.

However, under the circumstances, it is interesting to observe that the higher court held the theatre operator not entitled to recover the $12,000 deposit from the landlord, and said:

"It is entitrely settled by our decisions that, in order to impose upon the landlord the penalty of a suspension of the entire rent during the continuance of an eviction of a tenant from a portion of the premises, it is necessary that it appear that the eviction was brought about by the landlord himself, or by his agency or procurement. The facts already recited demonstrate that the defendant (property owner) was not in any degree responsible for the raising of the grade of the street, and the refusal of the municipality thereafter to grant a permit to the plaintiff for the carrying on of the theatre. . . . The landlord was entitled to retain the possession of the deposit at least until the end of the term specified in the lease, or until the lease was earlier terminated by the consent of the parties, or by operation of law. The course pursued by the plaintiff of continuing to collect rents due from the sub-tenants occupying the stores demonstrates that the primary lease was still in effect at the time of the institution of the suit, and as a result thereof the defendant (landlord) was under no obligation to return the deposit money to the plaintiff."

### Filing Mechanic's Lien

ALL STATES have enacted laws which require contractors and materialmen to file mechanic's liens within a specified period after the construction job is completed. Various courts have held that "completion" of a construction job is from the date the last material is supplied or labor is performed. This ruling has resulted in considerable discussion with respect to what actually is "legal" labor and materials.

It has been held that supplying insignificant items or labor cannot be utilized by the contractor to extend the time for filing a lien.

For instance, in the late case of Northrop v. Guy, (134 So. 738), it was shown that a contractor, after completing the construction of a theatre building, purchased a pane of glass and one or two planks for shelving and repaired a leak in the roof. In holding this service not sufficient to extend the time for filing, the court said:

"The appellant (contractor) contends that it filed its lien within sixty days after it last delivered material or performed services or labor upon the building and, in the alternative, that it recorded its lien within sixty days from the date the building was completed. . . . The correcting of defects, which may appear from time to time in the work, after the building is considered and treated as completed, are not to be counted or deemed as part of the labor contemplated by the statute, in fixing the time, nor should material or services furnished for that be so regarded."

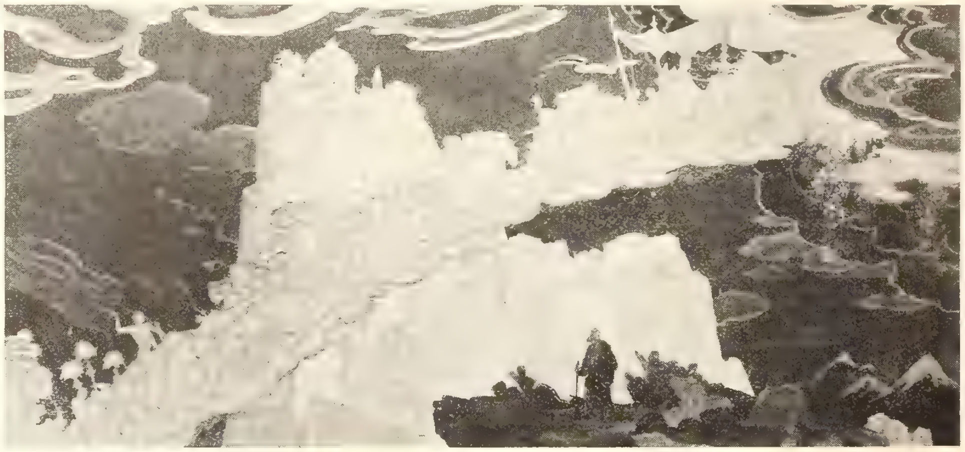
### Radio Infringement

SOME DISCUSSION has arisen from time to time whether or not a theatre owner may be liable in damages for receiving over a radio a copyrighted musical program to which theatre guests are permitted to listen. Therefore, it is important to know that in a recent case (283 U. S. 191), the Supreme Court of the United States decided this question:

"Do the acts of a proprietor, in making available to his guests, through the instrumentality of a radio receiving set and loud speakers installed and under his control and for the entertainment of his guests, the hearing of a copyrighted musical composition which has been broadcast from a radio transmitting station, constitute a performance of such composition within the meaning of the Copyright Act?"

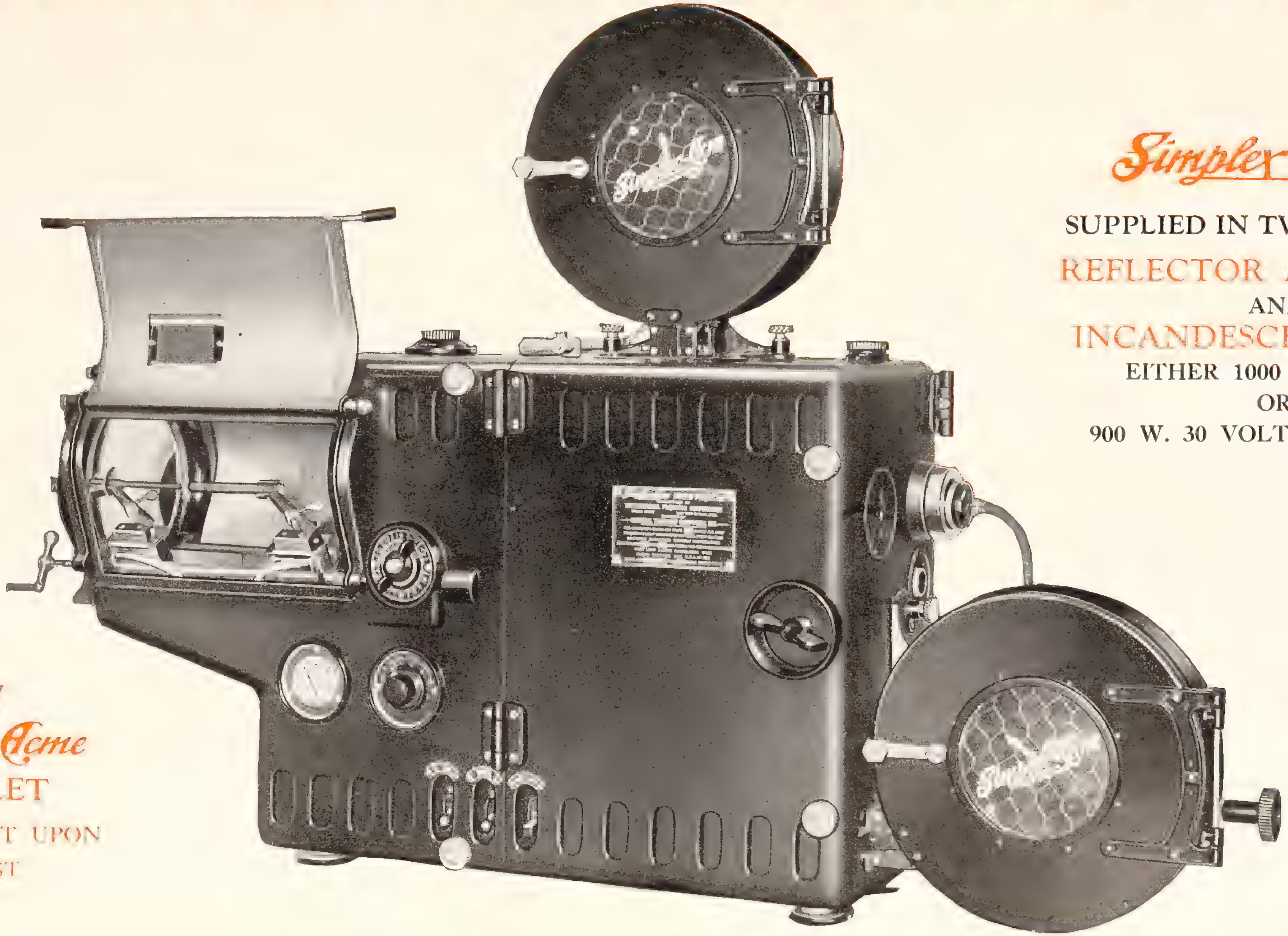
The Supreme Court held that under these circumstances a proprietor may be liable in damages for copyright infringement. Also, in the late case of Buck v. Jewell, (51 F. [2d] 726), the higher United States Court was presented the question involving the amount of damages for which a proprietor is liable for infringement. The court said:

"Unless the number of infringing performances of a copyrighted musical composition exceeds twenty-five, the minimum allowance of $250 must be made. Where more than twenty-five infringing performances are proved, and there is no showing as to actual loss, the court must allow the statutory minimum, and may, in its sound discretion, employ the scheduled $10 a performance as a basis for assessing additional damages."



*Proposed mural by Ezra Winter in the grand foyer of the International Music Hall in Rockefeller Center, New York.*

# SIMPLEX-ACME SOUND PROJECTORS
FOR LARGE AND SMALL AUDITORIUMS AND
# THEATRES OF MODERATE SIZE



**Simplex-Acme**

SUPPLIED IN TWO MODELS—
REFLECTOR ARC LAMP
AND
INCANDESCENT LAMP
EITHER 1000 W. VOLTS
OR
900 W. 30 VOLTS 30 AMPERE

NEW
**Simplex-Acme**
BOOKLET
WILL BE SENT UPON
REQUEST

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET
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# AFTER 24 YEARS
## IN ONE LOCATION
# MOTIOGRAPH
## MOVES TO OUR NEW DAYLITE FACTORY

MOTIOGRAPH
MODEL H
IT TAKES THE HEAT OFF THE FILM

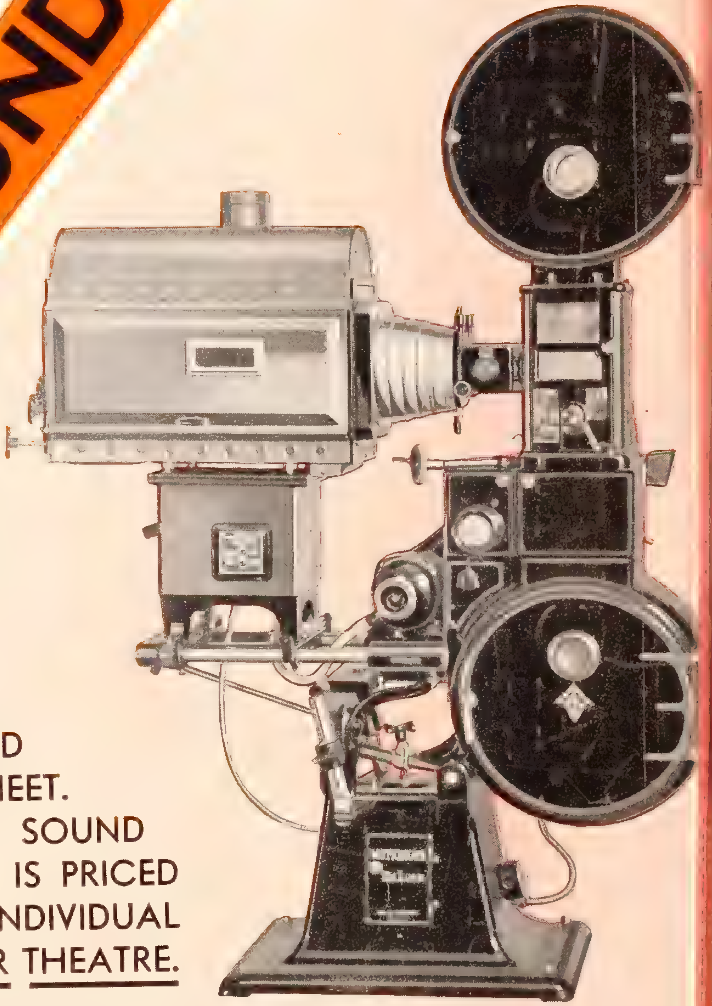
---

WE WILL NOT SACRIFICE QUALITY AND PERFORMANCE TO MEET A PRICE

**BUT**

BETTER MANUFACTURING FACILITIES WILL CUT COSTS WHICH WILL ENABLE THE EXHIBITOR TO BUY SOUND EQUIPMENT OF QUALITY AT A PRICE HE CAN AFFORD TO PAY

# GUARANTEED SOUND EQUIPMENT



SEND FOR OUR BLUE BOOK AND BLANK SURVEY SHEET. MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT IS PRICED ACCORDING TO THE INDIVIDUAL REQUIREMENTS OF YOUR THEATRE.

WE WILL BE GLAD TO TELL YOU. OUR NEW ADDRESS:

THE ENTERPRISE OPTICAL MFG. CO.
4431-45 WEST LAKE ST. : : CHICAGO, ILL.

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

# *Distribution Revolution!*

Industry's Acute Problems of Today Find Expression in Projects to Reclassify Theatres and Eliminate Subsequent Runs on Class A Product—Discussions by Al Lichtman and Felix Feist—United Artists to Apply New Idea in August—C. C. Griffin, Exhibitor, Writes on Wastes and Woes of Present Distribution Machinery

**Vol. 107, No. 7**

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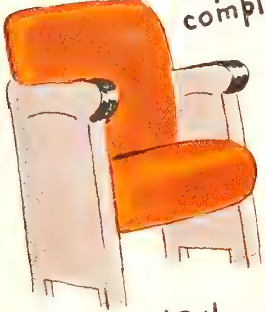
**May 14, 1932**

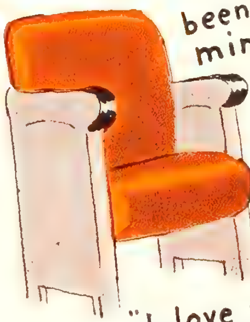
# WONDER WHAT a THEATRE SEAT THINKS ABOUT!

*With Apologies*

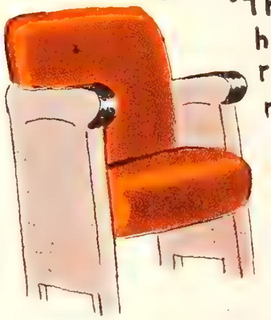
"Gosh, I'm exhausted tonight! If the Boss holds over 'TARZAN THE APE MAN' another day I'll have a complete collapse!"



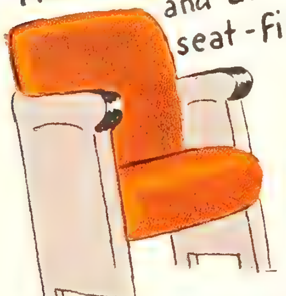
"My back hurts something awful! Ever since the Boss put in Metro-Goldwyn-Mayer Pictures I haven't been idle one minute!"



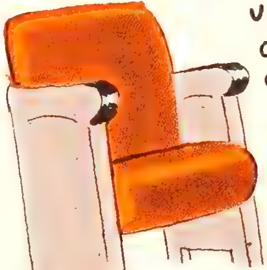
"Lucky they sent that carpenter in here after 'HELL DIVERS' My bottom was just about out! The Boss says he broke the house record. He busted me too!"



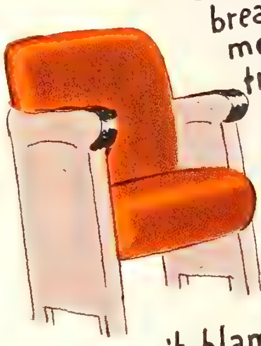
"Gee whiz, if there was only one restful week! What a season I've put in with "THE CHAMP" 'POSSESSED' 'PRIVATE LIVES' 'MATA HARI' and all those M-G-M seat-fillers!"



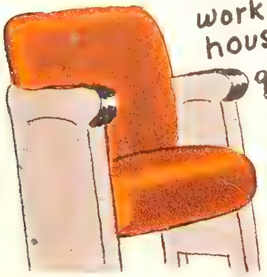
"I love that sweet Marie Dressler, even though I'm a bit tear-stained from 'EMMA' I hope I can stand up under the strain of Dressler-Moran coming in 'PROSPERITY' My springs were gone after 'POLITICS'."



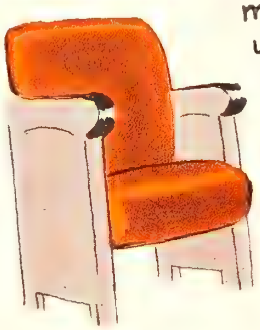
"A chair like me gets to be quite an authority on pictures. When Greta Garbo's on the screen they seem to sit in breathless enjoyment. I saw the trailer on her next hit 'AS YOU DESIRE ME' and I can hardly wait!"



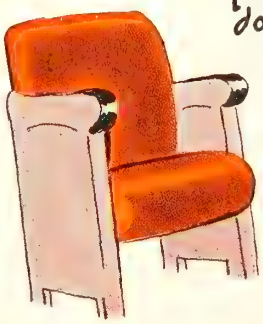
"They tell me some seats in this town have a cinch-they're just like new-never have to work! They'll wind up on the scrap-heap, the loafers! They should work in an M-G-M house and they'd get the stuffings knocked out of 'em!"

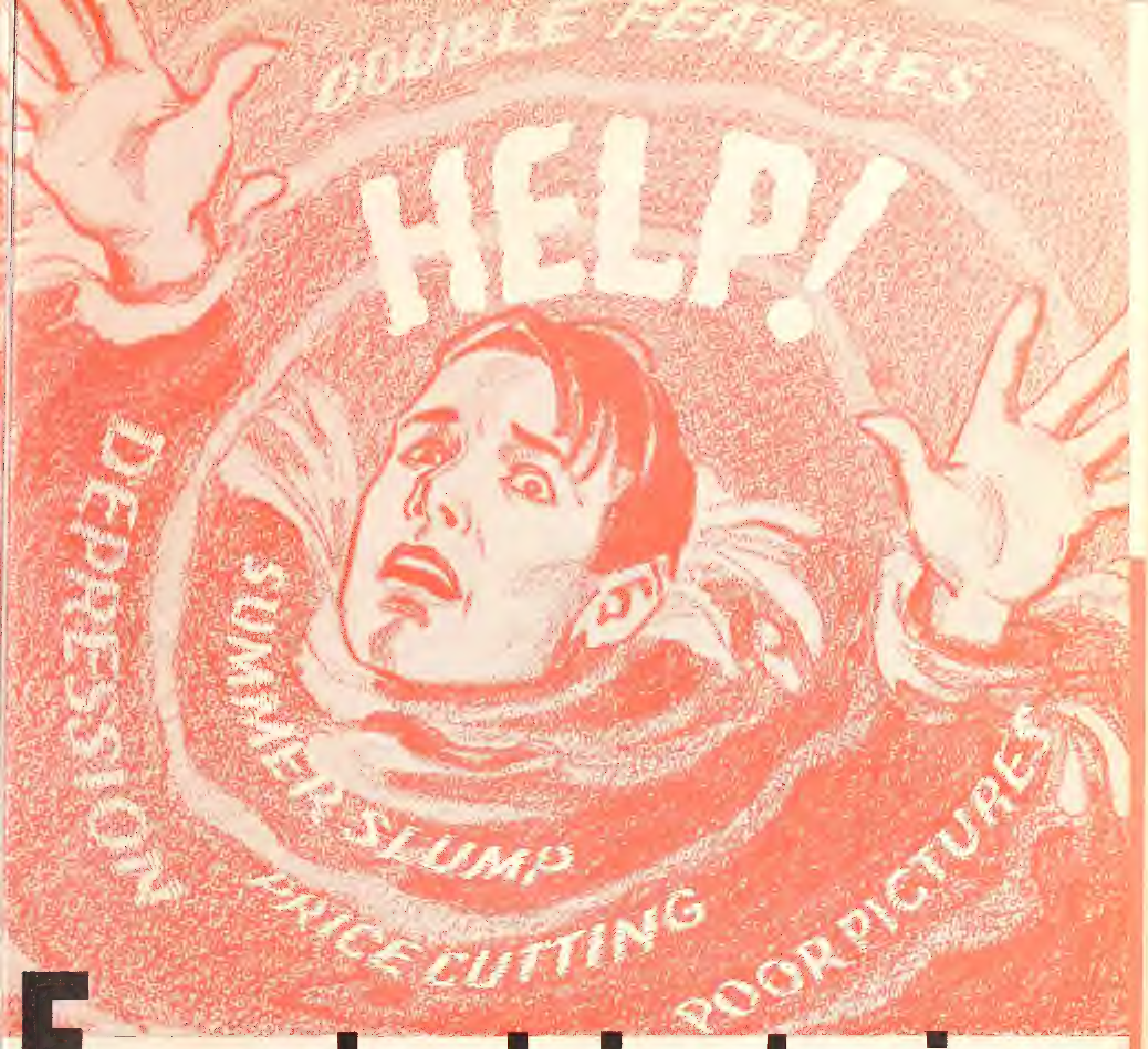


"Joan Crawford in 'LETTY LYNTON' and then Norma Shearer in 'STRANGE INTERLUDE'-and no end of M-G-M hits in sight-my next coupla weeks are cut out for me-and how!"



"You can't blame us M-G-M chairs for getting proud. The way the folks rush in here and fight for us is quite a thrill. Well, doors are opening now. Here comes a fat Mama. Just my luck!"




DOUBLE FEATURES
HELP!
DEPRESSION
SUMMER SLUMP
PRICE CUTTING
POOR PICTURES

# Everybody's trying TO SAVE HIM!..

## *but* ONLY ONE

## company is succeeding!

# THE TIMES VIGOROUS in Pictures as

**SINCE . . .**
**JANUARY 1st, 1932**

- TAXI *
- UNION DEPOT †
- HIGH PRESSURE *
- HATCHET MAN †
- MAN WHO PLAYED GOD *
- FIREMAN, SAVE MY CHILD †
- PLAY GIRL *
- ALIAS THE DOCTOR †
- THE CROWD ROARS *
- SO BIG *
- THE MOUTHPIECE *
- THE FAMOUS FERGUSON CASE †
- THE RICH ARE ALWAYS WITH US †
- THE STRANGE LOVE OF MOLLY LOUVAIN †

*A Warner Bros. Picture
†A First National Picture

**Only Warner Bros. have accepted the responsibility of meeting today's exacting demands of leadership—that's why Warner Bros. are the subject of so many conversations throughout the trade. Wherever you go you hear it . . . "WARNER BROS. ARE TURNING OUT *FINE* PICTURES!" This opinion has been molded, not by ballyhoo, but by a steadily mounting tide of box-office reports announcing triumph after triumph for their pictures.**

**Shrewd, well-planned showmanship and a never-say-die spirit has enabled this company to give you exactly 14 hit pictures since Jan. 1st, 1932.**

# only WARNER CAN BALANCE THE PROFIT AND LOSS

# CALL FOR LEADERSHIP well as Politics!

**And by this time you know we're geared to continue that pace right through this summer—next fall—next winter—next year.**

***Never has trade opinion been so unanimous on this one vital point!*** **—Warner Bros. are determined to go the limit in their battle to keep you out of trouble!**

**Of course, you'll hear a lot of promises from people who are trying to improve your situation —everybody's trying—but it's one thing to try—and another to succeed!**

**Let your box-office tell you the naked truth for 1932-33—then you'll realize that**

# BROS. pictures BUDGET BETWEEN FOR 1932-33!

## COMING

●

† **EDWARD G. ROBINSON in "TWO SECONDS"**

† **JOE E. BROWN in "THE TENDERFOOT"**

* **JAMES CAGNEY in "WINNER TAKE ALL"**

† **"DOCTOR X" The Mystery Sensation!**

† **JOAN BLONDELL in "MISS PINKERTON"**

* **WILLIAM POWELL and KAY FRANCIS in "THE JEWEL ROBBERY"**

●

VITAGRAPH, INC., DISTRIBUTORS

# PROFITS

**LESS** than three months left this season to make a profit.

**SUMMER** right at your doorstep.

**THIS** is no time to let you down.

**FOX** won't.

**THESE** names prove it: Janet Gaynor, Charles Farrell, Warner Baxter, Joan Bennett, George O'Brien, James Dunn, Karen Morley, Marian Nixon . . . and others.

**ALL** in the pictures listed to the right.

**BACKED** by ace directors, *and*

**STORIES** by leading authors.

**YOUR** protection against hot weather.

**LOOK** them over. Date them in.

**THEN** stop worrying about summer!

**WARNER BAXTER**
*in*
**Man About Town**
Karen Morley, Conway Tearle. Directed by John Francis Dillon. *Released May 22.*

**SOCIETY GIRL**
James Dunn, Peggy Shannon, Spencer Tracy. Directed by Sidney Lanfield. *Released May 29.*

**GEORGE O'BRIEN**
*in*
**Death Valley**
Cecilia Parker. Stewart Edward White's story. Directed by David Howard. *Released June 12.*

**JOAN BENNETT**
*in*
**Week Ends Only**
Ben Lyon, John Halliday. From Warner Fabian's story. Directed by Alan Crosland. *Released June 19.*

**Rebecca of Sunnybrook Farm**
Marian Nixon, Ralph Bellamy. Directed by Alfred Santell. *Released June 26.*

**AFTER THE RAIN**
Peggy Shannon, Spencer Tracy. Directed by John Blystone. *Released July 3.*

**ALMOST MARRIED**
Violet Heming, Ralph Bellamy. Alexander Kirkland. Directed by William Menzies. *Released July 17.*

**JANET GAYNOR**
**CHARLES FARRELL**
*in*
**First Year**
Frank Craven's Broadway hit. Directed by William K. Howard. *Released July 31.*

**FOX PICTURES – Backed by Showmen!**

MAY 13 1932
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MOTION PICTURE HERALD

Vol. 107, No. 7 May 14, 1932

# Portents of Danger

by
MARTIN
QUIGLEY

¶ There is an idea pervading certain quarters in the motion picture industry that the road to profitable business lies along the way of providing for the American public entertainment which is actually obscene and suggestive or, at least, is distinctly on the borderline.

¶ The idea is being seized upon rashly and frantically as a short-cut to popular attention. It seems to bear some relationship to the difficult business conditions that obtain and to a certain frenzy to quicken the attention of the public toward motion pictures.

¶ If the whole question of the industry's responsibility to the public and the American public's insistence upon clean entertainment had not been so conclusively proven time after time, and if the sheer stupidity of suggestive pictures as an industry policy were not so plain, the scheme which is now showing up would at least be understandable—if not excusable.

¶ Why it should not be understood—although it is not—that there is a smoldering rebellion against motion pictures throughout the country because of the destructive effect of some of them upon the accepted standards of sex morality is exceedingly difficult to fathom. The warning has been shouted in no uncertain terms from every watch tower of public opinion—from Congress, the churches, the schools, the newspapers and even from the Man in the Street.

¶ Even in the absence of the development referred to above, the situation is distinctly alarming to every person whose sense of public decency is not either perverted or intentionally blinded. In face of what now seems to be approaching, the very existence of the industry as a great business is being thrust into jeopardy.

¶ Unless the industry preserves its position as the great purveyor of mass entertainment, it is doomed. We do not say that the motion picture is doomed; this institution will go on, but the business fabric upon which it rests will be crumpled into pieces as the result of what is likely to prove one of the great blunders in business history.

¶ And its position as the great entertainer of the masses cannot be preserved with product that is repugnant to American ideals, destructive to the standards upon which the progress of the country is based and a negation of the efforts of parents, churches and schools to guide the footsteps of youth.

¶ The motion picture is in no jeopardy; while it may suffer a temporary lapse, it will recover and it will go on, rightly directed, to greater usefulness and great effectiveness.

¶ But the present management of the motion picture, if the alarms now being expressed find eventual justification, will lapse into a permanent, unsung and unpleasant obscurity.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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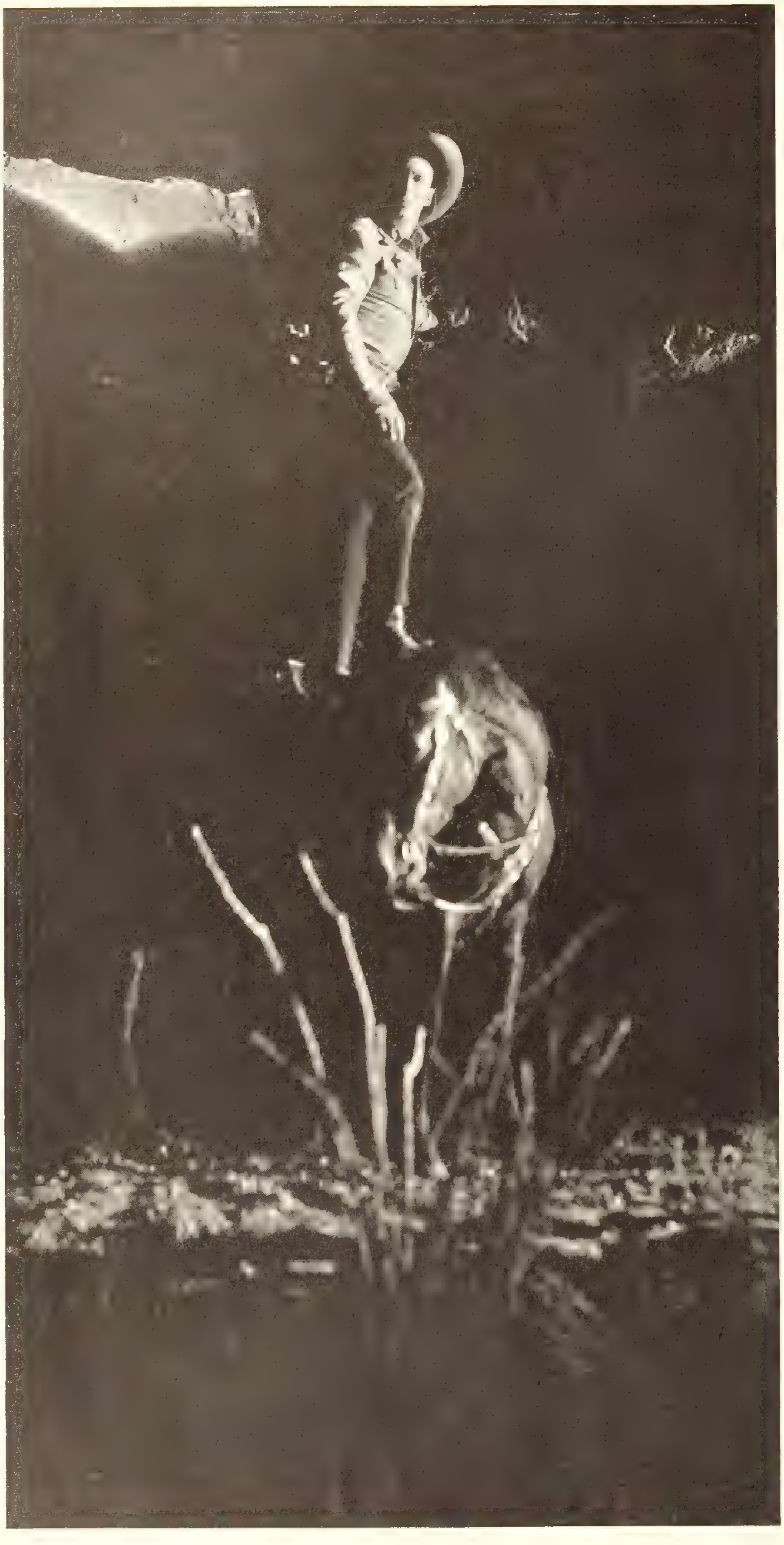


Western Nocturne . . . the plainsman finds a ready accomplice in his faithful mount. This production study in still photography represents an episode in the Fox picture, "Death Valley," The story is from "The Killer," a novel by Stewart Edward White. Director: David Howard. Screen play and dialogue by Al Cohn. Cinematographer: Joseph August. Cast: George O'Brien (shown in this scene), Cecilia Parker, Charles Middleton, Forrester Harvey and Roy Stewart.

Still Photography By
ARTHUR LYNCH

# THE STILL OF THE MONTH

# INDUSTRY AGAIN THREATENED BY TAX ON TICKETS OVER TEN CENTS

## Exhibitor Leaders Gather at Washington to Launch Protest As Senate Gets Committee Report; Field Forces Join Fight

By F. L. BURT, Washington

Decision of the finance committee of the Senate at Washington late last week to adopt many of the original tax recommendations of the Hoover Administration, including a 10 per cent levy on all amusement tickets of 10 cents and over, places the motion picture industry, for the time being, in exactly the same position as it found itself in February when the ways and means committee of the House began hearings on exemptions under 10 cents. Many weeks of vigorous opposition by leaders of the industry, headed by Charles C. Pettijohn and Abram F. Myers, have been washed by the boards and now they must start all over again if the Senate or the conference committee are convinced that the industry cannot possibly stand a 10 per cent levy on tickets over 10 cents, which would affect practically every theatre in the country.

Strongly defending its action with respect to the low admission tax exemption of 10 cents, the Senate finance committee on Wednesday formally submitted to the Senate its report on the revenue bill which will be taken up for consideration Thursday.

Almost immediately the industry launched plans for a nationwide protest against the new proposals, with circuit executives instructing men in the field to join in the protest to legislators.

Industry leaders are gathering for the fight to raise the exemption to 46 cents. M. A. Lightman, M. E. Comerford, Frank C. Walker, Charles L. O'Reilly, Abram F. Myers and other exhibitor leaders are to be in Washington Thursday to launch a protest.

### Adopt Original Proposals

Reducing the 45-cent exemption from admission taxes granted by the House of Representatives to 10 cents, the Senate finance committee late last week, following the appearance before of it of Secretary of the Treasury Ogden L. Mills, who scathingly denounced both the bill and the Senate committee's dilatory tactics, ceased its search for new avenues of taxation, adopted many of the original suggestions of the Treasury and left the legislation to the tender mercies of the Senate.

Possibly never before in the history of tax legislation at Washington as such confusion existed as has been experienced during the past two weeks of committee wrangling. The committee, from day to day, reversed itself, changed rates only to restore the original figures later, and fought bitterly over a number of controversial items.

The inability of the committee to follow any well defined course of action was to some extent manifested in its treatment of admissions. The House had repeatedly rejected the recommendation of the Treasury for a 10-cent exemption and had sent the bill to the Senate with a provision that the tax should apply only to admissions of 46 cents or more. During the hearings before the finance committee there were indications that the exemption would be increased to at least 50 cents, but during the sessions which followed the hearings it appeared that inimical forces were at work and, on the motion of Senator Couzens of Michigan, who was making a strong effort to minimize the taxes on automobiles by raising as much revenue as possible elsewhere, the exemption was reduced to 44 cents. The committee, however, it was later learned, had rejected a motion by Senator Walsh of Massachusetts to reduce the exemption to 30 cents.

The committee's acceptance of the Treasury recommendation for a 10-cent exemption in the last hour of its work on the bill is said not to represent the sentiment of its members with respect to this question, but is said to be rather a frantic effort to scrape some kind of a bill together and get rid of the task.

### See Higher Exemptions

It is now up to the Senate to say what it feels the exemption should be. There is every prospect that a figure higher than 10 cents will be fixed by the Senate unless it, too, gets all tangled up and decides to have the measure written by a conference committee. Even if the Senate adopts an exemption of less than 45 cents, there will still be a chance for that figure, for the bill will eventually be written by the conference committee, composed of members of both Houses.

The measure carries normal individual income taxes of 3 per cent on the first $4,000 of net incomes, 6 per cent on the next $4,000 and 9 per cent on all above $8,000, and compared with the House rates of 2, 4 and 7 per cent, with surtaxes ranging up to 45 per cent, against the House maximum of 40 per cent, from which $155,000,000 is expected.

The committee provided a corporation income tax rate of 14 per cent, as against the House rate of 13½ per cent, but eliminated the exemption of $1,000 granted by the House to corporations with net income not exceeding $10,000. The committee also eliminated the House provision for an additional tax of 1½ per cent, making a rate of 15 per cent, for corporations filing consolidated returns. The corporation tax provisions are expected to raise $52,000,000. Changes in the administrative provisions, and the estate and gift taxes will raise an additional $85,000,000.

### Other Levies Included

A number of other levies are included in the bill which will directly or indirectly affect the film industry, among them taxes of 4 per cent on automobiles, 3 per cent on trucks and 2 per cent on accessories, excepting tires, to raise $73,000,000; a tax of five cents per pound on imported crude rubber which will probably be reflected in tire prices, to raise $53,000,000; taxes of 5 per cent on telegrams and leased wires, 10 cents each on cablegrams, 10 cents on long-distance telephone messages costing between 50 cents and $1, 15 cents on messages between $1 and $2 and 20 cents on messages over $2, to raise $24,000,000; four cents per share on stock and bond transfers and 10 cents per $100 on stock and bond issues, to raise $35,000,000; two cents each on checks and drafts, regardless of the amount for which written, to raise $95,000,000, and an increase to three cents in the rate of postage on first-class mail and increased rates for second-class matter, to provide $160,000,000.

## Allied's Headquarters Points Out That Committee Removed From Bill Excise Taxes on 11 Articles; Ohio MPTO Protests

In the meantime, leaders of Allied States Association have issued a call to its members to rally against the new proposal, and in a statement issued early in the week they flayed Secretary Mills who, it is said, "has been the unrelenting foe of the small theatres throughout the struggle."

"The Senate Committee on Finance after wallowing helplessly in a welter of politics and ineptitude for several weeks finally allowed Secretary of the Treasury Mills to persuade them to adopt a program of taxation which includes an admission tax on all admissions above ten cents," said the Allied statement. Continuing, it is charged by Allied that "the history of the admission tax features illustrates the complete demoralization that has set in in Washington. Following Secretary Mills' first recommendation of a tax on all admissions above ten cents hearings were had before the Ways and Means Committee that proved conclusively that a tax on the lower admissions would be ruinous to the theatres and unproductive to the Treasury.

Continuing, Allied leaders said: "There is great eagerness on the part of committee members to disclaim responsibility for this sudden denouement and the task of the independent theatre owners and their friends will be to hold these men to accountability for their participation in the affair.

"Not one—not even Chairman Smoot—claims that this action has any great significance, recognizing that the bill will have to go over the bumps in both the Senate and House. Therefore, you must bring every ounce of influence to bear on your Senators to raise the exemption to and including 50 cents. And while you are about it, do not fail to stiffen the backbones of your Congressmen also.

"Bear in mind that while the Committee was lowering the exemption on admission taxes to 10 cents, it also removed from the bill excise taxes on eleven articles, namely, furs, toilet articles, boats, refrigerators, firearms, sporting goods, cameras, matches, soft drinks, produce exchange and safe deposit boxes."

P. J. Wood, of the Ohio MPTO, immediately dispatched word to members of his association in which Wood said the bill "will undoubtedly pass unless every theatre owner puts his shoulder to the wheel and puts forth every ounce of energy within him to raise the exemption to at least 50 cents."

# EXHIBITORS TO DISCUSS BUYING PROBLEMS AT MEETING OF ALLIED

## Atlantic City Group Is Expected To Take Further Action on Ten Points Discussed by Directors at Chicago Session

Leaders of the national association of Allied States have decided to call a meeting of independent theatre owners to discuss film buying problems and their relationship with distributors in view of the proximity of the new sales season of 1932-33. The meeting is an outgrowth of the national board of directors sessions at Chicago on April 28 and 29, and is tentatively set for Atlantic City in a few weeks when the New Jersey state Allied unit is supposed to have its annual discussion. It is proposed by Allied's national officials that the gathering shall assume the proportions of an eastern conference of independent owners and in addition to Allied officers, delegations are promised from all units east of the Mississippi.

In the meantime, efforts are being made by the Jersey Allied group to secure special rates for members for Bermuda and if this move is successful, convention activities of that organization will be switched from the Jersey resort to the island. Allied's national officials, however, will meet at Atlantic City in any event.

### 10 Proposals Up Again

Alleged "evils" and socalled "ills" of the distribution branch of the industry will again be taken up by Allied at the Atlantic City meeting, and further action is expected on most of the ten propositions which came before the directorate at Chicago late last month, including several resolutions:

1. "Resolved to continue unrelenting warfare against unfair and unreasonable protection and to recognize as binding resolution offered at Detroit Convention, but inadvertently put aside to cooperate in various proceedings involving this subject.

2. "Resolved to bend every effort to secure the passage of the Brookhart Bill by acquainting the public with the purposes of and need for the same and to incur expense within certain limits for that purpose.

3. "Resolved that counsel issue a statement outlining the position of Allied in reference to the announced policy of Fox requiring the return of posters and that Allied cooperate in a test case involving the legal questions provided a clear-cut case arises in Allied territory.

4. "Approved with certain modifications proposed contract with Movie Stamps, Inc., looking to the stimulation of business in certain territories by the use of trading stamps.

5. "Approved report of Investigating Committee recommending rejection of certain proposed tie-ups for screen service.

6. "A Committee on Ways and Means was authorized to report to the next meeting a plan for carrying out financial program approved by the convention and any other plans which they may devise.

7. "A Committee consisting of Messrs. Richey, Yamins, Samuelson, Saperstein and Herrington appointed to consider the matter of organlogues.

8. "In answer to trade paper suggestions that Allied desired the 5-5-5 contract reference was made to the resolution of the Detroit convention outlining the position of Allied on this subject.

9. "The board reiterated its stand against percentage and authorized counsel to issue a statement outlining the reasons for this opposition. The board was of opinion that exhibitors should resist to the utmost the efforts of the exchanges to put over percentage deals during the ensuing buying season."

As suggested in the ninth proposition taken up at the directors' meeting, counsel for Allied immediately drafted a lengthy statement on the association's attitude toward percentage playing. It was made public this week, and follows:

"The Allied board of directors calls on all independent theatre owners to resist to the utmost the efforts of the distributors during the coming selling season to put over extortionate percentage contracts. The only general prosperity ever enjoyed by the exhibitors was during a period when they bought their pictures on a flat rental basis, paying only what their business judgment told them they could afford. When a good picture came along they reaped the fruits of their business acumen and profited by the added returns. Under the percentage system the exhibitors, assuming responsibility for the entire overhead of their theatres, contract for pictures on percentages which generally exceed the average of fair film rentals, and then take in the distributors as participants in the profits. There are several varieties of partnership known to the law but this is the only one where one partner stands all the losses and the other shares only in the profits.

"The unfair nature of these arrangements is all the more manifest in cases where the stipulated percentage obtains up to a designated gross figure, after which it automatically increases to 50 per cent or more of the gross. This gives sole credit to the feature picture for the drawing power of the house, puts aside as of no value the efforts, advertising and showmanship of the exhibitor, and assigns to the distributor the benefits of enlarged patronage which rightly should go to the man who bears the hazards of the enterprise. Care in the buying and skill in the exhibition of pictures are set at naught by a system which transfers all the benefits of the same to the exchanges.

"If percentage contracts and split-figure contracts work unfairly, what is to be said of the selective-percentage contracts insisted on by certain distributors last year? These contracts are sold on a high percentage basis because of the supposed high quality of the product, but the right is reserved by the distributor to lift a certain number of pictures, after their drawing power has been fairly estimated, to resell to the exhibitor at a still higher rate. Thus the very pictures on which the exhibitor relies to justify the high average are withdrawn, leaving him only the run-of-mine pictures. The extent to which this privilege may be abused was illustrated by the action of Metro-Goldwyn-Mayer in withdrawing "Emma" and insisting that the theatres accept two patched-up reissues in order to repurchase it. Such arrangements are a standing invitation to the practice of hoggishness by the distributors.

"Industry leaders have not yet learned that the prosperity of the industry depends upon the successful operation of the theatres, hence they continue to insist on deals which make only a paper record for them and are surely drying up the market for films by forcing theatres to close."

The statement by Allied then proceeded with a general discussion of the current economic situation, claiming that it will bring about still more severe sales policies.

## Allied Calls on Independents To Resist Distributor Efforts To "Put Over Extortionate Percentage Contracts"

Simultaneously with the statement on percentage booking, Allied's national headquarters at Washington released the text of a resolution passed at Detroit by the annual convention early in the spring and in which Allied made clear its stand on the 5-5-5 contract situation.

In commenting further on the forthcoming exhibitor get-together at Atlantic City, Allied national leaders stated:

"The sales policies and product of the several distributors will be fully and fairly analyzed; methods employed by successful theatre owners in the exploitation of pictures will be explained and discussed; plans for enlarging the influence of the independent theatre in the community will be considered.

"The program being arranged under the supervision of Mr. Sidney E. Samuelson, vice-president of Allied and president of the New Jersey association, will be constructive and educational and designed to enable the independent theatre owners to weather the storm that is just ahead and retain their theatres for what lies beyond. Incidentally it is believed that the diversions of the shore between sessions will do much to renew the energy and courage of a sorely tried class of men."

## Metro Experiment Strikes Opposition

Metro's experimental sales practice, involving the sale of exclusive run privileges in certain localities, is meeting with opposition at Wilmington, Delaware. In this situation, as in several others throughout the country, Metro is not selling certain productions to subsequent-runs.

Loew's Parkway theatre, at Wilmington, a house that had been dark for some time, was renovated and reopened recently with "Tarzan of the Apes," and the advertising proclaimed that the picture would never be exhibited in any other Wilmington theatre. George Long, Loew's district manager, is reported to have told local exhibitors who were curious that the exclusive run idea was part of a plan to improve Loew's Wilmington business "by getting the Wilmington public into the habit of patronizing Loew's theatres."

With indications that the Parkway would remain open to show other Metro pictures on an exclusive run basis, Wilmington exhibitors convened to devise methods of combating a continuance of the policy. Organization of an independent buying combine, contingent upon the participation of a minimum of 150 theatres, was one of the moves suggested, according to report.

# THE CAMERA REPORTS

TESTIMONIAL DINNER ATTENDED BY 700. Eastern representatives of the motion picture industry in attendance at a dinner given Monday evening at the Hotel Astor in New York, in tribute to Harry Thomas, president of First Division Pictures. On the dais are shown Max Cohen, Henry Channon, Harry G. Kosch, Jack Alicoate, M. J. O'Toole, David Barrist, Jules Levy, Ned Depinet, Sam Eckman, Jr., Thomas, Louis Nizer, Rudy Sanders, A. H. Schwartz and Al Lichtman.

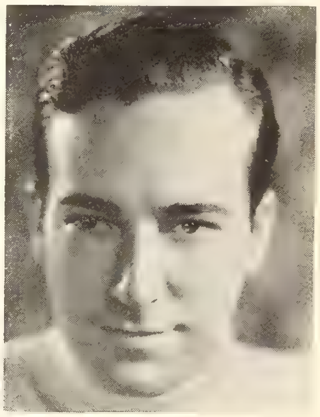
AWARDED CONTRACT. A modernistic sitting by Elmer Fryer, of Gloria Shea, who has been signed to a long-term contract by Warner Brothers, following her success in minor parts. Her first important role will be in Loretta Young's "Life Begins."

ROXY DIRECTOR. Harry G. Kosch (left), new head of the Roxy theatre company, and Charles W. Griswold, manager, at the Grand Central station in New York, meeting Dr. Hugo Riesenfeld (center) on arrival to assume charge of Roxy music direction.

THEIR BEST FOOT FORWARD? Certainly the smiles brightening the faces of these Universal executives are reassuring enough—perhaps most of all, that of "Uncle Carl" himself. The feet and smiles, reading from left to right, belong to Julius Bernheim, Stanley Bergerman, Dale Van Every, Richard Schayer, Carl Laemmle, Jr., Carl Laemmle, Sr., Efe Asher and Felix Young.

CAMEO. A striking profile study of Joan Marsh, as she appears in the forthcoming Fox production entitled "Fancy Free."

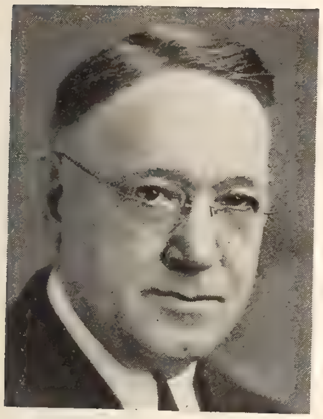
STAGE STAR HOLLYWOOD BOUND. Broadway group at the Grand Central station in New York to wish bon voyage to Leslie Banks, until recently star of the stage production, "Springtime for Henry." Banks, who has been signed by RKO Radio, retired from the cast to go at once to Hollywood. He is shown entraining with Mrs. Banks and the good wishes of Frieda Inescort, Nigel Bruce and Helen Chandler, of "Springtime for Henry" cast.



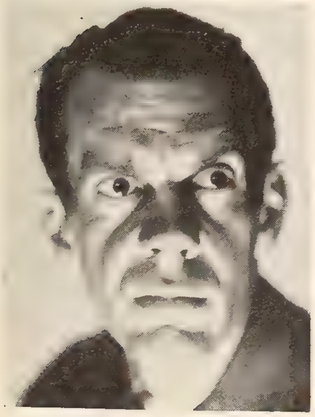
GIVEN LEAD. David Manners, Warner Brothers juvenile, who has the male lead in "The Crooner."

HIGHLIGHT. A moment in the M-G-M production, "As You Desire Me," a shot showing Greta Garbo and Eric von Stroheim.

EMOTION. An unusual production still, showing the director, Irving Cummings, rehearsing the feminine lead, Evelyn Brent, in a scene of Columbia's "Attorney for the Defense." In this production Miss Brent plays opposite Edmund Lowe.



"A DUD!" Fred P. Hagemann, Palace theatre, Waverly, Ia., who so referred to Senator Brookhart in a letter to the HERALD.



BRITON. Raymond Massey, British stage star, as in his first screen role, in Universal's "The Old Dark House."

SEEKING NEW FILM MATERIAL. Warner Brothers executives and production experts who are now on their way to Europe to make an extensive and intensive search for new acting talent, plays and other story material. They are shown as they arrived in New York, from which port they sailed the same day on the Bremen. Pictured are Lou Schreiber, Director Alfred E. Green, Director John Adolfi and Mrs. Adolfi, and Mr. and Mrs. Darryl Zanuck.

# FOUR M's OF GERMAN PRODUCTION

## *Formula of Musical Movie Motivation Is Exemplified by Ufa's "Congress Dances" at the Rivoli*

### BY JOSEPH O'SULLIVAN

There is an authentic musical legend to the effect that genuine German gemuethlichkeit is a component of the Four Bs—Bach, Beethoven, Brahms and Beer. Given these ingredients, any Teutonic gathering of music-lovers is assured Valhalla.

Just how important is the last named of this quartet is obvious to those familiar with the customs and musical life of Berlin, Vienna, Leipzig and other European oases where melody and Muenchener flow *ad lib.* The best traditions of Teutonic musical art trace back to this formula of the Four Bs. And now it seems that the German motion picture producers are building up a new alliteration of Ms for the sound screen, as Musical Movie Motivation Methods are rapidly assuming a definite, though plastic form in the land of Hindenburg and Hitler.

This latest motion picture-music formula is brilliantly exemplified by "Congress Dances," perhaps the most notable product of its kind yet imported into this country. It was made by UFA and is distributed in the United States by United Artists. It had its premiere Wednesday night at the Rivoli in New York.

#### A Happy Setting

The period and the locale of the story (it is the Vienna of 1814) make a happy setting for a satirical farce-comedy of royal romance and naive nonsense, subtly interwoven with authentic Viennese melody that functions as an integral component of the production. There is just a touch of Gilbertian treatment in the 'book,' the dialogue being written in a manner that suggests a cross between farce-comedy and comic opera. This enables the action to skim blithely along on the romantic wings of rhythmic melody or lapse intermittently into the more prosaic medium of straight dialogue, without giving the impression of a hybrid creation. The lightness, the frothyness of the material makes it peculiarly adaptable to such treatment; but it is the power of music to give impetus, color and significance to what might otherwise appear innocuous, that lifts this production into distinction. In putting "Congress Dances" together those responsible reveal an intelligent insight into the flexible nature of the audible screen, and the result can be set down as a distinct advancement in the methods of welding pictures, dialogue and music into a coherent mold and as a really splendid place of entertainment.

"*JUST ONCE FOR ALL TIME*"

Refrain
p not fast
Just once for all time, does good luck greet you And lead you on to
par a - dise? Just once for all time, does for - tune

*This sparkling number is first used in a joyous sequence where Christel, the charming shopgirl, rides triumphantly from her little shop to the luxurious villa placed at her disposal by Prince Metternich. It demonstrates strikingly the power of rhythmic tonal reinforcement in translating visual motion into motivating action. Subsequently it serves as a romance theme for the Czar and Christel. The music of "Just Once For All Time" is by Werner R. Heymann, the words are by Rowland Leigh. It is published by Harms, Inc., New York, by arrangement with Campbell, Connelly & Co., Ltd.*

In order to appraise justly the musical treatment and the degree to which it enhances and motivates the action and characterization, an outline of the story is necessary.

#### The Story

Prince Metternich, Austrian chancellor, has called a Congress of European Powers to Vienna to settle the question of what to do with Napoleon, who is fishing at Elba. Every day brings a fresh Emperor, Czar or King to the Austrian capital, and each royal visitor receives an annoying surprise in the guise of a bouquet caroming off the royal cranium as he is driven along the Broadway of Vienna. The tosser of the flowers is Christel Weinsinger, beautiful and enterprising glove salesgirl who attaches an advertisement for her shop to each bouquet. Metternich is peeved at the fraulein's actions and when Czar Alexander I, handsome young Lothario of all the Russias, is greeted with the usual bouquet bouncing off his proboscis, Christel is imprisoned and sentenced to receive twenty lashes on her bare back. But the gallant Czar intercedes and personally conducts the brash young lady to a convenient wine garden—and the romance begins.

Metternich proceeds to turn the incident to his political advantage. He has Christel installed in a luxurious villa and gives the Czar the address and a key. The wily chancellor also engages a Viennese countess of much pulchritude and technic to cheer up the Czar when he is not with Christel. This is all part of Metternich's plan to keep the Czar away from the Congress when his presence there is not desirable. But the Czar has a card or two up his royal sleeve. One of these is his double, who takes his master's place when the going gets rough. And so it happens that when Metternich thinks the Czar is with one or the other of the sirens, Alexander bobs up serenely at the Congress much to the annoyance of the Austrian chancellor.

As a last resort, Metternich arranges to have the Czar sell kisses at a State Ball for charity while the Congress meets and disposes of Napoleon. This plan succeeds, as the Czar, spying Christel at the Ball while his double is substituting for him in peddling kisses, takes her to the wine garden down the street, leaving Metternich and his Congress to do as they please. Just as the edict exiling Napoleon for life is pronounced, a messenger arrives with the information that the irrepressible Corsican has escaped from Elba and landed in France.

The dogs of war are unleashed again. The Czar rushes back to Russia to ensconce himself in Czarko Selo, swearing to Christel before he goes that though his body may be in St. Petersburg, his spirit remains in Vienna—and his heart is Christel's.

#### Music Demanded

With such a naive narrative on which to build a feature length production, it is apparent that dialogue and pictorial alone would not suffice to make this anything but just another picture of the romance of royalty specie. It demanded music, and

(*Continued on next page*)

"*LIVE, LAUGH AND LOVE*"

Refrain
p-f
Take what this life of ours can give,
Live, love and laugh, Laugh, love and live.

*A characteristic Viennese waltz, used in the wine garden scene where Christel and the Czar have their rendezvous. At the conclusion it is the Siren Song that lures the Crowned Heads of Europe from the Congress to the charms of the dance and the Viennese Venuses. Even the chairs which they have vacated come under the spell of this waltz and sway in synchrony to its rhythm. The music, by Werner R. Heymann, is based on a theme of Josef Strauss. Rowland Leigh wrote the words. Harms, Inc., New York is the publisher, by arrangement with Campbell, Connelly & Co., Ltd.*

# COORDINATING MUSIC WITH ACTION

(*Continued from preceding page*)

music makes it what it is—a captivating, effervescent screen production.

An effective and exhilarating instance of musical motivation is presented when the emissary from Prince Metternich enters the glove shop where Christel is employed and announces that the carriage awaits to take her to her villa. The announcement interrupts a boisterous scene which had ensued when Christel's co-workers laughed derisively at her account of her experience the evening before with her royal lover. Immediately the spirit of the scene is transformed to one of joyous, vivacious motion, as the music picks up the action with the sparkling tempo of a fox trot, "Just Once For All Time" ("Das gibt's nur einmal").

"To the villa?" queries Christel, perplexed.

"To your villa," replies the emissary. "It is Prince Metternich's order."

"To my villa!" cries Christel, as she enters the carriage and starts a triumphal ride to her villa—to romance—to her lover! "Just once for all time, does good luck greet you and lead you on to Paradise," swells the refrain, and a chorus of voices join with Christel's as she sings.

### Happy Coordination

Through the crowded streets of old Vienna, hailed joyously by the populace who augment the chorus. Past cafes and trysts of lights o'love; out into the country, with glimpses of lovers in sylvan glades. All the world is glad and moves and sings in rhythmic rhyme to the music, and Christel's heart sings in unison. The horses step at a brisk pace, the carriage sways in time to the lifting song:

"Just once for all time, does good luck greet you
And lead you on to Paradise;
Just once for all time, does fortune treat you
To happiness beyond all price."

This happy coordination of music and words with pictured action translates to the audience the emotional content, while sublimating visual motion into motivating action. Words and pictures alone would not be adequate. With tonal reinforcement this sequence is given a vitality and significance that sustains throughout the entire episode.

### A Subtle Phase

There is, of course, the typical Vienna cafe scene where the populace imbibes liquid joy and loosens up on Viennese lieder. The wine garden where Alexander and Christel keep their rendezvous fits into the musical development of the story with the introduction of a characteristic chanson entitled "Das muss ein Stueck von Himmel sein!", which has been given the English title of "Live, Laugh and Love," and the text reflects that *joie d'esprit* rampant in old Vienna: "Take what this life can give, live, love and laugh; drink to the dregs, nor leave the half." The light-hearted Viennese are exposed taking this admonition literally as they join the cafe singer *viva voce* in the refrain. Having thus been identified with the romance of the glovegirl and the Czar, the song appears in a thematic manner at moments throughout the picture.

## FREE ADMISSION AT RUSSIAN HOUSES

*Motion picture theatre admissions in Russia are free or very nominal, according to Frederick J. Haskin, Washington correspondent of the Columbus, Ohio, "Dispatch," who compares the American and the Russian film situation in an article for his paper.*

*At the beginning of 1932, he says, there were in the Soviet Union 32,000 film houses. For the most part the theatres are small and some decidedly makeshift. There are none of the cinema palaces of which the United States boasts. Haskin guesses that the numbers attending the Russian film theatres are far greater than in this country, chiefly because of the very small admission fee, or none at all. The free admission is accounted for by the fact that the film industry in Russia is a government subsidy, to the extent of some $65,000,000 a year.*

At this point is revealed an interesting and subtle phase of music motivation. We hear the song in the cafe and see the dancers there. The scene shifts to the street where all Vienna seems infected with the impulse to "Live, Laugh and Love" the hours away. We see closeups of the dancers' legs keeping time to the rhythm of the music. The legs dissolve into other legs—those of ballet dancers, while the music merges from the waltz to the ballet music from *Prince Igor* by Borodin—and the scene is now in the opera house with the Russian Ballet in full swing. The Czar's double is there, while Alexander himself is back in the wine garden. At the conclusion of the opera house scenes, back to the wine garden and the strains of "Live, Love and Laugh." The artistry with which these transitions are made is typical of the subtle fusion of action and music throughout the production.

Another theme—one that might be called the "Czar's Identification Motif"—is Schubert's *Marche Militaire*, which pops in with a sort of "We know you, Alexander" sense, as if the music were tipping off the Czar's real identity. This gives somewhat of a *maestoso* effect to Alexander's exit from the cafe with Christel, followed by the merry populace who gallantly escort the pair to a waiting carriage, humming and whistling the march as they go down the street, past the house of Christel where outside watches the young secretary of Metternich who is really in love with the girl. As the military motif dies out there follows just enough of the refrain of "Live, Love and Laugh" to give an ironic-pathetic touch.

### The Dance Has Its Innings

It is at the State Ball at the conclusion that Vienna's most famous product, the dance, has its innings. Here the scene shifts alternately from the ballroom to the hall where the Congress is in session and into which the strains of the music seep while the fate of Napoleon hangs in the balance. The music of the two principal themes, "Just Once For All Time" and "Live, Laugh and Love," alternate here. The siren song of the Waltz proves too much for the Crowned Heads of Europe. So alluring is the music that the menace of the Terrible Corsican fades into nothingness. Let Metternich do what he will with Bonaparte—as for them on with the dance! "Live, Laugh and Love. Drink to the dregs, nor leave the half!"

And one by one the Great Minds of Europe slip quietly from the Congress Hall and yield themselves to the seductive charms of the Viennese Waltz and the Viennese Venuses. As Metternich, in solitary grandeur, hurls his anathema at the exiled Napoleon, a curious phenomenon takes place: the luxurious empty chairs just vacated by the Crowned Heads also come under the spell of the Waltz and sway rhythmically to and fro in synchrony with the music.

Congress dances while Napoleon is being put on the spot!

### The Theme Changes

The Czar and Christel are tete-a-tete in the wine garden under the spell of "Live, Laugh and Love" and when a messenger comes to inform Alexander of Napoleon's escape from Elba. The romance theme of "Live, Laugh and Love" quickly changes to the *Marche Militaire* as the Czar tells Christel that sterner things call him back to St. Petersburg. Again the theme changes when the royal romancer marches out of Christel's life and she watches him wistfully to the plaintive strains and now melancholy words of "just one for all time, does good luck greet you and lead you on to Paradise."

### Music and America

It is reported that "Congress Dances" has entertained huge audiences in Paris, London, Berlin, Vienna and other European cities, with corresponding box office returns of many millions of francs, thousands of pounds and hundreds of thousands of marks. This is not hard to believe. It might be safe to predict that the picture will garner excellent returns in American dollars; for there are many astute observers of the audible screen who are convinced that our public will be responsive to musical photoplays so admirably done as is this UFA production distributed by United Artists.

The music and adaptation of old Viennese melodies in "Congress Dances" is the work of Werner Richard Heymann.

## Schnitzer to Coast

Joseph I. Schnitzer left New York last Friday for Hollywood, where he will produce a series of four features for Radio release. His assistant, Harry Takiff, will follow him shortly.

## Columbia Re-Signs Cummings

Irving Cummings has been re-signed by Columbia to direct six pictures. The first will be "The Murder of the Night Club Lady."

# BRITISH PUBLIC STILL NOT SERIOUS ON HOME PRODUCT, POLL SHOWS

## Mooring Hints Laxness of Industry in Doing Nothing to Popularize Stars and Stories of English Productions

## Four American Films Lead in Sidney Bernstein's Questionnaire; Lubitsch Director Preference; Shearer, Colman Stars

By **WM. H. MOORING**, London

Sidney Bernstein, England's most progressive young theatre man, believes in research applied to the cinema industry.

Annually he consults the public—a large number of public personalities as well as all his theatre patrons—on the question of film preferences, undertaking the whole of the cost of circulating a questionnaire, tabulating the results, and issuing these for the benefit of the industry at large.

This year three officers have been engaged for a period of four months in this work of classifying public opinions expressed in the large response to the Bernstein questionnaire, and the reactions are both interesting and disappointing to all those engaged in the British film industry. They may convey lessons: and only so far as they do will they compensate the British executives for the revelations they convey, that the British public has not yet taken the home film producers seriously into reckoning. It may be that the British film industry is lax in that when it does turn out better British films, it does nothing to popularize its stars and stories with the picture public.

### Many Want Occasional Silent

Answers to the query, "Would you like silent films to return?" show that 55 per cent of those responding would not, and 48 per cent would like to see silents occasionally as a change from talkies. Among suggested silent "revivals" very few indeed were British films.

The most popular pictures of the year placed four American films at the head with only two British features—"Tons of Money" and "Plunder," anywhere in the running. The first four were "Hell's Angels," "Min and Bill," "Trader Horn" and "The Devil to Pay."

A surprising revelation emerging from this year's questionnaire is the fact that the film public follows the work of film directors, and can offer constructive opinion on its relative merits. In answer to the question, "Who is your favorite film director?" 92 per cent of the persons filling in the questionnaire made reply, and of these 80 per cent coupled the director with his right films. The ballot revealed that the first four directors in order of merit were Lubitsch, Tom Walls (British), Lewis Milestone, and Alfred Hitchcock (British). Old favorites like D. W. Griffith, Cecil B. de Mille and Rex Ingram came ahead of many of the more modern Hollywood directors at present in the titles.

### Talkers Increased Their Attendance

Eighty per cent of the people replying admit going to the cinema more often since talkers came and they give some frank answers as to stars whom they ceased to love after the talkers gave them a voice. Greta Garbo came second in this list of unfortunates.

*A report issued recently by the British Home Office on criminal statistics in England and Wales in 1930 does not once, in the whole of its 200 pages, place any censure upon the cinema as an agent in the stimulation of crime. On the other hand, it does show quite definitely that in the British industrial areas now severely stricken with depression, crime increase among the adolescent and adult population is contributable to increasing poverty. This report provides material for disturbing reflection on the report of the many vigilant societies, cinema inquiry committees and other semi-official or self-appointed bodies who have recently intensified their activities against the film in this country.*

The first ten feminine stars in order of merit were Norma Shearer, Constance Bennett, Marie Dressler, Ruth Chatterton, Janet Gaynor, Greta Garbo, Jeanette MacDonald, Joan Crawford, Ann Harding, and Marlene Dietrich.

The first ten male stars were Ronald Colman (first in each questionnaire since 1927), Clive Brook, George Arliss, Robert Montgomery, Maurice Chevalier, John Boles, Ralph Lynn (British), Tom Walls (British), William Powell and Wallace Beery. The absence of Clark Gable is surprising.

Stars who appear according to replies to be almost forgotten by the British public include Douglas Fairbanks, Mary Pickford, Betty Balfour, Harold Lloyd, Norma Talmadge, Laura la Plante, Al Jolson (poor father of the talkers), John Gilbert, Dolores del Rio, Clara Bow, Esther Ralston, Vilma Banky and Adolphe Menjou. Several of these were top of the list in the 1928 returns.

Among the revivals asked for were "Ben Hur," "The Four Horsemen," and "Seventh Heaven." "Ben" is already in process of revival in the British theatres—what of the others?

### Dent Favors Block Ban

That American exhibitors and the trade as a whole would be well served by the institution by America of legislation similar to that operating in Great Britain is the opinion of Arthur Dent on his return from America. The principal trouble in the cinema trade in America at the present time, said Mr. Dent, is that the public confidence has been undermined by the overselling of a large number of mediocre pictures.

This does not mean that Hollywood is not producing pictures of such high average quality as hitherto; it means merely that exhibitors are compelled under the present system of merchandising in America, to buy up whole outputs from the distributors without having an opportunity of viewing them, contrasted with the principle in Great Britain where it is illegal under the Films Act 1927 to book a film until it has been trade shown. The executives of British International propose, in marketing their product in America, to put this principle into practice and they will adopt the slogan "Look before you book," arranging that the press and exhibitors themselves shall have the fullest facilities for viewing every one of their pictures before they are actually booked to any theatre.

The system operating in America is not only apt to sicken the public, but places no check upon the producers. If the producers were well aware that they had to book their films individually after showing them in finished form, they would concentrate more seriously on maintaining a high quality of programme output.

Mr. Dent expresses entire satisfaction with the present prospects of his company's products in America and insists that the American public shows no resistance to good British pictures. It is, he says, the trade alone which offers any kind of resistance today. He announces that his company will send over 20 pictures per year for distribution through Powers Pictures, Inc. These will be selected from about 25 features, the right of rejection being exercised by Powers. The contract arranged covers a period of five years with graduating guarantees. It is subject to revision annually.

## British Censorship Meeting Asks Inquiry Into Industry

A comprehensive inquiry into the arrangements by which films are licensed in Great Britain, was demanded recently by 400 delegates to the National Conference of Film Censorship, held at Birmingham University, Birmingham. Also demanded was the reception by the Home Secretary of a deputation on the subject.

The present method, a censorship board set up by the industry itself, was pointed out as disastrous, since it had no power of enforcing its decrees. The plea made by one delegate for a strong national censorship was overridden by a stronger insistence on more general education in regard to films and the cultivation of a higher popular standard.

## Siegel Named Branch Manager

Henry Siegel has been named Paramount branch manager in New York, succeeding Milton Kusell, recently named district manager in New York.

# OVER 200 TECHNICIANS ATTEND SMPE SESSIONS IN WASHINGTON

## New Scientific Data Revealed at First 1932 Convention; Possibility of Extending Frequency Range Described

## Papers Give Important Treatment to 16-mm. Field; Society Bureau Suggested as Technical Service to Theatre

More than 200 of the motion picture industry's technicians gathered in Washington this week for the four days of semi-annual sessions of the Society of Motion Picture Engineers. The first 1932 convention of the society, and also the first under the presidency of Dr. A. N. Goldsmith, was conducted at the Wardman Park Hotel from Monday morning through Thursday, ending Thursday evening with a banquet.

Notable among the technical revelations made at the spring convention was the disclosure in a paper by G. L. Dimmick, that a decided improvement in the naturalness of sound has been prepared for with the practical extension of the frequency range. The low frequency range has been extended by the use of a loudspeaker unit which gives good response from 60 to 10,000 cycles. The high frequency range has been extended by the use of a ribbon type of microphone, and by the reduction of film attenuation. The use of a narrower recording slit and a large mirror galvanometer was set forth as having improved the high-frequency response from the film. The system described refers to developments in the laboratories of RCA Photophone. In engineering circles it has also been known for some time that Western Electric is now bringing to fruition work seeking a similar extension of the frequency range upward.

### Discuss Educational Topics

Papers were read at both morning and afternoon sessions on all four days. Four of the papers were devoted to visual education and 16-mm. photography, projection and sound. These were by Chauncey L. Greene, H. Pfannenstiehl and R. A. Miller, H. C. Holden and R. G. Tasker and A. W. Carpenter.

W. G. Jones and D. T. Bell presented a paper describing a unique type of microphone of special adaptation to the broadcasting of speeches. This device, which is designed to be worn on the speaker's clothing, permits freedom of movement not now allowed by the fixed location of the microphone.

Not directly associated with motion picture technics, but a discussion that none the less made an impression with suggestions regarding the activities of the society in its relationship to the theatre, was a paper read by Charles E. Lewis, editor of the Managers' Round Table in MOTION PICTURE HERALD. Under the title, "How Can the S. M. P. E. Be of Greater Service to Theatre Managers," Lewis proposed the establishment of a service bureau in the society, to which theatre owners and managers could submit specific problems and receive advice concerning them.

"Not enough emphasis," declared Lewis, "has been placed upon the equipment and furnishings of the theatre, so far as the average exhibitor or manager is concerned. He has been, in many cases, 'over-sold' on show-merchandising and 'under-sold' on keeping his theatre in perfect condition where the physical equipment of that theatre is concerned."

### Cites Projection Flaws

Anticipating the question as to how the society could help in educating the theatre owner and manager regarding the physical functions of the theatre, Lewis introduced the idea of a service bureau so conducted that the theatre operator would have in it a source of information divorced from all considerations other than of helpfulness.

"Through ignorance alone and no other cause," he said, "many fine theatres are today operating with booth equipment that is crying aloud for attention. They depend almost entirely on the projectionists, many of whom are conscientious and capable, but unfortunately there are others who are nothing better than ordinary 'operators.'"

Lewis also cited sound, seating, projection accessories and other divisions of the modern theatre's physical equipment in examples indicating matters in which an S. M. P. E. service bureau could be of direct and to managers.

In discussing theatre noise problems, S. K. Wolf of Electrical Research Products, reading a paper by himself and J. E. Tweeddale, said that an analysis of the various theatre noise sources, the factors influencing noise transmission, and the general structural limitations, indicates that no general solution of specific noise problems may be readily expressed except that the reduction of noise be made directly at its source.

The convention opened at about 11 o'clock Monday morning with an address of welcome by John Gibbs, who represented Sol. Bloom, chairman of the Washington Bi-Centennial Celebration Committee. Response was made by Dr. Goldsmith, as president of the S. M. P. E.

The report of the Projection Practice Committee was made by F. H. Richardson, in the absence of Harry Ruben, the chairman. The report of the Standards Committee dealt largely with the standardization of 16-mm. dimensions, and was referred back to the committee for further consideration. It required 55 pages of manuscript text for the Progress Committee to report technical progress since the fall convention.

Among speakers at the convention were M. A. Lightman, president of the MPTOA, and N. Glasser, assistant zone manager of Warner Brothers, in Washington, and at a special gathering, C. J. North, chief of the motion picture division of the Department of Commerce.

### Many Firms Represented

Arrangements for the Washington convention were in the hands of a committee headed by N. A. Golden, assistant chief of the motion picture division of the U. S. Department of Commerce. The paper committee was headed by O. M. Glunt.

Among companies and other interests represented at the convention were R. C. A. Victor, by M. C. Batsel, H. C. Holden, N. Reifsleck, Harold Sunde, Edward W. Kellogg, Herbert Belat and Glen Dimmick; Electrical Research Products, by John A. Battle, Coke Flannagan, Will Whitmore, S. K. Wolf, and H. B. Santee; Eastman Kodak Company by J. I. Crabtree, H. Paul Kelly, Vincent C. Hall and Walter Clark; Bell Telephone Laboratories, by O. M. Glunt, W. C. Jones, Eugene Lauste, W. A. MacNair, Robert A. Miller, D. T. Bell, H. Pfannenstiehl, M. E. King and T. E. Shea; Agfa Ansco Corporation, by Ferdinand Busse and W. Schmidt; Ontario Government Motion Pictures, by B. J. Bach and J. C. Boylen; U. S. Department of Commerce, by N. G. Golden; United Research Corporation, by Arthur Carpenter; Blue Seal Sound Devices, Inc., by J. Burgi Contner; Warner Brothers, by Projectionists George Edwards, Frank Dudiak, P. H. Evans and by Glasser; U. S. Department of Agriculture, by Raymond Evans and Frederick H. Dunham; General Electric Company, by L. C. Porter and Ralph Farnham; Kinatome Patents Corporation, by Warren Dunham Foster; S. M. Chemical Company, by Trevor R. Faulkner; International Projector Corporation, by Herbert Griffin, P. A. McGuire and Arthur Holman; National Carbon Company, by Dr. E. R. Geib and William Kunzman; Corning Glass Works, by H. P. Gage; U. S. Patent Office, by R. M. Garland.

Oehler Machine Company, by Joseph F. Henkel, G. Oehler and Curt Schneider; Jenkins and Adair, Inc., by J. E. Jenkins; A. Francis Jenkins, Inc., by S. W. Jenks; Westinghouse, by J. H. Kurlander; J. E. McAuley Manufacturing Company, by D. McRae; Federal Barge Lines, by J. P. Muller; Bell and Howell, by R. Fawn Mitchell, C. A. Zeibarth and A. Warmsham; Bausch and Lomb Optical Company, by Dr. I. L. Nixon and W. B. Rayton; The University theatre of Camden, Mass., by Stanley Sumner and Charles W. Parshley; Motion Picture Lighting Company, by M. W. Palmer; United Research Corporation, by Maurice Ricker; Mole-Richardson, Inc., by Elmer C. Richardson; MOTION PICTURE HERALD by F. H. Richardson and C. E. Lewis; Projection Optics, Inc., by W. H. Repp; United Research Corporation, by Ernest Ross; Fox Film Corporation, by E. I. Sponable; Strong Electrical Corporation, by Harry H. Strong; United Research Corporation, by H. G. Tasker and E. L. Farrand; J. M. Wall Machine Company, by J. M. Wall; J. E. Brulatour, by L. A. Bonn; Paramount Publix, by C. H. Gleason and D. T. McNamara; R. K. O. Hennepin-Orpheum theatre, Minneapolis, by Chauncey E. Greene; Pathe News, by James T. Corrigan; General Radio Company, by Arthur E. Thiessen; National Radio Institute, by J. E. Smith; Western Electric, by Charles W. Barrell, and O. P. Depue Company, by O. P. Depue.

# KANSAS CITY AND CHICAGO AGAIN PROTEST POLICY OF DOUBLE BILLS

### Distributors Polled by Kansas City Exhibitors Indicate Majority Opposed to Practice; Chicago Clubwomen Ask Patrons

### Several Sales Executives Call Twin Featuring a Local Problem; "Lowest Form of Showmanship," Kent Is Quoted

Double featuring in territories where the practice is considered an "evil" may be curbed and possibly entirely eliminated next season through action of distributors, many of which have gone on record in answer to independent exhibitors of Kansas City, and at other times, as opposing the dual system of screening.

Continuing its vigorous and prolonged efforts to alleviate what is described as a serious situation in the Kansas City territory, President Jay Means and members of the Independent Theatre Owners of Greater Kansas City polled sales executives of the major companies to ascertain their sentiments in the matter and the results indicate that the double bill will be moderated if many of the general sales managers have their say.

#### Protest Skouras Policy

The Skouras interests have been on the receiving end of protests for the double feature policy which they installed in the Fox Midwesco theatres immediately after taking over operation from Fox some weeks ago. Means is said to have made an appeal to Skouras executives and to Fox Midwest for relief, but to no avail, and his organization next sought the opinions and sentiments of leading distributors in the hope that they might aid.

The Skouras houses are Fox properties, Skouras brothers merely having an agreement to operate all of the corporation's theatres, and from Sidney R. Kent, president of Fox, the independents heard the most vehement denunciation of double features. Kent is quoted as referring to doubles as "the lowest form of showmanship."

"I am entirely sympathetic with your viewpoint," Kent wrote Means. "My sympathy has been against double features always. However, before I came into Fox, they had already made a contract with Mr. Skouras, which limits my ability in connection with making certain moves, but I shall use my moral arguments with them to get this practice stopped if at all possible." Kent also said he would communicate with the independents' organization "in the near fture."

#### Local Problem, Says Lichtman

The independent exhibitors, however, are said not to be so well pleased with the reply received from Al Lichtman, vice-president and general manager for distribution of United Artists.

"As a matter of policy," Lichtman wrote, "we are opposed to double programs, guest nights, merchants nights, etc., in the operation of a motion picture theatre. However, in the final analysis every exhibitor has to figure out for himself what is best for his own welfare and pocketbook, and that is how double bills come about.

### *WHAT PRICE NAME?*

*It seems that Miss Amy McVicker, granddaughter of The McVicker who figured largely in early Chicago history (whose daughter, Mary, became the wife of Edwin Booth, the famous actor) was visiting here not long ago. She went to the old McVicker's theatre (now under the guiding star of Balaban and Katz), purchased two tickets and then asked if she might see the offices, for sentimental reasons, adding casually that her grandfather had built the theatre.*

*The house official was interested. "That so?" he asked. "Which one was your grandfather, Mr. Balaban or Mr. Katz?"*—The Chicagoan.

"During a depression in business, exhibitors as well as other retail merchants attempt almost everything they can think of to stimulate business and outdo competitors. "The question of abolishing double bills in Kansas City is entirely a local problem and one for each individual to decide for himself."

To this the independents reply that the practice is a problem that vitally affects the entire industry and if it were up to them as individuals they would have discontinued it long ago. Other sales executives heard from expressed opposition to twin bills.

#### What Others Say

Felix F. Feist, M-G-M general sales manager, said. "You can depend upon our wholehearted cooperation to kill off this double feature menace."

Charles Rosenzweig, Columbia general sales manager opined. "The prevention of double billing has considerable merit and at no time do we encourage any of it. However, as you know, it is impossible for us to control the policies of theatres but we will be more than happy to cooperate with you if it is at all within our power."

Gradwell L. Sears, general sales manager of Warner Brothers, wrote: "I have referred the matter to William Warner, our Kansas City manager, for his consideration. I certainly agree with you that the double feature practice is a menace to our business and should be discouraged wherever possible."

E. W. Hammons, president of Educational, said: "When the forward-looking theatre owners generally realize the folly of the double feature policy, as you do, the problem will be well on the road to a solution. I want you to know that nobody in the entire Educational organization will overlook any opportunity to do anything possible to discourage this evil habit in Kansas City or anywhere else."

In the meantime, in Chicago, occasionally described as the "hotbed" of double featuring, efforts are being made by the important Illinois Federation of Women's Clubs to exert a check on double bills at theatres in the Chicago territory. Votes are being conducted in various theatres there by the federation to determine whether patrons desire double programs or diversified entertainment including short subjects.

#### Chicago Women Protest Policy

The Illinois organization invited M. Martin, assistant to Max Stahl, Educational's branch manager at Chicago, to attend a special meeting to address their members on double features. Martin suggested various ways in which the women's clubs and the Parent-Teachers' associations can be of direct benefit in helping to eliminate the practice. As a result of the meeting, Martin obtained a letter from Mrs. E. L. McClure, chairman of the motion picture committee, which can be used in connection with the fight against the situation. The Illinois federation represents 70,000 families in the Chicago territory. Already the association is said to have accomplished considerable by contacting exhibitors and demanding at least one night a week or Saturday afternoons for special family entertainment which they have guaranteed to support, and many theatres in the territory have been polling patrons to settle the question. Max Stahl reports that in every instance patrons are decidedly against the practice of double bills.

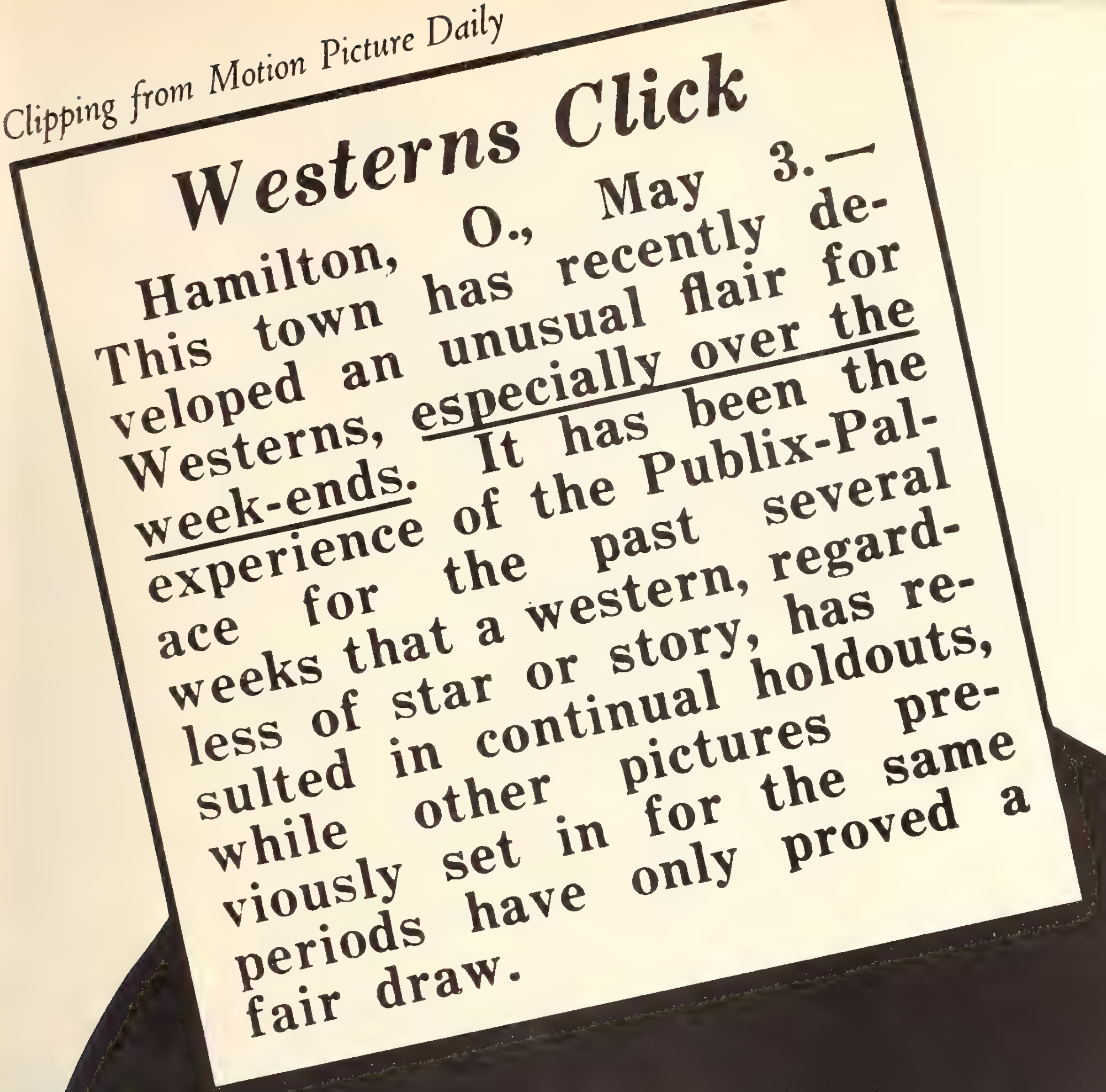
#### Successful in Dallas

Theatregoers in Dallas—a typical Southwestern industrial city of the front rank—like the double feature idea, if patronage at houses presenting two features is any barometer. Business is reported fairly good at all the theatres presenting two features for the price of one.

According to J. Miller, Capitol theatre, first-run house, double bills have been highly successful, so far. Admission has been changed at this house since double bills started. The Avenue, Queen and Oak Cliff, suburban houses, likewise report that double bills are proving popular at low prices. It now appears the double bill policy will become a permanent thing at these three suburban houses and the downtown Capitol.

Several houses give a double bill and prizes at no advance in admission. The reason, according to various managers, is to increase and stimulate business and meet competition set up by others giving the double fare. Theatres in Fort Worth also report business has increased under the double-feature policy. Double bills at the Ritz, Houston, are proving fairy successful.

*Clipping from Motion Picture Daily*



## Westerns Click

Hamilton, O., May 3.— This town has recently developed an unusual flair for Westerns, especially over the week-ends. It has been the experience of the Publix-Palace for the past several weeks that a western, regardless of star or story, has resulted in continual holdouts, while other pictures previously set in for the same periods have only proved a fair draw.

# FOX knew it all along!

# And how much true

# it is with the biggest

Get in early on the new western cycle with the top western star. He's proven his draw in theatres from the Roxy down. Every release shows an increased take. This is one of his best. Date it!

**George**

**O'BRIEN**

with

CECILIA PARKER

From the novel, "The Killer" by Stewart Edward White. Directed by DAVID HOWARD.

**FOX PICTURE**

*Released June 12*

# DEATH

draw in westerns!

VALLEY

# TRI-CORNERED OBSTACLE MAKES OPERATIONS OVERSEAS DIFFICULT

### Joe Friedmann of Columbia Cites Economic Conditions Abroad, Legislative Restrictions and Language Barrier

Acuteness of economic conditions, coupled with legislative restrictions and problems of dialogue arising out of language barriers, are making it increasingly difficult for American distributors to do business in Europe, according to Joe Friedman of London, foreign representative for Columbia, who arrived in New York last week.

Friedmann lists national restrictions against the removal of moneys, which have been imposed by numbers of European nations, as one of the first problems of the American distributor. Unfavorable exchange rates, dialogue problems and quota laws are also cited by him as contributing to "the most serious situation which has existed abroad in years."

#### Hurts European Even More

"France, Switzerland, Belgium, Holland and the Scandinavian countries are now the only European nations which have no restrictions against the removal of money by foreign enterprises," Friedman pointed out.

The stringency of the restrictions enforced by the other nations, he said, is paralyzing business in Europe; it affects the European producer-distributor even more than it does the American, because the latter, ordinarily, is better financed and less dependent on foreign revenues. The American distributor is better able to leave his money earned abroad on deposit in banks in the country of its origin, hoping for modification of economic restrictions and pending a possible improvement in adverse exchange rates.

"Quota laws," Friedman continued, "also continue to be a problem in some European countries, although their seriousness is minimized to some extent by natural barriers of language which restrict markets for American pictures to such a definite degree that it becomes inadvisable for the American distributor to bring out more than a certain small number of pictures in any foreign country. Frequently, this number is no more than is permitted in the quota laws of the country.

#### New Germany Quota Even Worse

"Germany's contingent laws expire July 1 and indications are that the new ones will be even more severe."

Friedman said that American pictures are continuing to lose much of the prestige they held in the days of silent pictures in all non-English speaking European countries, due to dialogue problems arising out of language obstacles.

"Dialogue problems present American distributors with the most serious situation abroad they have faced in years," said Friedman. "Today, American dialogue pictures predominate in only English-speaking sections abroad. In others, audiences show a natural and distinct preference for productions having their own or a more readily understandable language. This situation is lightened only by occasional pictures of the action type, which have a minimum of dialogue and are more easily understood by foreign audiences."

"Adventure pictures," he added, "are much in demand abroad. 'Africa Speaks,' 'Trader Horn' and 'Dirigible,' and pictures of that type, found ready audiences abroad."

#### Need American Standards

Friedman said foreign distributors frequently complain that their productions deserve better consideration in America than has been accorded them.

"In answer to that," he said, "I always tell them that it is not the distributor or the circuit which, in the final analysis, decides on a picture's playing time. It is always the public.

"I remind them that foreign-made pictures would stand a better chance in America—and English-made pictures, in particular—if they were made according to American standards. As it is, they have not only the handicap of unknown players and unaccustomed languages and accents, but, in addition, are made on a cost basis which places the bulk of them on a competing basis with the poorer-than-average American program picture."

## ERPI's Wide Range Sound in First Test At Fay's Theatre

Executives of important film companies and of Bell Laboratories, Western Electric and Electrical Research Products, will travel to Providence on Thursday to attend the first public demonstration on the same evening of Western's new "electric wide range reproducing system," details of which appeared exclusively in MOTION PICTURE HERALD on April 2.

The system allows for finer definition of softer tones and reaches greater volume, and was installed at the Majestic theatre at Providence, an Edward Fay property, for testing purposes with a staff of ERPI engineers working on the installation for the past two weeks.

### Government Anti-Trust Suit Against Warner Set For Fall

The long-pending federal anti-trust suit attacking the acquisition by Warner of a controlling interest in First National is scheduled to open in either September or October, according to John H. Amen, special assistant attorney general in charge of film cases. The action is being prosecuted by the department of justice.

## Reach Agreement On Major Points In Cleveland Suit

Moves to effect an out of court settlement of the Cleveland exhibitors' monopoly suit against large distributors, circuits, the Hays organization and the Cleveland Film Board of Trade, were transplanted from New York to Cleveland with an agreement on several major points reported to have been arrived at this week.

Negotiations for a settlement of the case followed the withdrawal from the suit as plaintiffs of several Cleveland independent exhibitors, who contended that their names were used without authorization. Samuel Horwitz, attorney for the plaintiffs, who spent more than a week in New York recently gathering testimony by deposition, said that the withdrawals would have no effect on the suit and that it would be continued as long as "one plaintiff remains."

Reported terms of the Cleveland agreement are said to involve the reduction of protection for first-run downtown houses from 43 days to 35 days when the first runs also play a second run in the house belonging to the same companies. When a second run is not played, pictures are to be available to the subsequents in 28 days, according to the rumored plan. Subsequent-runs charging 25 cents admission will be given preference over those charging less, and a revision of availability for Loew's subsequent-runs is also to be fixed, it is said.

Double features will be banned, in all probability, from those theatres taking advantage of the proposed protection reduction; while double featuring houses will be set back 60 to 90 days.

## Le Baron Goes from Radio to Paramount

William LeBaron will transfer to the Paramount studio on the Coast, June 1, his contract with Radio Pictures having been settled. The former vice-president of Radio will hold the post of associate producer under B. P. Schulberg, managing head of the Paramount plant.

LeBaron will have from eight to 10 pictures under his direct supervision in his new affiliation. His contract with Radio would have expired in December of this year.

### Metro Pays Dividend

Metro Goldwyn Pictures Corporation has declared the regular quarterly preferred dividend of 47¼ cents, payable June 15, to stock of record May 27.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

**The enterprising management of the Saenger theatre at New Orleans has just concluded the celebration of "National Baby Week," during which, according to our correspondent, "an exceptionally interesting display of baby merchandise, knick-knacks and the cute little doo-dads that baby should have" were displayed on the mezzanine floor.**

**The screen attraction was "Amateur Daddy," which stars Warner Baxter—the "daddy" of "Daddy Long Legs."**

▽

*A sad commentary on current conditions is heard clear across the continent from Burbank where Metro succeeded in "borrowing" a bank for an entire day for use in Marie Dressler's "Prosperity."*

▽

Mr. John W. Alicoate is currently on the receiving end of congratulations upon the occasion of the 14th anniversary of his *Film Daily*.

▽

**There's always a paragraph or two in "The Daily Independent," the printed and official mouthpiece of the firm of Harvey-Jaediker, counsellors to the advertising branch of the motion picture industry. Currently, Messrs. Harvey and Jaediker discuss the well known and much abused press books, particularly those dealing with the great open spaces, which, it is said "have taken on a drugstore complex—no more kick than a coco-cola 'cut' at the fountain. Some of the books," they continue, "have become so effeminate that they smell of sweet scented talcum powder instead of the tang of leather, the odor of the pine tree and the prairie and the acrid stench of powder smoke." Whoopee!**

▽

*In the words of the executives of the Associated Theatre Owners of Indiana: "The theatre business is now narrowing down to the really careful exhibitors who know what they are doing and use their heads."*

▽

**Right around the corner . . . summer . . . sizzling hot . . . signs screeching from theatre fronts . . . "Twenty Degrees Cooler Inside!"**

▽

Item from Shreveport (La.), *Times*:

**Tender-Hearted Harold**

When one of 20 ducks being used in a gag in Harold Lloyd's "Movie Crazy" was killed accidentally, Harold decided the rest should be spared from possible similar fate in the future. He pensioned the 19, taking them to a big pond on his estate, where they'll spend the rest of their days.

**Ho Hum.**

▽

*The Stadium at Seattle was reopened last week as a "family" theatre. Ray Dunham is the owner and house manager; DeWayne Dunham is assistant and lobby artist; Lou Dunham will handle the box-office as treasurer; Enid Dunham is assistant cashier and usherette; Colleen Dunham will be bookkeeper and cashier; Kingdon Dunham handles the doorman's duties and Jacqueline Dunham is head usherette and hostess.*

▽

**Neighborhood houses and second-runs in San Francisco which advertise in newspapers have virtually eliminated privately paid press agents, artists and engravers. Functions of each are now furnished free by the daily press in the town and even the major downtown first runs are taking advantage of the complimentary cut service furnished by the newspapers.**

*Walter Eberhardt is about to become an author. Not satisfied with penning publicity stories anent the activities of Electrical Research Products, Inc., Walter's uncontrollable ambitions and desires to become a man of letters lead him nightly to an old desk in the attic where he labors faithfully burning the proverbial midnight oil in the hope that his "Dagger in the Dark" might some day see light.*

*Upon learning of Mr. Eberhardt's propensity to join the literati, we immediately dispatched a request to ascertain the full details of his new mental excursion. Following is the author's authentic reply:*

**Title**—"A Dagger in the Dark."

**Publisher**—William Morrow Company.

**Author**—Just another ex-newspaper peregrinator.

**Subject**—A cynical, realistic detective who handles his mystery by plain, practical bulldozing and two fists.

**Publication date**—Sometime in June (but the author refuses to believe it until he sees royalties).

▽

In perusing the product announcement of one of the major distributors we happened across one paragraph in which an elaborate description is given of a forthcoming socalled "super-special." It will have an all-star cast and supporting players selected from the company's entire roster of talent. The story was written by an unknown newspaperman in six days and less during which genius burned in one of those proverbial conflagrations—and not in a Hollywood studio at that.

▽

**J. Milton Wigley, our watchful correspondent at Birmingham, forwards the following quip which might tickle the palate of at least one reader—Charlie Pettijohn, who always appears hungry for the scalps of those favoring the creation of censors:**

**"A small boy in a Birmingham classroom was asked by his teacher for the definition of a censor, to which the youngster replied: 'A censor is a man that goes from house to house to increase the population.'"**

▽

*We recently recorded the title of a new song glorifying Mickey Mouse, "I'd Rather Stay at Home with Mickey Mouse Than Go Out with You, You Rat." Since then, the creators and merchandisers of Mickey have resolved that neither the tune or the title can glorify their Mouse unless the Disney organization receives royalty payment in keeping with the revenue derived therefrom.*

▽

Paragraph in the financial section of one of New York's daily newspapers:

**Anna May Wong, screen star, caused a flutter in Wall Street yesterday.**

It appears that Miss Wong went down to visit the financial district and after going through several brokerage houses, oddly enough asked then to be taken to the Aquarium, the home of fishes—big and little.

▽

**During 1931, NBC had 240 clients who paid to get on its ether waves, ranging from purveyors of cough drops and automobiles to Fuller brushes and batteries, oil and bread, prunes and paint, canned beef and pickles and life insurance.**

**At a typical large Hollywood studio, 55 cameras are used daily. Twenty-four are motored and "blimped" for sound work, each costing about $6,000; 18 are silents, likewise motor equipped, for auxiliary work and the rest are silents motored for filming titles, special dissolves, inserts of letters, newspapers, telegrams and the like.**

**Home offices do not always recognize economy in operation, although much emanates from the confines of headquarters which might indicate that little can pass the "eagle eyes" of the chief hatchet-man in these trying times. Almost invariably theatre managers in the field are made to feel the pains of the pruner's knife whenever an attempt is made to spend any sizeable sum. The case of a manager for RKO, however, is an exception, and one which proves the point in question.**

**It appears that this chap had decided that a contest would be a good thing for his box office and accordingly he sent details to the home office and to his division manager. Receiving an okay that all was well he went right ahead with the contest, which he had told his bosses would cost $500 to put over. In the meantime, this theatre operator shopped and schemed and talked locally to the end that the contest cost him exactly $412.52 less than the amount approved of by the home office!**

▽

In sniping, half-sheet cards tacked around telegraph poles are wasted because when so curved half the printing is out of the line of vision, according to M. Ruben, of Publix.

▽

*In outlining the theatre situation to the Senate Finance Committee during hearings on proposed Federal taxation, leaders of Allied States Association stated that independents pay approximately 35 per cent of all gross intake for film rentals. Previously Charles Pettijohn told the committee that 25 per cent of all grosses is the average payment to distributors.*

▽

**Edmund Lowe comes forth with some free advice to actors, in the form of 10 rules for attaining screen success:**

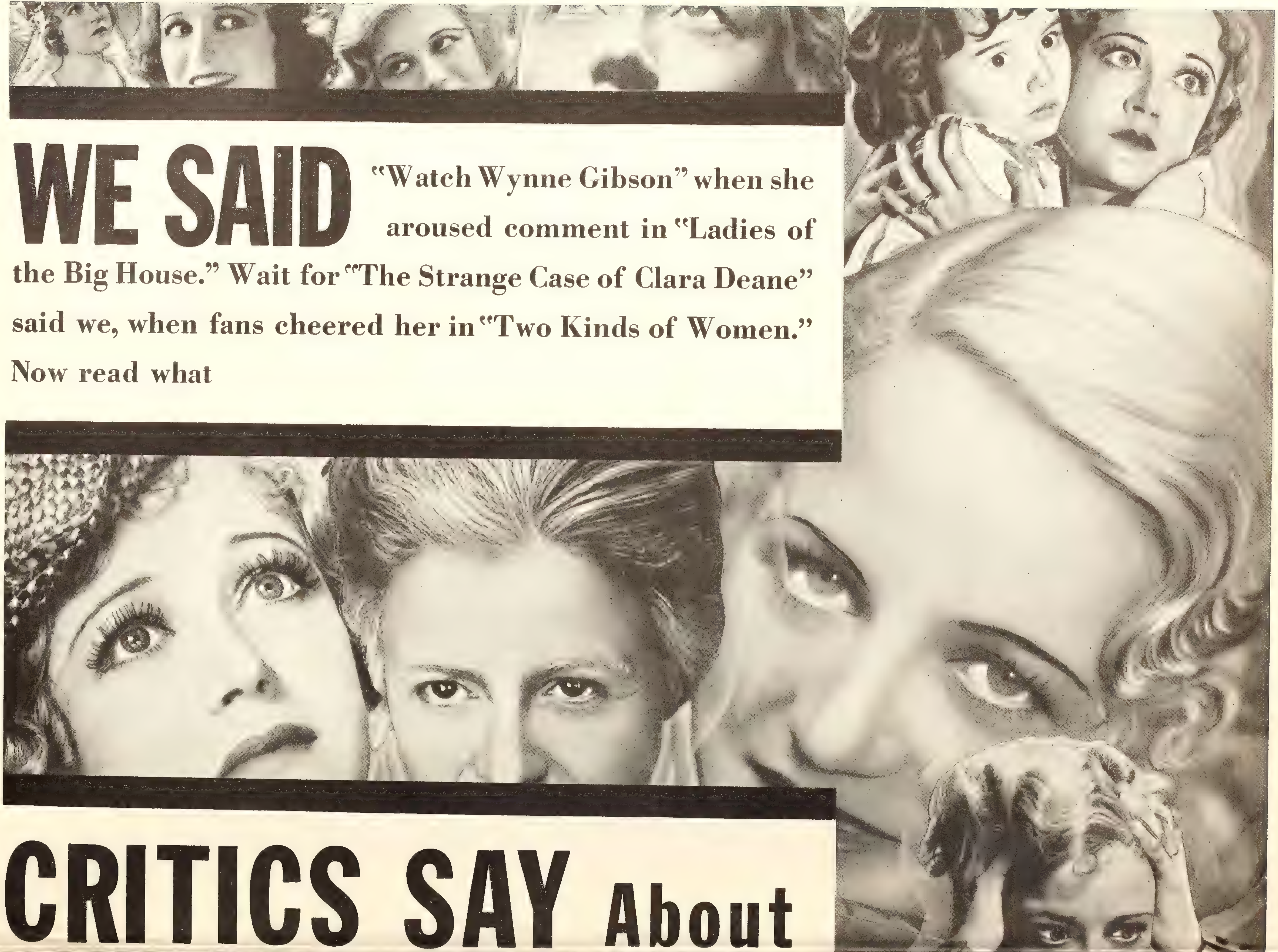
1. **Forget the camera. There are other "mugs" on the set besides yours.**
2. **Heed the critics. Believe it or not, they give valuable pointers.**
3. **Be natural. A stuffed shirt belongs in a show window.**
4. **Listen to your director even though you may think him crazy.**
5. **Don't gossip. The extras will do that for you.**
6. **Learn to discount flattery. It is the food of mediocrity.**
7. **Don't become blase. Even the most experienced actor can learn something.**
8. **Don't attempt to star yourself at the expense of others. It ruins proportion, usually your own.**
9. **Even though the director doesn't see you, your audience will know when you're shirking.**
10. **Forget temperament; it's a symptom of mediocrity.**

▽

After having weathered the storms of a quarter-century, the Exhibit theatre at Columbus, Ohio, is celebrating its 25th anniversary. Max Stern, who opened in 1907, recalls that his first program consisted of 1,000 feet and lasted 15 minutes, playing to 6,000 persons on the opening day—but that was in 1907.

▽

**Scott Leslie, an exhibitor of the South, bemoans the fact that Kansas is a poor place for lynchings. He says "a mob had to tote a guy five miles to find a tree" to hang him on. Terry Ramsaye says "they used to hang 'em in wells, in the days when Kansas was a he-man country."**



# WE SAID

"Watch Wynne Gibson" when she aroused comment in "Ladies of the Big House." Wait for "The Strange Case of Clara Deane" said we, when fans cheered her in "Two Kinds of Women." Now read what

# CRITICS SAY About

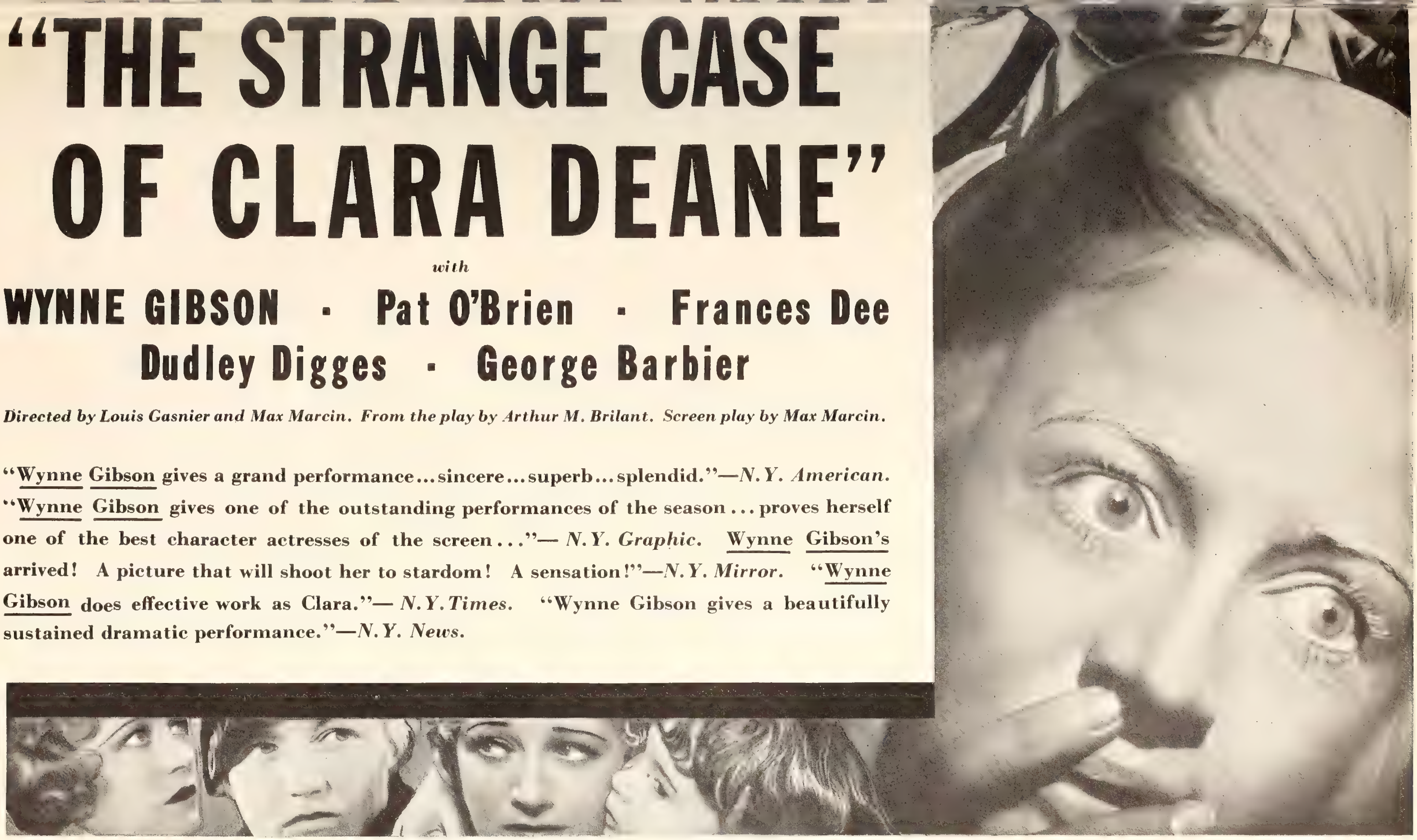
# “THE STRANGE CASE OF CLARA DEANE”

*with*

**WYNNE GIBSON · Pat O'Brien · Frances Dee**
**Dudley Digges · George Barbier**

*Directed by Louis Gasnier and Max Marcin. From the play by Arthur M. Brilant. Screen play by Max Marcin.*

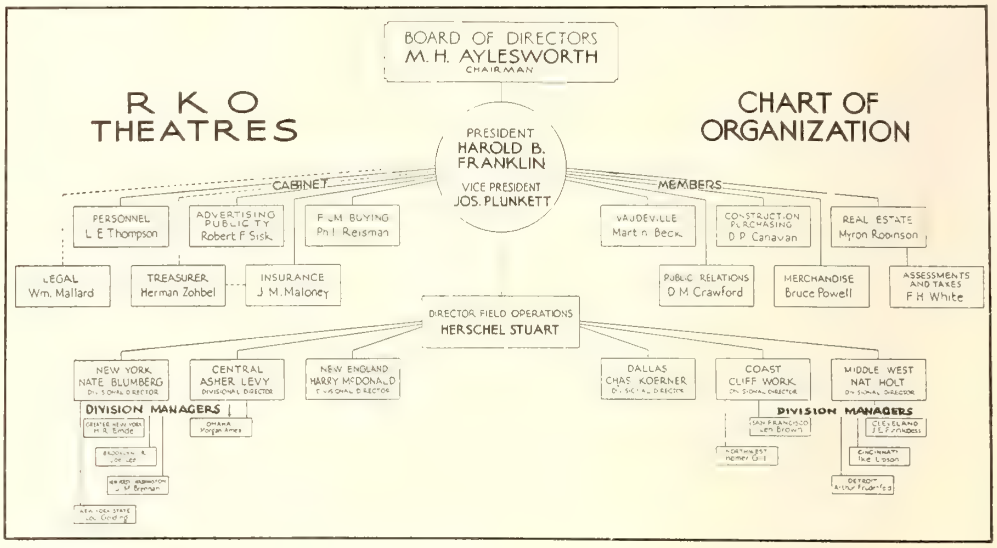
“Wynne Gibson gives a grand performance...sincere...superb...splendid.”—*N.Y. American.* “Wynne Gibson gives one of the outstanding performances of the season ... proves herself one of the best character actresses of the screen ...”— *N.Y. Graphic.* Wynne Gibson's arrived! A picture that will shoot her to stardom! A sensation!”—*N.Y. Mirror.* “Wynne Gibson does effective work as Clara.”— *N.Y. Times.* “Wynne Gibson gives a beautifully sustained dramatic performance.”—*N.Y. News.*



# ★★PARAMOUNT

# RKO FIGHTS SUMMER WITH HEAVY EXPLOITATION; "FILTH" TABOOED

## Harold B. Franklin Cites Decline of the Broadway Theatre as "Lesson to Vaudeville and Even to the Screen"


R K O
THEATRES
CHART OF
ORGANIZATION
BOARD OF DIRECTORS
M. H. AYLESWORTH
CHAIRMAN
PRESIDENT
HAROLD B. FRANKLIN
VICE PRESIDENT
JOS. PLUNKETT
CABINET
MEMBERS
PERSONNEL
L E Thompson
ADVERTISING PUBLICITY
Robert F Sisk
FILM BUYING
Phil Reisman
VAUDEVILLE
Martin Beck
CONSTRUCTION PURCHASING
D P Canavan
REAL ESTATE
Myron Robinson
LEGAL
Wm. Mallard
TREASURER
Herman Zohbel
INSURANCE
J M. Maloney
PUBLIC RELATIONS
D M Crawford
MERCHANDISE
Bruce Powell
ASSESSMENTS AND TAXES
F H White
DIRECTOR FIELD OPERATIONS
HERSCHEL STUART
NEW YORK
NATE BLUMBERG
DIVISIONAL DIRECTOR
CENTRAL
ASHER LEVY
DIVISIONAL DIRECTOR
NEW ENGLAND
HARRY McDONALD
DIVISIONAL DIRECTOR
DALLAS
CHAS KOERNER
DIVISIONAL DIRECTOR
COAST
CLIFF WORK
DIVISIONAL DIRECTOR
MIDDLE WEST
NAT HOLT
DIVISIONAL DIRECTOR
DIVISION MANAGERS
GREATER NEW YORK
H R Emde
OMAHA
Morgan Ames
DIVISION MANAGERS
SAN FRANCISCO
Len Brown
CLEVELAND
NORTHWEST
CINCINNATI
DETROIT

*Though the chart above hardly needs explanation, indicating the new setup of the "cabinet" administration staff of Radio-Keith-Orpheum's theatre subsidiaries, herewith are listed the official responsibilities pertaining to the circuit's activities:*

PRESIDENT, HAROLD B. FRANKLIN, *chief executive on all matters requiring executive authority.*

VICE PRESIDENT, JOSEPH PLUNKETT, *in charge of general theatre operations.*

FIELD OPERATIONS, HERSCHEL STUART, *contact with Division Managers in connection with operations throughout the country.*

FILM BUYING, PHIL REISMAN, *in charge of booking records, clearance and all items pertaining to film contracts and film statistics.*

PERSONNEL, MAJOR L. E. THOMPSON, *supervising theatre personnel, union labor, staff uniforms, music.*

TREASURER, HERMAN ZOHBEL, *all accounting, financial reports, etc.*

LEGAL, WILLIAM MALLARD, *legal matters.*

ADVERTISING, ROBERT SISK, *general publicity, exploitation and advertising.*

VAUDEVILLE, MARTIN BECK, *in charge of vaudeville department.*

CONSTRUCTION, PURCHASING, D. P. Canavan, *construction, purchasing, inventories, new installations, major renewals and repairs.*

REAL ESTATE, MYRON ROBINSON, *real estate, sub-rentals, vacancies, theatre lease information, etc.*

INSURANCE, J. M. MALONEY, *employeees' compensation, fire, public liability, plate glass insurance, etc.*

PUBLIC RELATIONS, D. M. CRAWFORD, *contacts with women's organizations, children's matinees, contacting all affairs dealing with women's organizations.*

MERCHANDISE, BRUCE POWELL, *vending machines, scales, etc.*

Harold B. Franklin hopes to conquer Ol' Man Sol with a weighty dose of exploitation. The president of Radio-Keith-Orpheum's theatre subsidiaries and his new "cabinet" administrative setup will promote three separate nationwide campaigns during June, July, August and September in order to bolster box-offices of the circuit's properties during the so-called leaner weeks of summer.

National theatre circuits, and many territorial units, too, usually concentrate their ballyhoo activities immediately after the warm months, at the beginning of the "new show season." Rarely are campaigns similar to those planned by RKO effected between June and Labor Day.

In the meantime, Franklin has dispatched orders to all theatre managers of the circuit investing each with authority to purge their stage and screen of "filth and smut." It will not be tolerated in the future, according to Franklin's edict.

### General Working Committee

Headed by Franklin and Martin Beck, vaudeville chief, a general "working committee" consisting of all home office executives and division managers are already at work on the formulation of plans for each of the three exploitation campaigns. The first will take the form of a search for new stage talent and will be known as "RKO's Opportunity to Young America," whereby a minimum of 3,360 local players or local acts will appear in 48 stage units, revues or vaudeville presentations, in as many key cities strategically spotted between both coasts. Single winners of each town will, in turn, appear in one show which will tour the entire circuit.

The campaigns will be the first definite ventures of the new management pointing toward renewed activities at the box-offices of RKO theatres and while it is admitted there is nothing particularly new about the basic premise of the first drive, except for its treatment as a nationwide proposition, executives of the circuit promise that this one will have plenty of new angles. "The fanfare of seeking entrants and the big noise of the contest," it is said, will take place during June, with the exploitation benefits of presenting the winners set for July. Both will be publicised nationally.

### Every Possible Phase

The second campaign will take the form of a national "Greater Entertainment Season," intended for August when RKO's film division will get behind some heavy "plugging," with appropriate and elaborate exploitation displays, for company product.

Immediately following, in September, RKO will engage in a "Golden Harvest Month," which, according to executives, "will be the starting bell of 1932—of something happening every month."

The scope of "Greater Entertainment Season" will include every possible avenue of publicity, advertising and exploitation—tieups of various nature from newspapers to merchants; festivals, parades "and everything in the showmanship calendar," it is said.

Contracts will be awarded revue winners for a tour of the circuit, with the entire group of 48 individuals or local acts participating in one presentation—either a revue or vaudeville unit depending upon the character and type of the winning talent.

Theatres included in the plan include the Hippodrome, Albee, Coliseum, Fordham and Madison in New York; 105th Street at Cleveland; Palace, Chicago; Albee, Cincinnati; Palace at Columbus; Keith, Dayton; Emboyd, Fort Wayne; Regent, Grand Rapids; Rivoli, Toledo; Palace, South Bend; Orpheum at Springfield and Spokane, and the RKO theatres at Newark, Youngstown, Akron, Minneapolis, St. Paul, Seattle, both Portlands, San Francisco, Oakland, Los Angeles, Denver, Omaha, Kansas City, St. Louis, South Bend, Lowell, Boston, Yonkers, Albany, Troy, Schenectady.

Bobby Connelly, formerly of the Ziegfeld organization who joined RKO last week, will be general director for revues. He will have charge of words and music, costume, stage, scene and light plots. Terry Turner is in charge of a newspaper tieup through which entrants will be selected.

George Godfrey, Robert F. Sisk and Eddy Eckels will assist Franklin, Beck, Connelly, Herschel Stuart and Turner, with each division head appointing a committee of managers in the territories. The home office will supply theatres with copy for application blanks and complete campaign guides, and with advance publicity stories until the first entries are received locally. Theatres also will receive trailers from the home office, copy for lobby material and a full outline for tieups, all of which are to be arranged for by each manager. The tieup with a newspaper in town will be effected jointly by home office efforts and by the manager, and the name of the newspaper will be used in connection with each theatre revue.

### "Filth Not Tolerated"

Earlier in the week it became known that all RKO managers, bookers and agents have received orders "to the effect that filth and

(Continued on page 34)

# PARAMOUNT, UNIVERSAL SESSIONS END; FOX AND RKO READY TO OPEN

## Fox Sales Convention Starts Monday in New York, RKO in Chicago; Warner Considers Four Regional Meetings

Annual sales conventions and discussions of new pictures and policies were concluded during the week by Paramount and Universal. Fox and RKO will open theirs on Monday, and the trend toward an early and auspicious start for the new 1932-33 season becomes more pronounced.

Universal ended a series of three regional meetings on Monday in New York. Previously, the company had met at San Francisco, on May 1 and 2, and at Chicago, May 5 and 6. Franchise holders and executives of Monogram Pictures also met at Chicago on May 2 and 3. Paramount held a four-day meeting, concluded on Sunday, at Los Angeles. RKO will hold its sessions at the Drake Hotel in Chicago on Monday to Wednesday, and Fox opens its conference on Monday at the Essex House in New York, meeting throughout the week. Others scheduled are an eastern and western meeting for Columbia and Educational-Tiffany's, tentatively set on July 15 in Los Angeles. May 22 and 31 are the respective dates for the Columbia sessions. MGM, Warners-First National and United Artists have not decided.

In place of a national sales get-together this year, Warners is considering four regional meetings to be held starting the first or second week in June. Regional spots for the sales talks are New York, Chicago, San Francisco and New Orleans.

Harold B. Franklin, Joseph Plunkett and Phil Reisman, of the RKO theatre division, together with Robert Sisk, director of press relations, will arrive at Chicago over the week-end from a studio visit in Hollywood. They will join home office and sales contingents in pre-convention discussions before the gavel is sounded on Monday morning at the Drake.

The use of the old and well known name of Pathe will be discarded in connection with future RKO product, which next season is expected to approximate 62 features, 52 two-reelers, the same number of one reels and Pathe News, issued twice weekly.

### Fox All Set for Convention

The 28th annual sales convention of Fox Film Corporation will start promptly Monday morning in the auditorium of the company's headquarters at 444 West 56th Street. According to a home office statement issued this week, the corporation regards the approaching sessions "as the most important in the history of the company. With a personnel of executives long experienced in motion pictures, a sound financial program, 48 productions listed for the coming season and production concentrated in the largest and best equipped studio in the world, the Fox Film Corporation looks forward with confidence to a prosperous year," it was said.

Edward R. Tinker, chairman of the board of directors; Sidney R. Kent, president, recently returned from a survey of the Hollywood studio, and James R. Grainger, vice-president, will address the assemblage.

Present at the sales convention will be home office and field sales executives, sales department heads, branch managers and salesmen from the United States and Canada, as well as executives from the studio and foreign offices.

W. C. Michel, executive vice-president, will be there, and so will C. E. Richardson, vice-president and treasurer; Glenn Griswold, vice-president; Truman H. Talley, general manager of Movietonenews, and Clayton P. Sheehan, foreign distribution manager.

### All Departments Represented

From the home office there will also be present J. Sichelman and E. C. Grainger, asistant sales managers; W. J. Kupper, assistant to J. R. Grainger; George A. Roberts, Movietonenews sales department and personnel; Nat B. Finkler, manager, contract department; Clarence A. Hill, generald booker; Roger Ferri, in charge of convention arrangements; Edward H. Collins; Edward Bonns, home office representative; Gabriel S. Yorke, director of advertising and publicity, and Lee Balsly, Carl Mos, Irving Maas, Maurice Ahern.

District managers who are scheduled to attend include John Nolan, Los Angeles; C. W. Eckhardt, district manager, Chicago; Max Roth, district manager, Kansas City, and J. P. O'Loghlin, Canadian district manager, Toronto, Ont.

The company has in work in Hollywood seven features, completion of which will conclude the current 1931-32 program, and will clear the release schedule up to August 1.

## PARAMOUNT SAFE, SAYS ADOLPH ZUKOR

*"Mr. Hertz was invited to come into our company. He does not want my job. He wants to help Paramount, to build Paramount for you, for me. Having a man of his far-reaching vision, his modesty, strength, tenacity and sane counsel is our life insurance policy.*

*"With his help, we have co-ordinated all of our departments. After twenty years, we have an institution with all departments working together with one thought, one ideal, one ambition.*

*"There is no selfishness in our company. There is nothing that is not open and above-board.*

*"The world gave us the depression. God gave us John Hertz, Sam Katz and Emanuel Cohen. Paramount is safe."*

## Universal Announces Two Roadshows, 26 "Special" Features and 88 Short Subjects, in Addition to Newsreel

First announcement of the new season's lineup was made to sales managers and division executives at the third and final Universal convention at the Park Central in New York on Monday. L. J. Schlaifer, in charge of sales, opened the meeting and outlined a program consisting of two road-show attractions, 26 "special" features and 12 westerns besides 88 one- and two-reel subjects and the twice-weekly Universal newsreel.

"The Road Back," Erich Maria Remarque's sequel to "All Quiet on the Western Front," will be the first road-show. R. C. Sherriff, author of "Journey's End," is at Universal City now making an adaptation.

The other road-show production is "S O S—Iceberg," by Dr. Arnold Fanck, which will require a six months' location trip to Greenland.

First of the 26 "specials" will be "The Old Dark House," directed by Jame Whale from the novel by J. B. Priestley. This has a cast headed by Boris Karloff, Melvyn Douglas, Lillian Bond, Raymond Massey, Eva Moore, Ernest Thesiger, Brember Wills and Gloria Stuart.

Two Elmor Rice plays are included. They are "Counsellor at Law" and "The Left Bank." Another Broadway play of a year ago, "Once in a Lifetime," by George Kauffman and Moss Hart, is to be made for this year's program. It was purchased some time ago.

Lew Ayres will appear in four, three of which are already selected. One won a Pulitzer prize, "Laughing Boy," by Oliver LaFarge; another is "Flight Commander," to be made from an unproduced play titled "The Empty Chair," by James Norman Hall and Charles Nordhoff, and the third is tentatively called "Men Without Fear."

Several well-known novels are included. Jim Tully's "Laughter in Hell" will be one. H. G. Wells' "The Invisible Man" will be used for Boris Karloff. "The Prison Doctor," by Dr. Louis Berg, is another. James Gould Cozzens' *Scribner Magazine* prize, "S. S. San Pedro," is now being enlarged to novel size, and will be published by Scribner's in the fall. Robert Louis Stevenson's "Suicide Club" is on the list. Edna Ferber and Nina Wilcox Putnam are also represented, the former by a *Cosmopolitan Magazine* story, "Glamour," and the latter by an adaptation of the century-old legend of the imposter, "Cagliostro." Boris Karloff will be starred in this.

George Sidney and Charlie Murray will again be represented by a Cohen and Kelly story, the locale of which has not been chosen. There will be a football story on the order of "Spirit of Notre Dame" ready by October 1st. Slim Summerville and Zasu Pitts are to be starred in two, one titled "The Substitute Bride" and the other "Beauty and the Brute."

There are also two airplane stories, one tentatively called "Air Mail" and the other "Zeppelin" Paul Lukas is to be starred in both. The Far East is represented by three productions, one, "Pagan River," by Wong Wellesley, for which a location trip is being planned to Malay and the Straits Settlements; another, "Black Pearls, for which an expedition will go to Taihiti, and the third, "Shanghai Interlude," written by Wong Wellesley.

Other productions are "Broken Dreams of

# OPTIMISTIC NOTE AT CONVENTIONS

(Continued from preceding page)

Hollywood," Tala Birell featured, and "Youth Aflame," starring Sidney Fox.

Of the twelve Westerns, Tom Mix is to make six. The company will put out five serials: "Heroes of the West," by Peter B. Kyne; "Lost Special," by A. Conan Doyle; "Jungle Madness," by Talbot Mundy; "Clancy of the Mounted," by Robert W. Service, and "Phantom of the Air," by Ella O'Neill.

In addition to the newsreel, Universal's short product consists of 22 two-reelers, starring Slim Summerville, Louise Fazenda, James Gleason and Skeets Gallagher; 12, "Down Memory Lane," with Louis Sobol, and 13 radio featurettes with Nick Kenney starring such personalities and acts as The Street Singer, Sisters of the Skillet, The Rise of the Goldbergs, Texas Guinan, Kate Smith, Boswell Sisters, Major Stoopnagle and Bud, Morton Downey, Art Jarrett; 13 "Strange as It Seems"; 13 Oswald the Lucky Rabbit, and 13 "Pooch the Pup," a new cartoon character which will be introduced next year.

Early on Sunday morning L. J. Schlaifer, general sales manager, arrived from Chicago, accompanied by E. T. Gomersall and Ben Grimm. Schlaifer conducted the convention, as he had the previous ones in Chicago and in San Francisco. The convention was called to order by Ted Schlanger, sales manager of the eastern division. Others who spoke were Carl Laemmle, R. H. Cochrane, Charles Paine, treasurer; Willard McKay, general counsel, and Sam B. Jacobson, editor of Universal Newspaper Newsreel.

In addition to the heads of departments of Universal who attended and the sales executives, S. Wittmann, Harry Milstein and Douglass Leishman, others were Clair Hague, Toronto, and William Richardson, Atlanta, district managers, and Sol Resnick, special representative.

At the closing ceremony of the New York convention, Schlaifer presented medals and awards to 15 salesmen as the "Gold Star" salesmen of their exchanges. To Ben Price of the "Big U," he presented the Carl Laemmle special prize of $500 earned in the last contest as the best salesman of the eastern division.

At the convention in Chicago, Ben Eisenberg, of the Chicago exchange, was awarded the $500 prize.

Variously during the three Universal sessions held at San Francisco, Chicago and New York, sales representatives and their field heads were told by Sales-Chief Schlaifer that the company had determined to increase its production budget next season to $10,000,000, and that plans are in work for the remodeling of numerous of the company's key city exchanges. On the Coast, he told the Westerners "you've got to deliver the bacon, boys—hell, fire and water notwithstanding!" At Chicago, Schlaifer further urged "greater effort from everybody."

## SAM KATZ TOLD CONVENTION:

*"This is a day of economy. I am not thinking economy in the terms of thousands of dollars. I am thinking of pennies, of nickels and of dimes.*

*"The closest thing to treason in this or any other organization is curbstone gossip and criticism. To me it is lower than stealing money from the till. It will undermine and wreck any company or thing it touches. Bring your ideas and your criticism into the open and right to the top where you and your ideas and your criticism will be welcome."*

Laemmle sounded an optimistic note throughout the gatherings. Universal faces the new season with the utmost confidence, he stated in a message read to the gathering in New York by Frank Mastroly. Laemmle at the time was indisposed with slight illness.

"We have never seen a time when good pictures were more needed than they are at the present moment," said Universal's president. "By good pictures I do not mean just pictures that are good. I mean pictures that have the elements of box-office drawing power which will make money for exhibitors. Our responsibility is to them. Without this kind of pictures, they are lost; their investment is unprofitable, their theatres will lose money," the message declared.

On Monday, Universal will reopen its Sioux Falls exchange as a full-fledged booking office. For the last few months it has been solely a distributing point. The exchange will be in charge of its former manager, Jack Langan. The former booker, Ernest Koeniguer, will also return.

### Paramount Convention Concluded

The annual convention of the Paramount Publix Corporation, attended by practically all ranking officers, was brought to a close in Los Angeles on Sunday, following one of the most important series of sessions in recent years. MOTION PICTURE HERALD last week published titles and complete data concerning the company's feature and short subject program for 1932-33, which will consist of 63 features, 120 one- and two-reelers and Paramount News, issued twice weekly.

John D. Clark was the convention chairman, with George J. Schaefer addressing the delegates for the first time as sales manager. Other executives who spoke included Adolph Zukor, John Hertz, B. P. Schulberg, Emanuel Cohen, Sam Katz, Emil E. Shauer, J. H. Sidelman, John Hicks, among others.

At the opening session Schaefer announced six promotions, including: John W. Hicks, junior managing director of Australia and the Fast East, placed in charge of distribution for England, Australasia, the Far East and South Africa, with headquarters in New York. Hicks is succeeded in Australasia by William J. Clark. P. A. Bloch, branch manager of the Philadelphia exchange, elevated to district manager, with Oscar Morgan of Kansas City succeeding. J. T. Manfre, sales manager of the Kansas City office, appointed branch manager. J. M. Bettencourt takes over the helm of the San Francisco office, succeeding the late J. J. Patridge, under whom he was a salesman.

Prizes in the recent "Jubilee" drive were awarded to Henry Randell, Brooklyn manager; J. Stevens, Maine; Jim Kent, Chicago; J. Gallagahn, New Haven; Kenneth Robinson, Albany. John Clark presided at today's sessions.

Sales policy of Paramount for 1932-33 will be about the same as this year only it will be more flexible, states Schaefer. A combination of flat rental and percentage is planned based on the merit of the product and individual situations. The percentage pictures will be known as "20 percenters."

A new policy for foreign distribution was announced by Joseph H. Seidelman. There will be three divisions under the direction of a cabinet with headquarters in New York.

Division No. 1 includes all foreign English-speaking territory — England, Australasia, the Far East, Africa and India, under the direction of John Hicks. Division No. 2 will include all Spanish-speaking countries and will be headed by C. C. Margon, recalled from Mexico City two months ago. Division No. 3 will include continental Europe.

Seidelman told the convention the foreign language problem has disappeared. During 15 years, he said, the picture-going public of the world acquired a taste for American stars' technique which is continuing.

The convention served to introduce John Hertz, new chairman of the finance committee, to the sales and theatre department field staffs.

Four major improvements were made by Paramount, according to Emanuel Cohen, of the production department, as follows: Elimination of internal politics, speedier method of finding new material, encouragement of ideas and complete realization of and sympathetic understanding for problems of each department.

Cohen said that if a picture has no showmanship possibilities, nothing outstanding for the exhibitor to sell, it should not be made. The convention, he pointed out, has given a vote of confidence to B. P. Shulberg and the production department, which moral support, with the efficiency of the production department, "will make for more hits."

## JOHN HERTZ HAS CONFIDENCE

*"The fact that the industry is undergoing serious difficulties will only serve to strengthen it for the future. This industry is going through the same trials as all other great industries that grow rapidly. Yet out of stress comes strength. Your first years brought enormous profits. You did not foresee the end of this golden era, and you were overly prodigal. Now the day of reckoning is here, but it is gratifying to see the courage and energy with which your executives are facing the situation."*

# She was that kind of a girl!

She put a price on Love . . . staked her happiness on wealth . . . and lost! Such is CAROLE LOMBARD in this swift, spectacular story of a girl who thought she could follow the dictates of her mind, instead of her heart. With 11 of Hollywood's most gorgeous girls wearing the most gorgeous of the new season's gowns. Based on a story by Mildred Cram.

# "SINNERS IN THE SUN"

*with*
CAROLE
**LOMBARD**
CHESTER
**MORRIS**
ADRIENNE AMES
ALISON SKIPWORTH

Paramount

# AUSTRALIA APPEAL CENSOR MADE FILM DICTATOR UNDER NEW LAWS

### Given Authority to Throw Out Picture in Entirety If Distributor Protests Against Deletions Made by Board

By CLIFF HOLT, Sydney

While giving distributors in Australia an advantage in one direction, the revised Commonwealth censorship regulations give them a decided disadvantage in another. Under the new rules, the powers of the appeal censor have been considerably widened, to such an extent that now he is actually an authority overriding the chief censor. The position is clarified in the clause which states that, "on the hearing of the appeal, the appeal censor may with or without conditions allow the appeal or disallow the appeal, or may direct the censorship board to refuse to register the film." In other words, if a distributor appeals against cuts made by the censorship board, the appeal censor may go one further and throw the picture out in its entirety. The result is likely to be a large decrease in the number of appeals lodged, for few importers, having lost a couple of hundred feet of film at the hands of the chief censor, are likely to risk losing the lot at the hands of the appeal authority.

#### Right of Remake

The advantage referred to gives the renter the right of preview and reconstruction of his picture before submission to censorship, a privilege which existed years ago, but which for some reason or other was dropped. The conditions of preview demand, however, that before taking delivery from the customs department the distributor must enter into a bond of $2,500 to observe the regulations. For the benefit of occasional importers and distributors who are operating on a small scale and who might be unable to afford the $2,500, a special clause has been included, giving them the use of the censor's projection room on payment of the usual screening fee, and, subject to censorship supervision, permission to make any eliminations desired on the premises. Under those circumstances, the bond would not be required.

#### Howard Frank in Sydney

A newcomer to Australia, Howard H. Frank, manager of RKO-Radio's export division, will make his headquarters in Sydney, "for an indefinite period." Discussing film affairs with Motion Picture Herald's representative, Mr. Frank pointed out that the industry in the United States was at present undergoing a wholesale reorganization, "a reorganization made necessary in the first place by the worldwide slump, and, in the second, by the terrific losses sustained by the producer-exhibitor organizations in their theatre investments." The real estate crash, following so closely on a marked drop in theatre receipts throughout the country, was the blow which forced the banks and home office executives to search frantically for every possible avenue of economy, in Frank's opinion, "and as the stability of the business was at stake, economies were essential if the structure was to be safeguarded."

Even now rumors are occasionally heard in Sydney film circles that RKO will sooner or later adopt a policy of theatre acquisition and construction in Australia, more especially as purchases could today be made on a market at rock bottom. But if there is any foundation for those suggestions, Howard Frank knows nothing of it, though he admits that the possibility would always be there. "At least we would be buying at the right time, and there would be little chance of our being caught as they were caught at home," is his comment. "Surely property values will not drop lower."

#### Blames Lottery Ticket Sales

In its annual report, the N. S. W. Exhibitors' Association blames "tin-hares" and the money expended in state lottery tickets for absorbing two million Sydney theatre admissions each week. In case the "tin-hare" sounds to the American ear something like a freak of nature, it might be explained that it is the local name for greyhound coursing, on which betting at night has been legalized by the N. S. W. Government. The sport is highly popular, and on two nights a week about 20,000 prospective theatre patrons are enticed out to the track to gamble away money they probably can't afford to do without.

The report also declares that suburban theatre attendances have fallen off by 33 1/3 per cent as compared with those in "good times," but no figures are supplied to substantiate the assertion, and it can only be regarded as an estimation.

In a brief reference to the association's Fighting Fund, the executive mentions the fact that donations poured in during the early stages, only as a prelude to a decided slump. On that score, the executive has a rap at the circuits, saying: "In urging all those who have not yet contributed to the fund to do so, the executive would state that some of the bigger companies which received great benefits from it contributed very little."

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## Named Skouras Circuit Head

Joseph Kinsky, manager of Skouras' Oriental, Milwaukee neighborhood house, has been named supervisor of the circuit's de luxe and subsequent run theatres in the city. Milton Harmon succeeds Kinsky at the Oriental.

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## Reception for Riesenfeld

Dr. Hugo Riesenfeld, directing a returned 80-piece symphony orchestra at the Roxy in New York beginning this Friday, was accorded a reception last Saturday at the Astor Hotel, on his arrival from Chicago.

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# RKO Bars "Smut" From Stage and Screen Showings

(Continued from page 30)

smut from RKO stages will not be tolerated in the future." "Without assuming the role of a prude or a reformer," Franklin's announcement pointed out, "the decline of the Broadway theatre is a lesson to vaudeville and even to the screen." In addressing the circuit's managers, Franklin said:

"You have full authority to delete any line of spoken dialogue on stage or screen, or any portion of stage business that you sincerely feel will be offensive to our patrons. We do not want to go to extremes, nor do we want to assume the role of reformers or prudes. Humor may be broad, but we must stamp out filth."

To vaudeville bookers, agents and artists he said:

"A real artist never depends on crude, uncouth humor. It's use is a reflection against the artist, as well as the theatre. It is a short cut to an illegitimate laugh. We are not running burlesque and have no desire to do so."

#### Cites Broadway Theatre Decline

In summing up Franklin said:

"Our greatest treasure is the reputation of RKO and the good will we earn in the presentation of clean entertainment. The vast majority of the American public are clean-minded and resent vulgarity. For more years than we can remember the crude jest, the pointed joke, has had its definite and fine place in the theatrical scheme of things. From the Greek gentlemen of 3,000 years ago, through Shakespeare, down to such modern writers as George Kaufman, Charles MacArthur, Ben Hecht, Sidney Howard and others, we find the excellent use of this material.

"But it isn't offensive because it springs from recognized sources. It derives from a kinship with our people. It is like emphasizing a German comedy character, bloated like those grotesque and flavorous gestures of the greatest of our comedians. How different from our modern school of comedy dealing in jokes about homosexuals, in gross impersonations of this type of comedy and a continued repetition of bedroom sketches.

"The decline of the Broadway theatre should be our lesson. Not only our lesson in vaudeville, but our lesson on the screen.

"The point I want to make is that uncouth vulgarity never made anything successful. We must change our viewpoint. Dirt in itself is inexcusable. And the RKO circuit is not going to tolerate it."

## Asks Stock Exchange Listing

Consolidated Film Industries, Inc., has applied to the New York Stock Exchange for listing of 524,973 shares of common stock of $1 par value.

# FILMS BUTT BULLS OUT OF ARENA OF AMUSEMENT FAVOR IN MEXICO

## 44 Theatres Sell 15,802,845 Tickets to 17,238 Shows in Year, Whereas 160,383 Pay To Witness 47 Bull Fights

By JAMES LOCKHART, Mexico City

Although exhibitors in Mexico's federal district, the Republic's zone of greatest population including the national capital and having slightly more than 1,000,000 residents, may only count upon about 80,000 for support, there is obviously no immediate danger of those operators going into the hands of receivers for lack of business. Comparatively few though the picture fans in the district may be, they are loyal to their diversion and are mighty good repeaters.

A considerable number of Mexican devotees think nothing of seeing a picture that takes their fancy thrice and even half a dozen times. Americans who get right down into Mexico are not long in having upset their long-cherished notion that bull fighting is the only thing that the natives care about in the matter of paid public entertainment. The fact is that motion pictures are by far the most popular form of diversion for which money must be paid in our sister republic. Bull fighting diverts only a very small element of Mexicans.

### 15,802,845 Tickets Sold in Year

These statements are based upon figures covering the various kinds of public functions charging admission that were staged in the district last year, compiled by the Mexican Bureau of National Statistics, a department that enjoys a reputation for accuracy and impartiality. These data show that in 1931 a total of 26,272 professional public entertainments were given in the District, for which there were 18,599,330 paid admittances. The greater part of this business went to the 44 picture theatres. They gave 17,238 shows in the year and sold 15,802,845 tickets. That volume of trade was so far ahead of the year's business done by the three bull fighting arenas —47 shows and 160,383 paid customers— that the popularity of the allegedly foremost Mexican national fun producer looked like the last horse in the 100th event after the big race.

The district picture houses' business in 1931 was approximately 15 times greater than that done by the 16 stage theatres. These gave 5,555 musical comedy, revue, vaudeville, dramatic, opera, concert and other performances in the twelve months and vended 1,679,954 billets. The Bureau points out that last year 38 film shows were given in the stage houses, which further increases the number of tickets in favor of the picture places.

### "Killing the Theatre"

"The movies are killing the theatre in Mexico": that is the keynote of speeches made at the national convention staged by the Union of Mexican Actors and Dramatists now in session in Mexico City for the purpose of finding out why so many inhabitants of the land prefer the screen to the stage. Fans say they go to the cinemas because the screen affords greater entertainment, reflects life more truly, appeals more directly to the national love of philosophizing and gives more value for the peso than does the stage.

The Bureau's figures also disprove the idea that the public slaughter houses for bulls are the biggest buildings for the use of the Mexican public. According to these data, the District's cinemas have a combined seatage of 79,942 while the "blood and sand" arenas can accomodate but 24,806 persons. With the exception of a few curious Americans and other foreign visitors, who only attend once, bull fight ring proprietors have to depend upon repeat business by the limited few who relish seeing animals tormented and killed by chaps in funny hats and suits. Repeaters also constitute the bulk of trade by the cinemas. Bull fights are practically a Sunday business in Mexico. But so are motion picture. Theatre managers tell you that the greater portion of their trade is transacted on the Sabbath, which appears to be a competition that is reducing each week the holiday attendance at the arenas.

## De Mille May Make Paramount Special

Paramount's deal with Cecil B. De Mille for one picture on its new schedule, to be titled "The Sign of the Cross," has not been completed yet, according to Hollywood report. De Mille, however, is expected to sign a contract for the picture, which will be one of two Paramount "specials," some time next week.

Tentative terms of the deal indicate that De Mille will handle the picture on a partnership basis, drawing a salary of $50,000 in the event production costs do not exceed $400,000. A split is provided on that cost basis. If the director exceeds the budget, it is understood, he forfeits the retaining figure, Paramount meets the added cost, and then the split becomes effective.

## Commons Plans New Sunday Film Measure After a Defeat

Following defeat in the House of Commons committee of the measure providing for legalization of Sunday showing in England by local option, Parliament this week began the preparation of a new Sunday cinema measure, according to a London dispatch. Theatres which opened previously on an illegal basis in anticipation of a liberalizing measure being passed, in some instances are planning to continue Sunday showings. In other districts, it is regarded as likely that a plebiscite may be taken at the discretion of local authorities, and if the results are favorable a local parliamentary bill may be promoted to legalize Sunday showings in such districts.

## Naval Chief Lauds Film Contribution

Recognition of the part played by motion pictures in familiarizing and popularizing the naval service with the public was made by Rear Admiral William A. Moffett, chief of the Navy Bureau of Aeronautics, at the regular weekly forum of the Motion Picture Club of New York, this week.

"In picturing the various branches of naval service for the public the industry is doing more to make the naval service popular and understandable to the nation than perhaps any other factor," said Admiral Moffett. "The navy can be competently written about but only pictures can really place it before the public. In these faithful picturizations, you of the motion picture industry are doing much more than you realize for your country," he said.

Al Lichtman, vice president of United Artists, in charge of distribution, was the second speaker of the day. An account of his proposed plan for changes in the distribution system of the industry, which he detailed in his address, is given elsewhere in this issue.

## RKO Quarter Loss Is $2,166,713.67

Radio-Keith-Orpheum Corporation and subsidiaries reports net loss of $2,166,713.67 for the quarter ended March 31, 1932. This includes loss from operations of $519,162.44, from which is deducted profit from other sources of $52,294.52, resulting in a loss of $466,867.92.

The report indicates interest on gold notes and debentures as an expense of $219,567.86, which in addition to depreciation, put at $1,480,277.89, totals $1,699,845.75. The total quarterly loss of $2,166,713.67 results from the totaling of the operation loss, expense and depreciation items.

## RKO to Re-Open Pathe Studio For Independent Production

B. B. Kahane, president of Radio Pictures, on the Coast to handle the re-opening of the Pathe Studio, the property of RKO Radio, said last week the lot will open to independent production shortly.

J. I. Schnitzer, Larry Darmour and J. G. Bachman have already engaged space at the plant. It is also expected that Amedee J. Van Beuren will handle future shorts production there. Phil Ryan is studio director for RKO, and is now arranging the technical staff. Kahane goes from Hollywood to the RKO sales convention at Chicago this week.

# ANOTHER RKO-*RADIO* SMASH

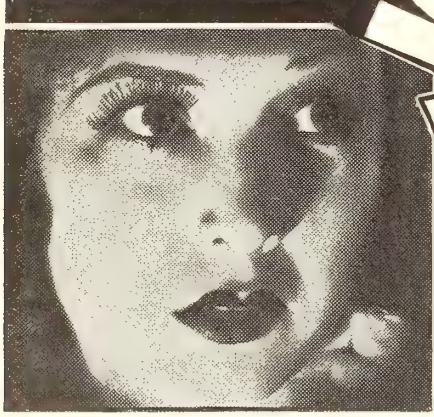
# NEW BOX-OFFICE HIGH MARK

## JOHN BARRY

## STATE'S ATT

**3 WOMEN!**

**HE LOVED HER**



**HE HUNG HER**

**HE MARRIED HER**

"Not since his first picture has Barrymore had a part that fitted him so admirably," said the *N.Y. Journal*, while the *Daily News* said "This picture is swift, intriguing . . . a thrilling eighty minutes."

***CROWDED HOUSES AND ENTHUSIASTIC AUDIENCES AT EVERY PERFORMANCE HAVE CONFIRMED THESE GREAT NEWSPAPERS' OPINIONS.***

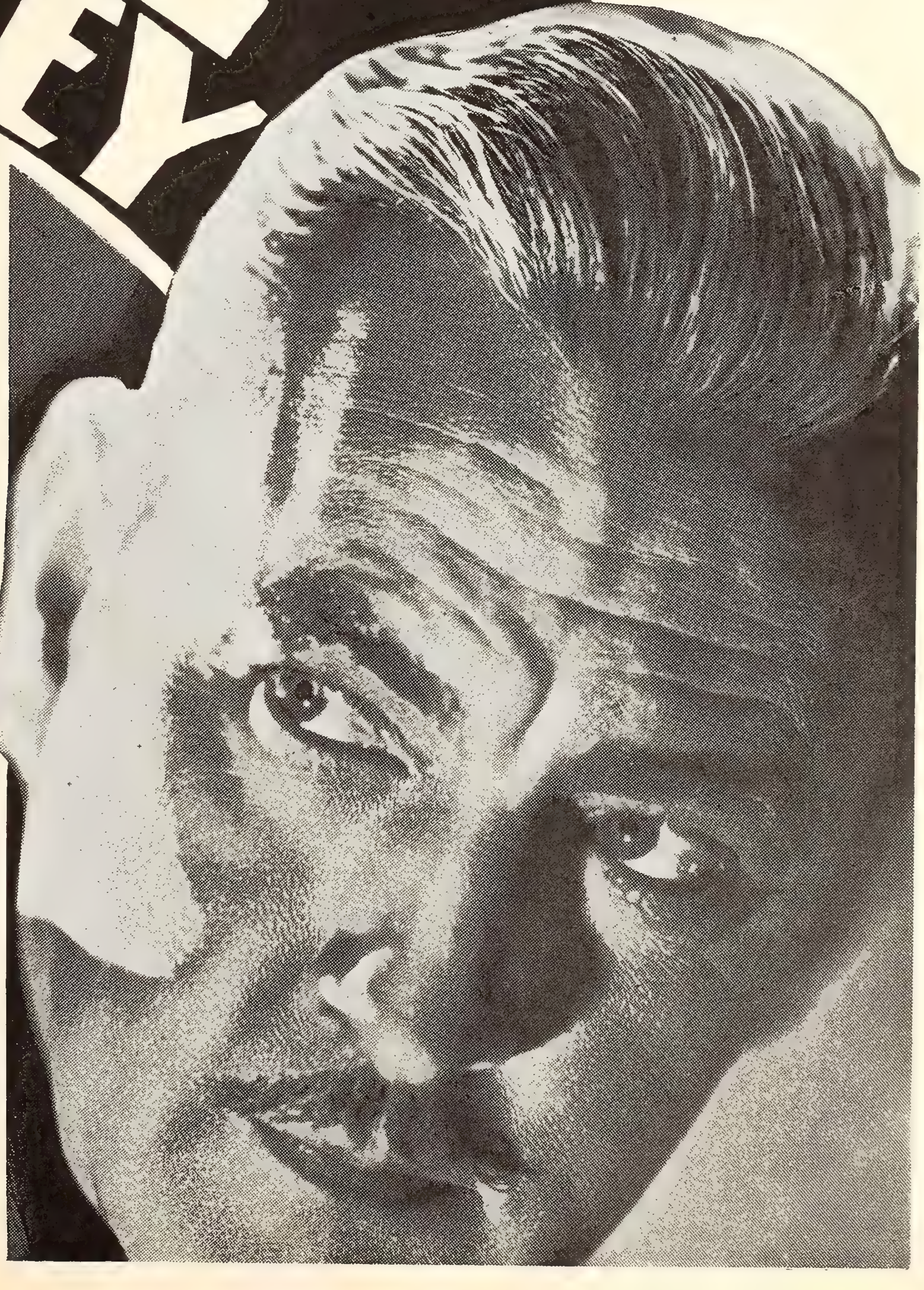
## HELEN TWE

A DAVID O. SELZNICK PRODUCTION

*Directed by George Archainbaud. Adapted by Gene Fowler, Author of the Best Seller, "The Great Mouthpiece" and Rowland Brown, Author of "Doorway to Hell."*

# HIT! . . . NOW SETTING A
# FOR NEW YORK MAYFAIR!

# MORE
# ORNEY



**BARRYMORE**

*in his first great modern American role... as the brilliant lawyer who in love and law was always an outlaw... who won women with his kisses and juries with tricks!*

**VETREES**

**JILL ESMOND**
**WM.** *(Stage)* **BOYD**
**RALPH INCE**
**MARY DUNCAN**

# SCHOOL AND SCREEN

by
RITA C. McGOLDRICK

THE month is rich in motion pictures. Four outstanding productions, and a number of admirable short features, make this one of the most fruitful months of the year in high grade screen entertainment. *School and Screen* presents the following selections for your thoughtful consideration.

### "So Big"

Edna Ferber's prize winning novel, "So Big," has been translated to the screen by Warner Brothers, who have succeeded in producing a sensitive and beautiful version of the strong story. Miss Ferber, with the earnestness of the true artist, gave to her book the authentic essence of the soil, the reality of self-sacrifice, the suffering of mother love. For these qualities her story was chosen as the best novel of its year. With Barbara Stanwyck in the leading role as Selina the Mother, young Dickie Moore as the small boy, George Brent and Hardie Albright in the assisting cast, sustained interest in the plot, fine photography and brilliant directing, we have all the ingredients of a great picture. Every reviewing group has used the word "inspiring" and rated it as excellent entertainment for family audiences, as well as for all discriminating adults.

In this picture, Barbara Stanwyck has had to develop her character from the young happy-go-lucky Mother, with life spread out before her, to the older and saddened woman for whom the years behind have spelled tragedy.

The picture has a note of poignancy for its adaptation is the last literary work of J. Grubb Alexander, who died in Los Angeles a few weeks ago after a distinguished career as a writer. Mr. Alexander has been one of the leading members of Warner Brothers' staff of scenarists and dialogue writers for over two years and had been associated with the production of many famous pictures.

### "Cry of the World"

The first offering of the International Film Foundation is titled "The Cry of the World," and it is truly a tremendous cry wrung from the heart of a suffering humanity in behalf of world peace. With vivid, moving drama, it tells the story of the devastation by the World War. We see the barbarism of its methods, the trenches with the dying and the dead; our boys and the boys of the whole world striking bayonets into each other. We are reminded of the lethal gas, shrapnel, machine guns clicking death-dealing bullets with as much composure as a typewriter clicking its keys. Everywhere, we see death, horrible suffering, wanton destruction. The screen tells us the staggering statistics of the carnage; the millions of human lives that were sacrificed; the billions of dollars of loss; the frightful burden that the war placed upon the world, the full impact of which we are only feeling now in the back wash of unavoidable economic depression.

This picture, with a sudden gripping reality, moves itself onward to the other aftermaths of war—to Sovietism in Russia, to Fascism and Socialism as we see it massed in frightening crowds and a growing terrifying power in Italy and Germany, to the Red uprisings in the streets of the orderly city of New York, in the march of the hungry of America to the steps of Washington's capitol. In each instance we see crowds in emotional upheaval—not crowds as we know them ordinarily, but fearful crushes of humanity burning with a new urge. One sees in this terrifying unrest the *true* aftermath of the war; there is something of false value in it, of a strange new shifting of values. It brings thoughtful people to their knees with a need for prayer. There has been no picture ever that has brought to me so much of fearful reality as this "Cry of the World," which has picked up by the truthful eye of the camera, the tragedy of China, the selfishness of Japan, the power and ambition of Russia and of Italy, the demands of Germany, the complacence of France, as this picture has done.

And then it goes further than this. It develops the sequences in our own American national life that spell unrest. Prohibition, for instance. It shows us the pros and the cons of Prohibition, and in these filmed proofs gives us something of brilliance. The picture tells us of the part that organized woman has played in this whole international turbulence. Every normal woman is interested in world peace. She is interested in the affairs of the League of Nations and the World Court, which the picture shows us in various sessions. She is interested in temperance more positively than she is interested in Prohibition. After years of travail she has brought forth a keen, a wise, a new viewpoint that is sane, tempered and far-seeing.

The film "The Cry of the World" should go on the highways and byways of every land. Its message is unanswerable. It is not an advertising stunt but a great plea for the protection of humanity. It stands for something greater in daily living than the destruction of the home and the family. For that reason those of us interested in the possibilities of the apostolate of the screen believe that pictures like "The Cry of the World" have a mission that must be encouraged and fostered. To every thoughtful person interested in world peace, normalcy, court justice among the nations, the protection of the weak against the conscienceless of the arrogant—here is a visual message which must be of supreme importance, particularly to parents, teachers and students.

The International Film Foundation has for its purpose the producing of specialized teaching films for classrooms, clubs, school auditoriums and general distribution. The proceeds of this enterprise will be devoted to making school films and to assist educational institutions in the purchase of films and motion picture projection equipment. The International Film Foundation, forward-looking in vision and in purpose, hopes to lease and sell motion picture films to educational institutions at cost. It is making an intensive survey of the motion picture field and will make special recommendations of meritorious films. It will also furnish educational institutions with all information relating to the latest developments in the motion picture industry.

### "The Doomed Battalion"

One of the most amazing pictures that it has been our privilege to see has come into the Universal studios from foreign laboratories. It is titled "The Doomed Battalion" and features three little known stars. It is, however, a most important picture of the Great War and is of exceptional value because it tells the story of a section of fighting of which we have heard very little, and of which great drama may be written. We see a small village in the Tyrol in Austria where the people, living peacefully, are shocked at the sudden announcement of war and an unexpected call to service. Between them on the Italian border are the giant heights of snow-topped mountains, with their fields of glacier and ice sparkling in the sun. On the other side of the mountains have lived their friends who, overnight, become their enemies.

A simple romantic story has a fresh twist of appeal, perhaps because the whole picture sweeps one out of oneself into the dazzling reality of a frozen world, with its extraordinary panorama of snow, its peaks higher than the clouds, its glittering whiteness of beauty filling one with awe at its grandeur. There is a blinding snow storm which decorates the pines and fir trees of the lower levels, making them look like heroic carvings in marble. There are the most amazing skiing sequences in this picture that have ever come to the screen.

But this film has something more than glorious photography. It has strong drama in its war scenes, which reaches its climax when the Doomed Battalion, billeted on the peak of Mount Collalto, learns that the enemy is undermining their position with dynamite. In their sleepless nights in the lonely snow-bound shacks at the top of the word, they hear the subterranean drilling and its vibrations undermine their courage and morale.

"The Doomed Battalion" will find its way in the list of immortal war pictures. Absolutely clean, without a line or word of vulgarity, with more of sheer beauty and glory than any fifty pictures usually possess, we recommend it to you as an example of outstanding entertainment and cinematic achievement.

### "South Sea Adventures"

Zane Grey, novelist and sportsman, adventured into the South Seas in quest of great fish. On his yacht, The Fisherman, he finds his way among strange islands, turbulent waters, into the hunting ground of the most surprising varieties of deep sea creatures. Those who have known the thrill of the rod and reel will find a grand screen adventure in this fishing expedition in unexplored waters and among strange reefs, where the sportsmen land fish weighing more than a ton apiece. This picture has beautiful photographic background; brilliant waterfalls, tropical foliage, sparkling water, and all the thrills in the world.

Added to these unusual features, Paramount has given us "When a Feller Needs a Friend," which while excellent entertainment for young people does not lend itself to the *School and Screen* questionnaire for pupils. Paramount has also presented the fine aviation picture "Sky Bride," which has received the enthusiastic endorsement of all critical groups as an example of fast moving and clean entertainment. "Sky Bride" is the name of an aviator's plane in which he performs thrilling stunts in his day's routine.

This array of pictures in one month is heartening. It offers to the young people of the country a wide choice in films that will please as well as instruct them.

# SCHOOL AND SCREEN SUGGESTIONS

## "So Big"

### *WARNER BROTHERS*

Featured Players: Barbara Stanwyck, Dickie Moore, George Brent, Hardie Albright, Bette Davis, Dorothy Peterson, Alan Hale.

*"So Big" is the filmed version of Edna Ferber's prize-winning, strong story of the soil. It is an outstanding lesson in self-sacrificing mother love, courage, determination and high ideals. Dramatic and appealing, this is one of the most beautiful pictures of the year.*

1. Who wrote the story "So Big?"
2. Name three books the same author has written.
3. Tell a brief story about her.
4. How many of her books can you remember that have been made into great motion pictures?
5. Why do you think her story was so successful on the screen?
6. Tell the story of "So Big" briefly.
7. How did it get its name?
8. What type of novel is this; romantic, realistic, etc.?
9. Describe the farm's dining room as the new little school teacher first saw it.
10. Name three ways in which the director of this picture gave you evidence of the thoughtful character of the boy Roelf Pool.
11. Describe one incident that interested or amused you at the church service.
12. Tell the story of the basket raffle at the church festival.
13. What importance did the raffle have upon the development of the story?
14. Name five small details which the director brought into the picture to accomplish a feeling of bitter hardship in the early married life of Selina.
15. Describe the market place of the farmers.
16. What did you think of the character of Selina's son?
17. Compare his attitude toward life with that of Roelf Pool's.
18. What advice did Selina give to her son as the keynote to success?
19. What did you think of the acting in this picture, particularly that of Barbara Stanwyck as the mother?
20. What did you like best about this picture; what did you like least?

*Write a 250-word composition on "A Novel that Came to the Screen."*

## "The Cry of the World"

### *8 reels*

### *International Film Foundation*

*This picture is of outstanding importance to educators and students, because it is an authentic camera record of stirring world events that are reshaping the political, economic and religious life of all nations. While much of the material is of news-reel quality, there is continuity in the development of the film's purpose, thrilling scenes and remarkable interviews. "The Cry of the World" is an important record of the aftermath of war and the strongest plea that has come to us for world peace.*

1. Describe the opening battle scenes in this picture.
2. In what year was the Armistice signed?
3. What was the total cost of the war?
4. How many people actually lost their lives in the war?
5. How did it affect the agricultural development of France and Germany?
6. What were the immediate after-effects among the nations?
7. What was England's burden of debt?
8. How much did the warring nations borrow from the United States?
9. Has this been repaid?
10. How has this indebtedness affected the United States since?
11. What do you think is the cause of our present business depression?
12. What part did Woodrow Wilson play in the League of Nations?
13. What is the World Court?
14. What is the Peace Conference?
15. Where is Geneva?
16. What have the nations done about disarmament?
17. What are the women of the world doing about world peace?
18. How does this picture demonstrate world unrest—in Russia, Germany, Italy and the United States?
19. Name three political forms of Government that have risen to power since the war.
20. Describe the Japanese warfare in China.

*Write a 250-word composition on "The Aftermath of War," or "The World Court."*

## "The Doomed Battalion"

### *UNIVERSAL*

Feature Players: Luis Trenker, Tala Birell, Victor Virani.

*This foreign picture has so much of extraordinary photographic beauty and unusual war drama that it must be listed among the great war pictures that have come to the screen. Filmed among the snowy peaks in the Austrian Tyrol, it shows that fighting sector of which we have known too little. The foreign actors are convincing, their slight accent in no way interfering with the picture's strong appeal.*

1. Where is the Austrian Tyrol?
2. What is meant by the word Tyrol?
3. What range of mountains separates Austria from Italy?
4. What particular mountain became the stronghold for the Austrians?
5. Why were the men assigned to the Peak called the Doomed Battalion?
6. Describe the headquarters of the Italian commanders.
7. How is a glacier formed?
8. What causes an avalanche?
9. How did the Austrian soldiers progress over this frozen wilderness?
10. How were messages conveyed to the men at the mountain top?
11. Tell the story of this picture's plot.
12. To what strategy did the Italians resort in the capture of the mountain's stronghold?
13. How did their plans affect the men at the top? For high school and college students there is a fine lesson in human psychology in the reaction of the doomed men of the battalion.
14. Describe three characters in the battalion that you remember especially.
15. How was the rescue accomplished?
16. Describe the skiing scene.
17. What did you consider the most dramatic moment in this picture?
18. At what time did you think the photography was most extraordinary?
19. Did this picture seem to you to have unusual reality? If so, why did you feel this about it?
20. Compare this with two other war pictures that you have seen.

*Write a 250-word composition on "War on the Peaks."*

## "South Sea Adventures"

### *RKO*

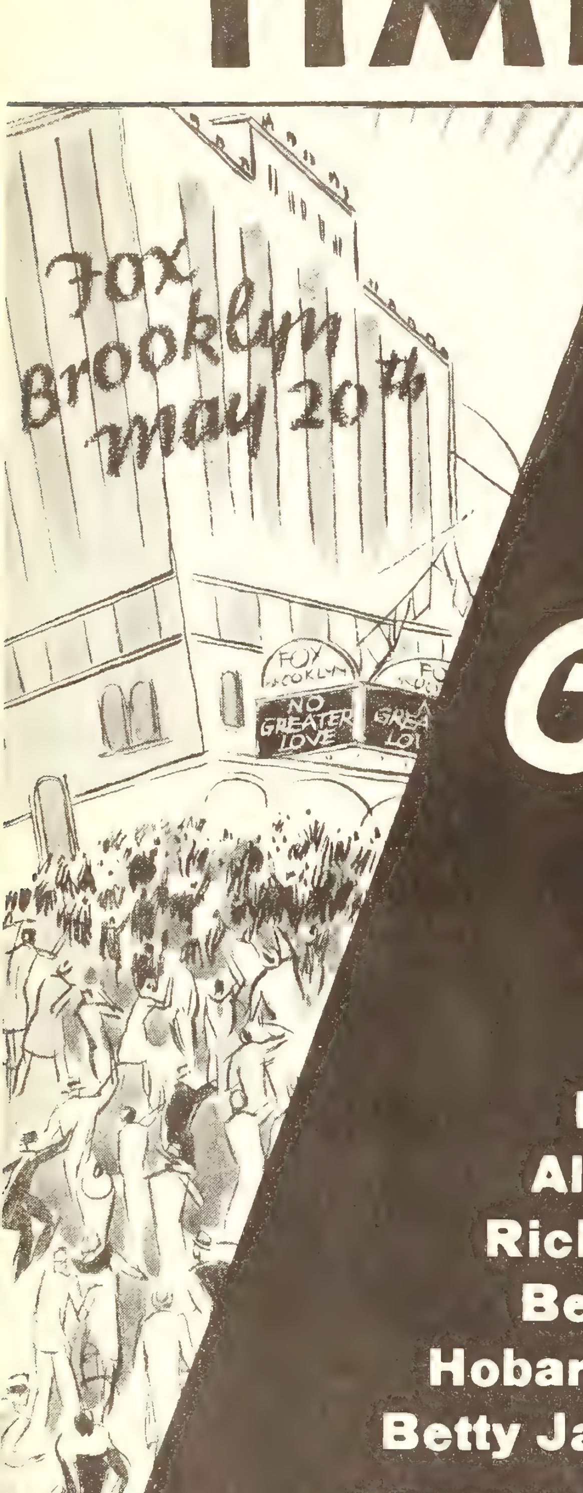
With Zane Grey in the South Seas.

*Zane Grey, author and sportsman, finds his way on a fishing expedition among the reefs and strange small islands in the region of New Zealand. There, with rod and reel, he pursues giant fish and peculiar creatures in unknown waters. This is a highly entertaining, educational and thrilling adventure picture with good sound effects and splendid photography.*

1. Who is Zane Grey?
2. Name three of his books.
3. For what is he particularly noted in his writings?
4. Describe his home.
5. What kind of craft did he use for his South Sea Trip?
6. Where is New Zealand?
7. Describe the reefs near which he fished.
8. Where are the Cocos Islands?
9. Where is Tahiti?
10. Name six varieties of fish noticed particularly in this picture.
11. Describe the catch of the giant marlin.
12. Describe the school of fish that surrounded the boat.
13. How large was the trout caught in the tropical island?
14. What did you consider the most exciting moment of this picture?
15. Did this seem more entertaining than the average travelogue?

*Write a 250-word composition on "Thrills of the Deep."*

# 4 GREATEST THEATR
# TIMELY BOX-OF


Fox Brooklyn May 20th
FOX BROOKLYN
NO GREATER LOVE

Soul-Stirring Drama!
A Page From Life!

## "NO GREATER LOVE"

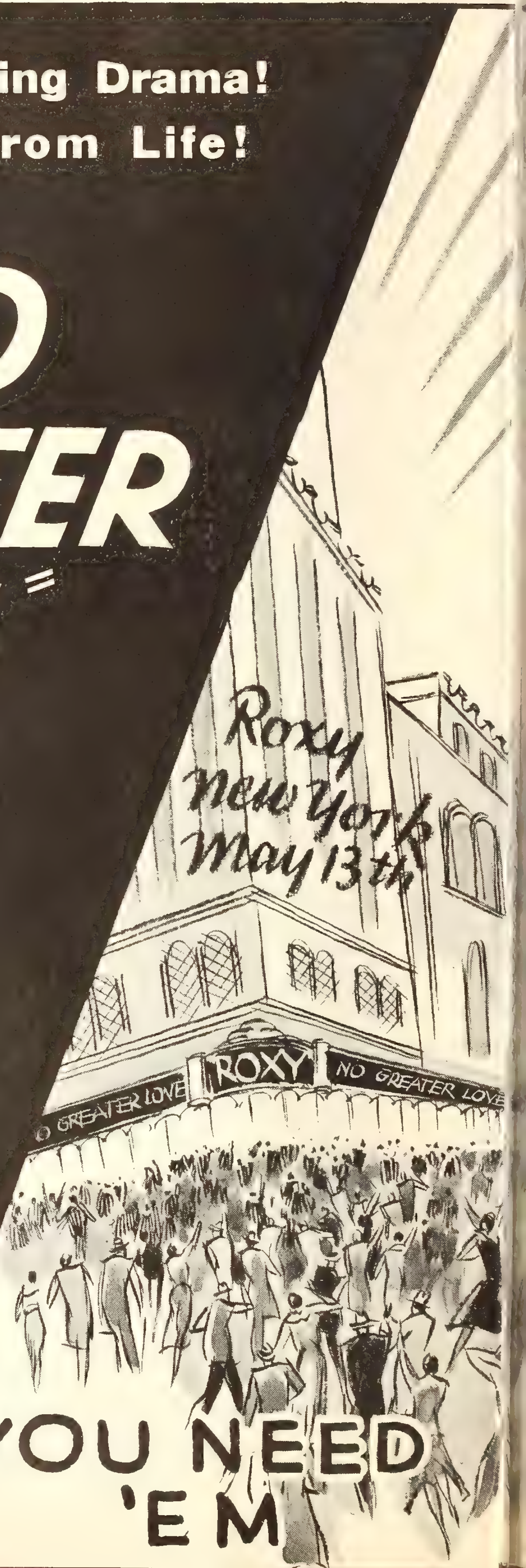
with

**Dickie Moore**
**Alexander Carr**
**Richard Bennett**
**Beryl Mercer**
**Hobart Bosworth**
**Betty Jane Graham**

*Directed by Lewis Seiler*

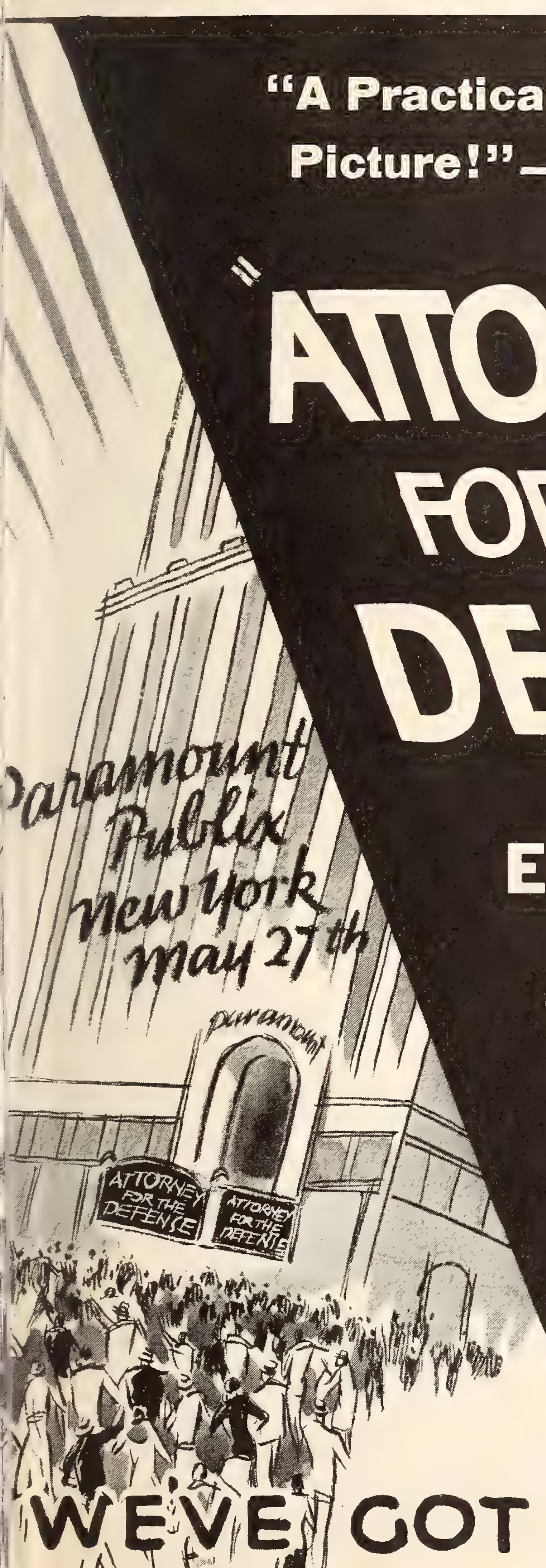
Columbia

AGAIN COMES THROUGH RIGHT WHEN YOU NEED THEM MOST!


Roxy New York May 13th
ROXY
NO GREATER LOVE
GREATER LOVE

YOU NEED 'EM

# ES GRAB COLUMBIA'S
# FICE SMASH HITS!


Paramount Publix
New York
May 27th
Paramount
ATTORNEY FOR THE DEFENSE
ATTORNEY FOR THE DEFENSE

"A Practically Perfect Picture!" —*Film Daily*

# "ATTORNEY FOR THE DEFENSE"

*with*

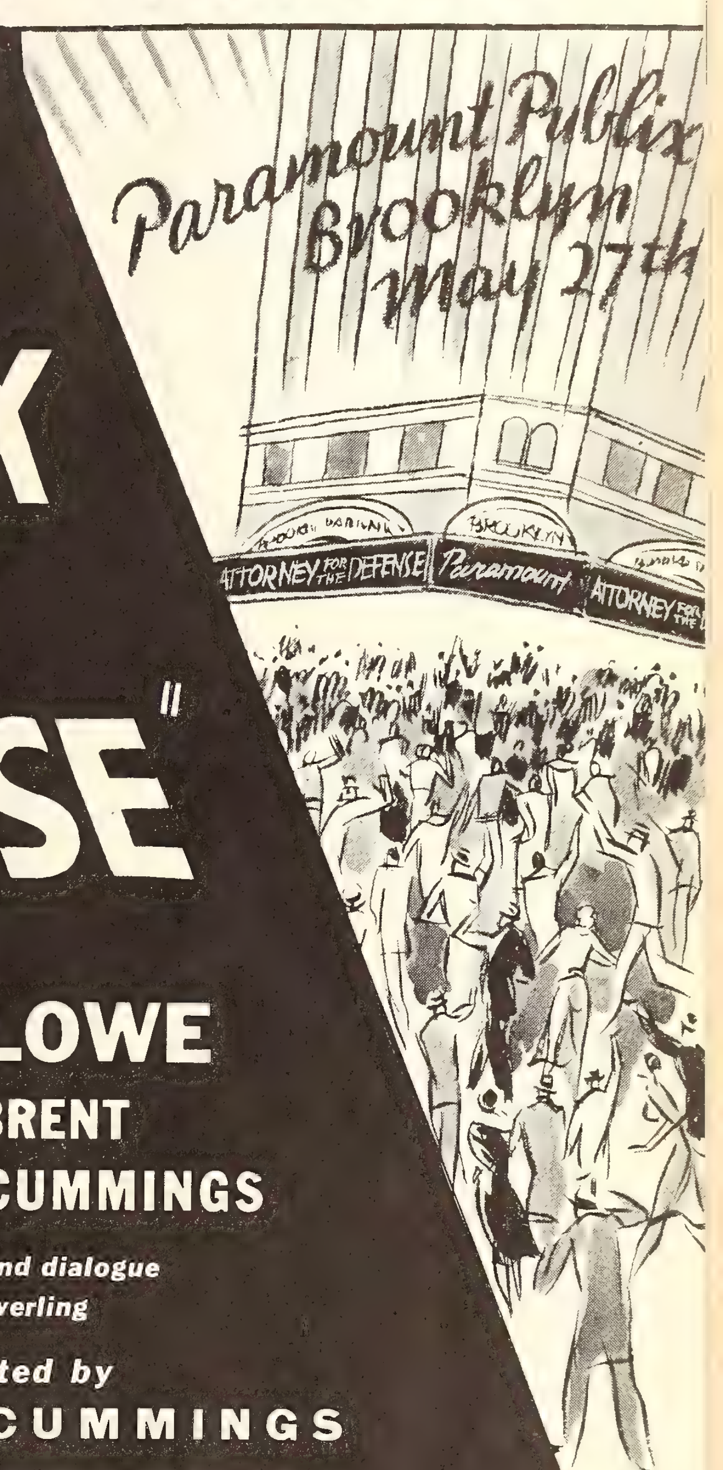
**EDMUND LOWE**

**EVELYN BRENT**

**CONSTANCE CUMMINGS**

*Adaptation and dialogue*
*by Jo Swerling*

*Directed by*
**IRVING CUMMINGS**


Paramount Publix
Brooklyn
May 27th
BROOKLYN
ATTORNEY FOR THE DEFENSE
Paramount
ATTORNEY FOR THE

Columbia

COLUMBIA PICTURES

WE'VE GOT 'EM

**THE SOONER THE PLAYDATE—**
**THE QUICKER THE PROFIT!**

# SLIM CHANCE HELD FOR COPYRIGHT LEGISLATION

Copyright legislation will not be enacted into law for at least one year. This became evident the other day when, appearing before the House of Representatives rules committee to argue for a rule giving the measure early consideration, Representative William I. Sirovich of New York, chairman of the patents committee—surgeon, dramatist and critic of critics—waged a lone fight against other members of his own committee who declared in no uncertain terms that the pending copyright bill and the way it had been handled were anything but satisfactory.

Opposition to the granting of the rule was expressed by Representatives Lanham of Texas, McLeod of Michigan, Gilchrist of Iowa and Bloom of New York, who declared that there was no neeed for haste in disposing of the legislation. The rule granted last session to the Vestal copyright bill, urged by Sirovich as a precedent, it was explained, was given because of the fact that there was in the Vestal bill an effort to put the United States into the International Copyright Bureau before the expiration of the time set for entry.

### Take Sirovich to Task

Members of the committee took Sirovich severely to task for the manner in which the legislation has been handled, declaring that the bill itself has been the subject of no hearings, that the hearings which were held were on the general question of copyright. Further, it was asserted, the measure written by Sirovich was so unsatisfactory that it had to be withdrawn from the House three times for committee amendment.

The bill, according to Representative Lanham, is a "confusion" and "a radical departure from any other measure the committee has ever reported." Sirovich countered to these charges by asserting that Lanham had not attended a single hearing, which the latter admitted, pointing out, however, that in the eight years he has served as a member of the committee he has heard all the arguments many times and had no need to refresh his memory.

Instead of issuing a rule to give the bill precedence, the committee was told by McLeod, the measure should be sent back to the committee in order that the motion picture industry might present their grievances which, he said, do not appear, in the light of a letter sent him by Abram F. Myers, president of Allied States, to have been assuaged by the Sirovich provisions.

The hearing was further enlivened by charges by Sirovich that Representative Bloom was representing the American Society of Composers, Authors and Publishers. This was met by the assertion by Bloom that "nobody knows anything about the bill" and that the motion picture industry has millions of dollars involved in the legislation.

### Decide to Defer Action

At an executive session following the hearing, the rules committee decided to defer action on Sirovich's application, which means that no rule will be offered and the bill will have to take its chance in the House. It is unlikely that any effort will be made by House leaders to take the measure up this session, the debate during last week's hearing showing that a long time would be required for consideration and amendment of the measure.

One of the factors involved in the proposed legislation has been the fight by Allied States to have the status of print holdovers by exhibitors changed from that of a copyright violation to a contractual violation.

In a message to its members sent out from Washington this week, executives of Allied commended "the team work of the Allied members" in flattening Congressman Sirovich "against a stone wall of exhibitor opposition" toward the Sirovich version of the bill. Allied charged that Sirovich tried to get the House rules committee to "railroad the bill through Congress."

## New York Censor Approves "Scarface" With Title Shift

The New York state censor board on Wednesday passed Howard Hughes' "Scarface" with the provision that the film be released as "Scarface, the Shame of a Nation." No deletions were ordered.

In all advertising, the word "Scarface" will be in large type, while the rest of the title will be smaller. The picture is scheduled to follow "Freaks" into the New York Rialto. Only a few state boards have as yet not passed on the film.

## Paramount Signs Cohan

George M. Cohan, long prominent on the stage, has been signed by Paramount for talking pictures. He will leave for the Coast shortly, to assist in the writing and play the lead of "The Phantom President," musical comedy film, which Norman McLeod will direct.

## Opens Eleventh Branch

Supreme Screen Service, Inc., has opened an office in St. Louis, Mo., for the St. Louis and Kansas City territory. Thomas McKean is in charge of the office. The firm now has 11 branches over the country.

## Adds Four to Circuit

R. E. Martin, Columbus, Ga., circuit owner, has acquired four houses: Rylander, Americus, Ga.; Liberty, Roanoke, Ala.; Riviera, LaFayette, Ala; Palace, Dadeville, Ala.

## Warner English Film Finished

"Stranglehold," first of the Warner English studio productions, has been completed and will be shown in Canada shortly. It was made at the Teddington Studios, near London.

## Advocates Family Nights

The Ohio Federation of Women's Clubs advocates family nights and matinees especially for juveniles, at its convention at Sandusky last week. It was arranged to publish a list of pictures released during each month.

# Chicago Musicians To Share All Work Says Union Ruling

The Board of Directors of the Chicago Federation of Musicians has passed two new rulings, one to the effect that any musician member working on a full seven-day engagement, must take one day off each week; the other that musicians earning $75 per week or more, are not permitted to play any other engagement.

According to president James C. Petrillo of the organization, the rulings were made necessary as a means of relieving the serious unemployment situation among musicians, and because a "gentlemen's agreement," entered into by all contractors and leaders in January, 1931, has failed. Petrillo states in this connection: "At least 95 per cent of the contractors and leaders who so solemnly pledged their word to spread the work have failed to live up to that promise."

# Anti-Trust Suit Set for This Week

Distributors are scheduled to be defendants this week in the second federal court action within two months at Lincoln, Neb., where the Nick Paper anti-trust suit is to go on trial. The Youngclaus trial, testing the legality of protection, was recently completed.

Paper is suing the Omaha Film Board of Trade and several distributors for $1,131,111, as triple damages for alleged boycott under arbitration rules. He had failed to pay deposits, it is claimed, after a decision in favor of Universal was rendered against him. The suit is based on alleged forced closing of his Sun theatre in Lincoln. Another suit involving the Capitol theatre is pending, but only the Sun case comes up for trial during the May term. Arthur Mullen of Omaha will act as defense attorney for distributors, as he did in the Youngclaus suit, while Max V. Beghtol will represent Paper.

The Universal decision against the exhibitor was based on the now void arbitration clause in the standard contract, which was eliminated by the supreme court in the Paramount case.

## Brandt, Hammons to New York To Confer on Affiliation Deal

Joe Brandt and E. W. Hammons, president of Educational Pictures, are scheduled to leave Hollywood on Saturday for New York, where final conferences will be held on a proposed deal by which Brandt may become associated with Educational in connection with the studio operations of Tiffany Pictures.

## Rogers, Goodman in Law Practice

Saul Rogers, former vice president and general counsel of Fox Film, and Maurice Goodman, former chairman of the finance committee of Columbia Pictures, have formed a law partnership, with headquarters in the Empire State Building, New York.

# PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

### STRANGE CASE OF CLARA DEANE

**Paramount** **78 minutes**

MADAM X is back with just as many, or more, tears in the form of another "mother love" story, but one so well told that it is bound to hold the audience's interest and make them shed plenty of tears.

In many theatres, tear-jerkers are always sure fire for box office results. Those houses will do business. The others may not break any records, but they, too, will find that this type of screen fare is highly acceptable for the masses.

The title has plenty of b. o. appeal and should attract interest if only because of its intriguing qualities. Names to support it are not too strong for most spots, but, like the picture itself, ought to be just as acceptable. Wynne Gibson tops anything she ever acted in before with a splendid performance that ought to skyrocket her to marquee proportions. Frances De is "Dee"-lightful and lovable as the daughter. Pat O'Brien is good because he plays the part of a rotten crook. Dudley Diggs is deserving of mention by reason of his own splendid characterization of the hard-boiled, but sympathetic police officer.

"Audience value" is your strongest point and insures good word-of-mouth publicity for the picture from the very first showing in your house. For the New York opening they deliberately left the cast names entirely out of the advance and opening day advertisements. This seemed good judgment, because it gave them every opportunity to play up the title and the catchlines to create interest. Whether the same idea is practical for other cities is a question to be determined by the individual showmen who are to exploit this attraction.

While not suitable for kids, it can be played where you see it. We suggest that you back it up with a strong campaign because it deserves it even more so than many other pictures that might sound questionable as to box office draw. The Paramount campaign book is unusually good and offers a wealth of good selling ideas that can be revamped to suit most any theatre catering to family trade. Tieup possibilities are very good, with a great variety to draw from. Ad suggestions will be found particularly good for smaller towns and cities where no ad artist is available. There are plenty of good catch lines and advertising slants.

If tears were worth a quarter apiece you'd be sailing for a European vacation after you play this one. So play up that mother and daughter theme, the mother love slant, and give it all you've got in the way of a heart-throb campaign. It always gets them.

### YOUNG AMERICA

**Fox** **70 minutes**

WHILE far from a good picture, this one possesses enough slants to make the selling of it a simple task. The children's court angle, the two chums and the moral it is supposed to convey, are all seat-selling possibilities that should be capitalized to the fullest extent.

The title is not too strong and the cast does not offer any too much help in the advertising of it. While Spencer Tracy undoubtedly has a following it must be kept in mind that this story does not revolve around him as the main character. Ditto for Doris Kenyon. They both do well with what they have to do, but that is not enough to bill them as the stars of this picture unless you are not particular how you kid your public along. It's the youngster, Tommy Conlon, who is the star and the pivot of everything. But since Tommy's name won't drag them to the box office you'll have to make up for it in your campaign.

"Audience value" is above average, and while the picture is slow in getting started—almost to the point where you begin to think it is a sermon—it holds the interest and builds up sympathy for the kids who are involved in the story.

The children's court angle is one of the best selling slants and should be used as a foundation for your newspaper ads. Tieups with children's welfare organization, schools and civic authorities should be simple but profitable all around.

Get the press book from Fox on this one and read it through. It will show you several excellent ways of making this one come through for your house. It can be played anywhere, so don't be afraid of where you book it.

### STATE'S ATTORNEY

**RKO Radio** **79 minutes**

IN "State's Attorney" you have a powerful, business-getting picture of the kind that will click in every type of theatre. The only objection I have to the entire picture lies in the over-elaborate settings of some of the apartment scenes. This sort of stuff always detracts from the believable aspects of a production in most every spot outside of those cities where such apartments actually exist, and truth compels me to state that even here in New York I've seen few that could even hold a candle to a motion picture apartment done in the modern manner.

The title can be made positive box office by building up a strong advertising campaign and, naturally, tying it together with John Barrymore's name and Helen Twelvetrees. In addition to those two names you should, by all means, plug William Boyd, too. He gives a swell performance and one that helps the picture tremendously. The catchlines that work best are about the lawyer who first defended, then prosecuted the criminal classes. And John Barrymore handles the star spot magnificently. While some may find him a bit draggy during the courtroom scenes, his fine acting will fade everything else into the background.

It will hold any audience from start to finish and the producers deserve a couple of medals for the diplomatic ending. There's no huddle or strangle hold or obvious stuff, and that's just why the picture has a natural-like finish.

Kids will not appreciate this picture and there are enough situations to warrant playing away from Sundays where the theatre must be careful of such angles. But whatever else you play it you can rest assured that you will do business and plenty of it. Never mind all those attorney pictures now coming through in abundance; this one is in a class by itself and your box office will confirm our faith in its drawing powers. Get behind it and make sure that every prospective customer knows you are to play it.

### WORLD AND THE FLESH

**Paramount** **74 minutes**

DOING business with this one is purely a matter of show-selling and not of the picture's merits. The story is weak and many times draggy. The cast is good, but not in tune with the background, and when weighed in the balance will be found wanting in many respects.

It will require help in more ways than one. Be prepared to build up as interesting a campaign as common sense will allow. Stress the two leading characters above the title. Then back it up with some outstanding support that can be sold along with the feature.

Best played away from either kid days or Sundays, especially in the smaller towns and cities. CHARLES E. LEWIS

## State's Attorney

***(Radio)***

**Courtroom Drama**

John Barrymore, in a somewhat different type of role, as the state's attorney evolving from a large criminal practice, gives a strong interpretation of the role, emphasizing the drama and playing with the rather clever lines, in a manner which kept an audience at the crowded RKO Mayfair in New York in close attendance on the screen. The film takes its place with the others of the current courtroom, district attorney cycle of screen plays.

The drama which carries the burden of the story is amply and intelligently relieved by comedy, for the most part developing from dialogue and its rendition, particularly by Barrymore, rather than from acting, as such. That the comedy was well drawn and aptly applied seemed obvious from the ready and hearty response from the patrons.

Barrymore is supported in particular by Helen Twelvetrees, William Boyd. The leading player is a wealthy criminal lawyer, whose chief client is Boyd, owner of gambling houses, speakeasies. His place is raided; Barrymore, at night court, comes upon Miss Twelvetrees, being framed through Boyd's men, and on sudden whim causes her acquittal. She becomes his mistress, falls in love with him. Politically powerful, Oscar Apfel makes overtures to Barrymore, begins to groom him for the post of state's attorney, with the governor's chair in the offing.

Barrymore accepts, breaks with Boyd, tells him to watch his step. Jill Esmond, Apfel's daughter, is roundly taken up by the dramatic manner of Barrymore's courtroom tactics, pursues him avidly, and in one of Barrymore's more or less continuous drunken moments, marries him. Miss Twelvetrees is badly hurt, and leaves. Barrymore has the marriage annulled. Boyd kills a gangster who had attempted his life. Miss Twelvetrees is the only witness. Then the dramatic highlight of the film, containing something of melodrama, but vigorously effective, chiefly through the work of Barrymore. Not caring to cross-examine Miss Twelvetrees, on the stand as defense witness, Barrymore plans to lose the case, when Boyd utters a throaty laugh, which proves a mistake. The state's attorney recalls the witness, traps her into a proof of Boyd's guilt, then announces to the courtroom a criminal episode in his own past, resigns, renounces the gubernatorial opportunity and walks off with Miss Twelvetrees for what is to be assumed

# THE WHOLE

## THE MOS
## THE ENG

★ ★ ★ ★
"FOUR STARS, EXTRAORDINARY"
— *Liberty Magazine*

# "CONGRESS

**It BROKE all Records in *LONDON* at 3 Theatres**

**It BROKE all Records in *PARIS* at 3 Theatres**

**It BROKE all Records in *BERLIN* at 51 Theatres**

***NOW BOOKING* ◆◆ *Phone, Wire or Write for an Early Date***

**Distributed by**

# WORLD IS SHOUTING ITS PRAISES!

## GLAMOROUS MUSICAL SPECTACLE
## SH LANGUAGE HAS EVER KNOWN

# DANCES"

with

Europe's Reigning Queen
of the Screen

**LILIAN HARVEY**

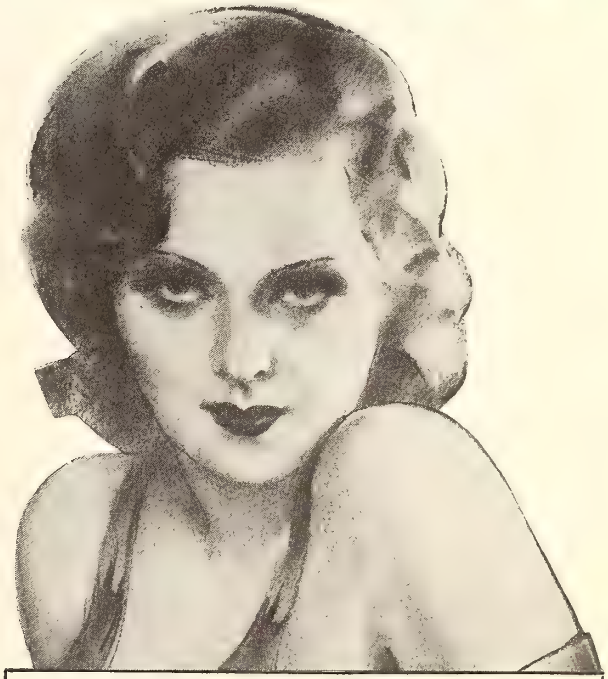
AND

**CONRAD VEIDT ◆ LIL DAGOVER**

Produced by ERICH POMMER
the man who made "Variety"

CREATED BY THE WORLD'S
LEADING PRODUCER OF SPECTACLES

●



*"HERE'S A NEW GIRL TO LOVE"* — Screenland Magazine

## NOW SHOWING
AT AMERICA'S FOREMOST
FIRST RUN THEATRE — RIVOLI, NEW YORK

## UNITED ARTISTS

as an eschewing of politics and numerous other things, with the exception of Miss Twelvetrees.

Produced and distributed by RKO Radio. Directed by George Archainbaud. Screen play by Gene Fowler and Rowland Brown. Art director, Carroll Clark. Cameraman, Leo Tover. Sound, George Ellis. Film editor, William Hamilton. Release date, May 20, 1932. Running time, 79 minutes.

CAST

| | |
|---|---|
| Tom Cardigan | John Barrymore |
| June Perry | Helen Twelvetrees |
| Vanny Powers | William Boyd |
| Lillian Ulrich | Jill Esmond |
| Nora Dean | Mary Duncan |
| Ulrich | Oscar Apfel |
| Senor Alvarado | Raoul Roulien |
| Defense Attorney | Ralph Ince |
| Judge | Frederick Burton |
| City Prosecutor | Leon Waycoff |

## The World and the Flesh

### *(Paramount)*

**Drama**

Herein a drama of the Russia of the transition period, when the royalists, or White Russians, were driven from the country and made hasty efforts to escape the pursuing Reds, or Bolsheviki. George Bancroft, given full play for his physique and thundering voice, is the leader of a band of Red sailors, marauders, and on the heels of a group of emigrees, virtually led by Miriam Hopkins.

Several opening shots, indicating the transition period, from Czarism to Terrorism, are ably handled by the camera and drew the attention of the audience at the New York Paramount. At Theodosia, the emigrees await ship for Sebastopol and safety, when Bancroft and his men storm the town, take the fleeing royalists as their captives, and prepare to hold them for the firing squad. White Russian troops come to the rescue, after Bancroft had given Miss Hopkins the opportunity to save her life, and she refuses.

Bancroft and his men are put into the stoke hole, in irons, on the ship bound for Sebastopol, but succeed in overpowering the guards and taking possession of the ship, which is headed back to Theodosia and the Reds, now in possession. A plan is set, whereby Miss Hopkins pretends she has fallen in love with Bancroft, in order to keep him in his cabin, while a magnet and the stupidity of the peasants on guard are relied upon to cover a turn of the ship and return to Sebastopol.

Miss Hopkins' pretension becomes a reality and the peasants' stupidity is a mistake because the ship docks at Theodosia next morning. Bancroft's attempt to save her is futile, and he takes her from jail, permits her to escape and gives himself up to the committee. She returns to stay with him, and at the opportune moment Bancroft's sailors appear, hold up the proceedings and march out with Bancroft in the lead and Miss Hopkins in his arms.

Produced and distributed by Paramount. Directed by John Cromwell. Screen play by Oliver H. P. Garrett. From a play by Philipp Zeska and Ernst Spitz. Photographed by Karl Struss. Release date April 22, 1932. Running time, 74 minutes.

CAST

| | |
|---|---|
| Kylenko | George Bancroft |
| Maria Yaskaya | Miriam Hopkins |
| Dmitri | Alan Mowbray |
| Rutchkin | George E. Stone |
| General Spiro | Emmett Corrigan |
| Sukhanov | Mitchell Lewis |
| Banker | Oscar Apfel |
| Ivan Ivanovitch | Harry Cording |
| Vorobiov | Max Wagner |
| Markov | Reginald Barlow |
| Maria's maid, Sasha | Ferike Boros |

## Young America

### *(Fox)*

**Juvenile Drama**

Almost in the nature of propaganda for the correctional, as opposed to the institutional straightening of the child accused of wrongdoing, is this production, directed with feeling by Frank Borzage. Also implied, is the necessity for examination into the home life of the boy, and the indication that very nearly all such cases have their origin in the broken home, where proper attention, guidance, are not given the child delinquent.

As the understanding judge of the juvenile court, Ralph Bellamy was well received by an audience at the Roxy in New York. Spencer Tracy offers the drug store owner who has no tolerance for the lad he thinks is crooked; Doris Kenyon, his wife, with very much the opposite idea concerning the same boy; Beryl Mercer, able character actress, as the grandmother of one of the two boys principally involved in the film.

Tommy Conlon and Raymond Borzage are the two lads, each offering a portrayal which evoked appreciative response from the patrons. Conlon, accused of taking rides in other people's automobiles, is paroled by Bellamy after a lecture. Miss Kenyon becomes interested in the boy, who lives with a dour, bitter aunt, played by Sarah Padden. The two boys stay with Borzage's grandmother, Miss Mercer, that night, and when she is stricken with an attack of illness, the boys make futile attempts to waken the druggist for a new supply of her medicine. Finally they break into the store, and leaving, Conlon is caught.

They lie to save each other, when Miss Mercer appears, tells the truth, and Miss Padden refuses to take Conlon back. Bellamy forbids the boys to see each other. Miss Kenyon requests guardianship of the boy, over her husband's protest, he promising Conlon will fail her. Miss Kenyon and Tracy leave the house for the evening, asking Conlon to remain there. Miss Mercer appears, tells him Borzage is very ill, asking for him. He gives her money he finds, goes to see Borzage, who dies. Returning, Conlon finds the two quarreling over him, and leaves.

He sees Tracy being held up in his store and is taken captive in the robbers' car. Tracy pursues, and when one of the bandits attempts to shoot him, Conlon wrecks the car. Tracy takes the boy in and prepares to adopt him as the film concludes. A spot or two of comedy relieves the tension of the dramatic film.

Produced and distributed by Fox. Directed by Frank Borzage. Based on the play by John Frederick Ballard. Screen play by William Conselman. Photographed by George Schneiderman. Sound, Eugene Grossman. Release date, April 17, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Jack Doray | Spencer Tracy |
| Edith Doray | Doris Kenyon |
| Arthur Simpson | Tommy Conlon |
| Judge Blake | Ralph Bellamy |
| Grandma Beamish | Beryl Mercer |
| Mrs. Taylor | Sarah Padden |
| Patrolman Weems | Robert Homans |
| Nutty | Raymond Borzage |
| Mabel Saunders | Dawn O'Day |
| Cassie Taylor | Betty Jane Graham |
| Maid | Louise Beavers |
| Bull Butler | Spec O'Donnell |
| Bandit | William Pawley |
| Bandit | Eddie Sturgis |

## Strange Love of Molly Louvain

### *(First National)*

**Drama**

Ann Dvorak plays the lead as the girl who makes an earnest attempt to make something of her life, and who very nearly fails in the attempt, in this screen adaptation of the play, "Tinsel Girl," by Maurine Watkins. Two men do the wrong thing, two men do the right, the last one saving her after he had nearly wrecked her life.

The work of Lee Tracy as the smart newspaper man, who misjudges Miss Dvorak, but comes through in the end, impressed and amused an audience at the New York Strand with his fast-moving, natural portrayal of the reporter.

Miss Dvorak, working in a hotel, is about to marry wealthy Donald Dilloway when he leaves town, deserting her. She gravitates to Leslie Fenton, unsavory traveling salesman, who has been making advances. Richard Cromwell, as a bell-hop, is in love with Miss Dvorak. She and Fenton are married, she has a daughter by another man, and Fenton is wanted by the police. She leaves him, takes a job as a dance hall hostess, there meets Cromwell. The two are accosted by Fenton, are maneuvered into a car Fenton stole, and are left therein when Fenton, pursued by the police, kills an officer, is himself wounded.

The police are looking for Miss Dvorak, Cromwell, who hide out in a furnished apartment, where they are interrupted by Tracy, garrulous scandal reporter, who falls in love with Miss Dvorak. He asks her to leave with him, and she accepts after sending Cromwell away. Tracy meanwhile stages a radio appeal for the missing girl, which is broadcast by the police as a ruse to bring in the wanted accomplice. Miss Dvorak responds, is put through a third degree by the police, while the reporters await the outcome. A confession of some sort is obtained, and Miss Dvorak is permitted to see the child, learns the trap which has been set. Tracy comes in with the other reporters and sees his prospective mistress as the object of his successful stunt.

A revelation, it is understood, takes place within the person of Tracy and he promises not only to see her through the impending criminal action, but also to marry her to make amends in a measure.

Produced and distributed by First National. Directed by Michael Curtiz. Story by Maurine Watkins. Adapted by Erwin Gelsey and Brown Holmes. Photographed by Robert Kurrie. Art director, Robert Haas. Release date, May 28, 1932. Running time, 74 minutes.

CAST

| | |
|---|---|
| Molly | Ann Dvorak |
| Scotty | Lee Tracy |
| Jimmy | Richard Cromwell |
| Pop | Guy Kibbee |
| Nick | Leslie Fenton |
| Skeets | Frank McHugh |
| Sally | Evelyn Knapp |
| Capt. Slade | Chas. Middleton |
| Martin | C. Henry Gordon |
| Dance hall girl | Mary Doran |
| Sgt. Murdock | Willard Robertson |
| Taxi driver | Harry Beresford |
| Bell-boy | Harold Waldridge |
| A policeman | William McBurress |
| Mrs. Shiller | Claire McDowell |
| Sally's pal | Maurice Black |
| College boy | Ben Alexander |
| A detective | Richard Cramer |
| Ralph | Donald Dilloway |
| Harley | Hank Mann |

## The Strange Case of Clara Deane

### *(Paramount)*

**Drama**

Wynne Gibson, in the role of the girl who is sent to prison through the acts of a criminal husband, and who thereby loses identity, her daughter and her self respect, passing through a period of some 20 years, held an audience at the Rialto in New York with her portrayal.

The film, containing something in the nature of melodrama, and revolving about the central theme of mother's love for daughter, is taken from the play by Arthur Brilant. Important in the supporting cast are Pat O'Brien as the husband; Dudley Digges, more than well known on the legitimate stage, as the officer and later police inspector; Frances Dee as the daughter after the mother's release from prison. Cora Sue Collins played the daughter as a child, with appeal and ability, it was agreed.

O'Brien marries Miss Gibson, taking her from the dressmaking establishment of Lee Kohlmar, where she is an able designer. O'Brien's gambling and criminality result in the murder of an officer, pursuing him, with his wife and child, after a roadside holdup. Both are sent to prison for 15 years. Digges is the officer in the case, and, it is revealed later, adopts the daughter, Miss Dee.

When Miss Gibson leaves prison, broken, old before her time, she is given a position as a fitter by Kohlmar. Digges warns her to cease her search for the daughter she has been forced to renounce, on the ground that the girl's life would be ruined, were she to learn the truth. When Miss Dee is about to marry Russell Gleason she goes to the dress house for her clothes, and Miss Gibson is forced to fit her, unaware of her identity. At the girl's home, prior to the wedding, she guesses the truth, is warned away by Digges, and accidentally meets her husband, also released. He discovers the facts, goes with a photograph with the intention of blackmail. Miss Gibson follows, kills him, is seen by Digges. He realizes she has no intention of revealing her

# "A New-Fashioned Thriller With an Old-Fashioned Kick"

# RADIO PATROL

With Robert Armstrong, Lila Lee, June Clyde, Russell Hopton, Andy Devine, Sidney Toler, etc.

Showing, in intensely dramatic style, a brand new arm of the law (radio) and its exciting use in the war of the police against the crooks. With laughs, with pistol shots, and with deeds of courage all mixed in with a love story of real, two-legged human beings. The timeliest picture you ever saw in all your born days.

Presented by CARL LAEMMLE. Produced by CARL LAEMMLE, JR. Directed by EDWARD CAHN.

STEP OUT WITH UNIVERSAL

identity to the girl and permits her to go free. A final scene shows her fitting the wedding gown to her daughter.

Produced and distributed by Paramount. Directed by Louis Gasnier and Max Marcin. From the play by Arthur Brilant. Screen play by Max Marcin. Photographed by Henry Sharp. Release date, May 6, 1932. Running time, 78 minutes.

CAST

| | |
|---|---|
| Clara Deane | Wynne Gibson |
| Frank Deane | Pat O'Brien |
| Nancy | Frances Dee |
| Garrison | Dudley Digges |
| Ware | George Barbier |
| Norman | Russell Gleason |
| Miriam | Florence Britton |
| Herzmann | Lee Kohlmar |
| Lew Severen | Arthur Pierson |
| Mrs. Lyons | Clara Blandick |
| Nancy (as a child) | Cora Sue Collins |

## Hell's Headquarters

***(Mayfair)***

**Melodrama**

Mayfair offers a melodramatic effort, featuring Jack Mulhall and Barbara Weeks, with Frank Mayo as the heavy, and concerning a search for an ivory cache in the Congo, the almost successful robbery of the cache by Mayo, and the romance of Miss Weeks and Mulhall.

The picture contains its quota of animals and jungle settings fairly authentic in appearance. Mulhall, famed ivory hunter, hears of the death in the Congo of the partner with whom he had cached a large quantity of tusks. Word comes from his gun-bearer, played by Everett Brown, negro, and Mulhall, suspecting the death was not accidental, leaves for Africa. Mayo sends for his former sweetheart, Miss Weeks, and her father, Phillips Smalley, planning that they should supply the equipment of an expedition to find the ivory.

Mulhall arrives, has Brown act as guard for the expedition, and follows the safari. Just before they arrive at the location of the cache, a leopard attacks Miss Weeks at night, and Mulhall appears opportunely to save her. At the scene of the ivory hideout Mulhall forces from Mayo a confession that he killed Mulhall's partner. Mayo, escaping into the jungle, is killed by lions, and the indication is that Miss Weeks is not too sorry, since Mulhall is ready to act as substitute.

Produced and distributed by Mayfair. Directed by Andrew L. Stone. Story and continuity by Merton S. Parker. Edited by Frank Atkinson. Sound, Earl N. Crain. Cameraman, Jules Cronjager. Release date, May 15, 1932. Running time, 63 minutes.

CAST

| | |
|---|---|
| Ross King | Jack Mulhall |
| Diane Cameron | Barbara Weeks |
| Phil Talbot | Frank Mayo |
| Mr. Cameron | Phillips Smalley |
| Dr. Smith | Fred Parker |
| Kuba | Everett Brown |

## Trapeze

***(Protex)***

**German Drama**

This story of circus life and the triangular complications which develop from a peculiarly daring trapeze act, was directed and supervised by E. A. Dupont, who handled the famed "Variety," starring Emil Jannings a few years back, and features the actress Anna Sten, who has but recently arrived in Hollywood for American film work. The Protex Trading Corporation is distributing in this country, the company being the distribution arm of Leo Brecher, promoter of foreign films in this country. It is showing at his Little Carnegie Playhouse in New York.

Contributing probably more than any other factors to the interest of the audience were, on the one hand, the work of Miss Sten; on the other, the manner in which Dupont continuously strives for, and in a measure achieves innumerable unusual camera angles, producing bizarre detail effects of people and objects, which at least demonstrate the facility of the camera, add significance to the atmosphere of the extraordinary which is the circus.

The story concerns Anna Sten, as the newly arrived Russian bareback rider at the German circus; Reinhold Bernt, Adolf Wohlbrueck, animal attendants. The circus is financially in difficulty when Curt Gerron, in the character role of the mechanic, shows his new and daring contrivance which spins a couple high in the air and finally hurtles them on two trapezes released by mechanism by an attendant upon whom their safety depends.

Miss Sten and Bernt undertake the stunt, considered certain death, after she goads him into taking the risk, calling the bluff of his continued bragging. They become famous. Wohlbrueck, his best friend, operates the lever. Bernt falls, is crippled, and takes the lever in his friend's place, while the latter assumes the partnership in the act. Miss Sten marries Bernt out of sympathy, but is in love with Wohlbrueck, who returns the feeling. Bernt learns of the situation, is completely stunned as he takes the lever for the last appearance of the act for the season. The guilty couple believe they are doomed, as they take their places for the performance. Bernt's thought, however, is not of vengeance, we understand, but he is so disturbed that he moves the lever a second too late. Miss Sten catches the end of a rope, her partner makes the trapeze, and rescues her high in the air. Bernt resigns, walks out of the show, leaving the two together.

Produced by Harmonie-Film. Distributed by Protex Trading Corp. Directed and supervised by E. A. Dupont. Story by Alfred Machard. Manuscript adaptation by Rudolf Katscher and Egon Eis. Photographed by Friedel Behn-Grund and Akos Farkas. Sound, Walter Rushland. Music by Paul Dessau. Release date, May 2, 1932. Running time, 80 minutes.

CAST

| | |
|---|---|
| Marina | Anna Sten |
| Jim | Reinhold Bernt |
| Robby | Adolf Wohlbrueck |
| Press agent | Otto Wallburg |
| Grimby | Curt Gerron |

## High Speed

***(Columbia)***

**Rack Track Drama**

Buck Jones, generally found astride a pony in the cow country and behind a neck kerchief and under a sombrero, here is astride a racing car, behind goggles and under a driver's helmet, as an auto racing driver.

The majority of the film is occupied with the crashing, rushing footage of the tracks. A neighborhood New York theatre audience seemed rather moderately entertained by the effort. Jones becomes the guardian of appealing little Micky McGuire, whose father has died as a result of injuries sustained in a race. Jones joins William Walling as partner, Walling being the manufacturer of a new motor and anxious to win a race as an advertisement for the motor. The group opposing Walling has so far succeeded in scotching every attempt, and Jones enters determined to win, and planning to use the resultant money for an operation on Mickey, a cripple.

Wallace MacDonald, pretending to be suitor for the hand of Loretta Sayers, Walling's daughter, is in reality a gang henchman. Jones goes through a fence and is barred from racing, with MacDonald largely responsible for the order. Jones joins the police force, corners one of MacDonald's men in a holdup and digs out the rest of the evidence to confirm his suspicions of crooked work. Incidentally, he takes Miss Sayers as a bonus for his good work, but she is not at all unwilling.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Story by Harold Shumate. Adaptation and dialogue by Adele Buffington. Cameraman, Teddy Tetzlaff. Sound, George Cooper. Release date, April 2, 1932. Running time, 62 minutes.

CAST

| | |
|---|---|
| Bill | Buck Jones |
| Peggy | Loretta Sayers |
| Carliss | Wallace MacDonald |
| Buddy | Mickey McGuire |
| Captain of Police | Ed Le Saint |
| Preston | William Walling |
| Ham | Ward Bond |
| Kane | Dick Dickinson |
| Kelly | Martin Faust |
| Jim | Joe Bordeaux |
| Whipple | Pat O'Malley |
| Bowers | Ed Chandler |

# SHORTS

## Torchy's Two Toots

***(Educational)***

**Fair Comedy**

Another of the Torchy series from the short stories by Sewell Ford, with Ray Cooke, freckled and robust, as the bubbling office boy who makes life miserable for office manager Frank Pangborn and aids boss Edmund Breese. This time he saves Breese from an embarrassing situation and the loss of a fat contract, after a plane ride with boss's daughter, Patsy Bellamy. A fair comedy effort.—Running time, 20 minutes.

## Perfect Control

***(Universal)***

**Good**

The youngsters will go for this short for all they are worth, because Babe Ruth shows them how to pitch a fast ball, a curve, a knuckle ball, and demonstrates the keenness of his batting eye. A schoolroom story, involving Franklin Pangborn as the bespectacled teacher, and the dream of a pupil who falls asleep over his arithmetic lesson, is well done, serving excellently to present the subject matter. The rapidly evolving baseball season makes the short especially worth while.—Running time, 9 minutes.

## Color Scales

***(MGM)***

**Interesting**

Interesting, in a measure instructive, are these shots in color of various species of fish. The setting in the San Francisco aquarium, and Pete Smith renders the accompanying dialogue. Photography is unusually good.—Running time, 9 minutes.

## Summer Daze

***(Paramount)***

**Only Fair**

Karl Dane prefers sleeping to anything else and George Arthur induces him, with their wives, to rough it a bit on a trip. There is little that is active or particularly amusing in the number, and an audience at the New York Rialto seemed but little enthused.—Running time, 20 minutes.

## Secretary Preferred

***(RKO)***

**Action**

There is rapidity of pace in this Van Beuren produced number for RKO release which makes it a highly satisfactory short. Taken from one of the *Liberty Magazine* short stories, it concerns the plan of a pair of crooks to have an emerald necklace delivered to the office of a man about town. Then they call, say it was a mistake, and retrieve the jewel. Before the plan becomes effective, however, he makes a present of the necklace to his secretary, which spoils the plan not a little. Sustains the interest well.—Running time, 11 minutes.

## Strange as It Seems

***(Universal)***

**Unusual, Interesting**

One of the John Hix group of oddities the world over, filmed in color, interesting in the strangeness of the subjects pictured. Shots: university student, athlete with but one leg; colored girl singer, who has carried pins in her mouth since childhood; bit of nature showing fish life at the bottom of the sea.—Running time, 9 minutes.

*Street traffic was blocked and police assistance was needed while a line three blocks long was formed by children waiting to see the Junior Matinee at the Carlton theatre in Brooklyn.*

# 40 THEATRES TO START JUNIOR SHOW

## 700 Turn Out for Tribute to Thomas

(Picture on page 15)

The testimonial banquet tendered at the Astor Hotel in New York on Monday night by the Eastern division of the motion picture industry is now history, but it might well long be remembered by the 700-odd film people who attended as one of the most impressive tributes ever paid to an executive—independent or otherwise. Representatives of practically every important organization were there, joined by independent and circuit operators, leading distribution executives, friends and competitors of Thomas in the state rights field. They came all the way from Chicago and Detroit to honor the chief of First Division Pictures, and from Washington, Philadelphia, Scranton, Pittsburgh, northern New Jersey, Albany, Buffalo, Long Island and elsewhere.

The affair got under way promptly at 8:30 P.M. when Rudolph Sanders, chairman of the committee and an exhibitor from Brooklyn, sounded the gavel to introduce Louis Nizer, of the New York Film Board, as toast-and-roastmaster. Mr. Thomas was the first victim, Nizer taking him merrily over the hurdles with a verbal description of some of the pre-film activities of the distributor.

Next heard from was Sidney Samuelson, who brought the best wishes of independent members of Allied. He was followed by Michael O'Toole, of the MPTOA, who extended felicitations "on behalf of the rest of the independents who are not represented by Mr. Samuelson's organization."

Harry Kosch, operating the Roxy in New York spoke from the dias and so did Ned Depinet and others; all voiced glowing tributes to the honor guest, who was advised by Al Lichtman not to take the testimonial too seriously "because if you don't make good pictures you're mud."

## Children Storm Brooklyn House In Experimental Show; Rita McGoldrick Hostess; Circuit Plans to Continue Policy

Forty Brooklyn theatres of the Randforce Amusement Company will immedately put into operation a policy of junior matinees for children, after a line of children that extended for three blocks, stormed the Carlton theatre last Saturday at the first of these performances, in the nature of an experiment by the circuit.

Rita C. McGoldrick, who conducts the Junior Show department of MOTION PICTURE HERALD, and is herself a Brooklyn resident, acted as hostess and chaperon at the Saturday performance, and had been primarily responsible for inducing the circuit to inaugurate the junior matinee policy.

Street traffic was halted, police help was enlisted at the Carlton as the children waited to enter the house. It is pointed out, in this connection, that the theatre is in a section where few children have attended motion picture theatres, and the Carlton has numbered its child attendance as a very small percentage of the total audience. On hand to welcome the youngsters, who ranged in age from two to 16, and in some instances were accompanied by parents, was Uncle Robert, extremely well known to children through his radio programs designed for their enjoyment.

The admission at Saturday's performance was 15 cents, with the option to those present of remaining for the regular show following the junior matinee at no additional charge. On the program were a newsreel, a short of an educational nature, two features selected from the approved lists of club reviewing groups, and community songs. A floating American flag appeared on the screen at the opening of the performance, which drew the children promptly to their feet to sing "The Star Spangled Banner," as rendered on the organ.

It is planned to give the shows at the Randforce houses, which were taken over from Fox Theatres some time ago, on Saturday, either in the morning or early afternoon, every two weeks or once each month, in accordance with the continued success of the policy. The movement thus inaugurated in Brooklyn follows similar successful ventures in cities over the country.

## Von Sternberg and Miss Dietrich Return

Josef von Sternberg will direct "The Blonde Venus," Paramount picture, over which he disagreed with studio officials, after refusing to accept the script handed him by B. P. Schulberg. Marlene Dietrich, who followed von Sternberg from the set, will take the leading role as originally intended.

A statement from Paramount on the situation said: "Paramount's declared right to control the screen activities of artists and directors under contract was reaffirmed. . . ." Von Sternberg stated: "I still believe I was right in seeking to test whether a director and an artist can be compelled under their contracts to direct and perform in any story assigned to them. When it became apparent, however, that the final determination of this test could not be recorded for at least a year, and when I realized that this process might keep Miss Dietrich from the screen for that length of time I felt this to be unfair both to her and to the motion picture public, and so I decided to settle my differences with Paramount out of consideration for the interests of the star."

### St. Louis Firm Income $41,470

The St. Louis Amusement Company, controlled by Warner and now in receivership, had a net operating income of $41,470.48 for the period from November 26, 1931, to April 1, 1932, according to a report filed by the receivers, Roy F. Britton and Henri Chouteau.

# THEATRE RECEIPTS

The total of theatre receipts from 189 theatres in 31 major cities of the country for the calendar week ended May 7, 1932, showed a gain of $183,583 over the previous calendar week, ended April 30, when 183 houses in 30 cities recorded $2,193,153. The total for the more recent seven-day period reached $2,376,736. Two new high individual record figures were established during the later week, at the Strand in Des Moines and Kirby in Houston, both with MGM's "Grand Hotel," while four new low record grosses were recorded. This compares with one new "high" and 11 new "lows" during the preceding week.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross (Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | |
| **Albany** | | | | | | | |
| Harm-Bleeker | 2,300 | 25c-40c | "Amateur Daddy" (Fox) (6 days) | 8,200 | "The Wet Parade" (MGM) (6 days) | 6,680 | High 1-24 "Reducing" $18,500<br>Low 2-13-32 "Tonight or Never" 4,820 |
| **Leland** | 1,350 | 20c-25c | "High Speed" (Col.) (3 days)<br>"While Paris Sleeps" (Fox) (3 days) | 1,612<br>1,875 | "Tarzan, the Ape Man" (MGM) (3 days)<br>"Cheaters at Play" (Fox) (3 days) | 1,720<br>1,965 | High 5-2 "Strangers May Kiss" 8,100<br>Low 12-26 "Ex-Flame" 2,900 |
| **Ritz** | 1,146 | 20c-25c | "The Avalanche" (First Div.) (6 days) | 3,100 | "It's Tough to be Famous" (F.N.) (3 days)<br>"Play Girl' (W. B.) (3 days) | 1,835<br>1,710 | High 10-31 "East of Borneo" 4,950<br>Low 4-16-32 "The Wiser Sex" 1,830 |
| **RKO Palace** | 4,000 | 25c-60c | "Symphony of Six Million" (Radio) (3 days)<br>"Misleading Lady" (Para.) (3 days) | 8,600<br>7,180 | "World and the Flesh" (Para) (3 days)<br>"Young Bride" (Pathe) (3 days) | 7,100<br>6,928 | .................... |
| **Strand** | 1,900 | 35c-50c | "So Big" (W. B.) (6 days) | 6,940 | "Man Wanted" (W. B.) (6 days) | 6,600 | High 10-24 "Susan Lenox" 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Auditorium | 1,600 | 50c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 18,000 | "Grand Hotel" (MGM) (1st week) | 24,000 | .................... |
| **Europa** | 267 | 25c-50c | "Lost Gods" (Principal) and "The Love Parade" (Para.) (6 days and Sun. midnite show) | 950 | "A Waltz by Strauss" (German) (6 days) | 1,100 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond" 450 |
| **Hippodrome** | 2,250 | 25c-50c | "Fireman, Save My Child" (F. N.) (6 days and Sun. midnite show) | 10,000 | "A Woman Commands" (Radio) (6 days and Sun. midnite show) | 9,500 | .................... |
| **Keith's** | 2,500 | 25c-50c | "The Mouthpiece" (W. B.) (6 days) | 7,850 | "Love Affair" (Col.) (6 days) | 7,250 | High 4-9 "Bachelor Apartment" 16,080<br>Low 2-6-32 "Manhattan Parade" 4,000 |
| **Loew's Century** | 3,076 | 25c-60c | "Misleading Lady" (Para.) (6 days) | 18,200 | "When A Feller Needs A Friend" (MGM) (6 days) | 24,000 | High 4-11 "Tailor Made Man" 30,000<br>Low 3-26-32 "The Wiser Sex" 16,000 |
| **Loew's Parkway** | 987 | 15c-35c | "The Wet Parade" (MGM) (6 days) | 3,800 | "Arsene Lupin" (MGM) (6 days) | 4,950 | High 1-30-32 "Emma" 5,600<br>Low 1-10 "Lottery Bride" 3,100 |
| **Loew's Stanley** | 3,532 | 25c-60c | "The Miracle Man" (Para.) (6 days) | 15,500 | "World and the Flesh" (Para.) (6 days) | 14,300 | High 4-11 "Strangers May Kiss" 33,500<br>Low 12-12 "The Big Parade 10,400 |
| **Loew's Valencia** | 1,487 | 25c-35c | "The Wet Parade" (MGM) (6 days) | 2,800 | "Arsene Lupin" (MGM) (6 days) | 3,100 | High 1-3 "Going Wild" 4,500<br>Low 6-13 "Too Young to Marry" 2,400 |
| **New** | 1,600 | 25c-50c | "The Trial of Vivienne Ware" (Fox) (6 days) | 6,000 | "Cheaters at Play" (Fox) (6 days) | 4,850 | High 1-10 "Man Who Came Back" 18,000<br>Low 4-30-32 "Cheaters at Play" 4,850 |
| **Boston** | | | | | | | |
| **Keith's** | 2,800 | 25c-60c | "Symphony of Six Million" (Radio) | 20,000 | "Girl Crazy" (Radio) | 20,500 | High 12-5 "Frankenstein" 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| **Keith-Boston** | 2,500 | 25c-50c | "Lena Rivers" (Tiff.) | 20,500 | "The County Fair" (Monogram) | 20,000 | High 4-9-32 "Steady Company" 26,000<br>Low 12-26 "The Deceiver" 16,500 |
| **Loew's Orpheum** | 3,100 | 25c-50c | "But the Flesh is Weak" (MGM) | 22,000 | "Night Court" (MGM) | 23,000 | High 1-24 "Hell's Angels" 31,500<br>Low 3-26-32 "Polly of the Circus" 18,000 |
| **Loew's State** | 3,700 | 25c-50c | "Letty Lynton" (MGM) | 22,000 | "The Wet Parade" (MGM) | 22,000 | High 4-11 "City Lights" 25,000<br>Low 7-18 "Man in Possession" 19,000 |
| Majestic | 1,800 | 50c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 28,000 | "Grand Hotel" (MGM) (1st week ) | 27,000 | .................... |
| **Metropolitan** | 4,350 | 35c-75c | "Man Wanted" (W. B.) | 40,000 | "The Misleading Lady" (Para.) | 42,000 | High 1-31 "No Limit" 44,500<br>Low 7-4 "I Take This Woman" 30,000 |
| **Paramount** | 1,800 | 25c-50c | "The Miracle Man" (Para.) (6 days and Sun. midnite show) | 18,500 | "World and the Flesh" (Para.) | 17,500 | .................... |
| **Scollay Square** | 1,800 | 25c-50c | "So Big" (W. B.) | 13,500 | "The Lost Squadron" (Radio) | 14,000 | High 1-17 "Right to Love" 25,000<br>Low 12-26 "His Woman" 9,500 |
| **Uptown** | 2,000 | 25c-60c | "The Miracle Man" (Para.) | 14,500 | "World and the Flesh" (Para.) | 13,000 | High 9-26 "Monkey Business" 15,000<br>Low 12-26 "X Marks the Spot" 10,000 |
| **Buffalo** | | | | | | | |
| **Buffalo** | 3,500 | 30c-65c | "This is the Night" (Para.) | 24,000 | "World and the Flesh" (Para.) | 22,400 | High 3-28 "My Past" 39,500<br>Low 3-19-32 "Dancers in the Dark" 17,000 |
| **Century** | 3,000 | 25c-50c | "Man Wanted" (W. B.) (25c-40c) | 17,800 | "Prestige" (Pathe) | 14,000 | High 2-14 "Cimarron" 25,600<br>Low 3-5-32 "Cheaters at Play" 5,800 |
| **Court Street** | 1,800 | 25c | "After Tomorrow" (Fox) (4 days) | 1,800 | "Woman from Monte Carlo" (F.N.) (4 days) | 1,400 | .................... |
| **Great Lakes** | 3,000 | 25c-50c | "The Miracle Man" (Para.) | 15,000 | "The Wet Parade" (MGM) | 13,900 | High 8-8 "Politics" 35,100<br>Low 12-26 "Flying High" 9,100 |
| **Hippodrome** | 2,100 | 25c-35c | "Sky Bride" (Para.) | 7,000 | "Alias the Doctor" (F.N.) | 6,700 | High 2-14 "Free Love" 26,300<br>Low 4-30-32 "Alias the Doctor" 6,700 |
| Hollywood | 300 | 25c-40c | "Vanity Fair" (Allied) | 1,700 | .................... | | .................... |
| **Lafayette** | 3,300 | 25c | "Hell's House" (Zeidman) | 8,000 | "Behind the Mask" (Col.) | 11,000 | High 4-11 "Ten Cents a Dance" 24,100<br>Low 12-19 "Leftover Ladies" 6,400 |
| **Charlotte** | | | | | | | |
| **Broadway** | 1,167 | 25c-50c | "So Big" (W. B.) (6 days) | 6,000 | "Beauty and the Boss" (W. B.) (3 days)<br>"Behind the Mask" (Col.) (3 days) | 4,000<br>4,500 | .................... |
| **Carolina** | 1,441 | 25c-40c | "Night Court" (MGM) (3 days)<br>"When A Feller Needs A Friend" (MGM) (3 days) | 6,000<br>5,500 | "This is the Night" (Para.) (2 days)<br>"Misleading Lady" (Para.) (2 days)<br>"Sky Bride" (Para.) (2 days) | 3,000<br>4,000<br>3,500 | .................... |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "The Mouthpiece" (W. B.) | 36,000 | "So Big" (W. B.) | 44,000 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "The Wet Parade" (MGM) | 24,000 | "The Miracle Man" (Para.) (2nd week) | 13,300 | High 2-7 "Doorway to Hell"<br>Low 3-5-32 "Broken Lullaby" | 38,170<br>20,000 |
| Oriental | 3,940 | 35c-85c | "Sky Bride" (Para.) | 38,000 | "Misleading Lady" (Para.) | 31,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "The Office Girl" (Radio) | 26.000 | "Careless Lady" (Fox) | 22,500 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| Roosevelt | 1,591 | 35c-85c | "Explorers of the World" (Raspin) (6 days-2nd week) | 9,000 | "Explorers of the World" (Raspin) (1st week) | 16,000 | High 4-11 "Dishonored"<br>Low 6-6 "Tabu" | 30,350<br>10,100 |
| State Lake | 2,776 | 35c-85c | "Symphony of Six Million" (Radio) | 21,000 | "Young America" (Fox) | 8,000 | High 12-12 "Frankenstein"<br>Low 4-30-32 "Young America" | 44.000<br>8,000 |
| United Artists | 1,700 | 35c-85c | "This is the Night" (Para.) | 19.500 | "Tarzan, the Ape Man" (MGM) (8 days-3rd week) | 16,000 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "Behind the Mask" (Col.) | 4,250 | "Final Edition" (Col.) | 4,400 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Amateur Daddy" (Fox) | 20,000 | "Carnival Boat" (Pathe) | 26,000 | High 11-14 "The Spider"<br>Low 5-7-32 "Amateur Daddy" | 35,000<br>20,000 |
| RKO Family | 1,140 | 15c-25c | "Get That Girl" (Talmadge) (4 days)<br>"Silver Lining" (U. A.) (3 days) | 2,080<br>1,120 | "The Gay Buckaroo" (Standard) (4 days)<br>"Passport to Paradise" (Mayfair) (3 days) | 1,950<br>1,050 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women and "Man in Possession" | 4,275<br>1,900 |
| RKO Lyric | 1,400 | 30c-50c | "Night Court" (MGM) (7 days and Sat. midnite show) | 11,000 | "World and the Flesh" (Para.) (7 days and Sat. midnite show) | 9,000 | High 2-14 "Reducing"<br>Low 3-26-32 "After Tomorrow" | 21,300<br>8,300 |
| RKO Palace | 2,700 | 30c-50c | "Symphony of Six Million" (Radio) (7 days and Sat. midnite show) | 12,000 | "The Miracle Man" (Para.) (7 days and Sat. midnite show) | 14,000 | High 8-15 "Politics"<br>Low 4-23-32 "It's Tough to be Famous" | 29,500<br>9,000 |
| RKO Strand | 1,350 | 25c-40c | "Young Bride" (Pathe) (4 days)<br>"Beauty and the Boss" (W. B.) (3 days) | 2,600<br>1,400 | "Girl Crazy" (Radio) (4 days)<br>"Devil's Lottery" (Fox) (3 days) | 2,275<br>1,225 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| Shuberts | 2,200 | 50c-$1.50 | "Grand Hotel" (MGM) | 17,000 | | | | |
| Ufa-Taft | 400 | 34c-49c | "Damaged Suols" (Public Welfare) (30c-50c-2nd week) | 1.500 | "Damaged Souls" (Public Welfare) (6 days-women only-1st week) | 1,500 | | |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "The Wet Parade" (MGM) | 16,000 | "The Miracle Man" (Para.) | 19,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| Cinema | 1,200 | 30c | "Express 13" (Ufa) and "Die Privatsekretaerin" (Capital) | 1,000 | "A Waltz by Strauss" (German) | 1,200 | | |
| Ohio | 1,500 | 50c-$1.50 | "Grand Hotel" (MGM) | 25,000 | | | | |
| RKO Hippodrome | 3,800 | 25c-50c | "The World and the Flesh" (Para.) | 13,500 | "Symphony of Six Million" (Radio) | 18,000 | High 12-5 "Frankenstein"<br>Low 4-18 "Unfaithful" | 30,000<br>10.000 |
| RKO Palace | 3,100 | 25c-75c | "The Big Timer" (Col.) | 21,500 | "Carnival Boat" (Pathe) | 24,000 | High 5-2 "Laugh and Get Rich"<br>Low 7-18 "Arizona" | 40,000<br>18.000 |
| State | 3,400 | 25c-50c | "Disorderly Conduct" (Fox) | 18,000 | "But the Flesh is Weak" (MGM) | 21,000 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30.000<br>14.000 |
| Stillman | 1,900 | 25c | "Destry Rides Again" (U.) | 7,000 | "After Tomorrow" (Fox) | 5,000 | | |
| Warners' Lake | 800 | 25c-50c | "So Big" (W. B.) | 6.100 | "Man Wanted" (W. B.) | 6,000 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15.000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "World and the Flesh" (Para.) | 14,000 | "The Miracle Man" (Para.) | 15,000 | High 8-8 "Politics"<br>Low 12-26 "Husband's Holiday" | 25,000<br>12,500 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "The Crowd Roars" (W. B.) | 7,000 | "Careless Lady" (Fox) | 5,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huffman's Rialto | 900 | 20c-50c | "A Waltz by Strauss" (German) | 2,700 | "A House Divided" (U.) (3 days)<br>"Business and Pleasure" (Fox) (4 days) | 900<br>1,350 | | |
| Huffman's Tabor | 2,000 | 25c-50c | "Destry Rides Again" (U.) (25c-60c) | 6,000 | "Cohens and Kellys in Hollywood" (U.) | 7,500 | High 3-21 "City Lights"<br>Low 11-28 "Men in Her Life" | 14,000<br>5,500 |
| Orpheum | 2,600 | 25c-65c | "The Silent Witness" (Col.) | 15.000 | "Sky Devils" (U. A.) | 11,000 | | |
| Paramount | 2,000 | 25c-50c | "The Wet Parade" (MGM) | 9,000 | "This is the Night" (Para.) | 9,000 | High 1-10 "Hell's Angels"<br>Low 4-16-32 "The Broken Wing" | 22,000<br>7,000 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "So Big" (W. B.) | 9,500 | "The Miracle Man" (Para.) | 10,500 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 1,776 | 15c-35c | "Lena Rivers" (Tiff.) (4 days)<br>"Racing Youth" (U.) (3 days) | 4,500<br>3,000 | "Symphony of Six Million" (Radio) | 9,800 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders inthe Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "Sky Bride" (Para.) (25c-50c-4 days)<br>"The Mouthpiece" (W. B.) (3 days) | 6,300<br>4.000 | "World and the Flesh" (Para.) (4 days)<br>"The Misleading Lady" (Para.) (3 days) | 6,000<br>5,200 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9.000 |
| Strand | 1,100 | 20c-35c | "Grand Hotel" (MGM) ($1.00-$1.50) | 11,000 | "Careless Lady" (Fox) (4 days)<br>"The Deceiver" (Col.) (3 days) | 2,000<br>1,200 | High 5-7-32 "Grand Hotel"<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 11,000<br>1,500 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Symphony of Six Million" (Radio) | 14,000 | "Scandal for Sale" (U.) | 6,000 | | |
| Fisher | 2,300 | 25c-60c | "So Big" (W. B.) | 15.000 | "World and the Flesh" (Para.) | 16,000 | | |
| Fox | 5,000 | 25c-50c | "Trial of Vivienne Ware" (Fox) | 26,000 | "Young America" (Fox) | 24,000 | | |
| Michigan | 3,000 | 25c-75c | "Sky Bride" (Para.) | 27,500 | "The Mouthpiece" (W. B.) | 33,000 | | |
| Paramount | 3,450 | 25c-60c | "Strange Case of Clara Deane" (Para.) | 10,000 | "The Wet Parade" (MGM) (2nd week) | 9,000 | | |
| United Artists | 2,000 | 25c-75c | "Scarface" (U. A.) (2nd week) | 15,000 | "Scarface" (U. A.) (1st week) | 19,000 | | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "Grand Hotel" (MGM) ($5.00 premiere-6 days) | 34,400 | | | High 7-31 "Trader Horn"<br>Low 10-31 "Yellow Ticket" | 36.000<br>9.000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Amateur Daddy" (Fox) | 11,300 | "Careless Lady" (Fox) | 22,400 | High 4-30-32 "Careless Lady"<br>Low 2-6-32 "Ladies of the Big House" | 22,400<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "The Crowd Roars" (W. B.) ($2.00 premiere) | 22,000 | "The Mouthpiece" (W. B.) | 13.800 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Houston** | | | | | | | | |
| Kirby | 1,654 | 25c-50c | "Grand Hotel" (MGM)<br>(50c-$1.50) | 15,000 | "Alias the Doctor" (F. N.) | 4,500 | High 5-7-32 "Grand Hotel"<br>Low 3-26-32 "Dancers in the Dark" | 15,000<br>3,000 |
| Loew's State | 2,700 | 25c-50c | "Night Court" (MGM) | 8,000 | "Love Affair" (Col.) | 6,200 | High 5-2 "Trader Horn"<br>Low 6-27 "Five and Ten" | 19,800<br>5,000 |
| Metropolitan | 2,512 | 25c-50c | "The Miracle Man" (Para.) | 7,200 | "World and the Flesh" (Para.) | 7,500 | High 10-24 "Palmy Days"<br>Low 7-25 "Secret Call" | 14,000<br>6,500 |
| RKO Majestic | 2,250 | 25c-50c | "Behind the Mask" (Col.) | 4,000 | "Symphony of Six Million" (Radio) | 8,500 | High 2-14 "Cimarron"<br>Low 1-16-32 "Girl of the Rio" | 18,000<br>2,000 |
| **Indianapolis** | | | | | | | | |
| Apollo | 1,100 | 25c-50c | "So Big" (W. B.) | 5,000 | "Man Wanted" (W. B.) | 5,000 | High 6-13 "Daddy Long Legs"<br>Low 12-26 "Surrender" | 10,000<br>3,300 |
| Circle | 2,600 | 25c-50c | "Sky Bride" (Para.) | 6,000 | "It's Tough to be Famous" (F.N.) | 6,000 | High 2-14 "Cimarron"<br>Low 8-22 "Traveling Husbands" | 13,000<br>4,000 |
| Indiana | 3,300 | 25c-50c | "Ladies of the Jury" (Radio)<br>(25c-65c) | 18,000 | "The Miracle Man" (Para.)<br>(9 days) | 13,000 | High 1-17 "Her Man"<br>Low 3-26-32 "Lady with a Past" | 25,000<br>10,000 |
| Lyric | 2,000 | 25c-50c | "Young America" (Fox) | 8,000 | "Steady Company" (U.) | 8,000 | High 1-10 "Under Suspicion"<br>Low 9-12 "East of Borneo" | 13,000<br>5,750 |
| Palace | 2,800 | 25c-50c | "Scarface" (U. A.) | 7,000 | "The Wet Parade" (MGM) | 7,750 | High 5-2 "Trader Horn"<br>Low 4-16-32 "Are You Listening?" | 22,000<br>6,500 |
| **Kansas City** | | | | | | | | |
| Liberty | 1,200 | 25c-50c | "The Miracle Man" (Para.)<br>(7 days and Sat. midnite show) | 4,250 | "It's Tough to be Famous" (F.N.)<br>(7 days and Sat. midnite show) | 4,000 | .................... | |
| Mainstreet | 3,049 | 35c-50c | "Symphony of Six Million" (Radio)<br>(7 days and Sat. late show) | 15,000 | "Young America" (Fox)<br>(7 days and Sat. late show) | 13,000 | High 1-9-32 "Peach O' Reno"<br>Low 4-23-32 "Scandal for Sale" | 25,500<br>12,000 |
| Midland | 4,000 | 25c-50c | "Letty Lynton" (MGM)<br>(7 days and Sat. midnite show) | 15,500 | "The Wet Parade" (MGM)<br>(7 days and Sat. midnite show) | 13,000 | High 1-23-32 "Hell Divers"<br>Low 5-9 "Quick Millions" | 30,400<br>7,500 |
| Newman | 2,000 | 35c-50c | "So Big" (W. B.)<br>(7 days and Sat. midnite show) | 9,000 | "The Miracle Man" (Para.)<br>(7 days and Sat. midnite show) | 11,000 | High 2-27-32 "Shanghai Express"<br>Low 3-26-32 "Alias the Doctor" | 25,000<br>8,000 |
| Pantages | 2,200 | 20c-40c | "The Big Timer" (Col.) | 5,000 | "Play Girl" (W. B.) | 6,900 | .................... | |
| Uptown | 2,200 | 25c-50c | "The County Fair" (Monogram)<br>(25c-40c) | 4,200 | "The Wiser Sex" (Para.) | 3,300 | High 1-10 "Girl of Golden West"<br>Low 4-30-32 "The Wiser Sex" | 8,000<br>3,300 |
| **Los Angeles** | | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "Devil's Lottery" (Fox) | 25,500 | "Disorderly Conduct" (Fox) | 27,300 | High 10-25 "Susan Lenox"<br>Low 3-5-32 "The Silent Witness" | 39,000<br>6,963 |
| Orpheum | 2,750 | 35c-65c | "Cohens and Kellys in Hollywood" (U.) | 7,200 | "Lost Squadron" (Radio)<br>(2nd week) | 8,000 | High 1-9-32 "Frankenstein"<br>Low 12-26 "Heaven on Earth" | 34,000<br>6,500 |
| Paramount | 3,596 | 35c-65c | "Scarface" (U. A.)<br>(2nd week) | 20,500 | "Scarface" (U. A.)<br>(1st week) | 36,000 | High 10-31 "Beloved Bachelor"<br>Low 2-6-32 "Tomorrow and Tomorrow" | 41,000<br>7,500 |
| RKO | 2,700 | 25c-40c | "Impatient Maiden" (U.)<br>(25c-50c) | 14,000 | "The Big Timer" (Col.) | 14,500 | High 1-9-32 "Men of Chance"<br>Low 2-6-32 "The Secret Witness" | 22,100<br>7,000 |
| W. B. Downtown | 2,400 | 25c-50c | "The Gay Caballero" (Fox) | 14,000 | "It's Tough to be Famous" (F.N) | 11,000 | High 2-7 "Little Caesar"<br>Low 4-23-32 "Destry Rides Again" | 27,000<br>6,200 |
| W. B. Western | 2,400 | 35c-50c | "The Mouthpiece" (W. B.) | 8,200 | "So Big" (W. B.) | 6,700 | .................... | |
| **Milwaukee** | | | | | | | | |
| Alhambra | 2,660 | 25c-50c | "The Stowaway" (U.)<br>(3 days) | 1,800 | "Shop Angel" (Tower) | 5,000 | .................... | |
| Palace | 2,587 | 25c-60c | "The Miracle Man" (Para.) | 7,800 | "Tarzan, the Ape Man" (MGM)<br>(2nd week) | 7,500 | .................... | |
| Riverside | 2,180 | 25c-50c | "Symphony of Six Million" (Radio) | 7,500 | "Girl Crazy" (Radio) | 8,000 | .................... | |
| Strand | 1,406 | 25c-50c | "Are You Listening?" (MGM) | 4,800 | "The Broken Wing" (Para.) and<br>"Sporting Chance" (Peerless) | 4,500 | .................... | |
| Warner | 2,500 | 25c-60c | "So Big" (W. B.) | 8,000 | "The Mouthpiece" (W. B.) | 8,800 | .................... | |
| Wisconsin | 3,275 | 25c-65c | "Trial of Vivienne Ware" (Fox) | 13,800 | "World and the Flesh" (Para.) | 14,300 | .................... | |
| **Minneapolis** | | | | | | | | |
| Aster | 812 | 20c-25c | "The Big Timer" (Col.)<br>(3 days)<br>"Steady Company" (U.)<br>(4 days) | 750<br>725 | "Law and Order" (U.)<br>(3 days)<br>"Love Affair" (Col.)<br>(4 days) | 750<br>750 | High 2-20-32 "The Guardsman"<br>Low 4-18 "Men Call It Love" | 2,000<br>900 |
| Lyric | 1,238 | 20c-40c | "Cohens and Kellys in Hollywood" (U.) | 2,000 | "Behind the Mask" (Col.) | 2,000 | High 5-30 "Kiki"<br>Low 1-24 "Men on Call" | 4,000<br>1,200 |
| Minnesota | 4,000 | 30c-75c | "Sky Bride" (Para.) | 22,500 | "The Miracle Man" (Para.) | 23,000 | High 6-27 "Daddy Long Legs"<br>Low 12-19 "His Woman" | 32,000<br>18,600 |
| RKO Orpheum | 2,900 | 25c-50c | "Young Bride" (Pathe) | 14,000 | "It's Tough to be Famous" (F.N.) | 15,000 | High 12-14 "Cimarron"<br>Low 3-26-32 "Prestige" | 30,000<br>12,000 |
| State | 2,300 | 25c-50c | "Tarzan, the Ape Man" (MGM) | 9,000 | "The Wet Parade" (MGM) | 8,000 | High 1-2-32 "Sooky"<br>Low 14-18 "Body and Soul" | 10,600<br>6,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 26c-60c | "Amateur Daddy" (Fox) and<br>"Careless Lady" (Fox) | 11,500 | "So Big" (W. B.) and<br>"Heart of New York" (W. B.) | 11,500 | High 1-10 "Just Imagine"<br>Low 12-25 "The Guardsman" and "The Tip-Off" | 18,000<br>8,000 |
| Imperial | 1,914 | 15c-40c | "Mistigri" (Fr. Para.) | 5,300 | "Une Heure Pres de Toi"<br>(2nd week) (Para.-French) | 5,000 | High 1-17 'Office Wife"<br>Low 12-26 "Mad Parade" and "Reckless Living" | 10,000<br>2,800 |
| Loew's | 3,115 | 30c-75c | "Cohens and Kellys in Hollywood" (U.) | 15,500 | "Devil's Lottery" (Fox) | 14,000 | High 4-2-32 "Fireman, Save My Child"<br>Low 7-18 "Stepping Out" | 16,500<br>9,000 |
| Palace | 2,600 | 30c-99c | "The Miracle Man" (Para.) | 14,500 | "Frankenstein" (U.) | 14,000 | High 4-2-32 "One Hour With You"<br>Low 12-26 "The Yellow Ticket" | 19,500<br>10,500 |
| Princess | 2,272 | 25c-65c | "Three Wise Girls" (Col.) and<br>"Men in Her Life" (Col.)<br>(15c-65c) | 9,500 | "Girl Crazy" (Radio)<br>and "Secret Service" (Radio) | 9,000 | High 4-1 "City Lights"<br>Low 7-18 "Colonel's Lady" | 22,500<br>7,200 |
| Strand | 750 | 15c-50c | "Broken Lullaby" (Para.) and<br>"Check and Double Check" (Radio) | 4,200 | "Lovers Courageous" (MGM) and<br>"Beast of the City" (MGM) | 3,500 | High 2-14 "London Calling" and "Sisters"<br>Low 6-27 "East Lynne" and "Can Love Decide?" | 5,200<br>3,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| **New York** | | | | | | | | |
| Astor | 1,120 | 50c-$2.00 | "Grand Hotel" (MGM) (3rd week) | 24,100 | "Grand Hotel" (MGM) (2nd week) | 24,200 | High 1-2-32 "Hell Divers"<br>Low 11-14 "The Champ" | 24,216<br>18,759 |
| Cameo | 549 | 25c-75c | "Wild Women of Borneo" (First Division) (2nd week) | 4,300 | "Wild Women of Borneo" (First Division) (1st week) | 7,000 | | |
| Capitol | 4,700 | 35c-$1.50 | "Letty Lynton" (MGM) | 78,889 | "Are You Listening?" (MGM) | 52,209 | High 1-9-32 "Mata Hari"<br>Low 12-19 "Flying High" | 110,466<br>48,728 |
| Embassy | 598 | 25c | All Newsreel | 6,683 | All Newsreel | 6,734 | High 1-3 Newsreels<br>Low 5-7-32 Newsreels | 9,727<br>6,683 |
| Gaiety | 820 | 50c-$1.50 | "Symphony of Six Million" (Radio) (3rd week) | 6,000 | "Symphony of Six Million" (Radio) (2nd week) | 7,500 | | |
| Mayfair | 2,300 | 35c-85c | "The Roadhouse Murder" (Radio) | 8,500 | "Cohens and Kellys in Hollywood" (U.) | 7,600 | High 12-12 "Frankenstein"<br>Low 4-30-32 "Cohens and Kellys in Hollywood" | 53,800<br>7,600 |
| Paramount | 3,700 | 40c-$1.00 | "Behind the Mask" (Col.) | 64,100 | "Sky Bride" (Para.) | 41,800 | High 2-7 "Finn and Hattie"<br>Low 12-26 "Heaven on Earth" | 85,900<br>35,700 |
| Rialto | 1,949 | 40c-$1.00 | "The Wet Parade" (MGM) (2nd week) | 11,900 | "The Wet Parade" (MGM) (1st week) | 18,000 | High 2-27-32 "Shanghai Express"<br>Low 6-27 "Dracula" and "Hell's Angels" | 64,600<br>4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "The Miracle Man" (Para.) (2nd week) | 11,965 | "The Miracle Man" (Para.) (1st week) | 26,000 | High 1-9-32 "Dr. Jekyll and Mr. Hyde"<br>Low 12-19 "The Struggle" | 67,100<br>14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Trial of Vivienne Ware" (Fox) | 37,200 | "Amateur Daddy" (Fox) | 43,200 | High 1-2-32 "Delicious"<br>Low 3-5-22 "Cheaters at Play" | 133,000<br>30,000 |
| Strand | 3,000 | 35c-85c | "So Big" (W. B.) | 21,146 | "Famous Ferguson Case" (F. N.) | 15,791 | High 1-17 "Little Caesar"<br>Low 4-2-32 "The Missing Rembrandt" | 74,821<br>8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | "The Mouthpiece" (W. B.) (3rd week) | 22,571 | "The Mouthpiece" (W. B.) (2nd week) | 37,531 | High 9-19 "Five Star Final"<br>Low 6-6 "Maltese Falcon" | 59,782<br>16,692 |
| **Oklahoma City** | | | | | | | | |
| Capitol | 1,200 | 10c-50c | "Night Court" (MGM) | 4,000 | "World and the Flesh" (Para.) | 3,400 | High 2-7 "Illicit"<br>Low 4-30-32 "World and the Flesh" | 11,000<br>3,400 |
| Criterion | 1,700 | 10c-50c | "So Big" (W. B.) | 4,700 | "The Miracle Man" (Para.) | 8,200 | High 2-21 "Cimarron"<br>Low 12-5 "Consolation Marriage" | 15,500<br>4,400 |
| Liberty | 1,500 | 10c-35c | "After Tomorrow" (Fox) (3 days)<br>"Murders in the Rue Morgue" (U.) (4 days) | 900<br>1,000 | "Impatient Maiden" (U.) (4 days)<br>"Sky Spider" (Mayfair) (3 days) | 1,200<br>850 | High 1-24 "Under Suspicion"<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" | 7,200<br>900 |
| Mid-West | 1,500 | 10c-50c | "Cohens and Kellys in Hollywood" (U.) | 4,500 | "Scandal for Sale" (U.) | 3,700 | High 9-19 "Young as You Feel"<br>Low 4-30-32 "Scandal for Sale" | 11,000<br>3,700 |
| **Omaha** | | | | | | | | |
| Orpheum | 3,000 | 25c-50c | "Scandal for Sale" (U.) | 9,500 | "Cohens and Kellys in Hollywood" (U.) | 9,500 | High 2-14 "Cimarron"<br>Low 5-7-32 "Scandal For Sale" | 25,550<br>9,500 |
| Paramount | 2,900 | 25c-60c | "Scarface" (U. A.) | 10,500 | "The Miracle Man" (Para.) | 7,500 | High 3-19-32 "Broken Lullaby"<br>Low 3-26-32 "Fireman, Save My Child" | 16,250<br>5,500 |
| State | 1,200 | 15c-35c | "The Gay Caballero" (Fox) and "After Tomorrow" (Fox) (4 days)<br>"Freaks" (MGM) (3 days) | 900<br>400 | "The Wiser Sex" (Para.) and "Manhattan Parade" (W.B.) (3 days)<br>"Ben Hur" (MGM) and "The Expert" (W. B.) (4 days) | 500<br>950 | High 3-14 "Trader Horn"<br>Low 5-7-32 "After Tomorrow" "Freaks" | 10,000<br>1,300 |
| World | 2,500 | 25c-40c | "Lovers Courageous" (MGM) and "Devil's Lottery" (Fox) | 6,250 | "Greeks Had A Word for Them" (U. A.) and "Safe in Hell" (F.N.) | 6,000 | High 4-11 "Men Call It Love"<br>Low 11-28 "The Cisco Kid" | 16,000<br>4,500 |
| **Ottawa** | | | | | | | | |
| Avalon | 990 | 10c-35c | "Passionate Plumber" (MGM) and "Daddy Long Legs" (Fox) (3 days)<br>"Fireman, Save My Child" (F.N.) (3 days) | 1,500<br>1,500 | "After Tomorrow" (Fox) (3 days)<br>"Business and Pleasure" (Fox) (3 days) | 1,250<br>1,000 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" | 3,700<br>1,900 |
| Capitol | 2,592 | 15c-60c | "Tarzan, the Ape Man" (MGM) (6 days) | 9,500 | "Miracle Man" (Para.) (6 days) | 7,800 | | |
| Centre | 1,142 | 15c-60c | "It's Tough to be Famous" (F.N.) (6 days) | 5,200 | "Girl Crazy" (Radio) (6 days) | 5,000 | High 5-16 "Devil to Pay"<br>Low 1-3 "Sunny" | 6,300<br>2,900 |
| Imperial | 1,091 | 10c-40c | "The Misleading Lady" (Para.) (10c-50c-3 days)<br>"Heart of New York" (W. B.) (10c-50c-3 days) | 1,600<br>1,750 | "Carnival Boat" (Pathe) (3 days)<br>"Racing Youth" (U.) (3 days) | 1,500<br>1,500 | High 5-9 "Trader Horn"<br>Low 3-26-32 "The Expert" and "Working Girls" | 7,000<br>2,200 |
| Regent | 1,225 | 15c-60c | "Hotel Continental" (Tiff.) (3 days)<br>"Careless Lady" (Fox) (3 days) | 2,800<br>2,700 | "Cohens and Kellys in Hollywood" (U.) (3 days)<br>"Michael and Mary" (U.) (3 days) | 2,500<br>2,000 | High 1-23-32 "Suicide Fleet" and "Dance Team"<br>Low 12-26 "Cuban Love Song" and "His Women" | 6,200<br>3,900 |
| Rideau | 1,000 | 10c-35c | "Bad Girl" (Fox) and "Disraeli" (W. B.) (3 days)<br>"Business and Pleasure" (Fox) and "Monsters of the Deep" (Principal) (3 days) | 1,900<br>1,700 | "Woman from Monte Carlo" (F.N.) and "No No Nanette" (F.N.-revival) (3 days)<br>"Under Eighteen" (W. B.) and "Cheaters at Play" (Fox) (3 days) | 1,600<br>1,400 | | |
| **Philadelphia** | | | | | | | | |
| Arcadia | 600 | 50c | "Hotel Continental" (Tiff.) (6 days) | 2,000 | "Beast of the City" (MGM) (5 days) | 1,900 | High 12-17 "The Guardsman"<br>Low 4-30-32 "Beast of the City" | 6,500<br>1,900 |
| Boyd | 2,400 | 35c-75c | "The Miracle Man" (Para.) (6 days) | 16,000 | "But the Flesh is Weak" (MGM) (6 days) | 16,500 | | |
| Chestnut | 1,300 | 50c-$1.50 | "Grand Hotel" (MGM) (6 days-2nd week) | 20,000 | "Grand Hotel" (MGM) (4 days-1st week) | 14,000 | | |
| Earle | 2,000 | 25c-65c | "Famous Ferguson Case" (F.N.) (6 days) | 17,000 | "Cohens and Kellys in Hollywood" (U.) (6 days) | 17,500 | High 1-2-32 "Makers of Men"<br>Low 11-28 "Touchdown" | 27,000<br>13,000 |
| Fox | 3,000 | 35c-75c | "Trial of Vivienne Ware" (Fox) | 20,000 | "Young America" (Fox) (6 days) | 22,000 | High 2-7 "Man Who Came Back"<br>Low 3-26-32 "Shop Angel" | 40,600<br>17,000 |
| Karlton | 1,000 | 40c-50c | "The Wiser Sex" (Para.) (6 days) | 4,000 | "Tarzan, the Ape Man" MGM) (6 days) | 5,500 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "The Crowd Roars" (W. B.) (6 days) | 8,500 | "Panama Flo" (Pathe) (6 days) | 7,000 | High 1-30-32 "Arrowsmith"<br>Low 4-30-32 "Panama Flo" | 27,000<br>7,000 |
| Mastbaum | 4,800 | 35c-75c | "The Rich Are Always With Us" (Para.) (6 days) | 44,000 | "Play Girl" (W. B.) (6 days) | 42,500 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "The Mouthpiece" (W. B.) (6 days) | 18,000 | "The Crowd Roars" (W. B.) (6 days-2nd week) | 14,000 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "The Wet Parade" (MGM) (6 days-2nd week) | 8,000 | "The Wet Parade" (MGM) (6 days-1st week) | 9,500 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |

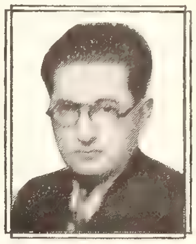
# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| **Portland, Ore.** | | | | | | | |
| Fox Paramount | 3,068 | 25c-60c | "Disorderly Conduct" (Fox) | 13,700 | "The World and the Flesh" (Para.) | 13,000 | High 1-3 "Paid" 26,000<br>Low 5-23 "Young Sinners" 11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "Blonde Crazy" (Col.) (6 days) | 3,000 | "The Crowd Roars" (W. B.) | 4,300 | ... |
| Rialto | 1,400 | 25c-35c | "The Speckled Band" (First Div.) | 2,800 | "The Gay Caballero" (Fox) | 3,000 | High 3-21 "Trader Horn" 12,000<br>Low 8-1 "Great Lover" and "Misbehaving Ladies" 2,700 |
| RKO Orpheum | 1,700 | 25c-50c | "Lena Rivers" (Tiff.) | 12,400 | "Carnival Boat" (Pathe) | 10,000 | High 2-14 "Cimarron" 20,000<br>Low 5-23 "Iron Man" 8,500 |
| United Artists | 945 | 25c-50c | "Scarface" (U. A.) (25c-35c) | 3,000 | "Tarzan, the Ape Man" (MGM) (3 days-2nd week)<br>"Arrowsmith" (U. A.) (4 days) | 1,000<br>2,000 | High 1-10 "Hell's Angels" 12,500<br>Low 3-5-32 "Shanghai Express" 2,500 |
| **Providence** | | | | | | | |
| Fays | 1,600 | 15c-50c | "Sin's Pay Day" (Mayfair) | 7,500 | "Lena Rivers" (Tiff.) | 8,200 | ... |
| Loew's State | 3,800 | 15c-50c | "Letty Lynton" (MGM) | 13,000 | "The Wet Parade" (MGM) | 15,000 | High 2-7 "Inspiration" 25,500<br>Low 3-26-32 "The Passionate Plumber" 8,500 |
| Majestic | 2,400 | 15c-50c | "So Big" (W. B.) | 9,000 | "The Crowd Roars" (W. B.) | 10,000 | High 1-30-32 "Union Depot" 11,200<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" 5,100 |
| Paramount | 2,300 | 15c-50c | "Sky Bride" (Para.) | 6,000 | "Wrold and the Flesh" (Para.) | 6,100 | High 3-14 "Unfaithful" 14,000<br>Low 8-8 "Secret Call" 4,500 |
| RKO Albee | 2,300 | 15c-50c | "Symphony of Six Million" (Radio) | 9,200 | "Scandal for Sale" (U.) | 10,000 | High 3-19-32 "Behind the Mask" 15,800<br>Low 7-4 "Sweepstakes" 3,200 |
| RKO Victory | 1,600 | 10c-35c | "The Reckoning" (Monogram) and "Office Girl" (Radio) | 3,200 | "Destry Rides Again" (U.) | 3,000 | High 2-14 "Last Parade" 11,000<br>Low 11-21 "Way Back Home" 1,500 |
| **St. Paul** | | | | | | | |
| Paramount | 2,300 | 25c-50c | "The Miracle Man" (Para.) | 8,500 | "The Wet Parade" (MGM) | 8,000 | High 8-22 "Smiling Lieutenant" 12,000<br>Low 1-17 "Paid" 7,000 |
| Riviera | 1,300 | 25c-50c | "World and the Flesh" (Para.) | 5,500 | "Freaks" (MGM) | 5,500 | High 9-5 "Huckleberry Finn" 9,000<br>Low 1-17 "Just Imagine" 1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Young Bride" (Pathe) | 12,000 | "It's Tough to be Famous" (F. N.) | 12,000 | High 2-14 "Cimarron" 28,000<br>Low 1-30-32 "Forbidden" 10,000 |
| Tower | 1,000 | 15c-25c | "Cohens and Kellys in Hollywood" (U.) | 1,500 | "The Wiser Sex" (Para.) | 2,000 | High 10-3 "Penrod and Sam" 4,000<br>Low 1-24 "Along Came Youth" 1,000 |
| **San Francisco** | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Polly of the Circus" (MGM) | 13,000 | "The Passionate Plumber" (MGM) | 13,600 | High 8-15 "Daddy Long Legs" 16,750<br>Low 12-19 "Susan Lenox" 12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "The Song is Over" (German) (2nd week) | 1,900 | "The Song is Over" (German) (1st week) | 2,750 | ... |
| Fox | 4,600 | 35c-60c | "Sky Bride" (Para.) (25c-60c) | 44,000 | "But the Flesh is Weak" (MGM) | 34,000 | High 1-3 "Lightning" 70,000<br>Low 2-20-32 'The Guardsman" 29,000 |
| Golden Gate | 2,800 | 25c-60c | "Behind the Mask" (Col.) | 13,000 | "Impatient Maiden" (U.) | 12,000 | High 7-11 "Lawless Woman" 20,000<br>Low 7-4 "Lover Come Back" 9,500 |
| Orpheum | 3,000 | 25c-50c | "Scandal for Sale" (U.) | 5,000 | "Cohens and Kellys in Hollywood" (U.)—(25c-60c) | 9,000 | High 12-12 "Frankenstein" 23,000<br>Low 5-7-32 "Scandal for Sale" 5,000 |
| Paramount | 2,670 | 25c-60c | "Trial of Vivienne Ware" (Fox) | 13,000 | "The Miracle Man" (Para.) | 18,000 | High 1-9-32 "The Champ" 35,600<br>Low 7-18 "Women Love Once" 10,000 |
| United Artists | 1,200 | 25c-60c | "Scarface" (U. A.) | 23,000 | "Michael and Mary" (U.) | 6,000 | ... |
| Warfield | 2,700 | 35c-60c | "Young America" (Fox) | 16,000 | "The Broken Wing" (Para.) | 18,500 | High 3-14 "Parlor, Bedroom and Bath" 28,000<br>Low 1-30-32 "X Marks the Spot" 15,000 |
| Warners | 1,385 | 35c-50c | "Crowd Roars" (W. B.) | 13,500 | "Beauty and the Boss" (W. B.) (5 days) | 5,000 | High 3-26-32 "Fireman, Save My Child" 19,000<br>Low 11-28 "I Like Your Nerve" 4,000 |
| **Seattle** | | | | | | | |
| Blue Mouse | 950 | 25c | "Beauty and the Boss" (W. B.) | 4,000 | "Destry Rides Again" (U.) | 4,300 | ... |
| Fifth Avenue | 2,750 | 35c-75c | "The Wet Parade" (MGM) | 12,000 | "Disorderly Conduct" (Fox) | 12,000 | High 4-18 "Trader Horn" 17,000<br>Low 1-2-32 'The Boudoir Diplomat" 7,000 |
| Liberty | 2,000 | 10c-25c | "Texas Gun Fighter" (Tiff.) and "Murder at Dawn" (Big 4) | 5,500 | "The Deceiver" (Col.) and "The Hurry Call" (Radio) | 5,500 | High 1-10 "The Lash" 11,500<br>Low 3-12-32 "Morals for Women" and "Hotel Continental" 5,000 |
| Music Box | 950 | 25c-75c | "Scarface" (U. A.) | 8,000 | "The Crowd Roars" (W. B.) | 7,500 | High 2-28 'City Lights" 14,000<br>Low 2-6-32 "High Pressure" 5,500 |
| RKO Orpheum | 2,650 | 25c-75c | "Symphony of Six Million" (Radio) | 13,500 | "Carnival Boat" (Pathe) | 12,500 | High 10-31 "Spirit of Notre Dame" 18,000<br>Low 3-21 "Kept Husbands" 10,000 |
| **Toronto** | | | | | | | |
| Imperial | 3,444 | 15c-75c | "Forbidden" (Col.) (15c-80c-6 days) | 18,000 | "The Miracle Man" (Para.) (6 days) | 19,000 | High 3-5-32 "Shanghai Express" 25,500<br>Low 6-20 "Always Goodbye" 13,000 |
| Loew's | 2,088 | 15c-75c | "Are You Listening?" (MGM) (6 days) | 10,500 | "Beast of the City" (MGM) (6 days) | 11,000 | High 4-18 "City Lights" 22,000<br>Low 12-19 "Ben Hur" 9,500 |
| Shea's | 2,600 | 30c-75c | "Cock of the Air" (U. A.) (15c-75c) | 12,000 | "Wayward" (Para.) (6 days) | 12,000 | High 11-14 "Skyline" 16,500<br>Low 6-27 "Painted Desert" 10,000 |
| Tivoli | 1,600 | 15c-60c | "The Lost Squadron" (Radio) (6 days-2nd week) | 6,500 | "The Lost Squadron" (Radio) (6 days-1st week) | 11,500 | High 2-28 "Cimarron" 19,500<br>Low 11-14 "The Mad Genius" 7,500 |
| Uptown | 3,000 | 15c-60c | "Sunshine Susie" (British) (15c-65c-6 days) | 14,000 | "She Wanted A Millionaire" (Fox) (6 days) | 13,000 | High 4-25 "Don't Bet On Women" 14,000<br>Low 10-17 "Ten Night in a Barroom" 8,300 |
| **Washington** | | | | | | | |
| Columbia | 1,232 | 25c-60c | "Night Court" (MGM) | 9,500 | "This is the Night" (Para.) | 7,000 | ... |
| Earle | 2,323 | 25c-60c | "The Miracle Man" (Para.) | 18,000 | "Man Wanted" (W. B.) | 16,000 | ... |
| Fox | 3,434 | 25c-60c | "Trial of Vivienne Ware" (Fox) | 21,000 | "Young America" (Fox) | 14,000 | ... |
| Metropolitan | 1,833 | 25c-60c | "Beauty and the Boss" (W. B.) | 3,500 | "Heart of New York" (W. B.) | 4,000 | ... |
| Loew's Palace | 2,363 | 25c-60c | "When A Feller Needs A Friend" (MGM) | 18,000 | "But the Flesh is Weak" (MGM) | 23,000 | ... |
| Rialto | 1,940 | 25c-60c | "The Doomed Battalion" (U.) | 8,500 | "The Menace" (Col.) | 9,000 | ... |
| RKO Keith's | 1,832 | 25c-60c | "Symphony of Six Million" (Radio) (2nd week) | 6,000 | "Symphony of Six Million" (Radio) (1st week) | 10,500 | ... |

# MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*



**CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS**

## BREAK DOWN THE BARRIERS!

**ON the next page** one of our versatile Club cartoonists, Dick Kirschbaum, has ably illustrated the theme of this week's chat. In fact he has illustrated it so well that after a first glance we were inclined to omit all further comment and let the cartoon tell the whole story.

**It is not our intention** to make any ridiculous statements or hints that everybody in show-business has gone haywire. Neither will we imply that every circuit chief, district manager or divisional director is incompetent. They, as well as the rest of us, are only human. If they are tackling their jobs, handling their divisions and districts and covering the home office contact points to the dissatisfaction of the men in the field who are responsible for the operation of the theatres, then it might be a good idea to take stock and determine, within reason, where the fault lies.

**Kirschbaum's cartoon is not** an accident. It is a direct shot at the bull's eye of circuit operation based upon actual observation. We wanted to emphasize our point so strongly that instead of expressing ourselves in type alone we asked Kirschbaum to make up the cartoon.

**During the past year** we have seen any number of houses pass from national circuit control to smaller and more local groups. We're not shouting, "we told you so" because too many other hundreds predicted the same condition just as far back as we did. But circuit control would have been far more successful if someone with sufficient power and authority could have had an enlarged picture of Kirschbaum's cartoon hanging on the wall where it would be visible all the time.

**Home office interference** with the local house manager and his policies; constant orders and counter-orders from the district and division chiefs, and last, but of still greater importance, the endless amount of red-tape and budget cutting of merchandising funds which generally comes through the home office and seemingly disregards any local condition.

**The present budget slashing,** salary cutting and other unusual means being taken to reduce overhead seems to be a definite indication that the circuits are still battling to keep out of the deep, deep red. Whether they arrived at that condition via the present economic trouble throughout the country, or, by reason of faulty administration, especially in the field, we won't venture to say. But since circuit methods, as used up to this time, seem to be inadequate in running all those theatres profitably, we could make the suggestion that they change their entire set-up so as to leave the manager entirely alone and free to operate his theatre as he sees fit.

**In other words;** cut the leashes and break down those walls and let that house manager go after business without hampering or handicapping him in any way. No matter how deep his house may be in the red right now he will probably be willing to stake his job on being able to get into the black if left alone.

**Surely the experiment** (if you want to call it such) is well worth trying. After all these years of circuit tactics along other lines which are not proving satisfactory, we cannot see where the circuits can lose anything by reverting to the old days when managers operated their theatres as they saw fit and in accordance with existing local conditions.

**It is going to happen** anyway. Aside from home office and executive interference, you need only talk to the majority of circuit managers to find that they are almost totally lacking in enthusiasm to their organizations by reason of constant changing of their superiors, added reports and extra work to comply with home office orders.

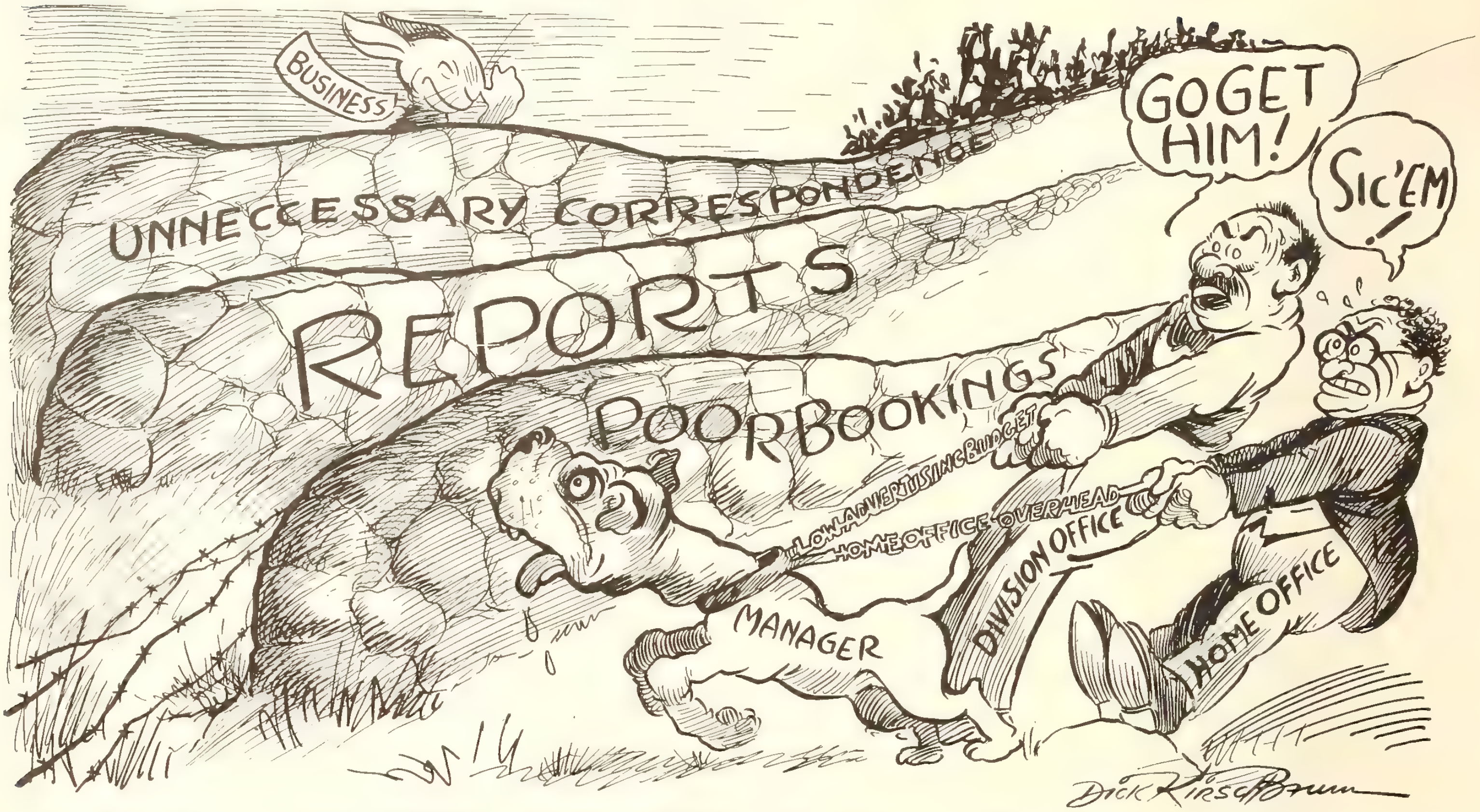
**They are restricted** in their show-selling to such an extent that they cannot make use of their talents to create interest in either the attractions they play or the theatres they are running. Their home-office and superiors seem to think that they can always sell the local merchants the idea that they uoght to pay money to advertise the theatre's pictures. They will not recognize the fact that the theatre too must spend a little to make a little. Even the old Scotch exhibitor was sport enough to spend a dollar if he could see a chance of making a dollar. So apparently the circuit chiefs have trumped the Scotchman.

**We can see only success** in reverting to the "let-the-manager-run-the-theatre" days. Put him entirely on his own responsibility and he will gladly agree to gamble his job on being able to make his house a profitable proposition. Give him full sway to do as he pleases. Show him in black and white the exact operating cost of the theatre and let him have a five or ten percent on all receipts above that sum.

**You have proven** that present methods are all wrong, now let the local manager prove that he can or cannot make money for you. If he falls down he will have no one to blame but himself. If he makes good, all concerned will benefit financially. Does all this sound logical? "CHICK."

# LET HIM HURDLE THOSE WALLS!

(See Editorial on Preceding Page)



## ATMOSPHERIC FRONT HELPED H. HOFF SELL A DIETRICH PICTURE

An exceptionally attractive front with a lot of Chinese atmospheric fixings helped greatly to sell "Shanghai Express" for H. P. Hoff, manager of the Bardavon Theatre, Poughkeepsie, N. Y.

A week in advance, Hoff decorated the inner and outer lobbies to suggest Chinese atmosphere; the decorations consisting of several Oriental silk panels which were borrowed from a local department store.

Black silk hangers with gold Chinese letters hung on the pillars of the lobby. These were also borrowed from the store. On other pillars were hangers made up of heavy red paper on which were painted the stars' names and titles in Chinese characters. From the ceiling of the lobby were hung Chinese lanterns and red crepe paper streamers. The lighting in the lobby was changed to yellow lights in place of the usual white.

A large wooden banner was hung under the marquee over box office with title cut-out and cut-outs of Dietrich and Brook directly over the box office—during run of picture. The title cut-out was in Chinese characters.

Two days in advance a walking ballyhoo was on the streets—consisting of a man made up to resemble a Chinaman. Over his shoulder he carried a bamboo pole with a double face sign on each end of it. One side read: "Travel with Marlene Dietrich and Clive Brook"—other side read: "Aboard the Shanghai Express at the Bardavon Theatre starting Saturday."

Hoff states that this stunt caused plenty of comment and so we're obliged to him for passing it along. We'll be looking forward to further news from Poughkeepsie.

## F. NAIFY PROMOTED A CO-OPERATIVE AD AMONG LOCAL TRADE

We thought that the picture "Palmy Days" had about run its course in all sections of the country by this time but note that it was played only a short time ago by Fred Naify, manager of the Senator Theatre, Chico, Calif.

Naify promoted a very good cooperative ad among local merchants on the strength of the "Palmy Days" angle, according to a tear sheet we have at hand, and his ad received a good break right in the center.

## BOSCO ON PARADE!

Photo above shows members of the "Bosco Club" of Huntington Park, Calif., taking part in a parade staged as part of the Washington Bi-Centennial Celebration, which started at the Warner Theatre.

## WORLEY PLAYED UP A MYSTERY ANGLE WHEN SELLING GARBO FILM

A tie-up with a local newspaper proved the means of boosting trade on "Mata Hari" when that picture was played by L. C. Worley, manager of the Palace Theatre, Peoria, Ill. The topic was "Should a Star Be A Mystery?" and it ran for four days in advance of playdate.

For one week before opening, a radio station broadcasted daily in conjunction with "Tatler" program announcements of the showings. A large department store also featured a full window display on new straw hats made up especially from style stills of those worn by Miss Garbo. A cafeteria also aided by having cards printed with ad of picture on the reverse side. The card featured one of the many free ticket gags.

All the deal cost with the newspaper was a matter of fifty guest tickets and the returns more than justified Worley's move in that direction. His other tie-ups also contributed their share of a gratifying gross on the attraction.

### Marines Aided Dawson

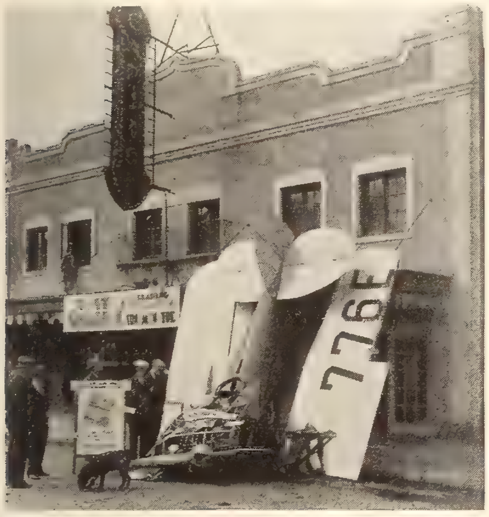
A tie-up with the local Marine Corps as well as the Naval Division furnished some corking publicity on "Hell Divers" for Roger Dawson, manager of the Palace Theatre, Milwaukee, Wis.

The Marines paraded to the theatre on night of opening and the Nav's squad of 150 men repeated the stunt a few nights later. A special screening was run for the officers of both outfits and in appreciation of the occasion the officers loaned the theatre flags, machine guns and other material for use in the lobby.

## CRACKED-UP 'PLANE ATTRACTED ATTENTION TO ANDERSON'S SHOW

A cracked-up 'plane placed so as to represent a smash-up in front of his theatre proved the means of attracting much attention to "Lost Squadron" when that picture was played by John W. Anderson, advertising manager of Bend Theatres, Bend, Ore.

A recent crack-up at a local aviation field, of which the whole town knew about, provided the necessary 'plane and it was secured through cooperation from the Aviation Club. This stunt, plus the fact that the picture was played hot with the larger cities, resulted in excellent business.



Anderson and his associates are on the job when it comes to obtaining publicity and other examples of the work these boys are doing will be presented from time to time. The smashed 'plane certainly made a realistic tie-up for "Lost Squadron."

## GEORGE MEYERS PUT OVER COSTLESS GAG THAT MADE BIG HIT

Showmen who are interested in costless advertising (and who isn't these days) might like to try out a stunt recently put over in connection with a Kiddie Club matinee by George B. Meyers, advertising manager of the Princess Theatre, Mayfield, Ky.

He promoted 500 bags of cakes from a local bakery concern at no cost other than the overprinting of the paper bags. Several days in advance post cards were mailed out to each member of the Kiddie Club, announcing that in addition to presenting each kid with a bag of cakes, there would be a Big Pie Eating Contest on the stage and a large five pound cake for the winner. It was also stated that many other games would be played. Mention was given the bakery in all ads and printed matter.

Meyers received 80 per cent response from his work described above and the baker was well satisfied with his end of the deal. Incidentally, the bags of cakes were passed out as the kids left the theatre. George is doing nicely with his Kiddie Club, we hear, and understand that he's using some of his old vaude magician tricks as another means of stimulating interest. He shows the tricks and then tells the kids to return next week and have them explained. Here's hoping that he has a large number of them up his sleeve.

# "The Showman's Calendar"

## MAY

| | |
|---|---|
| 19th | Mexican-U. S. Peace—1849 |
| 20th | Mecklenberg Declaration of Independence, N. C. |
| 21st | Lindbergh's Non-Stop Flight, N. Y. to Paris 1927<br>Robert Montgomery's Birthday |
| 22nd | Martha Washington's Death—1802 |
| 23rd | Richard Wagner's Birthday<br>South Carolina Admitted to Union—1788<br>Douglas Fairbanks' Birthday<br>Dorothy Lee's Birthday<br>Capt. Kidd, Famous Pirate, Executed in London—1701 |
| 24th | First Telegraph Message Sent—1844<br>Brooklyn Bridge Opened—1883<br>Empire Day—Canada and Bermuda |
| 26th | Paul Lucas' Birthday<br>Norma Talmadge's Birthday<br>Walter Huston's Birthday |
| 27th | Nathaniel Green's Birthday—1742 |
| 28th | Yanks' First Victory at Cantigny—1918 |
| 29th | Ascension Day<br>Wisconsin Admitted to Union—1848 |
| 30th | Memorial Day |
| 31st | Walt Whitman's Birthday—1819 |

## JUNE

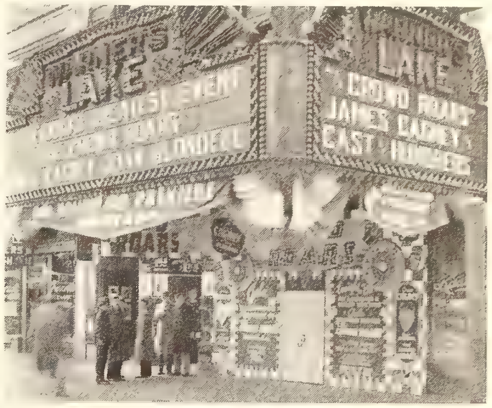
| | |
|---|---|
| 1st | Two cent postage stamp rate established between U.S. and Great Britain—1908<br>Kentucky Admitted to Union—1792<br>Tennessee Admitted to Union—1796<br>Clive Brook's Birthday |
| 2nd to 7th | National Swimming Week<br>Hedda Hopper's Birthday |
| 3rd | Confederate Memorial Day (Tennessee)<br>King's Birthday (Canada and Bermuda)<br>Jefferson Davis' Birthday—1808<br>Robert Edeson's Birthday |
| 5th | First Public Balloon Ascension in France by Montgolfier Brothers—1783 |
| 6th | Nathan Hale's Birthday—1756<br>American Marine Victory at Belleau Woods—1918 |
| 8th | Battle of New Orleans—1815 |

## HOLLYWOOD PREMIERE HELD BY DANNENBERG AND CLEVELAND CREW

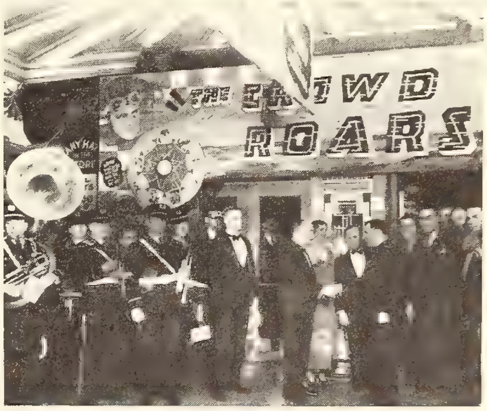
It took no less than a Hollywood opening, all the way from soup to nuts, to satisfy Sid Dannenberg, Warner exploitation chief in Cleveland, Ohio, that the right sort of treatment was being accorded "The Crowd Roars" when that picture hit the city.

Running true to form, the house was kept dark throughout opening day, and evening saw the enevitable sun arcs, banners, speeches, band, celebrities appearing in evening dress, and a recording of the event by a sound news truck. One of the accompanying photos shows the doors closed and the front and marquee gaily decorated.

Another stunt that attracted wide attention in the city was the driving of a racing car, mounted on a truck, through streets one week prior to opening.



The other photo shows the band gathered on sidewalk in front of theatre on opening night, looking on while Nat Wolfe, zone manager of Warner theatres, shakes hands with Milt Jones, a local racing driver who took part in the ceremonies. Sid Dannenberg is standing between the two men.



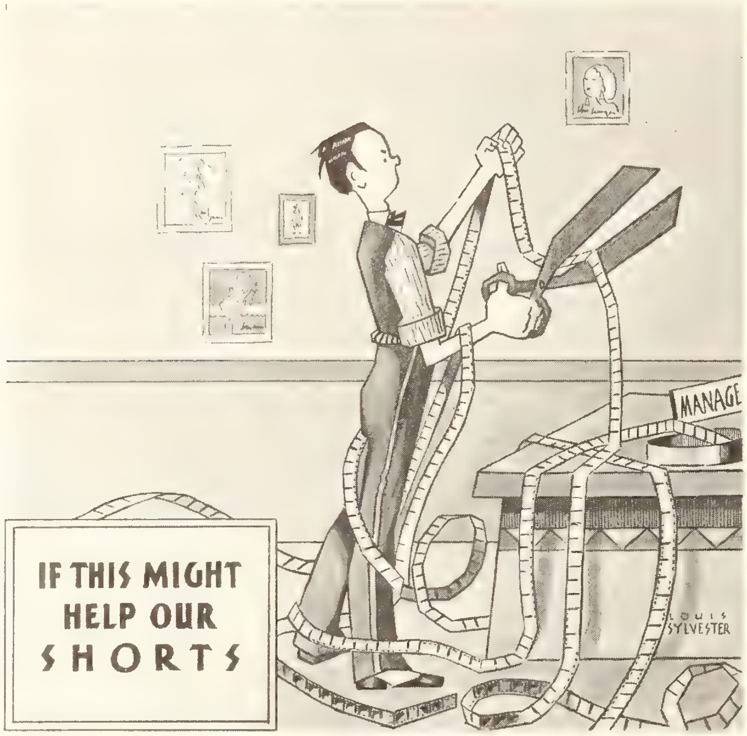
While not mentioned, we can see by the photo that there are two imitation tire-mounted auto wheels at either side of the entrance to the lobby, both decorated with several stills from the picture. Altogether, the art work appears most attractive and we judge that "Hank" Harold had a hand in that. The Warner staff out in Cleveland are all on their toes these days and we're glad to hear that they are getting such fine results.

### Sindlinger Promoted

Al Sindlinger, well known as a Warner Bros. showman down in Pennsylvania, has been made manager of all Warner houses at Reading, Pa.

# WE OFTEN WONDER

By
LOUIS SYLVESTER


IF THIS MIGHT HELP OUR SHORTS
MANAGE
LOUIS SYLVESTER

Sylvester has started to hit a fine stride in his series of cartoons. Aside from being timely, they show quite clearly that he is an artist of exceptional merit. Keep up the good work, Lou.

## TENT EFFECT UNDER MARQUEE HELPED ED HART SELL PICTURE

Striped awning and pennants carried out the circus tent idea on "Polly of the Circus" for Ed Hart, while he was in charge of the Troy Theatre, Troy, N. Y. The entire underneath portion of the marquee had the appearance of the interior of a tent, with just enough of the material hanging from the three sides of the marquee. The box office was also covered with the same material. Two dozen stills of Miss Davies and Clark Gable, particularly circus shots, also helped carry off the scheme.

The above picture was one of the last Hart played before leaving the Troy and he tells us he had three profitable days. Just as soon as we get a further line on the activities of this seasoned showman we'll pass along some more of his ideas.

## SIMMS USED LOCAL NEWSPAPER TO PUT OVER POPULAR GAG

An advantageous tie-up was made with a local newspaper when Morris Simms, manager of the Olympia Theatre, New Bedford, Mass., played "Polly of the Circus."

Guest tickets were offered to those who sent in the names of ten pictures that Clark Gable had appeared in, the titles being listed in the classified columns at the rate of five per day. The newspaper contributed two large ads in connection with the gag, as well as devoting a generous portion of the space to title of picture, name of theatre, cast and playdates.

Returns on the tie-up were so gratifying that the newspaper took a photo of Simms, his assistant and the head of the classified department, all looking over the vast amount of mail received. Along with the story, the photo appeared in the following Sunday edition of the paper. Guest tickets were the only cost attached to the deal.

## CONTRACT BRIDGE LATEST INNOVATION AT THE BOSTON MET

Contract bridge is the latest innovation to be added to the list of diversions for patrons of the Metropolitan Theatre, Boston, Mass., by those two enterprising showmen, Managing Director Henry Taylor and Publicity Director Floyd Bell.

The Met has been steadily growing into a city institution under the direction of these two, so much so that the *Boston Post* refers to a portion of the house as the "Cinema Clubroom." We'll let the paper tell you about what's going on there in its own words. Incidentally, the following appeared in two-column measure on the amusement page. A two-column photo showing bridge players grouped around a table also broke in another issue.

### A Swell Story!

"When a combination is formed consisting of a former 'legitimate' show manager and a circus press agent, something rather unusual in the line of entertainment and 'Ballyhoo' is almost certain to result.

"That is just what has happened at the Metropolitan Theatre in Boston. Henry Taylor, managing director of the theatre, for many years with the Messrs. Shubert and other so-called legitimate theatre organizations, and Floyd Bell, for several years press director of Ringling Brothers and Barnum & Bailey, have converted the Grand Lounge of the popular 'Met' into what is truly a 'downtown club.'

"Eyes of old showmen bulge with wonder when they are taken on a trip through the Metropolitan, and new patrons are awed by the various phases of entertainment provided.

"Naturally, the theatre shows pictures, and has weekly stage shows with many added attractions, but it is in the Grand Lounge that the greatest departure from old-time show business is to be found.

### Take a Bow, Boys!

"When this pair of veteran exploiters of shows came to the Metropolitan, nearly two years ago, the Grand Lounge was just another huge room, such as one finds in motion picture palaces of the present day. Architecturally perfect, it was rather bare and void of entertainment value. Now it provides what no other theatre in the world does provide—continuous entertainment throughout the day and evening for those patrons who must wait for seats, or who, having seen the picture and stage show, wish to while away a few hours of pleasant enjoyment in surroundings which equal those of any club in the city.

"First of all, dancing was installed in the Grand Lounge, and this was a tremendous success from the outset. Sid Reinherz, popular radio personality, was signed with his Metropolitan Collegians to furnish music to which patrons of the 'Met' might dance nightly. And now six nights a week—dancing is barred in Boston on Sundays—the Lounge is packed to capacity with a smiling, happy crowd. Every now and then, special attractions are provided for the dancing nights.

"Afternoons there are bridge, ping-pong and Camelot in the Grand Lounge. Tea is served from 2 until 5 each afternoon.

"Contract bridge is played at a dozen tables each afternoon, and just now an extremely interesting contract contest, on the Culbertson-Lenz order, is being staged in the Grand Lounge each Friday afternoon at 3 o'clock between James F. Magner, Jr., Boston's youthful bridge master, and Walter Gatcomb, another local expert.

"A children's playroom has been equipped with all sorts of toys, and here the mothers may leave their offspring, in the knowledge that they will be well cared for while they enjoy the talkie and stage show.

"Dancing classes for children are conducted twice each week, and this, too, is just another 'Met' service, without charge to the patrons.

"There is a fashion show each Monday afternoon, and in the Ladies' Lounge a complete beauty parlor has been installed, and here madame or mademoiselle may have a 'facial,' or have her hair arranged in the latest coiffure, without charge, of course."

You've often read accounts in this department of the doings of Floyd Bell and the above will convey a good idea of what recipe was used to make this theatre one of the most popular rendezvous in the city. But, like the well known grapenuts—"There's a reason"—and the reason is Bell and his able staff of assistants.

GOO-GOO EYES

Made of tough cardboard and gives the wearer a comical appearance. A great advertising novelty that will attract children to your theatre. Advertisement on both arms of spectacles included in one color.

SPECIAL $11.50 PER M

EDWARD I. PLOTTLE CO.
SCRANTON, PA.

# PERSONALITIES

**LOUIS CHARNINSKY,** formerly with the Pantages circuit in Kansas City, recently paid that city a visit in connection with a move to restablish a Pantages unit.

▽

**R. W. HARVEY** has leased the Brown Theatre, Madero, Calif., for the Harvey Amusement Co.

▽

**BERNHART E. HOFFMAN,** general manager for Warner Theatres in New England, recently announced that shorts will substitute for stage shows at the Roger Sherman Theatre, New Haven, Conn.

▽

**E. L. DRAPER** and B. E. Perdue have leased the Rialto in Crowell, Texas, from W. R. Womack.

▽

**NORMAN SAMISH,** manager of the El Camino Theatre, San Rafael, Calif., is a sadder but wiser man these days after having been tricked into opening his house to let a man and woman look for a "lost" ring. Norman was made to open the safe, which netted the burglars about $600.

▽

**GEORGE HOOVER** has succeeded E. A. Arnold as manager of the Skouras Theatre in Oswego, N. Y.

▽

**AL SINDLINGER** is the new manager of all Warner Theatres in Reading, Pa., succeeding Albert Leffles, who has been transferred to the Rialto at York, Pa.

▽

**HAROLD DALE** of Brooklyn, N. Y., has succeeded W. G. Gutteridge as manager of the Embassy Theatre, an RKO house at Dobbs Ferry, N. Y. Gutteridge has been transferred to management of Proctor's New Rochelle.

▽

**L. C. COMERFORD** is the new manager of the reopened Earle Theatre, New Philadelphia, Pa.

▽

**KEN WOODWARD** has been made manager of the old Dixie Theatre, a house recently reopened in Uniontown, Pa., by C. A. Jacobi of Pittsburgh.

▽

**E. E. BENEDICT** has taken over operation of the North Bend Theatre, North Bend, Wash.

▽

**RAY HOWES,** assistant manager of the RKO Theatre, Spokane, Wash., has been confined to his home with an attack of bronchial pneumonia.

▽

**R. N. FORBES** has purchased the Arvada Theatre, Arvada, Ohio, and installed new sound equipment.

▽

**CHARLES McINTYRE** is now sole owner of the America Theatre, Denver. Fox-West Coast held the lease.

▽

**PAT McGEE,** Publix district man of Oklahoma City, recently made a trip to Lincoln, Neb., to lay plans for the summer months.

▽

**DICK OLDER** is the new manager of the Orpheum Theatre, Twin Falls, Idaho, succeeding Joe Koehler, who recently took over the Roxy Theatre, same city.

**GLEN KLOCK** has reacquired the theatre properties in Neodesha, Kan., under lease to the Dickinson circuit for the past two years.

▽

**G. W. ROTHROCK** has installed a new sound system in the Campbell Theatre, Macksville, Kan.

▽

**TOM KRESS** has been appointed manager of the Palace and Antigo Theatres, Antigo, Wis. He was formerly a charge of the Skouras Bros. house at Marinette, where he is succeeded by Bob Lewis of West Allis.

▽

**STEPHEN PANORA,** owner-manager of the Star Theatre, New Milford, Conn., recently suffered a broken leg as the result of an automobile accident.

▽

**HARRY HUFFMAN,** Denver, Colo., showman, has made the Rialto a first-run house with a 60-cent top, changing the Tabor to second-run.

▽

**ARTHUR SIEGEL,** Warner district manager in Milwaukee, Wis., recently married Miss Ruth Mandel of Philadelphia.

▽

**ADOLPH JOHNSON,** proprietor of the Garden Theatre, New Haven, Conn., was recently held up by bandits and robbed of $35.

▽

**ALLAN SMITH,** formerly assistant manager of the Warner Theatre, Memphis, Tenn., has been made manager of the Palace Theatre, Newbern, Tenn.

▽

**BEN GRIFFITHS,** formerly manager of the Eastwood Theatre, Madison, Wis., has left showbusiness to become secretary of the Wisconsin-Illinois Baseball League, a new organization boasting nine clubs.

▽

**EDDIE SELETTE,** formerly manager of the Arcadia Theatre, Portsmouth, N. H., has been transferred to Pittsfield, Mass.

▽

**HAROLD LEE,** manager of the Babcock Theatre, Bath, N. Y., lost his week-end receipts a short time ago as the result of a visit paid his theatre by an accomplished band of yeggmen.

▽

**CHARLES RAYMOND** has been made manager of the Valencia Theatre, filling a job made vacant by death of David J. Nolan in an auto accident a short time ago.

▽

**EINO BAHTI,** operator of theatres at South Range and Painsville, Mich., has taken over the Rex Theatre at Ontonagon, Mich.

▽

**TOM McDONALD,** former Montana newspaperman and for several years connected with theatres on the West Coast, has joined the Fox Theatre organization in Great Falls, Mont.

▽

**JAMES RUNNEY,** with Fox theatre interests in the Northwest for several years, has been appointed manager of the Fox Rialto Theatre, Tacoma, Wash. He relieves Clem Pope, who has been transferred to look after Fox affairs at Spokane.

▽

**RAY L. DUNHAM** of Portland has reopened the Stadium Theatre in the Montlake section of Seattle, Wash.

▽

**TED WILSON** has leased and reopened the Royal Theatre, Cashmere, Wash.

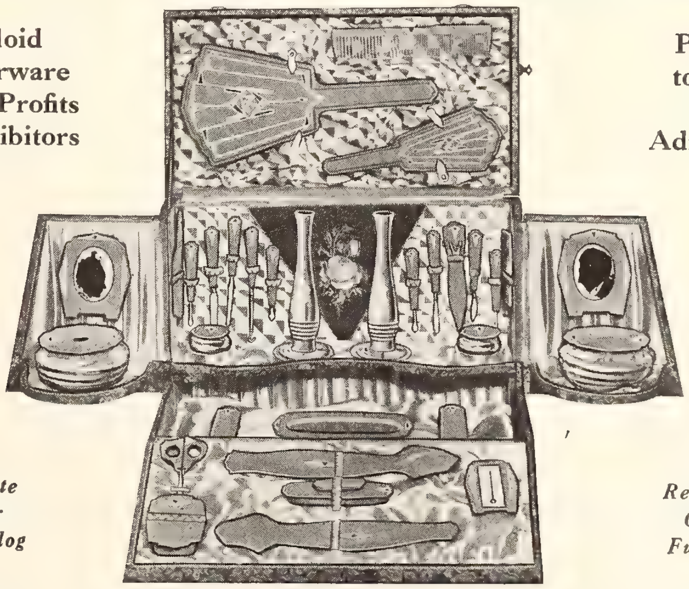
▽

**PLEMONS and HOLLAND** are the new owners of the Cariboo, Brewster, Wash.

START A PYROLOID NIGHT IN YOUR THEATRE

Pyroloid Dresserware Makes Profits for Exhibitors

Priced to Suit Any Admission



*Write for Catalog*

*References Gladly Furnished*

THE WILCOX COMPANY, ATHOL, MASS.
NEW YORK CITY: EMPIRE STATE BLDG. TORONTO, CANADA: 297 CAMPBELL AVE.
*Manufacturers of "Pyroloid Products" for over 30 years*

# WARM WEATHER SUGGESTIONS!

### EQUIPMENT IN SHAPE

As a preliminary step in your plans for summer trade, let us hark back on a subject we have been calling your attention to for the last five or six weeks; namely, the ventilating or cooling plant of your theatre.

Give it a thorough inspection. Make certain that it is working perfectly and that all parts are in good shape. If any attention whatsoever is needed don't wait too long. Delays are dangerous. If you are part of a chain organization, it is your duty to immediately notify the proper parties that repairs or replacements are necessary. Do so at once. If it is entirely up to yourself, get busy now.

### CLEAN UP THE HOUSE

Clean up the house from front to back and from top to bottom. This is another angle we have been "preaching" along with cooling plant repairs. Try one of those good, old-fashioned spring cleaning ideas. Put every one of your staff onto the job and make it so thorough that not a single detail will be overlooked. Get on to a ladder and go after those ledges above the doors, the coves where dust and dirt accumulate in quantities, try making those drapes and valances look a bit more inviting instead of antique.

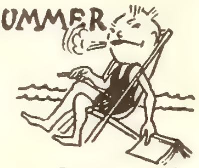
Mop up the cement floors which are without carpet or other covering. Maybe such surfaces are sadly in need of a coat of cement paint. Organize the job so that it will really mean a "clean-up" when you tackle it.

Get your lighting changed around a bit; inject a cool appearance into those side bracket lights, into your dome or cove lighting. Keep away from reds or other warm colors. Change your lobby frame mats and backgrounds to lighter and more spring-like shades, such as greys, blues, straw or green.

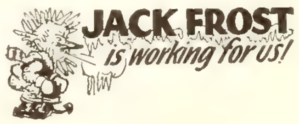
### A FLORIST TIE-UP

Plants, such as ferns, various kinds of greens, flowers, hanging baskets, foliage of all sorts. This lends a distinctly spring appearance to any theatre or foyer. But see that you keep such trimmings in good shape all the time. If not you will spoil the effect by letting it take on a seedy look. Try your salesmanship on the largest florist in town; see if you can't sell him on the idea of keeping your foyers and lounge rooms supplied with flowers and greens. A neat credit card or program mention is well worth such a tie-up.

**SPEAKING OF SUMMER RESORT**



**. . . have you attended the FOX ORPHEUM lately. Summer resort weather . . . and no sand in your hair. Mountain coolness . . . and no stone bruises. A picnic . . . without the ants. A cool, comforting vacation . . . that doesn't leave you broke. Our mammoth cooling plant makes the ORPHEUM, Kansas City's favorite summer resort.**



### THROUGH YOUR ADS

See that your newspaper ads convey the cool "thought" such as borders of various types all designed for this purpose. The same applies to your lobby signs and frames. A hanging frame under your marquee will also help emphasize this thought. Create many catch lines which will lend themselves to your consistent campaign to sell the comfort and coolness of your theatre. Use them sensibly. Incorporate them into your ads, on to your various displays and signs.

While remaining decidedly optimistic, so far as the future is concerned, every showman must make up his mind that unusual effort will be required to keep his theatre operating, if not profitably, at least without a steady loss throughout the warm months.

Suggestions for summer business stimulation will probably be forthcoming from all directions, but for those who have learned to depend upon seasonal material from the Round Table Club we have accumulated a vast amount of material and ideas which ought to prove real helpful to those who are willing to put their shoulders to the wheel and fight to the last ditch for business this summer.

It may prove the nearest thing to suicide to permit your theatre to fall into anything resembling a slump this summer. No matter how simple it has been up to this time to keep business somewhere near normal you must make up your mind that with the coming of the real "hot dog days" your patronage will automatically fall off. It is a natural reaction and even affects those men whose theatres are all alone in a community.

The material incorporated into this year's article is a combination of suggestions made during the past two years and includes portions of E. S. C. Coppack's Summer Article from last year's Herald.

If any member or reader has tear sheets or other data containing useful information, stunts, ideas or campaigns on Summer Business Building, we urge them to send it in at once for use in subsequent issues. We are anxious to augment this group of summer suggestions with many more equally as practical and feel certain that hundreds of showmen can furnish us with the necessary dope.

Reprints of this entire article can be had upon request from accredited Club members. Drop us a line and it will be forwarded at once. You can then place these reprint sheets, (which are the same size as the Club pages), in your folder along with other reprints of important articles and stories which have been made available from time to time during the past year or two.

The reprints are on heavy stock to enable you to reproduce any of the illustrations via cuts. This will make it possible for you to send the page or the clipped illustration to your local engraver for whatever sized cut you require. They can be incorporated into your newspaper advertising or used for programs, throw-aways, etc.

Take advantage of this HERALD-ROUND TABLE CLUB service and make it useful for your theatre at all times. Others are following these suggestions regularly, and profitably.

### TRAILERS ARE IMPORTANT

In those pre-hot days, especially at this time in most parts of the country where real summer has not arrived as yet, you should capitalize on your screen through the use of well-worded trailers. Get that "cool and comfortable" thought right under their skins so that with the coming of the hot days they will have your theatre in mind.

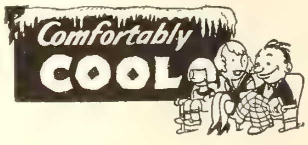
Possibly a series of trailers, changed weekly, will prove less monotonous than the same one for several weeks. The cost is really trivial compared to the amount of good it can do for you. If your imagination just won't function for text that carries a punch, communicate with one of the trailer companies; they'll be tickled pink to help you out with many worth-while suggestions. Let them work out a campaign of this sort. And besides, they are equipped to make up all sorts of trailers with a cool background or border. There is no medium more powerful than your screen, so use it to good advantage.

### BUSINESS STIMULATORS

Then we should all be thinking about some of those old, but nevertheless worthy stunts to stimulate business during the summer. A series of bathing beauty contests in which a cup can be offered for the various classes, such as most beautiful girl, best form, most original suit, etc., etc. These gags may be frowned upon by some of the larger circuits, but they have brought business in the past and we'll venture the guess that they will bring plenty of business in the future to those houses being run by managers who know their onions.

Tie-up with swimming pools, soda fountains, drug stores, candy shops, restaurants, etc. See if you can promote a tie-up for the serving of iced tea or other cool drinks free to your patrons. Perhaps the cost is much less than you think even if you must pay the freight yourself. The cost will never amount to a heck of a lot if it is instrumental in making a crowd of patrons feel kindly towards you and your theatre.

Another worth-while tie-up is that with a local ice cream concern for the free distribution of ice cream bricks. This has been worked to good returns in the past and is an ideal summer gag. Get in touch with your local company and see if you can work it out. It's worth a try, anyway.



### THE PUBLICITY ANGLE

Publicity is a valuable medium in the selling of a cool theatre to the public and in this connection we cannot stress too strongly the importance of a well-planned campaign. You should know enough about the cooling or ventilating equipment in your theatre to be able to make up some fine newspaper readers. Tell them, through such stories, how often the air is changed; how much lower the temperature is; how much more comfortable it is inside the theatre as compared with the sidewalk temperature.

But don't exaggerate. You have had this warning in connection with most of your regular merchandising activities. Well, it's just as important in connection with your cooling plant propaganda. You may succeed in fooling them once but that will be all.

# WARM WEATHER SUGGESTIONS!

## CAKES OF REAL ICE

Still another good gag is the cake of ice stunt, whereby you place a 200-pound cake of ice in your lobby with appropriate card to read along the lines that this cake would melt in the street in three hours, while in the theatre it would last for three days. The very sight of the cake of ice suggests coolness, and since the power of suggestion is an important angle in the selling of coolness in your theatre, then this idea is a good one.

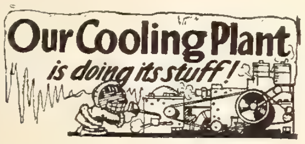
Is it possible to erect a fountain in the center of your lobby or foyer? If so, it will make a peach of an entrance fixed up in a good showmanlike way. Picture one of those fountains, shooting a thin spray into the air, banked with cool greens and ferns and carefully lit by baby spots. If that don't cool the brow of the most heated patron then you had better try a cake of ice under each and every seat.

Avoid the word "hot" in connection with any of your copy for summer. Do not use the word at all, for just as the cake of ice suggests coolness, so will the word "hot" suggest heat.

## PLAY FOR THE KIDDIES

Encourage displays from individuals. Every town has its quota of flower fans. People (mostly the women-folk) who spend hours in their gardens petting and fussing over their favorite rose bush, etc. Get to them somehow or other and make them display their flowers. Offer special blue ribbons for numerous classes, ranging from the experienced amateur flower grower to the kiddies. Yet, they, too, are great flower fans—in fact, you will find one of your best slants on the entire show through the youngsters, providing they are encouraged to take part, either individually or through the local school where the study and love of growing plants and flowers have always been stressed.

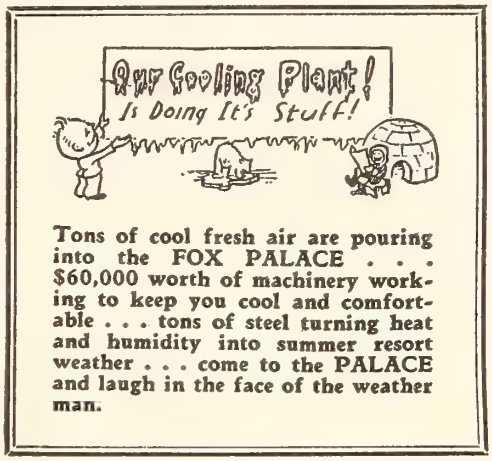
If space permits, set aside a special portion of the exhibits of the children and award appropriate honors to further encourage their interest in such things.



## INSTITUTIONAL ADVERTISING

The four ad cuts reproduced with this story were used last year to sell cooling plants in many of the Fox West Coast theatres. Fashion some along the same lines in connection with your own "cool" institutional copy and see if it don't attract attention. And while on the subject of institutional advertising don't overlook the use of such material at the time of the year when you can sell more than "just another picture." Cut down, if necessary, on your regular ad allowance so as to leave you at least one two-column by five or six inches once a week for an institutional ad about the comfort and coolness of your theatre. Make no attempt to tie it in with any pictures, just devote that much space OFF THE THEATRE PAGE for the sole purpose of selling the theatre's comfort.

Theatres possessing air-washing equipment might find it worth while to investigate the use of ice cakes in the washer so that it will cool, not only the air, but the water as well. This has been done successfully in several theatres on the Coast and in the West. Consult the people who installed your equipment and ask their advice or suggestions.


Our Cooling Plant!
Is Doing It's Stuff!

**Tons of cool fresh air are pouring into the FOX PALACE . . . $60,000 worth of machinery working to keep you cool and comfortable . . . tons of steel turning heat and humidity into summer resort weather . . . come to the PALACE and laugh in the face of the weather man.**

## COOLING PAPER

The first thought of most of us is to tell the people that the theatre is really comfortable during the summer months. Our usual medium for this is cooling paper, either sniped or on regular stands. However, there is one little angle that has proven very successful in plugging the late show. Filling stations will usually give space to a hanging card with this copy: "After your drive, enjoy a complete performance at the cool (Blank) Theatre. Come as late as 9:15."

## A POST CARD NOVELTY

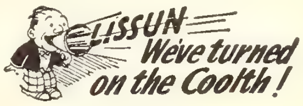
In thousands of residential communities a regular mailing list can be made to do a good turn by bringing the people a simple message on your cooling plant or the comforts of your theatre, prepared in a manner different from your usual layout. Many of the lithograph companies now include in their service cut-out paper hangers about 30 inches long made to resemble icicles. For an outlay of three or four dollars and the trouble of tacking these cards to strips of wood, the marquee bursts forth with a new valance idea that adds novelty to the appearance of the front and helps a lot toward giving a cool impression.

## DANCING IN THE LOBBY

Since the last show on hot summer nights usually has a pretty good attendance, another little stunt that has met with favor is to get a radio dealer to lend one of his instruments to be placed in the lobby and as soon as the last show breaks, have an usher select a hot dance program. Push the easels against the wall, let the cooling plant run an extra 30 minutes and those of the patrons who wish may have the pleasure of dancing to good music on a good floor. It is surprising how many patrons stay for these lobby dances. While they are dancing, the theatre cooling plant keeps them comfortable.

## ORGANIZATION NIGHTS

The smaller the community the more active are local organizations and lodges. You can bolster business on off nights by putting on the stage a guest artist from the Masons, Elks, Rotary, etc. Of course, through pride the members of the organization attend in a body, buying regular admission tickets and feel proud of the fact that the theatre is publicizing them. All in all, it is one of those stunts that costs nothing, but usually makes the ticket machine sing a song.


LISSUN
We've turned on the Coolth!

## MIDNIGHT MATINEE

In communities where people are out fairly late on summer nights at swimming pools and so forth, a midnight matinee or "owl" show is usually successful. It is good policy to run the picture that opens the following day, thus making a preview, but giving the folks an organ song fest or a song cartoon, a comedy and a picture, for a flat admission price and it seems to get good results. As an added novelty, of course, there is the dancing in the lobby after the show.

(*More on next page*)

We've had several opportunities of talking over some of these summer tips with visiting and local showmen. It may sound surprising, but too many managers like to jump at hasty conclusions without giving proper thought or consideration to the subject under discussion.

DON'T assume that any particular stunt or gag is unfitted for your house. Perhaps the way it is described may not just work out for you, but you must always figure on revamping and remoulding any idea you want to use so that it is in keeping with the type of house you are running and the class of patronage you draw from.

We claim that nine out of every ten suggestions on these five pages can be worked out so as to fit YOUR theatre. The basic idea is all you should require to start work on. From that point is is expected that you will work out the details, and even elaborate considerably on the original thought, so that when finished it may be a much bigger stunt than the first idea suggested.

To attempt to cover every single angle or gag for warm weather business building would involve more than the entire Club section of several issues. And, you probably have twice as many good ideas yourself to add to these really few suggestions. But forget about whether they are complete or incomplete, do some thinking for yourself and by putting two and two together you may be able to lay out a plan to cover the entire summer.

In other words: starting with Decoration Day week-end you can work out a campaign which should shift from one idea to another and covering a period of between twelve and fifteen weeks. This can be made possible by working it out so that one graduates into another and in some cases ties right in with the preceding stunt.

Chart the whole plan on a large folder and see that every little detail ties together. For example; if you work a popularity contest, have it graduate into the prizes for the Vacation or Cruise trips. The same thought should prevail on even your publicity campaign. The mailing list and personal contact portions of your drive for summer business ought to graduate into a strong newspaper campaign so that everything tends to bring home your argument for summer patronage. Keep stressing that "Cool," "COOL" idea as the thought behind every part of your campaigns. Remember that your attractions alone during hot weather may not be sufficient to bring them to the theatre. Extra effort must be concentrated on the cool and comfort of your house.

We maintain that theatres can stay out of the red over the twelve week period of usual summer weather. But hard, consistent, sensible effort must be utilized to achieve such an accomplishment. It CAN be done. Go ahead and do it.

# WARM WEATHER SUGGESTIONS!

### FLOWER SHOW IDEA

Aside from the usual florist tie-up for the furnishing of greens, etc., an excellent spring or summer stunt would be a Flower Show held at the theatre. In discussing a show of this kind we must impress upon you the importance of making it an outstanding event from every angle.

Naturally, one of the first requisites for such a show is that the theatre have some place to display the flowers. A large lobby, a good sized foyer, the mezanine or promenade, are all suggested spots.

In arranging such a tie-up, try to go a little further than just the one or two local florists; through them, get to the growers who furnish them with the plants and cut flowers. There must be some greenhouses not too far away from your town or city.

Surround the whole affair with the dignity it deserves and work in every angle that lends itself to such a show. This refers to decorations, stands to hold the flowers and displays, lighting effects, cooling devices, etc., etc. You should have little difficulty in promoting a special section in your newspaper because there are sufficient novel slants to this idea to warrant such a special section. The Flower Show itself, the appeal to those folks who find great delight in making their front lawns or back yards little or big flower gardens, the class of people who, for lack of any other place, get a kick out of flower boxes on their windows and porches.

Then, most every community harbors one or more organiations coming under the title of Horticulturists. Get them, not only interested, but right behind the idea so that they will work with you. Line up the stores who are selling garden hardware, lawn seeds, landscape nursery-men, and all those others we cannot think of at the moment. They are all worth-while tie-ups and will help make your Flower Show a huge success.

### SELECTING THE JUDGES

The judges should, of course, consist of those who are authorities on the matter of flowers and plants. If you have one of those Horticultural Societies, they can furnish the best judges. If not, get them from out of town if necessary, but make sure they know their business. Don't step on Mrs. Jones' pride by ignoring her "priceless geraniums." The sensible use of "honorary mention" ribbons will cover a multitude of sins. And how much better it makes those hard working contributors feel.

We could go on for a half a dozen pages extolling the virtues of the Flower Show angle as applied to theatres, but we feel that the suggestion, plus the few ideas injected for your guidance should be quite sufficient.

In concluding the subject of the Flower Show we need only say that if properly handled an event of this kind can become one of the outstanding activities in the entire community. The theatre can capitalize tremendously, but use good judgment and make your plans so fool-proof that there will be little or no room for hard feelings anywhere along the line. And, especially since this is an article on summer business, don't forget to stress the cool angle of your theatre by employing any and every slant that will make the space devoted to the Flower Show as cool and comfortable as is possible.

And, incidentally, if we haven't stressed the slant sufficiently, do not lose sight of the tremendous interest you focus upon your theatre by reason of this sort of a show. It is needless to repeat too often that your house will become a household topic for conversation during, and for long after, you put an idea like this across.

**JACK FROST**
*Is Working for Us!*

**We've put him on the staff . . . he's a gent you can love better in July than January . . . with Jack on the job the FOX CRITERION turns "heat waves" into cool waves. Meet him today. He's a comforting chap.**

Speaking of
SUMMER RESORTS

## ARE YOU PREPARING A "KEEP COOL CAMPAIGN"?

Al Zimbalest of W. B. New Jersey Theatres published this in "Howdy" their division house organ.

May and June months are the time of the year when theatre business managers get the hives trying to get around the "summer month slump." The idea that summer is the time for "bad business" is only true when we help make it so!

Old Sol, with his heat waves and the summer attractions which he brings, is not to be taken lightly. He has punched many a box office into more holes than can be found in a commutation ticket. But in many instances we have helped him decrease our summer business. When the heat hits us, it hits everyone, and people will be so anxious to get away from the boiling rays that they will flock to your theatre—IF YOUR THEATRE IS COMFORTABLY COOL.

A COUPLE OF DON'TS LIFTED!

Don't sell the idea of "Coolness and Comfort" alone—remember your screen and stage and merchandising attractions!

Don't forget your publicity plugs in the newspapers, programs, etc.

Don't get tired of telling your patrons of the "Cool Comfort" of your house.

Don't take it for granted that your town knows your theatre is cool. Keep telling it to 'em.

Don't let performers—if you have vaudeville—mop their brows or refer in any way to the heat.

Don't let musicians play "heavy" overtures or music that rises in a thunderous crescendo. People become restless.

Don't use copy that is "hot" in ads, trailers, lobby, etc. Heat is your greatest summer competitor.

Don't forget to watch your seat covers. Are they spick and span?

Don't forget to watch your drapes! Are they covered with cooling effects?

Don't use "hot" colors on your stage cards if you play acts!

Don't forget that green is the "coolest" of all colors and one of the most decorative for effects.

Don't forget a laughing audience forgets heat! How much attention are you paying to features and short subjects?

Don't forget people perspire when you give them long announcements. Brevity is the soul of coolness—in all copy—whether in newspaper ads, trailers or lobby. THE LESS SAID ABOUT HEAT—THE BETTER!

### REFRIGERATOR GIVE-AWAYS

Nearly everybody that sells refrigerators or radios knows that there is no place like a theatre lobby for getting mailing lists and to concentrate the attention of thousands of people in a short time. Electrical refrigerators are receiving a lot of advertising during the summer months and it is fairly easy to secure one to be given away free in your lobby to some lucky patron. Who would not buy a 50-cent ticket if he had a chance of taking home a $200 refrigerator?

### CRUISE CONTESTS

Listing stunts such as these to sock that old summer slump could go on forever. These suggestions are merely to refresh your memory and possibly give you an idea that has proven successful for some other fellow.

A new stunt that some of the boys are using this summer is the awarding of one of those four or five-day cruises being featured by the steamship companies. They are a great idea. A beautiful big liner wanders out into the ocean, fools around for a few days and then comes back. The passenger has all the fun of a sea voyage with none of the expense of paying guides in foreign countries. As these cruises in themselves are merely promotional stunts by the steamship companies they should be glad to put their material before your patrons in return for a cruise or two given away by the theatre. Of course, the awarding of such a cruise suggests a lot of other angles such as popularity contests, etc.

After all, the only answer to socking that summer slump is a little bit of ingenuity and a lot of hard work. It can be done!

We might also add at this time that an entire campaign on putting over one of these steamship cruises will appear in next week's issue.

POLAR
BREEZES

### BOY SCOUTS

One of the best institutional advertising stunts is to assist some Boy Scout in attending a camp for two or three weeks during the summer with any simple contest; a popularity vote, collecting the largest number of stubs, best record distributing heralds, most proficient in scouting activities, etc. A thing of this kind is always good for space in the papers and usually gives you an opportunity to secure an interesting lobby exhibit of scoutcraft. The expense of sending a boy to camp would probably be about $15 as against the hundreds of dollars in tickets sold to parents of scouts endeavoring to secure a prize.

**LISSUN- We've Turned on the Coolth!**

**Our mammoth cooling plant is hitting on all six . . bringing cool comfort to fevered brows the FOX GRANADA is oozing over with "coolth" . . . come and soak up your share!**

# WARM WEATHER SUGGESTIONS!

### SHOW THEM HOW

We recall, from last year, how a smart showman, Richard B. Tucker by name, of Richmond, Va., worked out a most unusual campaign dealing with the refrigeration apparatus in the theatre under his direction, whereby several half-page ads were used showing pictures and describing in detail the way the machinery worked. Those who file their copies of the publication each week will find it on page 74 of the issue of May 17, 1930 (Motion Picture News). It was a smart angle and can be used to just as good advantage by showmen with less pretentious equipment in their houses.

Stuff of this kind directs attention to the angle we are always striving to get across, namely that the theatre is cool, and if you can emphasize this thought by letting the patrons know how you keep it cool then it helps get your point across. See if you can work out something along similar lines. Your ventilating company will gladly send you drawings, etc., if you ask for them.

### START IT RIGHT NOW

There is so much to be said about this subject of building business during the hot weather, plus the selling of your theatre as being the most comfortable and coolest place in town, that it would probably take up more pages than the entire issue uses. But we are only trying to "sell YOU an idea" and from that point you must shift for yourself. Reading about the successful warm weather campaigns during the summer on these Club pages will not help you if your house is in a typical hot weather slump due to your letting the business and house fall into a rut. During the summer it will be too late to help yourself. NOW is the time to get set. If business is good this summer you will be able to enjoy it yourself. A swim down at the beach or in the pool, or those little side trips, and maybe (here's hoping) during that vacation with the family. All the way down the line you will be a happier manager if you know that you gave your house a good send-off and sold the patrons on its coolness.

### THEATRE PERSONALITIES

Most of us overlook the fact that the fellow who is writing advertising for other business houses gets as stuck for ideas as we do. If approached in the right way, he will probably be glad of a little help in the way of a suggestion. Here are a few: A cut of a theatre personality—organist, master of ceremonies, etc.—enjoying a fountain drink. Such a cut can hardly be overlooked by anybody with the fountain's streamer.

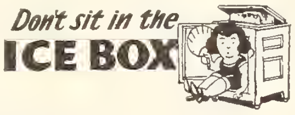
### PARKING

Statistics show that almost every American family operates at least one automobile. Any business for the theatre is probably remote from your locality and necessitates the people coming by auto or bus, usually in the old family chariot. You will find they are more apt to return if the theatre gives consideration to their parking problems. In some crowded areas it is impossible to secure a lot for free parking, but even in busy downtown districts parking garage owners and lot owners are almost invariably interested in a plan that will publicize their service and, in return for mention in your herald, will probably cut the parking rates in half for your patrons. If the garage or lot happens to be within a couple of blocks of your theatre, this is too good a bet for the manager to pass up.

### BEACH IDEAS

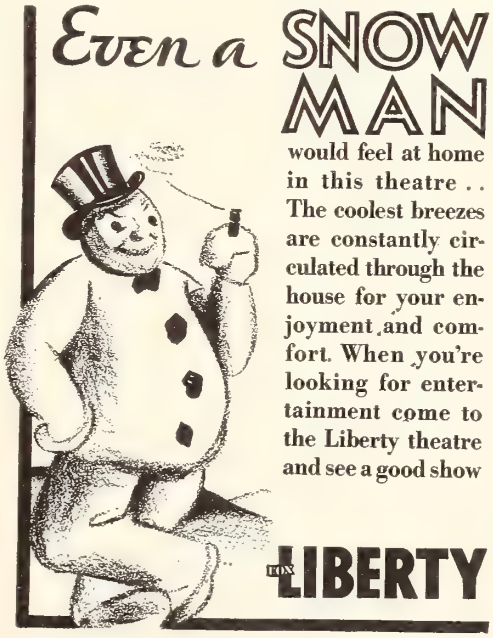
Even in inland towns where there are no beaches, the owners of amusement parks might be interested in giving you space on a diving float bearing large copy about your theatre in return for your standing part of the expense of erection. On the boardwalk or in the midway concessionaires are always in need of prizes. Why not let them award a guest ticket or two in return for a large card on your attractions prominently displayed?

And, by the way, how about putting stickers on your cooling plant on the bath house mirrors or inside the lockers? A pass or two to the superintendent will probably square this stunt.



### REFRESHMENTS

And since we are talking about bottling works, why not use them for the regular matinees? Your local grocer or tea company might be interested in serving iced tea. Possibly the ice cream company would serve these new confections that are put up in paper cups. They are usually another one of those bits of exploitation where everybody wins.



Even a SNOW MAN would feel at home in this theatre . . The coolest breezes are constantly circulated through the house for your enjoyment and comfort. When you're looking for entertainment come to the Liberty theatre and see a good show

FOX LIBERTY

**Here is the text of a long hand postcard for a large mailing list as used by E. S. C. Coppack last year.**

> Dear Friend:
>
> We've found the most delightful way of keeping cool . . . just the place you will like . . . no fans, no draughts, not too cold. There is a marvelous air conditioning plant that makes weather to order. Bill and I go as often as possible, because while we rest in that glorious, healthful coolness we enjoy splendid entertainment. Meet us there and we'll all cool off . . . it's the beautiful (Blank) Theatre on . . . Street in. . . .
>
> Mary

### ANOTHER MAILING LIST IDEA

Dick Moss of Los Angeles says: When the thermometer starts in mounting, the theatre refrigeration system starts working. And, if a theatre is fortunate enough to have a refrigeration system, no stone should be left unturned in letting the public know about it. At the beginning of the summer season, I think it would be wise for a theatre to augment the newspaper, lobby and screen campaign, with a personal letter to the entire mailing list. The letter should be written in a personal style; it should explain the workings of the system; why the theatre is able to give cooler, cleaner and more refreshing air; and the comfort that the patron will enjoy by being a regular attendant of the theatre during the summer months. The cost of the equipment should be mentioned to impress and convince the patron that it is not an ordinary system. The right type of letter at the right time will go a long way in planting the thought of attending the theatre during the summer.

### SWIMMING STUNT

This is a simple one that works easily. Photograph the theatre staff wearing bathing suits that are sold by some nearby merchant. He will be interested in using a cut of the photograph in display ads in the newspapers and the photograph itself in his window. The expense—nothing.

### INSIDE THE THEATER TOO

Aside from your regular newspaper propaganda to implant the "cool" idea in the minds of your patrons, there are many other valuable angles worthy of your consideration. For example, you might make a tie-up with some local merchant and serve iced tea and coffee. Soda fountains will co-operate with a "Joan Crawford Special" or "Janet Gaynor Parfait." Local bottling works are good for a tie-up.

Try anything that will tie-up coolness with your theatre. A swimming stunt in the municipal pool or bathing pavilion. An ice-melting gag in the lobby or in front of the theatre. Small cut-outs frozen by your local ice plant into the center of a large cake of ice.

Florist tie-ups can also take in the furnishing of ferns and greens to be placed about the lobby and foyers. Cut flowers for the ladies' lounge rooms, etc. Possibly a beach-costume show in your main foyer through the aid of a local merchant selling such merchandise. Or, better still, if it can be worked, a bathing beauty parade on the stage along the lines of the fashion show idea.

Houses with expensive refrigerating apparatus must, naturally, work out their advertising campaigns along more definite lines in view of the fact that their theatres can be kept so cool and refreshing. Here you have the type of house that not only preaches "coolness," but is actually cool. They are in the best spot during the warm weather.

Neat icicle displays around the edge of the marquee, incorporated in the sign work and displays, or erected about the marquee. These and any similar ideas are always suitable for the majority of theatres and help get the idea over.

Various other warm weather suggestions have been carried in the Club section during the past month or so and those who follow the pages regularly are probably making use of some of the ideas published.

*(More on next page)*

# WARM WEATHER SUGGESTIONS!

### PLUG THROUGH YOUR ADVERTISING!

From time to time throughout this article you have noted the references to newspaper advertising as part of the various campaigns to sell the "cool" idea throughout your community and thereby gain the confidence of the patron in your promise of a cool and comfortable atmosphere when they attend your shows during the warm weather.

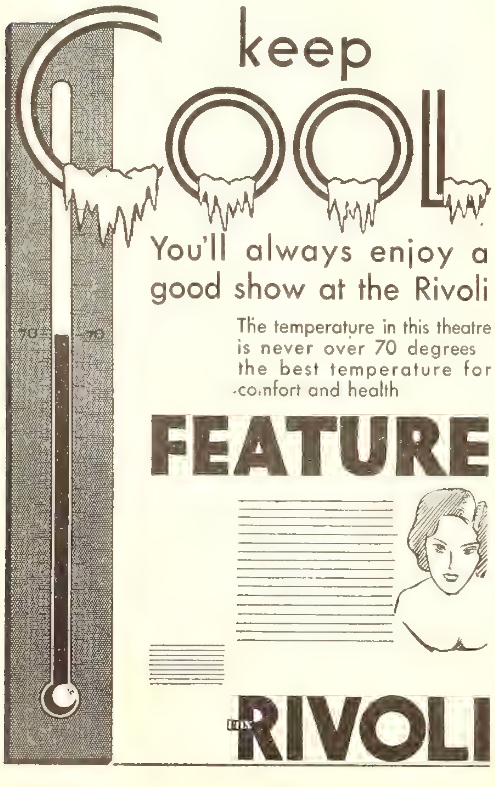
In line with these references we would, at this time, call your particular attention to the little midget cuts and larger ad suggestions. These can be made up, as mentioned in the editorial box on the second page of this Summer Suggestion Section, by sending for a reprint of this entire article and clipping the illustration, or illustrations, you may want made into cuts, send them to your nearest engraver with size instructions, etc., and let him make them up into cuts for use in programs, newspaper ads, circulars, throwaways, etc.

Look over every cut and illustration to see whether you can gain an idea or two in your own plans for a summer campaign for business. They tie right in with the text and if you feel that one or more of these suggestions can be adapted to your house and town, then you have certainly wasted no time looking it over.

### INSTITUTIONAL ADVERTISING IS GOOD!

The larger ad suggestions are good for both regular advertising combining your current attractions or can be worked out as special institutional advertising which is particularly desirable at this time of the year. Remember, you must sell more than just your show when the temperature starts taking a climb upwards. Your best bet is to impress on the minds of your patrons and the community in general that your theatre is cool. Then their subconscious mind will react favorably to the suggestion of one of the family that they take in a show at your house.

Use trailers along these lines, too. We've mentioned it several times before in this section, but we want to emphasize any angle that ties in with the general idea. You can revamp such suggestions and elaborate upon them until they are just what you want.



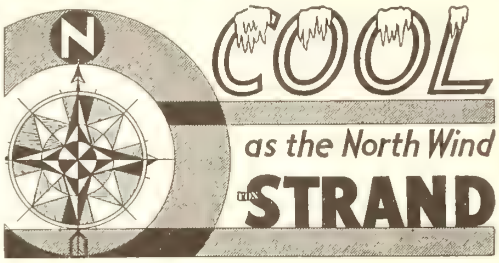
You'll always enjoy a good show at the Rivoli

The temperature in this theatre is never over 70 degrees the best temperature for comfort and health

### ICE CREAM THE KIDDIES!

Even if some local tie-up fails to produce a summer Santa Claus who will donate the bricks or cups of ice cream entirely free, it would still be good business to give such stuff away every matinee or on special matinees. The most it would cost you is a cent or two a cup and you've probably spent larger sums than that for some little unimportant toy or novelty during the season.

We've seen this particular gag worked quite successfully in many spots in and around New York City and it will in all probability be used again and over a wider area. Try your local ice cream manufacturers first and see if you can sell them on furnishing the cream in return for a program ad, a short trailer or a lobby card.



### PLUG YOUR COOLING SYSTEMS!

This year more than ever before, every exhibitor should pay special attention to the selling of his cooling system to his patrons and to the public. . . . Almost every theatre now that has a cooling system, has paid for it. You have a lot of money tied up in your cooling system—you put it in because you felt that it would be a definite asset to your business—that it would enable you to not only keep open during the hot summer months, but primarily to enable you to retain your patronage. . . .

We are all creatures of habit, going to a theatre is only a habit and it is up to you to keep your patrons in the habit of going to your theatre during the hot summer months. . . . Selling your cooling system is of outstanding importance to you. . . . Start doing so right now—utilize every agency at your command—your screen—the newspapers—programs—lobby displays, etc. Your printer undoubtedly has special border designs that you can use on your program. Get out some attractive posters. . . . Utilize your screen. Start out with a trailer telling them about your cooling system. Don't be stingy. Have a different one every week from now on until the hot weather sets in. Then, when your cooling system is in operation, tell them about it—call their attention to it—send them out talking about it.

This word of mouth advertising is invaluable and the cost is trivial. . . . Don't just say that your theatre is the coolest spot in town. Make it look cool. Have a cool atmosphere throughout the entire place. Change your lights—take down your heavy drapes—put light uniforms on your ushers. Make your theatre look cool and inviting when a person enters it. . . . Don't forget the old saying that the first impression is often a lasting one. . . . Don't think that just because you have a cooling system that is all that is necessary.

Today more than ever before you have got to sell the public. The great outdoors is a powerful competitor. Boat lines—automobiles—baseball games—picnics—band concerts and what not, are all vying with you. . . . Use everything at your command to fight this opposition. If you do you have got a chance of succeeding. If you don't—you're licked!

### A WIDE COVERAGE IS NECESSARY!

It must be kept in mind that prospective patrons located several miles from the theatre must be plugged even more than those who come to the theatre regularly and are thereby reached through the lobby ads, trailers and of course by the cool atmosphere of the theatre itself. Regular patrons, however, are not enough in most cases to keep your theatre operating profitably during the summer months. Added revenue is necessary and must be looked for from outside the town limits.

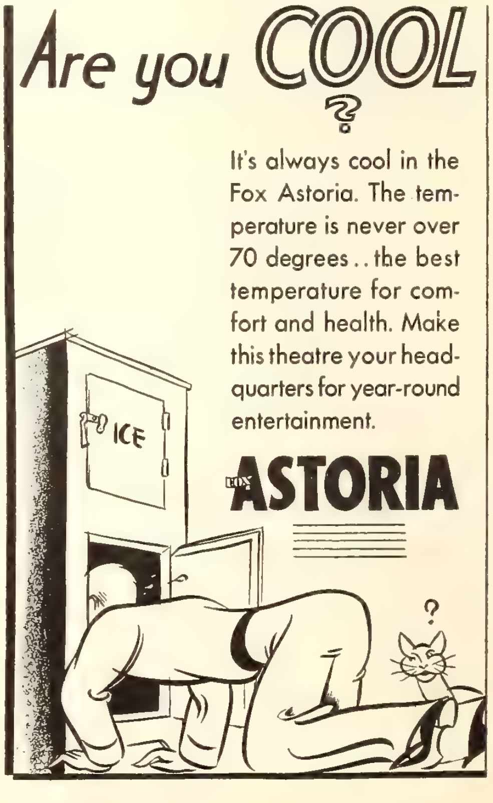
They should be reached through your regular newspaper advertising, which in most towns reach well into the surrounding communities, through direct mail plugs of various kinds and outdoor advertising if you are going in for any this summer.

Just don't forget that those folks in the outlying communities are not living in close or cramped quarters. They have plenty of fresh air and freedom from the heat after sundown. So you have to figure on pulling them in from the open country. Sell them along lines designed to pull this class. The attraction first, then the cool and comfortable ventilation of the theatre.

**Circuits or small theatre groups desiring reprints of these five pages of Summer Business Suggestions can secure them by communicating with Club headquarters at 1790 Broadway, New York, and specifying the name and city of each theatre under their supervision.**

**By token of the same courtesy we are asking that similar organizations sending out special bulletins on this subject include us on their mailing list so that we can augment our manual with further ideas along these lines.**

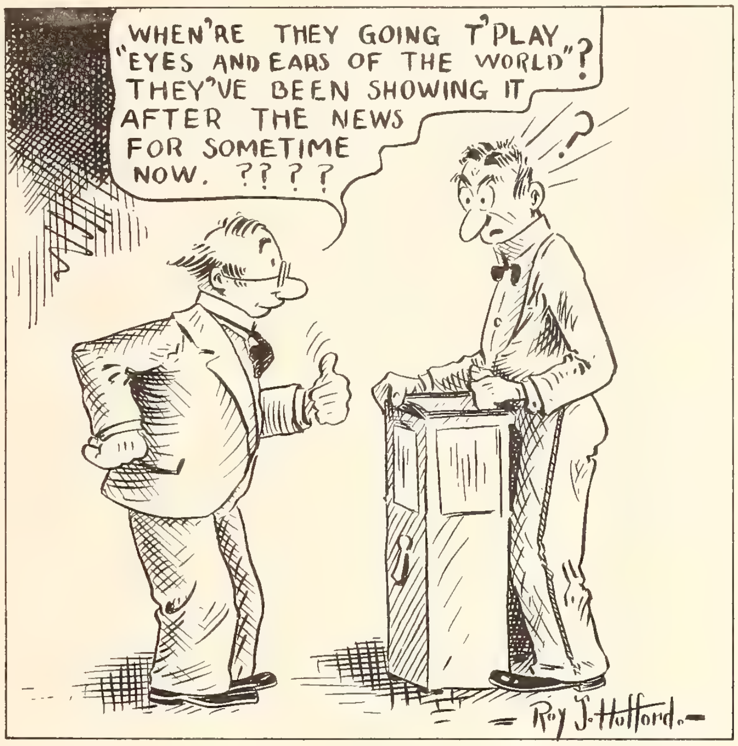
**"Chick"**



It's always cool in the Fox Astoria. The temperature is never over 70 degrees . . the best temperature for comfort and health. Make this theatre your headquarters for year-round entertainment.

# IT REALLY HAPPENED!

By ROY HUFFORD


WHEN'RE THEY GOING T'PLAY "EYES AND EARS OF THE WORLD"? THEY'VE BEEN SHOWING IT AFTER THE NEWS FOR SOMETIME NOW. ????
?
Roy J. Hufford

An embarrassing moment for the doorman. Sorta tough to handle—this one—just take him for a little ride about that great mystery melodrama due on the next program and that the matter will be taken up with the home office. 'S'bout all you can do for one of these guys.

## THREE SALES ANGLES PROVED AN EFFECTIVE AID TO C. T. PERRIN

Clubs, merchants and a special preview featured a campaign made on "Broken Lullaby" by C. T. Perrin, manager of the Sterling Theatre, Greeley, Colo.

A contest was started between all civic clubs and a separate contest for college sororities and fraternities—to attend in a body. The idea was for each member to pay his or her own admission, and have as nearly 100% attendance as possible. The club having the nearest perfect attendance was refunded the entire amount expended by their members, which amount should rightfully go to the club's treasury.

Letters were written to the merchants in advance of picture, telling them pictures of this type would undoubtedly bring a lot of people to town which in turn would be of benefit to merchants. Manager Perrin in his letter, sought permission from the merchants to insert a line in regard to the picture, in their regular ads, provided Perrin could make arrangements with the newspapers at no extra cost to the merchants. A sample of the copy used at the bottom of the merchants' ads, "Quality Recognizes Quality—That is why we recommend Paramount's Broken Lullaby—Coming Soon to Greeley."

Splendid comments came from all directions as a result of the preview to various local celebrities, etc. Almost every club in town had someone get up and tell about the picture; recommending it highly. One minister, among others, sent the manager a letter carrying this thought: Regardless of one's custom as an attendant of the movies during an ordinary picture, here is one our people cannot afford to miss—and continued with his personal opinion of picture.

All of which sounds like the makings of an effective campaign, and we're sure that other Club members will benefit through Perrin's suggestions.

## Maxwell With Hamrick

Floyd Maxwell, manager of the Fox Theatre at Spokane, Wash., for the past three months, has resigned that post and gone with John Hamrick as manager of four houses in Portland, Ore. He will make his headquarters at the Oriental, newest and second largest theatre in the city, and also have supervision of the Music Box, Adler and Blue Mouse.

Maxwell, once drama editor of an Oregon newspaper, has been active in important theatre posts in the Northwest for some time, acting as managing director for Fox theatre interests in Portland.

## CALDWELL STAGED A BIG CELEBRATION IN HONOR OF NEW HOUSE

A two-cornered campaign was recently supervised by Wally Caldwell, manager of Loew's (New) Theatre, Toledo, Ohio, part in celebration of the revamped house and the balance in honor of "Arrowsmith" and a "Gala Big Show." Following is a resume of what took place.

Permission was granted by the City Council to decorate downtown streets with fan-shaped flags containing muslin one-sheets placed between (black on yellow) and stretched across streets from trolley poles, two copies on each line. Either side of trolley wires read as follows: "Loew's New Theatre Celebration: Sinclair Lewis' "Arrowsmith" and "Gala Big Show." Theatre, building, marquee and immediate neighborhood of theatre were also decorated with flags, pennants and garlands.

The campaign included windows in three prominent department stores, exclusively devoted to new theatre and picture copy; 16 special downtown windows with 14 x 17 mounted de luxe specials; one dozen bulkheads on exclusive, downtown wreckers bulkhead; One-sheets in largest garage; one sheets on 15 public drays; 3,000 heralds in exclusive neighborhood section; 1,000 heralds in baskets at market; heralds to patrons; taxi streamers on 100 taxis; 200 one sheet cards at regular locations in city; advance and special stories on both theatre and picture in newspapers; layout views of theatre in paper; extra size ads in all papers before and on opening day; gratis full page in roto section of paper; salutes from several radio stations, and a welcoming speech on opening night by the Vice-Mayor. The usual flowers, telegrams, etc., were in evidence.

Those of you who have followed Caldwell's past campaigns will at once recognize that his usual thorough-going system was again employed in the above. We're glad to know that he now has a more modern house to sell and will await further news from this member.

Premiums That Sell Seats!

BEAUTIFUL HAND-PAINTED IMPORTED
PORCELAIN DINNER SET
UNAPPROACHABLE QUALITY! DISTINCTIVE DESIGN!
Sent Subject to Examination for Your Approval
AT PRICES THAT APPEAL

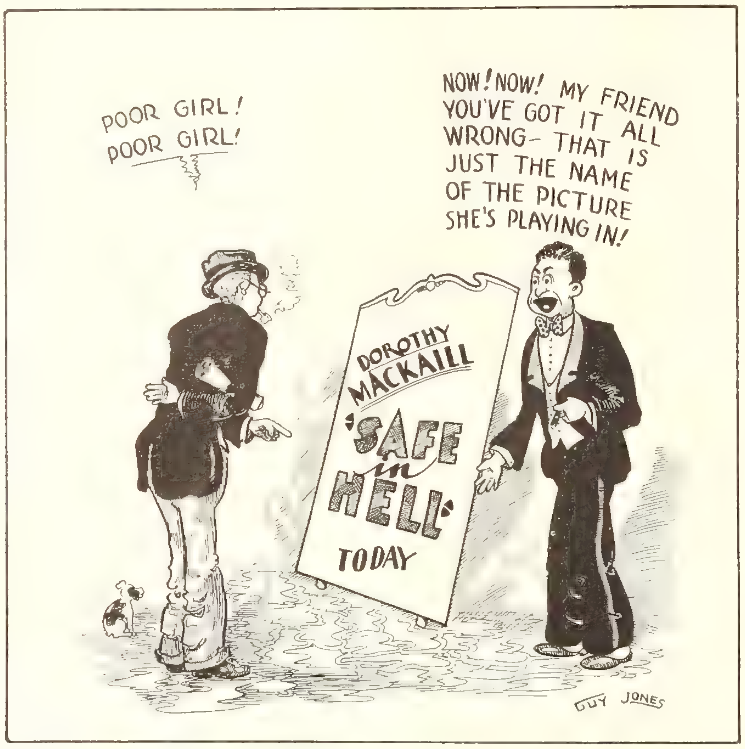
— and here's another offering:
Fragile and Dainty
Japanese Luncheon Set
Beautifully Hand-Painted
Your Lady Patrons Will Rave About It!

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
352 W. 44th St., N. Y. C.
Gentlemen:
Please send me further information.

Name.......................... Theatre..............
Address........................ City....... State.....
Check item [X]
Japanese Set ☐ Dinner Ware ☐
Willow Ware ☐ Onyx Marbelette Cutlery ☐
——MAIL THIS COUPON AT ONCE——

# Keeping Up With The Times!

By GUY JONES


POOR GIRL! POOR GIRL!
NOW! NOW! MY FRIEND YOU'VE GOT IT ALL WRONG- THAT IS JUST THE NAME OF THE PICTURE SHE'S PLAYING IN!
DOROTHY MACKAILL
'SAFE in HELL'
TODAY
GUY JONES

If you like this series perhaps you have a few suggestions for versatile Guy Jones to illustrate with his pen and ink. Shoot them along; we'll send them to Guy.

## SEVERAL COSTLESS STUNTS FEATURED IN DICK MOSS' CAMPAIGN

It is evident that Dick Moss, manager of the United Artists Theatre, Los Angeles, and his publicity aide, Jack Proctor, were running true to form when they campaigned on "The Greeks Had a Word for Them." A number of no-cost stunts featured their work.

A tie-up was made with one of the large department stores for the display of photos mounted on 11 x 14 cards, placed in several windows. This deal received publicity in newspapers, lobby and on screen. Through another tie-up with a large outfitting company 20,000 circulars were distributed via store mailing system. Two other windows in choice downtown spots were devoted to tying in picture with a hand lotion.

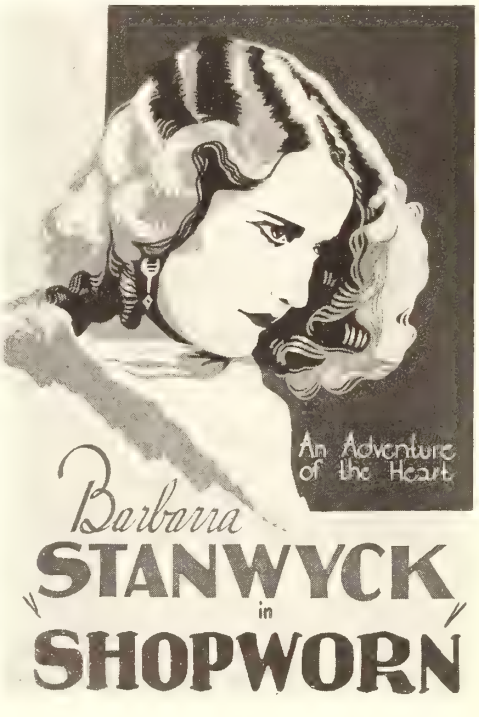
Ribbons with appropriate copy were worn by the ushers two weeks in advance of showing and also by 200 drug concern clerks, with a little space on the ones used by the latter to plug a fountain special.

Additional effort included the mailing of postcards to every fraternity and sorority in the city, with teaser copy reading, "The Greeks had a word for them but we can't print it on a postal card." Tie-ups were also made with three local radio broadcasting stations for the broadcast of fifty word announcements several times daily during run of picture. Cost was taken care of by a half-dozen pair of passes for each station. Life size cutouts were spotted in the lobby two weeks in advance.

Since getting a line on the above we hear that the United Artists has closed for the summer season and that Moss and Proctor are to be put in charge of another house. We'll let you all know where they are just as soon as we are tipped off. In the meantime we know that both will be hitting their usual pace.

## POSTER ART WORK FOR THE THEATRE!

Since special issues and important articles crowded the regular appearance of this series off the pages for a short time we have been receiving many grand poster illustrations. So, here we are back on the job and let's hope that nothing will happen to interrupt the series again.



This one is from D. E. Horsfall of the Warner Theatre in Elmira, N. Y. Others to follow include many new contributors as well as most of our old reliables.

Thanks kindly old-timers as well as the new artists. We'll try to make each reproduction of your posters clear and helpful so that others may benefit from the series.

## MANY NOVEL ANGLES IN CAMPAIGN MINTZ MADE ON "LIFE" FILM

A thorough and novel campaign, from special invitation preview to an ape bally, was recently waged in connection with "Mystery of Life" by N. L. Mintz, manager of the Oxford Theatre, Plainfield, N. J. He was assisted by J. Koerpel, of the Publix home office, and Dan Halperin, special representative from Universal.

The invitation preview was held for local ministers, educators, city officials, heads of clubs and the press. At the preview, special post cards were distributed, on which members of the audience were requested to note whatever comments they had to make concerning the picture. These were later used in advertising and publicity.

Lawyers, doctors and other professional men were reached through a special mailing campaign covering the city and all surrounding towns. In order to cover the homes in the territory 10,000 heralds were given a house to house distribution, and 1,000 telephones were made to homes. 1,300 post cards were sent to the theatre's regular mailing list.

Window displays of biological specimens borrowed from the American Museum of Natural History in New York City were used in prominent downtown stores, consisting of authentic articles of early forms of life as compared to those shown on the accessory "tree of Life." 40 x 60 enlargements of stills were used to heighten the display.

The ape bally walked around the busy sections of the town with a large advertising sign on his chest and caused plenty of excitement. An elaborate front and lobby was constructed especially for the engagement. Shoe, book, drug and sporting goods stores also contributed windows.

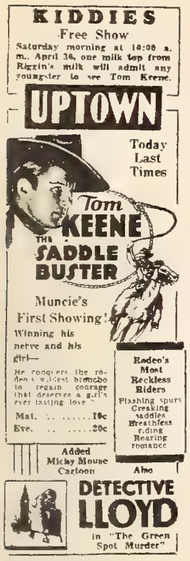
## MICKEY MOUSE CLUB IS GOOD PUBLICITY FOR SONNY SHEPHERD

Wading through the several sections of a Miami, Fla., Sunday newspaper impresses us with the fact that Sonny Shepherd, manager of the Biltmore Theatre, in that city, is getting his share of representation in that publication, a goodly percentage due to the popularity of his Mickey Mouse Orchestra and Entertainers.

Mickey is here and there and all over town. One long announcement states that he and associates are the added attraction at the "Roman Pools"; a three-column photo in the society section shows one of the little girl members participating in an Easter egg hunt, and during an aquatic event at the Beach we again note that "the Biltmore Mickey Mouse Club will entertain with music, singing and dancing." And there are some more, but the foregoing will be sufficient to let you all know that Shepherd's club is quite the cat's down Miami way. Glancing back in the theatre ad section, we note that the Biltmore carries a small space in the group ad, which, all in all, is not so bad.

Readers have been told before that Shepherd has succeeded in banding together an unusually enthusiastic club of youngsters and the above is just some additional evidence of that fact. Keep up the excellent work, Sonny, and continue to let us know what's doing down in your town.

# ADVERTISING SUGGESTIONS TO HELP YOU IMPROVE YOUR SHOW-SELLING!



KIDDIES
Free Show
Saturday morning at 10:00 a. m., April 30, one milk top from Riggin's milk will admit any youngster to see Tom Keene.

UPTOWN

Today
Last
Times

Tom
KEENE
THE
SADDLE
BUSTER

Muncie's
First Showing!

Winning his nerve and his girl—

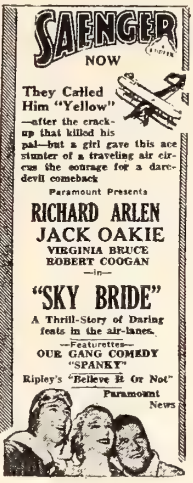
He conquers the rodeo's wildest broncho to regain courage that deserves a girl's ever lasting love

Mat. . . . . . . . 10c
Eve. . . . . . . . 20c

Rodeo's
Most
Reckless
Riders
Flashing spurs
Creaking saddles
Breathless riding
Roaring romance

Added
Micky Mouse
Cartoon

Also
DETECTIVE
LLOYD
in "The Green Spot Murder"



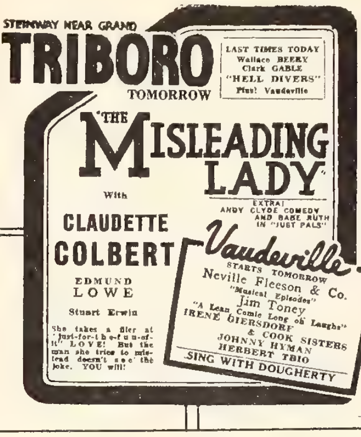
SAENGER

NOW

They Called Him "Yellow"
—after the crack-up that killed his pal—but a girl gave this ace stunter of a traveling air circus the courage for a dare-devil comeback

Paramount Presents
RICHARD ARLEN
JACK OAKIE
VIRGINIA BRUCE
ROBERT COOGAN
—in—
"SKY BRIDE"
A Thrill-Story of Daring feats in the air-lanes.

—Featurettes—
OUR GANG COMEDY
"SPANKY"
Ripley's "Believe It Or Not"
Paramount
News



STEINWAY NEAR GRAND
TRIBORO
TOMORROW

LAST TIMES TODAY
Wallace BEERY
Clark GABLE
"HELL DIVERS"
Plus! Vaudeville

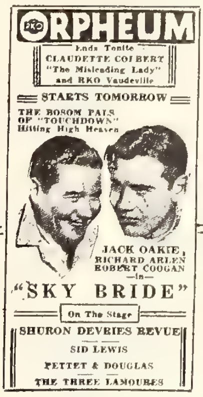
"THE MISLEADING LADY"

With
CLAUDETTE
COLBERT
EDMUND
LOWE
Stuart Erwin

She takes a flier at "just-for-the-fun-of-it" LOVE! But the man she tries to mislead doesn't see the joke. YOU will!

EXTRA!
ANDY CLYDE COMEDY
AND BABE RUTH
IN "JUST PALS"

Vaudeville
STARTS TOMORROW
Neville Fleeson & Co.
"Musical Episodes"
Jim Toney
"A Lean Comic Long on Laughs"
IRENE GIERSDORF
& COOK SISTERS
JOHNNY HYMAN
HERBERT TRIO
SING WITH DOUGHERTY



RKO ORPHEUM

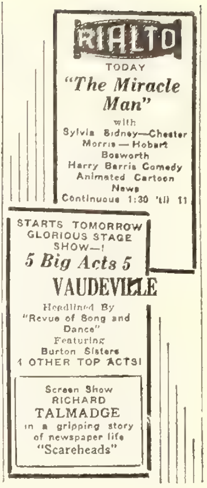
Ends Tonite
CLAUDETTE COLBERT
"The Misleading Lady"
and RKO Vaudeville

STARTS TOMORROW

THE BOSOM PALS
OF "TOUCHDOWN"
Hitting High Heaven

JACK OAKIE,
RICHARD ARLEN
ROBERT COOGAN
—in—
"SKY BRIDE"

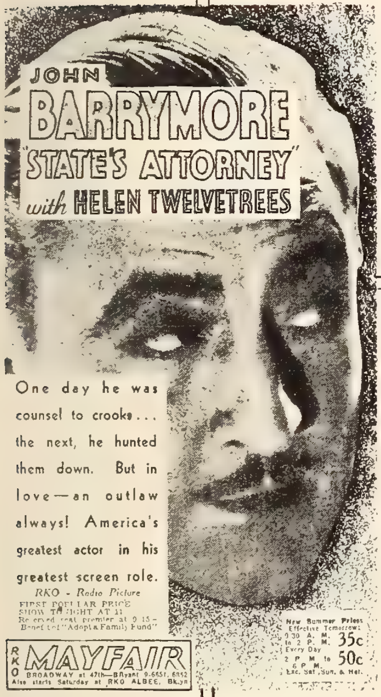
On The Stage
SHURON DEVRIES REVUE
SID LEWIS
PETTET & DOUGLAS
THE THREE LAMOURES



RIALTO
TODAY
"The Miracle Man"
with
Sylvia Sidney—Chester Morris — Hobart Bosworth
Harry Barris Comedy
Animated Cartoon
News
Continuous 1:30 'til 11

STARTS TOMORROW
GLORIOUS STAGE SHOW—!
5 Big Acts 5
VAUDEVILLE
Headlined By
"Revue of Song and Dance"
Featuring
Burton Sisters
4 OTHER TOP ACTS!

Screen Show
RICHARD
TALMADGE
in a gripping story of newspaper life
"Scareheads"



JOHN
BARRYMORE
"STATE'S ATTORNEY"
with HELEN TWELVETREES

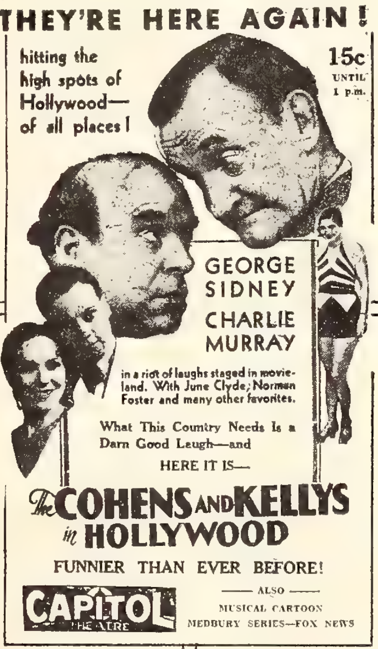
One day he was counsel to crooks . . . the next, he hunted them down. But in love—an outlaw always! America's greatest actor in his greatest screen role.

RKO - Radio Picture

FIRST POPULAR PRICE SHOW TONIGHT AT 11
Reserved seat premier at 9:15—Benefit of "Adopt a Family Fund"

RKO MAYFAIR
BROADWAY at 47th—BRyant 9-6651, 6852
Also starts Saturday at RKO ALBEE, Bklyn

New Summer Prices
Effective Tomorrow:
9:30 A. M. to 2 P. M. 35c
Every Day
2 P. M. to 6 P. M. 50c
Exc. Sat., Sun. & Hol.



THEY'RE HERE AGAIN!

hitting the high spots of Hollywood—of all places!

15c
UNTIL
1 p.m.

GEORGE
SIDNEY
CHARLIE
MURRAY

in a riot of laughs staged in movieland. With June Clyde, Norman Foster and many other favorites.

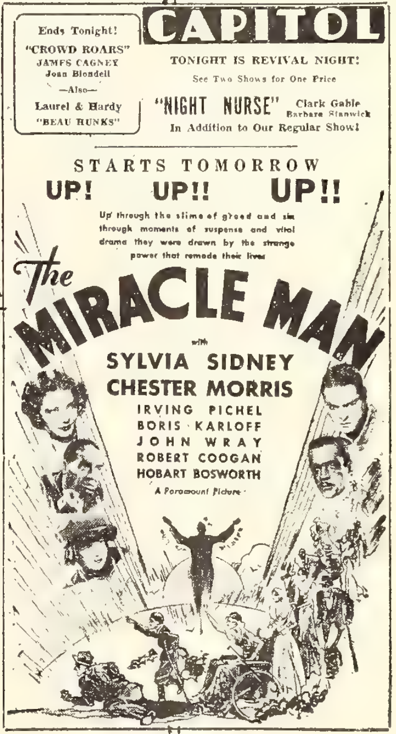
What This Country Needs Is a Darn Good Laugh—and
HERE IT IS—

The COHENS AND KELLYS in HOLLYWOOD

FUNNIER THAN EVER BEFORE!

CAPITOL THEATRE

—ALSO—
MUSICAL CARTOON
MEDBURY SERIES—FOX NEWS



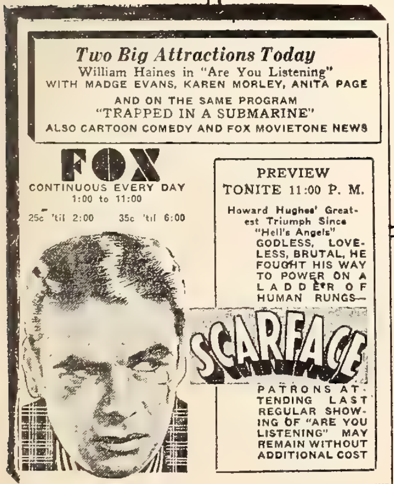
Ends Tonight!
"CROWD ROARS"
JAMES CAGNEY
Joan Blondell
—Also—
Laurel & Hardy
"BEAU HUNKS"

CAPITOL
TONIGHT IS REVIVAL NIGHT!
See Two Shows for One Price
"NIGHT NURSE" Clark Gable Barbara Stanwick
In Addition to Our Regular Show!

STARTS TOMORROW
UP! UP!! UP!!

Up through the slime of greed and sin through moments of suspense and vital drama they were drawn by the strange power that remade their lives

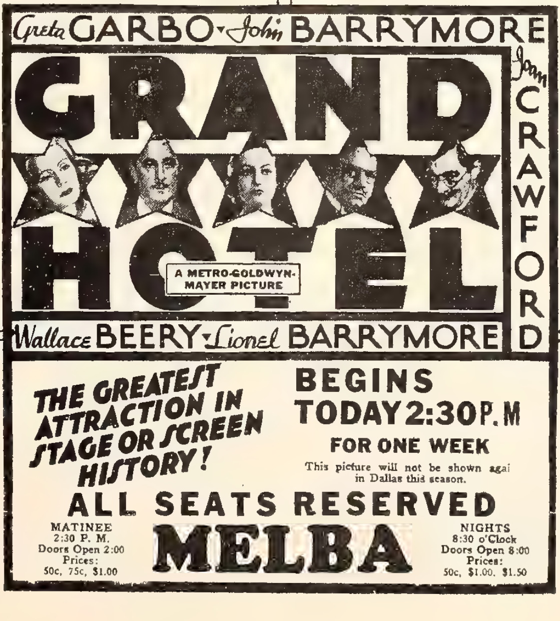
The MIRACLE MAN
with
SYLVIA SIDNEY
CHESTER MORRIS
IRVING PICHEL
BORIS KARLOFF
JOHN WRAY
ROBERT COOGAN
HOBART BOSWORTH
A Paramount Picture



Two Big Attractions Today
William Haines in "Are You Listening"
WITH MADGE EVANS, KAREN MORLEY, ANITA PAGE
AND ON THE SAME PROGRAM
"TRAPPED IN A SUBMARINE"
ALSO CARTOON COMEDY AND FOX MOVIETONE NEWS

FOX
CONTINUOUS EVERY DAY
1:00 to 11:00
25c 'til 2:00 35c 'til 6:00

PREVIEW
TONITE 11:00 P. M.
Howard Hughes' Greatest Triumph Since "Hell's Angels"
GODLESS, LOVELESS, BRUTAL, HE FOUGHT HIS WAY TO POWER ON A LADDER OF HUMAN RUNGS—
SCARFACE
PATRONS ATTENDING LAST REGULAR SHOWING OF "ARE YOU LISTENING" MAY REMAIN WITHOUT ADDITIONAL COST



Greta GARBO · John BARRYMORE
GRAND
HOTEL
A METRO-GOLDWYN-MAYER PICTURE
Joan CRAWFORD
Wallace BEERY · Lionel BARRYMORE

THE GREATEST ATTRACTION IN STAGE OR SCREEN HISTORY!

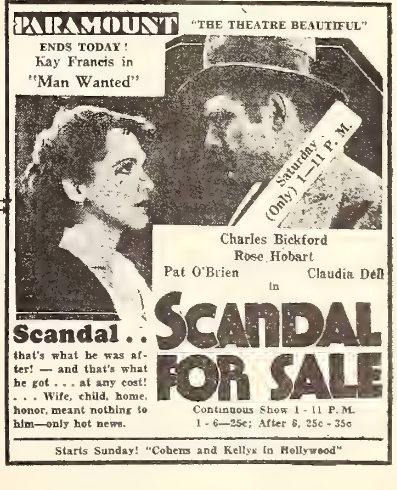
BEGINS
TODAY 2:30 P. M
FOR ONE WEEK
This picture will not be shown agai in Dallas this season.

ALL SEATS RESERVED

MATINEE
2:30 P. M.
Doors Open 2:00
Prices:
50c, 75c, $1.00

MELBA

NIGHTS
8:30 o'Clock
Doors Open 8:00
Prices:
50c, $1.00, $1.50



PARAMOUNT "THE THEATRE BEAUTIFUL"

ENDS TODAY!
Kay Francis in
"Man Wanted"

Saturday (Only) 1—11 P. M.

Charles Bickford
Rose Hobart
Pat O'Brien Claudia Dell
in
SCANDAL FOR SALE

Scandal . . that's what he was after! — and that's what he got . . . at any cost! . . . Wife, child, home, honor, meant nothing to him—only hot news.

Continuous Show 1 - 11 P. M.
1 - 6—25c; After 6, 25c - 35c

Starts Sunday! "Cohens and Kellys in Hollywood"

# SIX MONTHS CLUB INDEX!

## FROM NOVEMBER 7TH TO APRIL 30TH

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| | 26th | 48 | 9th | 53 |
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| | 14th | 69 | 13th | 58 |
| | 21st | 68 | 27th | 54 |
| | 21st | 70 | Mar. 12th | 61 |
| | 28th | 58 | 12th | 64 |
| | 28th | 60 | Apr. 2nd | 61 |
| | Dec. 5th | 65 | 9th | 54 |
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| | 28th | 61 | 12th | 69 |
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| | 12th | 63 | 26th | 60 |
| | 19th | 62 | 26th | 65 |
| | 19th | 67 | Apr. 9th | 60 |
| | 26th | 50 | 9th | 60 |
| | 26th | 59 | 16th | 61 |
| | Jan. 2nd | 57 | 16th | 64 |
| | 2nd | 65 | 23rd | 59 |
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| | Dec. 12th | 53 | 16th | 58 |
| | 12th | 54 | 16th | 59 |
| | Jan. 2nd | 64 | 16th | 60 |
| | 9th | 56 | 16th | 64 |
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| Orphanage Tie-up | | | Nov. 7th | 62 |
| Overcome Opposition | | | Nov. 14th | 58 |
| | | | 28th | 52 |
| Pajama Party | | | Nov. 7th | 69 |
| Personal Appearances | | | Dec. 26th | 53 |
| | | | Feb. 13th | 55 |
| | | | 13th | 56 |
| Personal Endorsement | | | Mar. 26th | 58 |
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| Paper Bag Ad | | | Feb. 6th | 72 |
| Posters | | | Feb. 13th | 62 |
| | Nov. 14th | 66 | 20th | 58 |
| | 21st | 66 | 20th | 68 |
| | 28th | 58 | 27th | 53 |
| | Dec. 12th | 60 | 27th | 60 |
| | 19th | 60 | Mar...5th | 79 |
| | 26th | 53 | 12th | 68 |
| | Jan. 2nd | 56 | 19th | 59 |
| | 2nd | 62 | 19th | 64 |
| | 9th | 56 | 26th | 63 |
| | 16th | 52 | Apr. 2nd | 56 |
| | 30th | 63 | 2nd | 61 |
| | Feb. 6th | 80 | 23rd | 53 |
| | 13th | 54 | | |
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| Radio Tie-up | | | Jan. 9th | 55 |
| | Dec. 5th | 66 | Feb. 6th | 78 |
| | 12th | 60 | Mar. 5th | 79 |
| | 19th | 62 | Apr. 9th | 58 |
| | Jan. 2nd | 67 | | |
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| School Tie-ups | | | Dec. 12th | 60 |
| | Nov. 7th | 62 | 12th | 62 |
| | 7th | 69 | Jan. 16th | 58 |
| | 28th | 58 | 23rd | 52 |
| | 28th | 62 | Feb. 13th | 59 |
| | Dec. 12th | 53 | Mar. 26th | 63 |
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| Special Nights | | | Nov. 7th | 60 |
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| Street Ballys | | | Jan. 2nd | 56 |
| | Nov. 7th | 62 | 2nd | 60 |
| | 7th | 63 | 2nd | 67 |
| | 7th | 65 | 9th | 54 |
| | 7th | 67 | 9th | 55 |
| | 7th | 72 | 9th | 60 |
| | 7th | 73 | 9th | 62 |
| | 14th | 60 | 30th | 56 |
| | 14th | 62 | Feb. 6th | 73 |
| | 14th | 65 | 12th | 63 |
| | 14th | 68 | Mar. 12th | 61 |
| | 21st | 66 | 19th | 57 |
| | 21st | 68 | 19th | 66 |
| | 21st | 70 | 26th | 56 |
| | 28th | 55 | Apr. 2nd | 54 |
| | Dec. 5th | 65 | 2nd | 62 |
| | 5th | 74 | 9th | 53 |
| | 12th | 52 | 9th | 61 |
| | 12th | 54 | 16th | 58 |
| | 12th | 57 | 23rd | 68 |
| | 12th | 59 | 23rd | 70 |
| | 12th | 64 | 30th | 52 |
| | 26th | 52 | 30th | 55 |
| | 26th | 57 | 30th | 59 |
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| | | | Dec. 19th | 56 |
| Theatre Anniversary | | | | |
| | Dec. 5th | 64 | Jan. 9th | 54 |
| | 5th | 67 | 23rd | 63 |
| | 5th | 69 | Mar. 19th | 65 |
| | 10th | 64 | Apr. 16th | 60 |
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# WHY BE SO EXCLUSIVE? C'MON IN!

**AL ZIMBALIST** is not the famous composer-musician but editor of "Howdy," the Warner theatre house organ in New Jersey. Between taking a whack at publicity and manufacture of superlatives for his pet magazine ("not a bulletin," says Al) he manages to keep on the loop around Newark and other points west. However, he believes that he's helping out the boys and that's a great satisfaction to him, and also to Publicity Chief Harry Goldberg. While not a manager of a theatre, Al, through special dispensation from P. T. Barnum, Dexter Fellows, etc., is hereby elected a member of the Round Table Club. We trust that he will faithfully serve his brother showmen in the matter of shooting in some constructive suggestions to this department.

———*Wear Your Club Pin! ! !*———

**H. W. WILLS** is a former newspaper man and newcomer to showbusiness and we're mighty glad to welcome him as a new member of the Round Table Club. He recently completed 10 years in the advertising and merchandising end of newspaper publishing and from what we happen to know about work done in that field there can be no doubt but that he will fit showbusiness like the paper on the wall. For the past month or so he has been filling the job of advertising and house manager for the Palace Theatre, operated by the Syamore Amusement Co., Petersburg, Va., and we predict that Club members will hear a lot more about Wills' work in future issues. We'll tell you elsewhere in this department about a little gag he's been using to good advantage in his town.

———*Wear Your Club Pin! ! !*———

**JAMES ANDERSON** is the manager of the Capitol Theatre out in Racine, Wis., and we are taking this opportunity to record that he, too, is now a full-fledged member of this great organization of showmen. All you need do to keep in good standing with your host of fellow Club members, James, is to regularly contribute some practical show-selling ideas to this department. Start the good work at the first opportunity that comes along and let's know what brand of showmanship you're practicing out in Racine.

———*Wear Your Club Pin! ! !*———

**LOUIS N. STONE** (not Louis Stone, the character man) hails from out in Molalla, Ore., where he skippers the Lyric Theatre and as the result of his recent application for membership in the Round Table Club he, too, is now wearing one of the Club pins. Now that you're a member of this go-getting outfit of showmen, Louis, unbend that writing arm and let's have an eyeful of what kind of stunts you're using to put the Lyric over the top. Oregon is another state that's chock full of Round Tablers who have made important contributions to this department, so we'll look to you to put your shoulder to the wheel.

———*Wear Your Club Pin! ! !*———

**TOM McMAHON** is Number 2 among the New York City managers in this week's crop of new Club members and this Round Tabler is skipper of the Uptown Theatre, 170th street and Broadway, almost within hailing distance of Arthur Chase, manager of the Costello. Glad to have you with the gang, Tom, and this is also a reminder to you to pass along any show dope you may have at hand which will be of benefit to your fellow showmen. Shoot it in at the first opportunity that comes along.

**BILL C. TALLEY** is a former exchange man who went showman some time ago and he's located down in Lumberton, N. C., where he manages the Carolina Theatre. For seven years he peddled film for the Brothers Warner out of Charlotte and then the show bug bit him right in back of his ears. So meet Bill, you other Round Tablers, and congratulate him for having joined the liveliest group of showmen in the world. We venture that we'll all hear more concerning this new member's activities in showbusiness. He should know a thing or two about buying product. What say, Bill?

———*Wear Your Club Pin! ! !*———

**JOSE YOVIN** hails from the City of Brotherly Love, popularly known as Philadelphia, Pa., where he manages the Liberty and Tacony theatres, and at this writing it is our pleasure to record that he's another recently-elected Round Tabler. Welcome to this organization, Jose, and how about coming through with some good show-selling tips that the other members can use to good advantage. Let your fellow Clubmen know what methods you're using to fill seats.

———*Wear Your Club Pin! ! !*———

**ISRAEL SCHANCUPP** frankly admits that he has been procrastinating for a matter of months the act of sending in an application for membership in this organization, but finally accomplished same by locking his office door while knocking off the few required words. He (Israel, no less) was so excited at the time that he enclosed a dollar for a membership fee, which, we have already explained to him, is out as far as membership fees are concerned, but may be set aside for the purchase of a Club pin if he so desires. At any rate, he's one of the gang, now, and he promises to try and repay some of his fellow showmen for their contributions by sending along some of his.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..............................

*Position* ..............................

*Theatre* ..............................

*Address* ..............................

*City* ..............................

*State* ..............................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**NICHOLAS FREEMAN** is the assistant manager of the Morton Theatre, Dorchester, Mass., a house in charge of Albert Laurie. Prior to going with the Morton, where he has been for the past 20 months, he acted as assistant manager of the Central Square Theatre, Cambridge. He started in this game as an usher and has been steadily climbing the ladder ever since. The name of Laurie is synonymous with showbusiness over in New England and with Al's able coaching it probably will not be long before Freeman will be handling his own house. Keep in touch with the Club, Nick, so we can forward the framed certificate when it is due.

———*Wear Your Club Pin! ! !*———

**HARRY MILLSTEIN** manages the Duffield Theatre, one of the pioneer houses in Brooklyn, N. Y. If the Duffield were able to talk it could relate a first-class history of the movies, for it has seen most of them come and go at one of the busy spots in the city. The mere fact that the house has carried on all these years is proof that it is located in a good neighborhood. Therefore, we are glad to record that its manager has become a member of this organization and will look forward to hearing what he's doing for showbusiness.

———*Wear Your Club Pin! ! !*———

**JOHN R. TKACH** hails from out in Hebron, N. Dak., where he manages the Rialto Theatre, and he's another new member in line for introduction to his many fellow Round Tablers. Your state is well represented in this organization, John, and we're glad to include your name on the Club roster. Many a good show-selling tip has come to headquarters from Dakota showmen and it is to be hoped that Tkach will do his share to keep up the excellent reputation set by his brother managers. Send along some information, John, and we'll see that it's broadcast.

———*Wear Your Club Pin! ! !*———

**ARTHUR B. CHASE** is another New York City manager to join the ranks of the Round Table Club and he holds forth at the Costello Theatre, Broadway and 159th Street. At this writing Chase is wearing a Club membership pin and we're taking this opportunity to introduce him to the rest of the gang. As soon as you get a bit of spare time, Art, send along some information on what you are doing to sell shows in your neighborhood. Your many fellow Round Tablers will be interested.

———*Wear Your Club Pin! ! !*———

**W. P. McLAUGHLIN** operates the Glen Theatre in Glen Ellyn, Ill., and along with his subscription to the Herald came a request for his name to be added to the ever-growing list of Round Tablers. Okay, Mack; you're a bona fide member of this exalted order right now, and we sincerely hope that you'll contribute your share of interesting show-selling tips to this department. Let the rest of the outfit in on that last stunt you used to good results.

———*Wear Your Club Pin! ! !*———

**RAY BOWMAN** is Number 3 on the list of New York City managers to become a member of this week's crop of Round Tablers and he holds forth at the Kameo Theatre, 4367 Third Avenue. Show-selling methods are still popular up around Ray's neighborhood and unless we're very much mistaken this new Clubman's fellow showmen can look for some dope on how seats are filled at the Kameo. Get the habit, Ray, and let's hear regularly on what you are doing for showbusiness over your way.

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **COLUMBIA** | | | |
| "Hello Trouble" | Story by staff. Director: Lamber Hillyer. | Buck Jones, Lina Basquette | Shooting |
| "Hollywood Speaks" | Story by Norman Krasna, Jo Swerling. Director: Eddie Buzzell. | Genevieve Tobin. | Shooting |
| **FOX** | | | |
| "Fancy Free" | Story by Phillip Klein, Barry Conners. Director: Al Werker. | Adolphe Menjou, Joan Marsh, Minna Gombell | Shooting |
| "Rebecca of Sunnybrook Farm" | Story by S. N. Behrman, Sonya Levien. Director: Alfred Santell. | Marian Nixon, Ralph Bellamy, Mae Marsh. | Shooting |
| "Down To Earth" | Story by Edwin Burke. Director: David Butler. | Will Rogers, Irene Rich, Dorothy Jordan. | Shooting |
| "Burnt Offering" | Written by staff. Director: Frank Lloyd. | Elissa Landi, Wm. Von Brinkin, Melvyn Douglas. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Prosperity" | Story by Wanda Tuchock, Zelda Sears. Director: Leo McCarey. | Marie Dressler, Polly Moran, Wallace Ford. | Shooting |
| "Red Headed Woman" | Written by staff. Director: Jack Conway. | Jean Harlow, Chester Morris, Lewis Stone. | Shooting |
| **MONOGRAM** | | | |
| "Fatal Alarm" | Story by Adele Buffington. Director: Karl Brown. | Johnny Mack Brown, Lew Cody. | Shooting |
| **PARAMOUNT** | | | |
| "Love Me Tonight" | Story by Samuel Hoffenstein. Director: Rouben Mamoulian. | Maurice Chevalier, Jeanette MacDonald. | Shooting |
| "Gates of Hollywood" | Story by Sam Mintz, Arthur Kober and Walter De Leon. Director: William Beaudine. | Stuart Erwin, Frances Dee. | Shooting |
| "The Sporting Widow" | Story by M. S. Boylan, Harvey Gates. Director: Irving Cummings. | Alison Skipworth, Robert McWade, George Barbier. | Shooting |
| "The Challenger" | Story by Grover Jones, W. S. McNutt. Director: Stephen Roberts. | Geo. Bancroft, Wynne Gibson, Charles Starrett. | Shooting |
| "Movie Crazy" | Story by staff. Director: Clyde Bruckman. | Harold Lloyd, Constance Cummings. | Shooting |
| "Million Dollars Legs" | Story by Henry Myers. Nick Barrows. Director: Eddie Cline. | Jack Oakie, W. C. Fields. | Shooting |
| "The Woman of Flame" | Story by Oliver H. P. Garrett. Director: Berthold Viertel. | Claudette Colbert, Clive Brook. | Shooting |
| **RKO-PATHE** | | | |
| "Hollywood Merry-Go-Round" | Story by Robert Presnell. Director: George Cukor. | Constance Bennett, Neil Hamilton, Lowell Sherman. | Shooting |
| **RKO-RADIO** | | | |
| "The Roar of the Dragon" | Story by Howard Estabrook. Director: Wesley Ruggles. | Richard Dix, Gwili Andre. | Shooting |
| "Hold 'Em Jail" | Story by Timothy Whelan, Lew Lipton and Eddie Welch. Director: Norman Taurog. | Bert Wheeler, Robert Woolsey, Edna May Oliver. | Shooting |
| "The Eighth Wonder" | Story by J. A. Creelman. Director: Merian C. Cooper. | Joel McCrea, Fay Wray, Gustav von Seyffertitz. | Shooting |
| **SONO ART-WORLD WIDE** (Trem Carr Production) | | | |
| "The Man From Hell's Edges" | Story and direction by R. N. Bradbury. | Bob Steele, Nancy Drexel. | Shooting |
| **TIFFANY** | | | |
| "Hell Fire Austin" | Story by Betty Burbridge. Director, Ernest Sheldon. | Ken Maynard. | Shooting |
| **UNIVERSAL** | | | |
| "Back Street" | From novel by **Fannie Hurst**. Director: John M. Stahl. | Irene Dunne, John Boles, June Clyde, Zasu Pitts. | Shooting |
| "Brown of Culver" | Story by George Green, Tom Buckingham. Director: William Wyler. | Tom Brown, H. B. Warner, Slim Summerville. | Shooting |
| "The Old Dark House" | Story by Benn W. Levy. Director: James Whale. | Boris Karloff, Lilian Bond. | Shooting |
| Untitled | Story by Jack Cunningham. Director: Edward Laemmle. | Tom Mix, Lucille Powers, Fred Kohler. | Shooting |
| **WARNER-FIRST NATIONAL** | | | |
| "Life Begins" | Story by Earl Baldwin. Directors: James Flood, Elliott Nugent. | Loretta Young, Hardie Albright, Eric Linden, Aline McMahon. | Shooting |
| "Children of Pleasure" | Story by Larry Baretto, Earl Baldwin. Director: Wm. Dieterle. | Ruth Chatterton, George Brent. | Shooting |
| "Tiger Shark" | Story by Wells Root. Director: Howard Hawks. | Edward G. Robinson, Zita Johann. | Shooting |
| **WARNER BROTHERS** | | | |
| "The Mud Lark" | Story by Robert Lord. Director: William Wellman. | Barbara Stanwyck, George Brent. | Shooting |
| "The Crooner" | Story by Charles Kenyon. Director: Lloyd Bacon. | David Manners, Ann Dvorak, Ken Murray. | Shooting |
| "Blessed Event" | Story by Howard Green. Director: Roy Del Ruth. | Lee Tracy, Mary Brian. | Shooting |

# STAGE ATTRACTIONS
## FOR PICTURE THEATRES

## SPOTS & SHOTS ON BROADWAY

**Mitzi Green,** who is broadcasting on the **Nestle Chocolateers** airway, is doing her remarkable impersonations with as much success in the invisible medium as she does on the stage. Mitzi is only twelve, but she's putting on bumps and if you want to see her as a juvenile in person you must hurry. They do grow. **Leo Morrison** signed up Mitzi with Radio to play little Orphan Annie in a film version of **Harold Gray's** syndicated cartoons. This makes Mitzi a big shot entertainer as Gray's cartoon has a large circulation.

**Wynne Wayne** left Loew's Capitol in Syracuse to appear in **Schwartz Bros.** "Follies Bergere." Wynne says money did it. . . . **Nat Morton** is busy booking 'em. He placed **Evelyn Cashway** in the Orpheum, **De Loris Leland** in the Republic and **Margie Penetti** in the Bijou, Philadelphia.

**Floyd Gibbons** is rattling off a machine gun fire of pertinent comment at the New York Palace on his recent experiences in China. They go over big. Gibbons would be an attraction on any stage if only for his ability to throw the contents of the dictionary around faster than any three human beings living, and then some. . . .

**Josephine Harmon,** the comedienne, is rushing her new act which will be ready for booking in a couple of weeks. She is working with **Marion Murray. Edward Davis** is the author of her new venture. Josephine was in the van of Earl Carroll's Vanities.

The rapid fire wanderer **Bob Ripley** is back with a brand new pocketful of tricks. The most wonderful of all Bob's stunts is how he gets his dope.

**Bud Pollard** is still hard at work on his Southland Pictures. . . . **Clement Wood's** "Glory Road" will be one of the films to be directed at the Metropolitan Studios. It is an all black story. The title of the story is the same as the song **Lawrence Tibbett** sings, which Wood also wrote.

**Sam Roth** of **Faro Publishing, Inc.,** published a book on the Lindbergh kidnapping and already someone wants to film it.

**Fatty Arbuckle** is before the New York public on his comeback road.

**Warners** will make a film around the life of Ivar Kruger, the Swedish Match King. It will probably be titled "The Light that Failed."

**Harry Langdon,** it seems, must stay in vaudeville even with a couple of picture contracts teasing him. Legal reasons.

**Fred Craven.**

### Dan Parker Is in Theatrical Publicity Business for Self

Danny Parker, wellknown to the music and show world as formerly connected with the Radio Keith Orpheum Corporation in both the Music and Radio departments, is now in business for himself. He is specializing in theatrical publicity and has already contracted a number of wellknown personalities. With offices at 1520 Broadway and a staff prepared for operation, we wish him well in his new venture.

### HENRI A. KEATES

Here is a good likeness of the organist "who put community singing on the map." He has been in the game for the past twenty-two years, and has been featured on nearly every circuit. Keates has the distinction of having opened every new Balaban and Katz theatre in Chicago for the past eight years. He has just terminated a three months' engagement at the RKO St. Louis theatre and has just returned to Chicago, where he opened Friday, May 13th, at the Warner Brothers Avalon theatre.

### Hugo Riesenfeld Honored On Return to Theatre Field

The musical world and representatives of the music and film trade press and of New York's newspaper field attended a reception at the Astor Hotel on Saturday last, in honor of Hugo Riesenfeld, who has returned to the Broadway theatre field as the head of a new 80-piece symphony orchestra at the New York Roxy theatre.

### Carlton Coon Dead

Carlton Coon, well known Kansas City orchestra leader, long identified with the popular Coon-Sanders Nighthawk Orchestra, died last Wednesday at the Henrotin Hospital of blood poisoning which developed from an abscessed jaw. His wife and mother survive him.

### Bernie Signs Radio Contract

Ben Bernie, orchestra leader, has signed a new long term contract with the Columbia Broadcasting System. The contract was signed in Chicago, where Bernie completed a week's vaudeville appearance during a current tour.

## UP AND DOWN THE ALLEY

### HELLO, EVERYBODY!

As you will have noticed, starting this week the title of this department is **"Stage Attractions"** and as such it will be known hereafter. . . . In it we will feature personalities mainly, though music, radio, and so on, will continue to be an outstanding feature. . . . What we aim to do is bridge that gap between the front of the house and the back.

* * *

**Ed Wynn,** stage comedian and now known as the "Texaco Fire Chief," who is being featured over **NBC** networks, says the best ten years of a woman's life are those between twenty-eight and thirty. . . .

* * *

**The American Society of Authors** and **Composers,** the **Music Publishers' Protective Association** and **M. Witmark & Sons,** deserve a vote of thanks from all music publishers for their fight against the bootleg song-sheet selling evil. . . . It's tough enough to sell music these days as it is and the song selling racket nearly grew out of bounds, but due to the arrest and conviction of one, Ted Harris, ex-pugilist and one of the leading offenders, it appears that it won't be long until publishers will not have to worry about that particular thing any more. . . . The defendant was prosecuted by **M. Witmark & Sons, Julian Rosenthal,** representing the society. . . . The verdict, handed down by **Judge Flood,** of $50 fine or 10 days in jail, is the stiffest that has been meted out to any of these offenders. . . . Others of the same ilk as Harris, having jammed the courtroom, will take this as a drastic warning and mayhap abide by what they heard and saw. . . .

* * *

**Mr. and Mrs. Herbert Koch,** popularly known as **Mr. & Mrs. Herbie,** who entertained at the twin consoles of the Saenger in N'Orleans for the past two years, are now featured at the consoles of Shea's Buffalo theatre, Buffalo, N. Y. . . . **Ray MacNamara,** local favorite in New Orleans, is soloing in their place. . . . **Will Gilroy,** local favorite at the Pitkin Theatre, Brooklyn, now has an opportunity to increase his popularity. . . . He is being featured on the programs of radio station **WMIL,** Brooklyn. . . . **Art Brown,** organist at the Richmond, Virginia, Byrd theatre, is another who has gone on the air. . . . By that I mean he is broadcasting from **WRVA,** three times a week. . . .

* * *

**Guy Lombardo and His Royal Canadians,** who recently completed a successful two weeks at the Brooklyn and New York Paramount theatres, are scheduled to make four Midwest stops on their tour of **Publix** houses. . . . Even though they will be all over the map, plans call for their weekly chain broadcast of the **Robert Burns** program while on tour. . . . **Russ Colombo, NBC** "Romeo of Song," is now installed as director of his own orchestra at the Woodmansten Inn, outlying roadhouse, and will be heard nightly except Wednesday and Sunday, over **NBC-WEAF** networks. . . . S'Long. . . .

**Ed Dawson.**

# REVIEWS OF ACTS

## SINGERS

### KATE SMITH
**Brooklyn Albee**

Kate Smith, famed "Songbird of the South" is at her best in this week's show. She is always sure to stop the show and she didn't fail here. Her grand singing earned her two encores and if she hadn't been on longer than her allotted time as far as the customers were concerned, she could have continued singing forever.—E. D.

### MILLS BROTHERS (4)
**New York Paramount**

These colored boys, borrowed from the radio, did draw decidedly as the show caught. There is no doubt about their being an attraction of the first rank. They do a lot of entertaining, singing in their own inimitable fashion, and when they are through, the audience yells for more.—F. C.

### SYLVIA NELSON
**New York Capitol**

A red headed lady with a voice and a winning personality. She has a good soprano voice and uses it with good effect. She sang a couple of numbers as a cigarette girl in the French cabaret section of the show and the audience liked her.—F. C.

### EVELYN HOEY
**Brooklyn Paramount**

This musical comedy star does very well here with her torch singing of "Devil and the Deep Blue Sea," and her "scat" singing of "Kickin' the Gong Around.' She is personable, a good singer and a good bet for any theatre looking for a personality girl with plenty of what it takes.—E. D.

### ADELAIDE HALL
**Denver Orpheum**

"The crooning blackbird," assisted by two pianists, does a good job of singing blue songs and does some clever footwork. She sings some river songs, the last against a white background, with the footlights throwing a huge shadow of herself against it.

### LILLIAN BERNARD AND FLO HENRI
**Baltimore Hippodrome**

They do a piano and singing act, featuring popular tunes, interspersed with laughable stories and gags. They earn a good reception.

### THE RHYMETTES
**Milwaukee Wisconsin**

The three young women first appear as prudes, dressed in black, and sing a ditty about censorship. They reveal themselves as pleasing harmonizers.

### DOYLE QUADRUPLETS
**Philadelphia Fox**

A pleasing eyeful, these four pretty girls are rolled onto the stage atop a piano. They sing several numbers in harmony to good applause. Theirs is an entertaining act for any theatre.

(*Continued on next page, column 1*)

## NOVELTY

### ROBBINS TRIO
**Philadelphia Fox**

These spectacular roller skaters give many daring and graceful bits of skill. One of the two men holds the other by an arm and foot and skates in a circle at such speed that she is swung parallel to the floor, at the same time holding the girl in his arms.

### BOB, BOB AND BOBBIE
**Baltimore Keith's**

First they do some Indian club work, then toss balls into the audience, to be tossed back and caught on the tip of a knife blade held in the mouth. The dog stands on the back of one of the performers and catches soft clubs juggled.

### HARRY MOORE
**Brooklyn Fox**

Mr. Moore tears from whole rolls of paper the most intricate of designs, keeping up a rapid and entertaining monologue the entire time he is working. Sure-fire for picture houses.—E. D.

### FORTUNELLO & CIRILLINO
**Omaha Orpheum**

The one carries the other in a bag, in coming on stage. They use a kitchen broom to advantage in their tumbling, and a cornet and flute add to the fun. These acrobatic clowns are entertaining performers.

### RUTON'S TRAINED DOGS
**San Antonio Sadler's**

Mr. and Mrs. Ruton put the fine canines through a series of tricks that prove highly entertaining.

### BUD CARLELL (2)
**Baltimore Hippodrome**

Novelty twirling of ropes and snapping of bullwhips. Bud's climatic act is twirling five loops at one time, two on the hips, two in his hands and one in his mouth.

### FRANCIS RENAULT
**San Francisco Warfield**

This famous female impersonator has a very good voice. He tells some good yarns and his beautiful gown and the way he wears them leaves many wondering if he is really a man.

### DE WOLF, METCALF AND FORD
**Cincinnati Albee**

The trio, a man and two girls, do solo, duo and triple steps, plus aero and eccentric dances in which the man presents some unusual contortions.

### MEL KLEE
**Baltimore Hippodrome**

This blackface singer is also a monologist. He introduces two colored lads, Tommy and Floyd, who he says he picked up in Chattanooga. The boys play the piano, sing and do some novelty tap steps.

(*Continued on next page, column 2*)

## DANCERS

### GORDON, REED AND KING
**New York Paramount**

These three male dancers are artistically worked into the show and they cover themselves with glory in both their work with the ensemble and in their own specialty of tap work. They dance wonderfully and set a standard of their own.—F. C.

### FRITZ AND JEAN HUBERT
**Baltimore Hippodrome**

They intermingle "drunk" eccentric steps with some acrobatic work and falls, gaining many laughs. This brother and sister act is the best of its kind in the business.

### TAMERA GEVA
**Brooklyn Paramount**

In this week's show, Miss Geva offers one of her inimitable jazz toe routines. The young lady is exceptionally graceful, good to look at and a first class performer. Audience reaction was very favorable.—E. D.

### THE THREE BERNIE BROTHERS
**New York Capitol**

These three boys dressed in a modified evening dress, do some splendid ensemble dancing. However, the act gets the best of its applause when the individuals do separate work in their challenge dancing. They have plenty of personality and go over favorably.—F. C.

### JIMMY HADREAS
**Milwaukee Wisconsin**

A clever dancer. In the role of street cleaner he steps off a number of dances representing various countries. He then adds some snappy acrobatics.

### NELL O'DAY AND TOMMY ATKINS SEXTETTE
**Brooklyn Albee**

Miss O'Day and her six dancing boys open their act in one following and working for the next 20 minutes in a neat full stage setting. Being used as an opening act this week, they failed to get their customary good reception. They have also changed their routine to include singing, which adds to the act. Their dance routines could be changed so as not to have so many repeating of stunts.—E. D.

### THE LE GAILS
**New York Capitol**

This male and female team offer a very attractive rough-house Apache number. It is so well done that one fears for the life of the girl member who is tossed around so vigorously. Very good.—F. C.

(*Continued on next page, column 3*)

# REVIEWS OF ACTS

## SINGERS

*(Continued from preceding page)*

### HOPE VERNON

**Omaha Orpheum**

This beautiful young lady offers an act of singing, yodeling and whistling.

### OSCAR TAYLOR

**Brooklyn Fox**

A fine singer, who does the master of ceremonying by way of singing all introductory bits for the unit in which he appears.—E. D.

### ROBERT ("BOB") KENT

**San Antonio Sadler's**

He impersonates a dope fiend singing "While Others Are Building Castles in the Air." He has a pleasing voice.

### NEALL SISTERS (3)

**Brooklyn Albee**

These three harmony singers take advantage of their being blondes by featuring a novelty song entitled, "Gentlemen Prefer Blondes." The balance of their repertoire consists of popular tunes, which they sing and sell very well.—E. D.

### NINELA GOODELLE

**Philadelphia Fox**

A striking brunette, with a charming voice and personality, who offers a number of popular songs advantageously.

### BOSWELL SISTERS (3)

**Baltimore Keith's**

These three radio stars sing several songs and draw tremendous applause. Their act features the same harmonious singing so well known to radio listeners.

### AARON SISTERS (3)

**Brooklyn Fox**

Attractive harmony singing girls from the South. The young ladies specialize and feature hillbilly songs, one in the number two spot, in one, and another later in a full stage set. The harmonizing in their soft southern drawl and twang is distinctly novel and the act, with a little comedy injected, is a good bet for any picture house.—E. D.

### CLIFF EDWARDS

**Philadelphia Mastbaum**

He plays several selections on his ukulele, and sings them. His wisecracks draw even greater response. "Ukulele Ike," as he was known in vaudeville, before he went into pictures, is even more entertaining in person than he is in the laughable characterizations he portrays in the films.

### Stars on Capitol Stage

Among the stage, screen and radio stars scheduled to appear at the Capitol in New York, during the week of May 13, are Edmund Lowe, Victor McLaglen, Fifi D'Orsay, Burns and Allen, Cab Calloway, Arthur Tracy.

## NOVELTY

*(Continued from preceding page)*

### FRED KEATING

**Denver Orpheum**

He mixes comedy with his routine of tricks and uses a girl foil to good advantage. Keating is one of the youngest and best known magicians in show business. His act is an entertaining one, and great for any audience.

### FRANKIE JUDNICK

**Brooklyn Paramount**

Judnick, who has been lobby accordianist for the past two years at this house, is occasionally brought on the stage to work in the stageshow. This week, Harry Rose gives him a good sendoff (incidentally the applause that greeted him proved his popularity) and Frankie went into his specialty of playing hot tunes on his accordian, and proved a show stopper.—E. D.

### JOHNNY DUFF

**San Antonio Sadler's**

The accordion ace does solo work and then accompanies Ethel Snow, auburn songstress, who sings a number of popular songs.

### PRESSLER AND KLAISS

**Brooklyn Fox**

A standard vaudeville team. Miss Klaiss doing the singing in a good voice, while Mr. Pressler does the comedy and piano playing. His comedy make-up which includes a mop-like wig and ill-fitting clothes together with facial contortions cannot fail to get laughs. And when it comes to playing piano, he can do that too.—E. D.

### THE FIVE JEWELS

**Baltimore Hippodrome**

These women jugglers from England do some fast Indian club work and novelties.

### MARIE REMINGTON

**Brooklyn Fox**

A personable young lady who performs difficult acrobatic stunts while roller skating. Her performance received an appreciative applause from this audience.—E. D.

### BUSSEY AND CASE

**Philadelphia Fox**

In an act that is varied, the man plays the guitar, juggles, tap dances, pulls a lot of clever gags, while his partner sings a song or two and presents an accordion solo.

### ACCORDION SEXTET

**Philadelphia Fox**

Dressed as drum majors, they play "St. Louis Blues" and "Tiger Rag."

### Small Southern Towns Use Stage Units Successfully

Junior stage units are being prepared for suburban situations and small towns around New Orleans, with the theatres, which heretofore relied on special nights of various types, using the stage shows as added attractions.

## DANCERS

*(Continued from preceding page)*

### ANITA AVILA AND JACK NILE

**New York Capitol**

This team offer an apache dance routine that is extremely well done. In the final scene of their dance which runs from the most refined to the most brutal, Jack Nile hurls Anita clear off the stage into the orchestra. He pulls her back by the hair, and closes the dance by throwing her in the wings.—F. C.

### HELEN MOORE

**San Francisco Warfield**

Assisted by six sailor boy friends, she offers some lively steps and acrobatics, with the William Tell overture presented in dance form.

### DAVID BINES GIRLS (16)

**New York Paramount**

This act opens rather slowly but retrieves itself later to such an extent that one forgets the awkward beginning.

The show goes dark and reveals the sixteen girls in phosphorized extremities. They do the substantial part of their act seated and the effect is novel and pleasing.—F. C.

### DENNIS WHITE AND GIRLS

**Baltimore Hippodrome**

Bernice Marshall, Betty Keane, Marla and Erla join Dennis White in a dancing and singing revue, "Keeping Up with the Times," with several changes of costume and scenery.

### CHESTER HALE'S PARISIENNES (16)

**New York Capitol**

A bevy of beautiful girls do a stunning dance number in variegated lights and shadows. The dancing in places drops a little but the excellence of the ensemble composition compensates for that. There is a good deal of F. C. snake hips stuff that goes over big with the audience.

### Theatre Headliners Help Press Club's Celebration

A four hundred million dollar disaster seems an odd thing to celebrate but the great fire of 1906 is given a sendoff annually by the Press Club of San Francisco. This year's celebration was held at the Golden Gate theatre and was marked by the participation of musicians and stage stars from many other houses.

Jay Brower and His Merrymakers, with Peggy O'Neill's Sweet Sixteen Girls, were on hand from the El Capitan; Hermie King and his joy gang came from the Warfield theatre across the street; The NBC Studios provided Walter Beban and the Spotlight Revue; Doctor Rockwell shooed the blues away, Vernon Rathburn and his saxotet went over from the Oakland Orpheum. Claude Sweeten and his RKOlians played the show.

# REVIEWS OF ACTS

## COMEDY

### JOHNNY PERKINS

**Brooklyn Albee**

Perkins, who is billed as "A Ton of Fun," is just that. His is an act that should not have an idle moment, he, especially makes you forget the blues, working hard throughout the show as master of ceremonies and in specialties of his own.

He carries with him two singers, Ruth Petty and Richard Montgomery who are both show stoppers. Miss Petty is a beautiful young lady who sells her blues singing with a marvelous display of showmanship and Richard, a young colored boy with a wonderful voice, gives the audiences something to applaud over too. Johnny Perkins, as an entertainer, can be rated as excellent, plus.—E. D.

### BURNS AND ALLEN

**New York Paramount**

This week these excellent comedians offer their routine of snappy gags in a "book store" setting, similar to the one they used in one of their recent shorts. Their routine consists of Nat Burns' straight playing against Gracie Allen's "dumb" answers. They are one of the cleverest teams of its kind.—F. C.

### RADCLIFF AND ROGERS

**New York Capitol**

These colored boys present a routine of singing, piano playing and gags that is far above the average. Though most of their work is done with characteristic slow movements there is never a dull moment in the act. Radcliff's vocal efforts got a big hand and the whole act went over well.—F. C.

### HOWARD, FINE AND HOWARD

**Denver Orpheum**

Three of the lads are dressed in old-fashioned ham actor costumes and, aided by Jack Walsh, their nonsense goes over fairly well. A girl adds to the act with unusual acrobatic-contortionist work.

### BETTY AND JERRY BROWNE

**Cincinnati Albee**

This team presents a comedy skit, with Betty doing a Dumb Dora type.

### HARRY ROSE

**Brooklyn Paramount**

Harry Rose, "The Broadway Jester," acts as master of ceremonies throughout the show and for his own specialty sings a few numbers. Putting the audience in a jovial mood with his laughable stories and gags, is Harry's forte. The comedy version of "Pagliacci," which he sings and explains is an extremely laughable bit and one that earns him plenty applause.—E. D.

### CHRISTY AND NATARO

**Brooklyn Fox**

A male team featuring a continual line of chatter throughout their comedy acrobatic turn. The act is good for loads of laughs and with the exception of slowing up in places with some unnecessary talk which could easily be eliminated, is good for picture houses.—E. D.

### FRANK AND MILT BRITTON AND GANG

**Brooklyn Paramount**

This band, noted for their comedy, held up their end of the bill with a brand of hokum that is difficult for other bands to equal. The band, composed of 9 musicians, who really play well despite the continuous interruptions by their fellow members, is a "natural" for picture houses.—E. D.

### BOB HOPE

**Baltimore Keith's**

He does eccentric comedy work and two girls and three men join him in "Antics of 1932," consisting of several blackout sketches, with assistance of two "plants" in the audience.

### MARTY MAY

**Omaha Orpheum**

He clowns with the audience, pretends to play special numbers on banjo, whiskbroom and violin, then plays the banjo with the broom. Jean Carroll, assisting him, does a tap dance.

### MILLS AND SHEA

**Milwaukee Wisconsin**

As two goofy gobs they tumble about in an agile and comic manner.

## John Hand Will Direct Polo Grounds Festival

John Hand, the musical director, who left the films to direct the New York Light Opera Guild, has been engaged by Maurice Frank, the impresario, to direct a performance of "Aida" for the Open Air Opera of New York, to be performed at the Polo Grounds on June 24th. John Hand is the first American conductor to have been so honored. This has caused quite a deal of adverse comment among the foreign musisians of the city who labor under the impression that only Europeans need apply for the big musical jobs when the classic operas are to be done. The performance will be filmed, as a feature and for the newsreels.

### Network Adds Station

A new radio station, CKWO, has been added to the Columbia Broadcasting System and will serve Michigan, southeastern Ontario and adjacent territory in the United States and Canada. The station will be inaugurated on June 1, with studios in Detroit and Windsor, Ont.

### 300 Ask Orchestra Places

More than 300 musicians from all parts of the country have applied for positions in the new Symphony Orchestra of 80, which has just opened at the Roxy in New York. The group has succeeded Fred Waring and his band, at the house since January 1.

### Organ Manufacturer Dies

The funeral of Charles C. Kilgen, 73, who died at his St. Louis home last week, after a short illness, was held on Monday. Kilgen had been president of George Kilgen & Son, Inc., known as the world's largest builders of pipe organs.

### Benny Fields, Edwards on Air

Blossom Seeley and her husband, Benny Fields, have been signed for a series of radio broadcasts over a National Broadcasting Company network. Cliff Edwards, film player, will conduct a novelty orchestra over an NBC network in a series of six programs.

### Named Fox Organist

Harvey Hammond, formerly at the Loew's Midland in Kansas City, is organist at the local Fox Plaza. For the past few months, Hammond has been in the East.

Fred Waring
Director of Music
THE ROXY THEATRE
World's Largest
Modern Orchestra

JOE STOVES
LOEW'S
VALENCIA
NEW YORK

# ORGAN SOLOS

**BERNIE COWHAM** (New York Bayside West Victory) the "Adopted Son of Flushing," has been adopted by this near-by community. Bernie's opening solo consisted of his usual intimate line of chatter before the playing of each singing number and the following songs; "Was that the Human Thing to Do," "Paradise," "Old Kentucky Home," and "Just Friends." This reviewer has never seen a demonstration for an organist as great as the one given this popular Cowham fellow.

As soon as his title slide was shown, the applause shook the house and it was with difficulty that he even started his solo. The audience seemingly content just to have him at their house. Finally he was able to get started and it must have done Bernie's heart good to hear the way the audience sang for him. At the finish, by actual timing, he was given an ovation that kept up for 5½ minutes. It was necessary to take the feature picture off the screen and allow him an encore. This organist certainly does mean something in this part of New York.

**ARTHUR GUTOW** (Detroit Michigan) played "mail carrier" to his audience, delivering a copious bag titled "Musical Mail" a batch of notes that won ready response. Interspersed with fetching lyrics concerning his fan mail, Gutow played "Somebody Loves You," "Starlight," the saucy "You've Got Me Between the Devil and the Deep Blue Sea," ending with "Faded Summer Love."

**AL GULLICKSON** (Milwaukee Warner) entertains in his usual effective manner. This week he uses the songs, "Home," "Keeping Out of Mischief Now," "Somebody Loves Me," "My Paradise," a novelty song to the tune of "You're the One," and "By the Fireside." In connection with "Somebody Love Me," Al invited the boys and girls to sing sections of the song separately, while the novelty song featured every word in it starting with the letter "s". The words to all selections were flashed upon the screen and as usual Al received hearty applause.

**MERLE CLARK** and **ELSIE THOMPSON** (Brooklyn Paramount) at the twin consoles entertain the audiences with an organ duet entitled "Imitations." As usual, Merle does the announcing and Elsie does her specialty of crooning a number. This, of course, is besides playing together throughout the presentation. The opening number was an imitation of Chevalier singing "One Hour With You," with the audience supposed to do the Chevalier. Very few sank in the Chevalier manner, but they did sing in their own. Following this with other imitations with the songs "Talk it Over," "Paradise," and "Strangers," Elsie then imitated herself, singing a chorus of "Paradise," with the usual great hand greeting her at finish.

Audience reaction to this pair is very favorable and they really are box-office attractions at this house.

**CON MAFFIE** (New York Paradise) entitled his organ solo "Gems," and orally introduced each number as symbolic of a particular jewel. Songs featured were: "You're the One," "Trees," "Lovable," special to "Don't Know Why," and a final chorus of "Love, You Funny Thing." Outstanding in the solo was the production built around the song "Trees." For this, Maffie played the number in concert style as the stage disclosed an appropriate setting in which two girls enacted the story told in the lyrics of the song. All in all this solo was an outstanding one, due to Maffie's ingenious manipulation of the organ and his innate artistic ability. The performance drew an appreciative reception.

**CLARENCE LEVERENZ** (Kalamazoo State) as his share in welcoming spring presented a medley of approproiate compositions introduced with the title "A Spring Concert." Opening the solo with the introductory strains of Mendelssohn's "Spring Song," followed by a new waltz, "When the Flower's are Blooming in the Springtime," "Lilies of the Valley," "Chimes of Spring," storm effects used as introduction to "April Showers," which is played classically and then in fox-trot tempo for finale. Clever effects and Leverenz's fine playing put the solo over very well and earned him a generous amount of applause. This young chap is very popular here and since he has not been featured in the past few weeks, this concert was doubly appreciated.

# OVERTURES

**AL EVANS** (New York Paradise) conductor of this fine orchestra, compiled the overture of "Popular Hits," and entitled it as such.

Opening with a special arrangement of "Milanburg Joys," the overture moves swiftly through the strains of "I'm Sorry Dear," featuring it as a saxophone solo, with softly played string accompaniment. For the next number, "Sing a New Song," the trombone is featured with full band accompaniment trumpet solo with strings, organ and piano blending in softly on the song, "Paradise." The pianist then does a solo of "Rag Doll," and a violin solo, with organ accompaniment of "You're My Everything," following. A hot arrangement of "Black Maria" closed the overture. Evans is a capable leader and is very popular with this audience.

**FREDDY MACK** (Brooklyn Fox) and his Joy Gang presented an overture built around the ever-popular "St. Louis Blues," of outstanding quality and as usual did very well with it. Opening with a specially arranged full band introduction, fading down to the soft melodious strains of a muted trumpet, the band used a good modulation and went into the stirring strains of "St. Louis Blues." Not only do they play a symphonic arrangement of this anthem, but they offer comedy versions, interpolated with "scat" singing, led by Mack, and a finale of "lowdown" blues. For real playing, novel arrangements and entertainment, this aggregation, led by the popular Mack, is out of the ordinary, and always rates more applause than anything else on the bill.

**LEON VAN GELDER** (Jersey City Stanley). The popular conductor of the Stanley's orchestra of 16 musicians dedicated this week's program to, as he put it, "Your Mother and Mine." After the oral introduction by Leon, a story on slides was superimposed on a beautiful "Mother picture" background. A number of appropriate songs were compiled and presented in this outstanding overture. Leon himself won applause with his own violin solo of "Dear Old Pal." The overture closed with a good rendition of "Memories," and an appreciate reception from the audience.

LEO. FEIST, INC.
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NEW SLIDES
"GOOFUS"
"A MOMENT IN THE DARK"
"MY LIPS WANT KISSES"
"CRAZY PEOPLE"
"THE NIGHT WHEN LOVE WAS BORN"
"TELL ME WHY YOU SMILE, MONA LISA"
"I CAN'T FORGET"
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# TECHNOLOGICAL

## The BLUEBOOK School

By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 127.**—(A) Describe the three-wire bell circuit, using diagram in black ink, if desired. (B) Tell us how you would proceed to install one or two fire alarm bells or buzzers in such a way that the bell or bells could be rung from any one of two or more buttons located in various parts of the theatre? (C) By means of an ink sketch, show us how circuits may be arranged to illuminate and extinguish lights in various compartments of a proscenium program board.

## *Answer to Question No. 120*

*Bluebook School Question No. 120 was: "(A) Using an ordinary arc, in what proportion does the light-giving power of a crater increase with doubling of amperage, correct size carbons being used in each case? (B) Do observed results as to crater area, and results as per formula on Page 396 of the Bluebook, agree? (C) Using the ordinary arc and correct lens system, should there be loss of light if the arc current is below 60 amperes? (By loss of light we are not referring to loss at the spot or rotating shutter). (D) With the ordinary arc, why is it that there is increased light loss after the amperage is increased above 60?*

I was just a bit astonished at the number who fell down rather flat on this one, or on some sections of it. As a matter of fact, only 11 men made the grade acceptably on them all, showing that most of you still have need to study your Bluebooks quite a bit. More than 500 men left Sections C and D blank. James Devoy added this note to his answer:

"For a long while we of this theatre (four men) only glanced at the School once in a while, and made quite a bit of fun of it, I'm ashamed to admit. We all study the questions each week now, spend a lot of time discussing them, hunting up the answers and seeing how close we can get to 'correct' when the answer comes. My own answers are really made up from the knowledge and efforts of myself and three others, namely Frank Davis, Tom Ackerman and John L. Baker. We have but one criticism of the school, namely, once in a while we find the same question asked more than once. Cut that out, Brother Richardson. We need all the space we can get for the School. Asking questions twice is a waste of space."

I stand corrected. That does happen occasionally, but the work is pretty heavy and all I can do is the best I am able to.

The following made good on Question No. 120. (Gosh, what a short list!): C. Rau and S. Evans, Lester Borst, Frank Dudiak, G. E. Doe, T. Van Vaulkenburg, James Devoy, Tom Turk, George Thompson, Bill Doe, Dan Graby and Lon Shotts and Roland Granby. Regarding Section A, Frank Dudiak says:

"If the current be doubled, it will be found that the crater area will have increased 2.46 times. Therefore, since the candle-power equals the square millimeter area of the crater times its light-giving power per square millimeter, it follows that the light will be increased in exactly the same proportion as is the crater area. The relationship may be expressed in a formula such as:

"Crater area KC 1.3 in square inches, in which C represents the current flow and K the constant 0.00092, the latter for use with National carbons only."

Regarding Section B, Evans and Rau say:

"Observed results as to crater area, and calculated results as per formula on Page 396, Vol. 1, of the Bluebook, agree satisfactorily; as, for instance, if the amperage be 25, the observed crater area be .05 of a square inch, and the calculated crater area be .06 of a square inch, and then the amperage be raised to 50, the observed crater area becomes .15 of a square inch, and the calculated area the same, all of which proves that the candle-power of the crater is increased 2.46 times by doubling the current flow. However, it must be admitted that calculated results are more nearly correct than observed results, since 2.46x.05 = .1230, whereas 2.46x.06 = .1476, the latter figure being very close to .15, as set forth in the table. Should the current flow be again doubled (raised to 100), the observed and calculated results will be found to agree exactly."

I think we will hear from G. E. Doe on Section C. He says:

"Assuming the current to be d.c., the optical system to be correct (both as to its various individual elements and their adjustment with relation to each other), and the light source located a minimum distance from the collector condenser lens, there should be no avoidable loss of light under the conditions named. However, after studying both C and D, I have donned my war bonnet in the belief that you have blundered (Bing! Take that!) in wording the parenthesis. What I believe is that you meant to direct our attention to the possible great losses that an increase of amperage over and above about 60 sets up at the cooling plate. If so, you eliminated all that when you parenthesized the spot-loss out."

Correct, Friend Doe. I accept the sock on the chin for the reason that it was coming to me. Apologies! . . . Regarding Section D, Brother Dudiak says:

"When the amperes are increased beyond 60, a loss of light results. The higher the amperage, the greater the loss, not because there is not an increase of light, but due to the fact that optical system is incapable of utilizing the increase of illumination. It must be emphatically stressed that any increase in amperage at the arc results in more illumination, but will the optical system utilize the increase—that is the problem."

On this point, T. Van Vaulkenburg says, "When the d.c. amperage is raised above 60, there is loss, and such loss increases steadily until the amperage reaches about 120. This is so because of the fact that, whereas the center of the condenser sends forward to the aperture an image of the light source, which at 60 amperes is just about large enough to fill the entire aperture. Above that current strength, it more than fills the aperture, hence there is waste.

"Every pin point of the collector lens sends forward similar images, but all of them, except that from the center, are out of center with the aperture, hence will have to be larger than the center spot to entirely cover the aperture opening, which necessarily results in loss from both the central zones and all other zones of the condenser.

"When the amperage has reached about 120, even the images from the outside condenser zones are large enough to cover the

(Continued on next page)

# Reply to Bluebook Question No. 120

*(Continued from preceding page)*

aperture, and those of all other zones very much more than cover it, so that there is very great light loss set up. Above about 120 amperes, no more light can be got through the projector aperture.

"Note: These figures will, of course, be somewhat altered when the new aperture, just approved, has been installed, but the principle remains the same."

A most excellent reply, Brother Van Vaulkenburg. Projectionists may themselves test this matter out by using metal plates containing pin-holes at different distances from center against the converging lens front surface—or—better yet, paint the front surface of a converging lens with white calcimine in which sufficient lampblack, or ordinary chimney soot, has been mixed to make it dark. Then, using a pin or knife point, make pin holes in this coating, one place at a time, projecting the light through each hole at varying amperages. You may get some surprises and learn considerable about the operation of a light source and condenser. The same stunt can be pulled with a reflector.

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## Columbia Buys Sturges Play as Third Under Percentage Plan

"Child of Manhattan," Preston Sturges' current dramatic play, has been secured by Columbia from the producer, Peggy Fears, for the new season. This is the third vehicle to be obtained by the company on its recently announced percentage arrangement which seeks to introduce in the industry the policy used in the legitimate theatre. Under this plan the stage producer, playwright, screen director or stars share in the profits of the picture. The other two deals made under this arrangement brought Wheeler and Woolsey as well as "Brief Moment" to the Columbia banner. Several other negotiations are now under way, it is said.

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## Photophone and Victor Chiefs Meet in New York on New Deal

Phil Goldstone, independent coast producer and financier of independent productions, conferred with executives of RCA in New York on Tuesday regarding the results of a Hollywood campaign to line up various independent units for Photophone recording. Present were E. A. Nicholson, vice-president and sales manager of RCA Victor; C. Lloyd Egner, manager of the recording department, and his assistant, W. A. Graham, who returned from a six weeks' stay at the studios working out the deal with Goldstone. E. O. Heyl, manager of the Photophone division of RCA Victor, was also present.

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## Film Law Firm Moves

The law firm of Sutton & Linet has moved to 1450 Broadway. The firm is active in the legal affairs of picture companies. Linet was at one time employed in Columbia's home office.

# JENKINS' COLYUM

DEAR HERALD:

Through the courtesy of Miss Mildred Early, we have just received a copy of the Hollywood Herald and we note that the HERALD copies the following from "Judge" which has reference to Marie Dressler in "Emma": " . . . a mawkish romance called 'Emma' written by a Hollywood hack and played by an amiable old lady."

Perhaps the man who wrote that prefers bedroom and bathroom scenes.

Perhaps he prefers illicit scenes with other men's wives. Perhaps he is incapable of appreciating clean, wholesome entertainment. Most likely he is more familiar with the lewd, bawdy trash down on the East Side.

If censorship should ever become necessary, quite likely "Judge" will furnish the main incentive.

▽

If the kidnappers would steal a child belonging to the Governor-General of Canada what do you suppose would happen? Do you think that as long as they stayed on this earth they would get away with it? You feed a bird dog meat and he can't scent a trail. They should keep "meat" away from the New York and New Jersey police force or turn the job over to the "North West Mounted" or the "Texas Rangers."

▽

In ten years from today the arrogance of Al Capone will have turned to a knowledge of the fact that the rule of "The Survival of the Fittest" and "Justice" often travel different roads.

▽

The Hollywood Herald makes use of this expression, "sic transit gloria." We don't know whether this is Yiddish, Wop or Swede, but we presume what they meant to say was that Gloria was sick in transit, and if that's the case it's just too doggone bad. We hope Gloria hasn't got neuritis.

▽

Do you know how small an atom is? Well, it's so small that you can't imagine it. Scientists claim to be able to split an atom into electrons and protons, and when split, it gives off an energy equal to sixteen million volts. Scientists are going to keep monkeying with this stuff until some day they will blow up the whole works, you see if they don't. They should leave Nature alone. The Lord never intended that they should pry into his private business.

▽

The Hays Title Committee has become very much exercised over the title to one of Paramount's pictures and are frowning a deep, dark frown which may have some effect. Who knows? The title in question is "Merrily We Go To Hell." Why, shame on your Committee. Why be so finicky? We have seen a lot worse titles than that. That title out in front of a theatre would make the inside of the house so dark that the janitor couldn't find the light switch. This raises the question, "Why is a title writer?"

▽

Maybe the reason why we enjoyed "Polly of the Circus" so much is because we stood in the wings and saw them make some of the scenes. We had a nice visit with Clark Gable and Raymond Hatton but nobody seemed inclined to introduce us to Marion Davies. That's what a man gets for being so darned handsome, it arouses jealousy. If you enjoy seeing the picture as much as we did visiting with those two bozos, you should be pleased plenty good enough.

▽

Let's see, who was it that claimed that courtroom scenes were drab, and insipid compared to bedroom scenes? Was it "Judge"? Maybe it was "Lady Godiva," for Tennyson says she was trying to make a hit with the boys.

▽

It is reported that five pictures are now in production, all dealing with the inner life of Hollywood. There sir, Abner, that settles it. If they should portray the lowdown on Hollywood, what then? Echo answers, "What Then."

▽

Albert Howson of the Warner Bros. staff is reported to have said in a speech, "The reputation of the industry should be the primary consideration of the industry's personnel." Well, well. This industry is something like twenty-five years old and that important fact has just soaked in. Great minds move slowly.

▽

When a picture's premiere is a flop in New York they should rush it right out to the boys in the country so they could clean up with it. If it is a success, let 'em keep it. "Broadway Success" is a phrase of press agent coinage, which, when hammered down to brass tacks, really means the theatreman's pallbearers.

▽

It isn't the fear of the penalty that deters criminals from committing crime, it is the fear of conviction. You do away with the fear of conviction and you've got anarchy. There are some spots in this country where the courts and law enforcement officers have made that fear practically negligible. Milwaukee happens NOT to be one of those spots.

▽

Between Nature and Congress there's a sorry outlook for this agricultural country. We are not only faced with another grasshopper menace, but the cutworms are taking a prominent hand in the destruction of crops.

An entomologist from the university of Lincoln made an examination of the soil and found fifty cutworms in a space of soil eight inches square. That's a lot of cutworms. You can figure out how many there would be in an acre yourself. There is one encouraging outlook, however. The fairways and greens are said to be in good shape and it looks like a good season for bass, and if Congress don't place the tax on malt too high, we ought to be able to worry through until huckleberry time.

▽

Cut out the "Frankensteins" and "Freaks" and give us a few more "Emmas" and "Broken Lullabys" and then bring on your grasshoppers and cutworms and see if we care. What's a few hoppers and cutworms compared to neuritis anyhow?

J. C. JENKINS,
The HERALD Man

# VOICE OF THE INDUSTRY

## A DIRECT BEARING

I NOTE WITH GREAT PLEASURE Your editorial headed, "And Tomorrow?" in your April 16 issue. I am enclosing a copy of an address given by President William Green of the American Federation of Labor, here in Salt Lake City, October 27, 1931, and would especially call your attention to the sub-heading, "Will Help Industry," which has a direct bearing upon the editorial in question. Mr. Green says:

> "When normal conditions come I wish that we might create wider opportunities for the enjoyment of leisure for working men and women that can come through the reduction of the number of days worked per week and the number of hours worked per day and leisure will help industry, because leisure is consumable. Leisure means the consumption and use of more goods and more things. I would like to ask the automobile manufacturers, in fact, every representative of a luxury industry, how they expect to market their goods if the masses of the people are denied the opportunity to enjoy them. How are fifty million men and women to enjoy the automobile if they are compelled to work six days per week? If they are granted more leisure they will buy more automobiles and that means an increase in automobile production. Every automobile agent, every man who owns a dollar of automobile stock, every one who owns the bonds issued by these automobile companies, we ought to have them standing right by me fighting for the five-day week and the six-hour day. Their allies ought to be the manufacturers of the radio, the owners of the motion picture theatres and all the places of amusement and amusement industries."

I believe that more such editorials should be written and you are at liberty to use any or all the material I am enclosing, in connection with any editorial you may wish to write in connection with this matter.

Again thanking you for your judgment, at this time, in touching upon this phase of our deplorable economic condition and with kindest personal regards.—GEO. A. YAGER, Business Manager, Motion Picture Projectionists, Local 250 of I. A. T. S. E. and M. P. M. O. of the U. S. & C., Salt Lake City, Utah.

## AS TO THE SPECIAL

A SMALL TOWN EXHIBITOR BUYS A full block of pictures expecting that all the pictures that he contracts for will be at his service, upon furnishing the dates.

Then he wakes up to the fact that they have made two or three pictures that are sure box-office bets but these each and several pictures are not in his contract, and in order to play them he will have to mortgage his house to get his money back, what with guarantee and long percentage. This happens at a time when he needs them more than at any other time in his experience of twelve years, with business at the lowest ebb known in this business. Every exhibitor that I know of is at this time running behind every week, each month worse than the other.

More power to Brookhart although Mr. Quigley did not like his setup, but if his bill will remedy such practices as these it ought to be passed with a full majority.

Houses are closing because not able to make it go, and more will close unless conditions change materially soon.

The market will be more restricted than it has ever been this summer, for no one today is making a dollar in the small towns in this vicinity, and many will close to stop the losses.

There is only one bright spot in this kind of business and that is that this hard-boiled practice probably will catch up with them very soon, and the shoe will be on the other foot.

If I do not miss my guess by watching conditions get gradually worse, they will be glad to have them played at any price in order to get the run and the revenue.—A. E. HANCOCK, Manager, Columbia theatre, Columbia City, Ind.

## Warner Zone Managers Meet In New York for Discussion

Warner theatre zone managers attended a conference at the Hotel Astor in New York on Monday, presided over by Joseph A. Bernhard, general manager of theatres. Policies and general theatre operations were discussed. Various home office theatre executives spoke on relative phases of the subject.

From the various territories came these zone managers: Nat Wolf, Cleveland; Lou Lazar, Albany; James E. Coston, Chicago; Lee Goldberg, Louisville; Harry Kalmine, Newark; William P. Goldman, Philadelphia; B. E. Hoffman, New Haven; John H. Harris, Pittsburgh; and J. J. Payette, Washington.

## Columbia Signs McCoy for New Outdoor Films Series

Columbia has signed Tim McCoy to a new long term contract for a new series of eight outdoor pictures. Wheeler Oakman and Tully Marshall have been assigned roles in his latest feature, "Two-Fisted Law." Ralf Harolde and Lucien Prival have been added to the cast of "Hollywood Speaks," featuring Walter Huston and Pat O'Brien, and directed by Eddie Buzzell.

Columbia now has four directors under contract: James Cruze, Frank Capra, Herbert Brenon and Irving Cummings. Wayne Ball has been appointed branch manager for the company in Denver. He has been in the sales department of several other companies in the past.

## Signed for Italian Films

Creste Sandrino, Italian-American actor, has been signed to a long term contract by Clemente Giglio, author and producer, who plans to star him in a series of Italian talking pictures to be made at the Fort Lee studios in New Jersey. The first will be "Thou Shall Not Kill."

## Adds to Portable Cameras

Bell & Howell Company, Chicago equipment manufacturer, has arranged to equip its portable 35 mm. Eyemo camera with an electric motor and an external film magazine carrying 400 feet. The additions are for plane work and scientific expeditions.

## James H. Turner Married

James H. Turner, executive assistant to S. L. (Roxy) Rothafel in his executive post at Radio City, was married last week to Mrs. Alice Corey Dawes, of New York.

## Theatre Lighting In Churches Seen

Leaders of the Presbyterian church will hear how churches may profit from motion picture theatres, at their 144th general assembly in Denver May 24th to June 1. In the use of talking pictures and in the lighting of the auditorium, the church will do well to pattern after the motion picture, Rev. Hugh Paul Janes of Philadelphia will tell the assembly.

Churches eventually will adopt the lighting principles used in theatres of illuminating the center of interest and leaving the audience in semi-darkness, Reverend Janes, who is a member of the Presbyterian board of Christian education, predicts. "Semi-darkness stimulates a feeling of reverence and visual distractions are eliminated," he says. "Besides, people sing more enthusiastically in a dimly-lighted room." Many of the Presbyterian churches throughout the country, Reverend Janes believes, will in the near future use motion pictures with reproduced sound as an aid to worship to meet the trend of the times.

## Powers Has 10 Films Ready; P. A. Conferring in England

Powers Pictures, recently formed by P. A. Powers, veteran industry figure, has 10 features available, with the release this month of "The Shadow Between." Ten others are in various stages of production. Powers is in England for conferences aiming at changes in production to combine the best features of American and British production.

Stories will be drawn chiefly from stage plays and widely read fiction authors, it is announced. Leading roles will be given to players with a definite following here and in England, according to Powers. In work are: Compton Mackenzie's "Carnival," "The Limping Man," by Will Scott; an adaptation of John Van Druten's play, "London Wall;" "The Fires of Fate," by A. Conan Doyle, and Frederick Lonsdale's "Maid of the Mountains."

## Herbert Brenon to Direct New Picture for Columbia

Columbia has signed Anna May Wong for a role and Herbert Brenon to direct, "The Bitter Tea of General Yen," planned as a spectacular production. Irving Cummings, director, has been signed by the company to a long term contract.

R. C. Hill has been appointed Columbia branch manager in Salt Lake City. Hill was formerly connected with Warner and Tiffany in sales work.

## Warner Making Six Westerns To Be Released Next Season

Warner will make a series of six western films, with production starting some time this month, as a part of the 1932-33 schedule. A prominent western star will be featured in the series.

Supporting casts are to be taken from the Warner-First National player ranks and from among free-lance western players. Elaborate treatment is planned for the features.

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

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BRAND NEW FLAMEPROOFED BEADED OR PERFORATED CHROME SOUND SCREENS AT 39c SQ. FT. LIMITED RANGE OF SIZES, GUARANTEED FACTORY PERFECT. TEST SAMPLES FURNISHED FREE. WIRE FOR YOURS NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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BUY FOR CASH AND SAVE — EVERYTHING BRAND NEW. NEWEST UNIFORM APERTURE PLATES and parts for Simplex-Powers and Motiograph less 15%. PHOTO ELECTRIC CELLS for any Sound System $12.75. DOUBLE BEARING INTERMITTENTS for Simplex $57.50. AMPLIFIER AND POWER TUBES less 45%. FILM MENDERS $5.50. NATIONAL CARBONS less 18¾%. BULL DOG CEMENT 45 cents half pint. GET THE HABIT. IT'S SAFE TO DEAL WITH MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

## *Equipment For Sale*

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

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INDUSTRIAL CONCERN changing to 16 mm. Sound Track. Will sell Twin 35 mm. RCA Portable Photophone. Ideal for 500-seat house. Perfect condition. Reasonable price. Address Box No. 147, Motion Picture Herald, 1790 Broadway, New York.

USE SPEEDY PRINTER for printing Heralds, Programmes, Window Cards. Complete outfit, $12.50. Pekas Duplicator Co., Lesterville, So. Dak.

**BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:**
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**1150 South Michigan Avenue. Chicago, Illinois.**

BARGAIN HUNTERS TAKE NOTICE: Two Rebuilt Simplex Projectors (Double Bearing Intermittent Movements) and Equipped with Peerless Reflector Arc Lamps, $740.00 pair. Two Rebuilt Simplex Projectors (Single Bearing Intermittent Movements) and Equipped with Strong Standard Reflector Arc Lamps, $668.00 pair. Two Garver 30 ampere Rectifiers, just like New, $185.00 pair. All Equipment Perfect condition. Same Guarantee as given on new equipment. SAVE AND BUY from MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

CHANGE LENSES NOW—NEW UNIFORM APERTURES FREE—TRADE-INS ALLOWED:— Used Lenses, All Standard Makes, Quarter Size, $9.75; Half Size, $19.50; New Snaplite Special, Quarter Size, $11.95; New Superlite Special Half Size, $39.00; New Kollmorgen Half Size for Large Theatres, List Price $125.00, Extra Special, $49.50; Lens Cleaning Kits, $1.89; New Pictures are Smaller. DON'T NEGLECT YOUR PROJECTION. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

BARGAINS USED ARCTIC NU-AIR AND AMERICAN BLOWERS FOR THEATRE USE; ALSO SILENT BELT DRIVES. WRITE FOR DESCRIPTION AND PRICES. SOUTHERN FAN SALES CO., Box 440, ATLANTA, GA.

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**INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.**

**1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to**
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STILL MORE SOUND-ON-FILM HEADS AT $25.00 EACH—GRAB 'EM QUICK:—Complete with Optical System Mounting; Exciter Lamp Socket; Photocell Compartment; Sound Gate; Slit Block; Idler Roller; Friction Roller; Outer Case; Fly Wheel and some Driving Attachments. Genuine Western Electric Photocells, $5.00 each extra. Ideal for Experimenters or Portables. Write for details. Write S.O.S. Corp., Dept. U, 1600 Broadway, New York. Cable Address, "SOSOUND," New York.

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SOUND PROJECTIONIST — married, Christian, five years theory and practice all equipments, good mechanic, wants steady position in small city, New York, New Jersey, Pennsylvania, Connecticut. Now employed. State particulars. Address Box No. 146, Motion Picture Herald, 1790 Broadway, New York.

PROJECTIONIST AND ELECTRICIAN at liberty. Will go anywhere. Best references. Address H. V. BAKER, 3019 Holdrege Street, Lincoln, Nebraska.

LIVE WIRE THEATRE MANAGER desires position, nine years experience, good references. Will go anywhere. Address N. E. W., 109 North Main Street, Brewer, Maine.

PROJECTIONIST 5 years. Experienced on Western Electric and other equipments. State salary. References. Address Wayne Smith, 728 Meredith St., Saginaw, Michigan.

THEATRE MANAGER with organ and booth experience desires connection in six-day Jersey town. Address Box 144, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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## *For Rent*

FOR RENT — City Hall for Motion Pictures. Capacity 700. Population of City, 7000. Address CITY CLERK, FRANKLIN, N. H.

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

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# WABASH AVENUE

### CHICAGO

Walter and Jack Osserman, district manager and exchange head at the local RKO office, are preparing to welcome the company's executives and sales representatives from all parts of the country in Chicago next Monday for the opening of the big national three-day RKO sales meeting. Gettleson of the company's home office publicity department will arrive here Friday to assist in completing preliminary details. A model of Radio City will be one of the interesting features.

▽

*One of the busiest chaps in town last week was Andy Sherrick, local publicity man for Universal. Not only did Sherrick have all the reporters and photogs out to welcome Carl Laemmle, but with the assistance of Walter Hyland and Ben Grimm he had the convention quarters in the Drake all decorated while the delegates were enjoying lunch.*

▽

L. V. Kuttnauer is still doing business along Film Row—now in the interests of the Equitable Life Insurance Company.

▽

*Plans of Mrs. Richard McClure for the operation of the better film council of the Illinois Federation of Women's Clubs are to be announced at an early meeting with exhibitors and distributors.*

▽

Herman Saperstein, brother of the local Allied president, has joined with Harry Lesserman in the management of the fountain and cigar stand in the Universal building.

▽

Ben Judell has acquired distribution in this territory for "The Tragedy of Mt. Everest."

▽

*The local Rialto seems less expansive and cheering since last week when the Roosevelt Theatre lights went out for an indefinite period. Balaban & Katz declare they do not have any special time in mind for reopening the house.*

▽

Louis Abramson is bringing out the new issue of Allied Comments in new dress—the house organ being printed this time instead of mimeographed.

HOLQUIST

# ON BROADWAY

### *Week of May 7*

#### CAPITOL

| | |
|---|---|
| Cradles of the Creed | MGM |
| Athletic Daze | MGM |

#### MAYFAIR

| | |
|---|---|
| Spring Antics | RKO Pathe |
| Shanghai | RKO Pathe |

#### RIALTO

| | |
|---|---|
| Those Blues | Paramount |
| Twenty Horses | Paramount |
| Betty Boop Limited | Paramount |

#### RIVOLI

| | |
|---|---|
| Beyond the Blue Horizon | Paramount |
| Lighthouse Blues | Paramount |

#### ROXY

| | |
|---|---|
| Bird Store | Columbia |

#### STRAND

| | |
|---|---|
| How I Play Golf No. 4 | Vitaphone |
| Soviet Russia | Vitaphone |

#### WINTER GARDEN

| | |
|---|---|
| Campus Spirit | Vitaphone |
| Goopy Gear | Vitaphone |
| On Edge | Vitaphone |

## Daring Pathe News Cameraman "Shoots" New York Pier Blaze

A striking bit of newsreel intrepidity was recorded by Jim Pergola, Pathe News cameraman, at the disastrous Cunard pier fire in New York last week. Pergola climbed with his apparatus to the top of the adjoining pier, which was burning, and obtained a series of "well" shots, looking down into the blaze. Overcome by smoke, he was discovered after an hour by a fireman, was lowered, with his camera, and revived by police.

Pathe News also hired a blimp to photograph the fire from the air. A new concentrator microphone was used in the coverage of the Kentucky Derby last Saturday. A second microphone was placed beneath the radio stand, giving Pathe News the same description of the race that went out over the radio.

## Streimer Ad-Service Moves

Streimer Ad-Service, New York firm handling theatre premiums, has removed to 352 West 44th street.

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 65—"Washington" hailed as first president in New York celebration—Kentucky Derby favorite is beaten at Jamaica—25-year-old girl is Louisiana governor for 10 days in executive's absence—United States tennis team beats Canada—Rome celebrates 2,685th birthday—Woman from India denounces Gandhi.

**FOX MOVIETONE NEWS**—No. 66—Former enemies become friends at Geneva parley as France and Germany meet—Al Capone begins 11-year sentence—Washington hails Major Cohen, taking place in the Senate—Movietone films wild hippos in African Congo—It's blossom time in Virginia—King George sees football classic.

**HEARST METROTONE NEWS**—No. 264—Al Capone goes to prison for 11 years—British rulers witness football match—Small planes do trapeze work off and on dirigible Akron—Enmities of past forgotten as France and Germany meet with other nations—Olympic diving stars in practice at Los Angeles games center—College girls get the spring spirit—Congo tribes hail Belgian king on African visit.

**HEARST METROTONE NEWS**—No. 265—France's president Doumer killed by assassin's bullets—California inventor demonstrates plane which flies by itself—Bryn Mawr students revive days of old England—Auto racers thrill fans on dirt track at Langhorne, Pa.—Lindbergh case leads to law for footprinting all babies—Spectacular New York fire wrecks $2,000,000 Cunard pier—Favorites beaten as Burgoo King wins Kentucky Derby.

**PARAMOUNT NEWS**—No. 81—Cowboys of west compete in California at Hoot Gibson's annual rodeo—Coolidge goes fishing in Connecticut stream—Prince of Wales dedicates new Shakespeare Theatre at Stratford-on-Avon—Flashes from everywhere—Akron, out of repair shop, takes to air again—Famous Coast trainer experiments with "peace" food at lion farm.

**PARAMOUNT NEWS**—No. 82—California inventor demonstrates boat with legs for duck hunting—Eamon de Valera discusses Ireland's problems in camera interview—Governor of Hawaii, pardons defendants in Massie case—Cunard pier in New York $2,000,000 ruin after disastrous fire—Assassin's bullets end life of Paul Doumer, French president—Burgoo King wins 1932 Kentucky Derby.

**PATHE NEWS**—No. 80—New York re-enacts Washington inaugural—Akron makes first test flight after repairs following crash—United States track and swim stars show Olympic form in Pennsylvania and Los Angeles meets—Congressman asks pardon for Massie case defendants—Forest fire sweeps Massachusetts area, menacing towns—Coolidge, the fisherman, finds trout docile in Connecticut stream.

**PATHE NEWS**—No. 81—New York society stages charity carnival—Akron picks up and launches small planes in test flight—Mother's Day observed as governors honor Washington's memory Cowboy stars take the bumps in annual California rodeo—Navy guns fired through screens in Virginia tests—Diet fails to keep lions on California farm from telling the world.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 38—Wales dedicates new Shakespere Theatre at Stratford-on-Avon—Stirring cadet parade reviewed by new commandant—Hitler polls large vote but fails in assuming power in Germany—News paragraphs—Italy's Facism adds 200,000 new adherents on birthday of Rome—Al Capone begins long prison term—Death, disaster follow Japanese earthquake.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 39—Cunard pier in New York completely destroyed by fire—Near-fatality mars opening of official auto race season in Indiana--Indian patriots hold traditional fete to honor Mexican victory of 1862—News paragraphs—Architects vote on country's finest structures--Burgoo King thrills fans with winning of Kentucky Derby.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| | |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| | |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| Night Rider, The | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | May 7,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| | |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Highway Riders | 6 reels |
| Pony Express Kid | |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 66 | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Guilty Generation | Leo Carillo - C. Cummings - Leslie Fenton | Nov. 19 | 82 | Nov. 28 |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | Mar. 17,32 | 68 | May 7,'32 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | | |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Attorney for the Defense | Edmund Lowe-C. Cummings-E. Brent | May 21,'32 | 68 | May 7,'32 |
| Bitter Tea of General Yen | LeslieBanks-Ann May Wong | | | |
| Daring Danger | Tim McCoy | | | |
| Destroyer, The | | | | |
| Dollar Parade | W. Huston - C. Cummings-K. Johnson | | | |
| Hello Trouble | Buck Jones-Lina Basquette | | | |
| Hollywood Speaks | Genevieve Tobin-Pat O'Brien | | | |
| No Greater Love | Alexander Carr-Dickey Moore | | | |
| Riding Tornado, The | Tim McCoy-Shirley Grey | | | |
| Substitute Wife, The | | | | |
| Thirteenth Man, The | Jack Holt | | | |
| Two Fisted Law | Tim McCoy-Alice Day | | | |
| Vanity Street | | | | |
| War Correspondent | Jack Holt | | | |
| Washington Merry Go Round | | | | |
| Zelda Marsh | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | R. Barthelmess-M. Marsh | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Compromised | BenLyon-Rose Hobart | Dec. 5 | 65 | Sept. 12 |
| (Reviewed under the title "We Three") | | | | |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 | |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| | | | |
|---|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | | |
| Children of Pleasure | Ruth Chatterton | | |
| Dr. X | Lionel Atwill-Fay Wray | | |
| Life Begins | Loretta Young-Eric Linden | | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 | |
| New York Town | Joan Blondell | | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | |
| Tiger Shark | Edw. G. Robinson | | |
| Two Seconds | Edward G. Robinson | May 28,'32 | |
| Week-end Marriage | Loretta Young-Norman Foster | June 25,'32 | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Cisco Kid, The | Baxter-Lowe-Montenegro | Nov. 1 | 61 | Oct. 10 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Skyline | T. Meighan - H. Albright - Maureen O'Sullivan | Oct. 11 | 70 | Aug. 22 |
| Sob Sister | J. Dunn - Linda Watkins | Oct. 25 | 71 | Sept. 26 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | 56 | May 7,'32 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | 70 | |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| After the Rain | Peggy Shannon | July 3,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 17,'32 |
| Burnt Offering | Elissa Landi-Melvyn Douglas | |
| Death Valley | Geo. O'Brien-C. Parker | June 12,'32 |
| Down to Earth | Will Rogers-Irene Rich | |
| Fancy Free | Adolphe Menjou-Joan Marsh-I. Purcell-Minna Gombell | |
| First Year | Gaynor-Farrell | July 31,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | June 26,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 22,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | | |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 15,'32 | | |
| Love In High Gear | Alberta Vaughn-H. Ford | May 1,'32 | 65 | May 7,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Dynamite Denny | Jay Wilsey-Blanche Mehaffey | July 1,'32 | | |
| Gorilla Ship | Ralph Ince-Vera Reynolds | June 11,'32 | | |
| Honor of the Press | Edw. J. Nugent-Rita La Roy | May 15,'32 | | |
| Temptation's Workshop | Helen Foster-Tyrrell Davis | June 20,'32 | | |
| Trapped in Tia Juana | Edwina Booth-D. Renaldo | May 27,'32 | | |
| Widow in Scarlet | D. Revier-Kenneth Thompson | July 15,'32 | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy<br>(Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert<br>(Re-issue-Sound) | Dec. 19 | 125 | |
| But the Flesh is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Letty Lynton | Joan Crawford-Montgomery | Apr. 30,'32 | 86 | May 7,'32 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 16,'32 | 76 | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 21,'32 | | |
| China Seas | Clark Gable | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Good Time Girl | Marian Davies | | | |
| Huddle | Ramon Novarro-M. Evans | Apr. 23,'32 | | |
| New Morals for Old | Robert Young-M. Perry | May 28,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | |
| Prosperity | Dressier-Moran | June 4,'32 | | |
| Red Headed Woman | Harlow-Chester Morris | June 11,'32 | | |
| Sky Scraper | M. Evans | | | |
| Smilin' Thru | Norma Shearer | | | |
| Speak Easily | Buster Keaton | | | |
| Strange Interlude | Shearer-Gable | May 14,'32 | | |
| Three Blondes | Marian Davies | June 25,'32 | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Forgotten Women | M. Shilling-Rex Bell | Dec. 1 | 67 | Dec. 12 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 50 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 53 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels | |
| Fatal Alarm | Johnny Mack Brown | May 30,'32 | 7 reels | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 6 reels | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 6 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 88 | Nov. 28 |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | |
| Strangers in Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Bride of the Enemy | C. Colbert-C. Brook | July 15,'32 | | |
| Challenger, The (Tent.) | Geo. Bancroft-Wynne Gibson | July 29,'32 | | |
| Devil and the Deep, The | T Bankhead-G. Cooper | July 22,'32 | | |
| Gates of Hollywood | Stuart Erwin | July 1,'32 | | |
| Forgotten Commandments | Sari Maritza-Gene Raymond | June 10,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 17,'32 | | |
| Million Dollar Legs, The | Jack Oakie | July 8,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | | |
| Search For Love (Tent.) | Miriam Hopkins-Paul Lukas-Chas. Ruggles | June 24,'32 | | |
| Sinners in the Sun | Carole Lombard-C. Morris | May 13,'32 | 70 | |
| Sporting Widow | Alison Skipworth-G. Barbier | June 24,'32 | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 27,'32 | | |
| Woman of Flame, The | C. Colbert-C. Brook | July 22,'32 | | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 71 | May 7,'32 |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | June 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Skin Game, The | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 60 | |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochelle Hudson | | | |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Hollywood Merry Go Round | Ann Harding | | | |
| Just a Woman | Constance Bennett | June 17,'32 | | |
| Westward Passage | Ann Harding | June 3,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 8 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | May 7,'32 |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | 79 | |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | Apr. 2,'32 |
| Way Back Home<br>(Reviewed under the title "Other People's Business") | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| Bird of Paradise | D. Del Rio-Joel McCrea | June 24,'32 |
| Eighth Wonder, The | Joel McCrea-Wray | |
| Hell Bent For Election | Edma May Oliver | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | June 10,'32 |
| Law Rides | Tom Keene | |
| Roar of the Dragon | Richard Dix-Gwili Andre | July 7,'32 |

## SONO ART-WORLD WIDE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### *Coming Feature Attractions*

| | |
|---|---|
| Bachelor's Folly | Herbert Marshall-Edna Best |
| Man From Hell's Edges, The | Bob Steele |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service | | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| First Mrs. Fraser, The | Henry Ainley | Sterling Films | | 90 | May 7,'32 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Goodnight Vienna | Jack Buchanan | British & Dom. | Sept. '32 | 76 | May 7,'32 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Love's Command | Dolly Haas | Tobis | Apr. 26,'32 | 90 | May 7,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic | | 72 | Nov. 14 |
| Probation | John Darrow - Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Service for Ladies | Leslie Howard | Paramount British | | 90 | Feb. 6,'32 |
| Shop Angel | Marion Shilling | Tower Prod. | Mar. 19,'32 | 71 | May 7,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### *Features*

| Title | Star | Rel Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodor Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| Hell Fire Austin | Ken Maynard | |
| Last Mile, The | | |
| Man Called Back, The | | |
| Racetrack | Leo Carrillo | June 5,'32 |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Scarface | Paul Muni | Mar. 26,'32 | | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |

### *Coming Feature Attractions*

| | |
|---|---|
| Ballyhoo | Eddie Cantor |
| Brothers Karamazov | Ronald Colman |
| Congress Dances | Lilian Harvey |
| Cynara | Ronald Colman |
| Happy Ending | Mary Pickford |
| Kid From Spain, The | Eddie Cantor |
| Way of the Lancer | Ronald Colman |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| House Divided, A | W. Huston-H. Chandler | Dec. 5 | 70 | Nov. 28 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 30 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 53 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov. 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart | | | |
| Back Street | Irene Dune-John Boles | | | |
| Brown of Culver | Tom Brown | | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | | | |
| Fate | | | | |
| Information Kid | M. O'Sullivan | | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | June 2,'32 | | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 26,'32 | | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expensive Women | Dolores Costello | Oct. 24 | 63 | Nov. 21 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| Blessed Event | Lee Tracy | |
| Crooner, The | David Manners | |
| Dark Horse, The | Warren William-Bette Davis | June 18,'32 |
| Jewel Robbery, The | Wm. Powell-Kay Francis | |
| Miss Pinkerton | Joan Blondell | |
| Mud Lark, The | B. Stanwyck | |
| Street of Women | Kay Francis | June 4,'32 |
| Winner Take All | James Cagney | July 2,'32 |

# (THE RELEASE CHART--CONT'D)

# SHORT FILMS

[*All dates are 1931 unless otherwise stated*]

## COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | Apr. 13,'32 | | |
| Champ, The | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 10 | Apr. 30,'32 |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | Apr. 18,'32 | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| Mickey's Revue | | | |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Pet Shop, The | Apr. 28,'32 | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | | |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

## EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | 22 | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Prowlers, The | May 1,'32 | 9 | May 7,'32 |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | Apr. 30,'32 |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Divorce A La Mode | May 22,'32 | 22 | |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| Spot on the Rug, The | June 19,'32 | 19 | |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry<br>Harry Gribbon | | | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 21 | Apr. 30,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | 6 | |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | Apr. 30,'32 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| Torchy's Two Toots | June 5,'32 | 20 | |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Now's the Time<br>Harry Barris | June 12,'32 | | |
| Ship A-Hooey | | | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

## FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days in Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

## METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| **CHARLEY CHASE** | | | |
| First in War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 28 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Boze | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | 9 | |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | 9 | |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | | |
| Spooks | Dec. 21 | 7 | |
| Stormy Seas | Aug. 22 | 9 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 13,'32 |
| Pooch | June 4,'32 | 21 | |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | May 7,'32 |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | May 7,'32 |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

## PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | 10 | May 7,'32 |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | 10 | Apr. 23,'32 |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 26 |
| Naughty Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| Via Express<br>Tow Howard | July 4 | 10 | Oct. 10 |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ | Nov. 28 | 1 reel | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10 | May 27,'32 | | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 7 | May 7,'32 |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 3—Old Time Novelty | Oct. 10 | 1 reel | |
| No. 4—Old Time Novelty | Nov. 7 | 1 reel | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | July 1,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 8 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | 19 | May 7,'32 |
| Fur, Fur, Away<br>Smith & Dale | Oct. 3 | | Sept. 5 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Mlle. Iron, The Great<br>Al St. John | Nov. 7 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Retire Inn<br>Billy House | Sept. 19 | | |
| Rookie, The<br>Tom Howard | Apr. 29,'32 | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur<br>(Reviewed under the title "In the Good Old Summer Time.") | Apr. 15,'32 | 20 | Sept. 5 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Happy Polo | May 14,'32 | | |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Spring Antics | May 21,'32 | | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | May 7,'32 |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| Promoter, The | May 30,'32 | 17 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Rule 'Em and Weep | May 2,'32 | 19 | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | |
| Mother-In-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Shanghai | May 23,'32 | | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | May 7,'32 |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | Apr. 30,'32 |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | May 21,'32 | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 28 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FEATURETTES, INC.** | | | |
| A Night in the Jungle | | 10 | Apr. 30,'32 |
| Holy Men of India | | 10 | May 7,'32 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Last Pelicans in Europe | | 10 | May 7,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Let's Eat | Apri. 25,'32 | 7 | Apr. 30,'32 |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Wet Knight, A | June 6,'32 | 1 reel | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 2—Trapped | Oct. 28 | 23 | Oct. 31 |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Backfield Plays<br>Notre Dame Football | Sept. 28 | 1 reel | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Famous Plays<br>Notre Dame Football | Sept. 21 | 1 reel | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Offensive System<br>Notre Dame Football | Sept. 14 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 1 reel | |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Shifts<br>Notre Dame Football | Sept. 7 | 1 reel | |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 9 | May 7,'32 |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | | |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| No 20—Novelty | June 13,'32 | 1 reel | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 2 reels | |
| Doctor's Orders | June 15,'32 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Fast and Furious<br>Daphne Pollard | Oct. 14 | 19 | Oct. 3 |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |
| Unshod Maiden, The | Apr. 18,'32 | | |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | Apr. 9,'32 |
| No. 9—The Toreador<br>Joe Penner | | 17 | May 7,'32 |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 19 | May 7,'32 |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| No. 9—A Regular Trouper<br>Ruth Etting | | 2 reels | |
| No. 10—A Mail Bride<br>Ruth Etting | | | |
| No. 11—Stage Struck<br>Ruth Etting | | | |
| **HOW I PLAY GOLF—BOBBY JONES** | | 1 reel (each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | May 7,'32 |
| No. 9—Bosko and Bruno | | 7 | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 9 | Apr. 23,'32 |
| No. 7—Pie, Pie, Blackbird<br>Eubie Blake and Band<br>Nina Mae McKinney | | | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Gear | | 6 | Apr. 30,'32 |
| No. 10—It's Got Me Again | | | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| Four Wheels—No Breaks | | | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | May 7,'32 |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | | |
| No. 11—Napoleon's Bust<br>Dan Coleman-Ted Husing | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES**<br>(Donald Meek-John Hamilton) | | | |
| No. 1—The Clyde Mystery | | 21 | Oct. 31 |
| No. 2.—The Wall Street Mystery | | | |
| No. 2—The Week-End Mystery | | | |
| No. 4 Symphony Murder Mystery | | | |
| No. 5—Studio Murder Mystery | | | |
| No. 6—Skull Murder Mystery, The | | 2 reels | |
| No. 7—The Cole Case | | 20 | Apr. 23,'32 |
| No. 8—Murder in the Pullman | | 2 reels | |
| No. 9—The Side Show Mystery | | | |
| No. 10—Campus Mystery, The | | | |
| No. 11—Crane Poison Case, The | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| **WAYNE AND WHITE COMEDIES** | | | |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |
| No. 11—Dear Old London | | 1 reel | |
| No. 12—When In Rome | | 1 reel | |
| No. 13—Berlin Today | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18 (each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |

# *WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?*

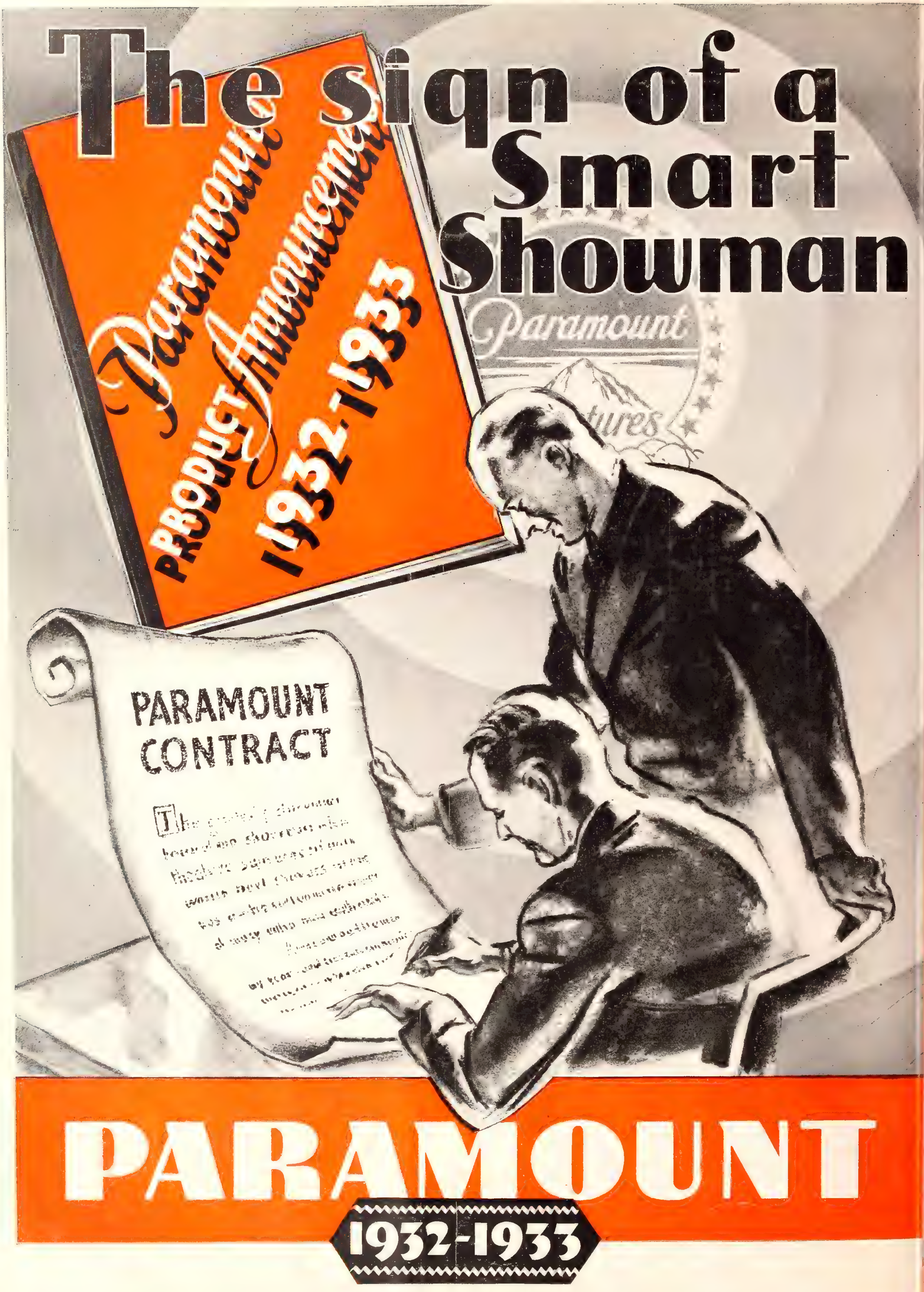
NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it...lucky the exhibitor who runs prints made from it!

## EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood


The sign of a Smart Showman
Paramount
PRODUCT Announcement
1932-1933
Paramount
Pictures
PARAMOUNT CONTRACT
PARAMOUNT
1932-1933

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

*Salvation! Silly!*
*Subterfuge! Great!*
*Good Physic! Unfair!*
*Smoke Screen! Bitter!*

—what they say about the proposed elimination of subsequent runs

## RKO ANNOUNCES NEW SEASON'S PRODUCT

COMING NEXT WEEK—
"The Origin and Development of Stars"—By Martin Quigley

Vol. 107, No. 8 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* May 21, 1932

*"My patrons will like this picture very much"*.....

**That's what a famous showman said after screening:**

# "RESERVED FOR LADIES

A down-to-earth love-comedy that will tickle the funny-bones of all audiences! The kind of a picture that sends them out laughing, resolved to come again. With

## LESLIE HOWARD

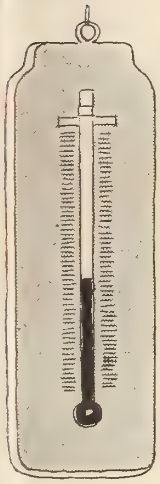
Great stage favorite of two continents, already popular with movie fans by his marvelous roles in "Outward Bound," "A Free Soul" and "Devotion." Get it! Book it NOW!

*An Alexander Korda Production*
*Based on a story by Ernest Vajda*

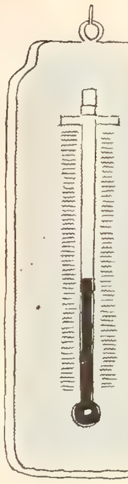
**Paramount**

# WONDER WHAT A THERMOMETER THINKS ABOUT!

(*with Apologies*)

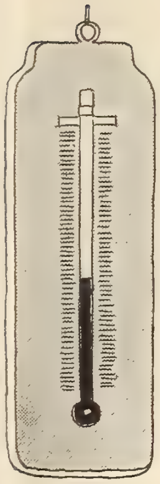


"Ha! Ha! The Boss is sure worried. I'm getting hot and he's getting cold. A little more of this nice spring weather and I'll be alone in this theatre!"



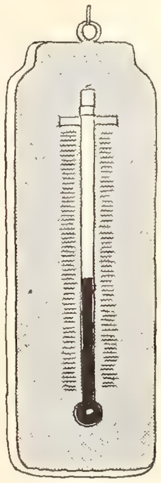
The old boy fooled me. He's playing 'LETTY LYNTON' this week. The weather doesn't seem to count when Joan Crawford's on the screen – but just wait!"

"What right has the Boss got to smile at this time of year? Last Spring and Summer he used to watch me like a hawk. Since he booked those Metro-Goldwyn-Mayer pictures he doesn't seem to notice me any more!"

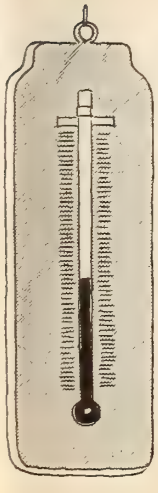


"Well, this can't go on all Spring and Summer! The lucky stiff is doing good business again this week with 'NIGHT COURT' but I'll get in my dirty work yet!"

"Gosh, I heard the porter talking about the theatre down the street that's been hit by this fine weather. The lucky thermometer down there gets plenty of attention. I bet!"



"Darn it, just when I thought I had the Boss on the run, he sticks up a sign saying Norma Shearer & Clark Gable are coming in 'Strange Interlude'. Fat chance for me!"



"They're running around in circles here talking about a picture called 'HUDDLE' starring Ramon Novarro, surprise hit of the year. The news of Dressler-Moran in 'PROSPERITY' has me nuts – I'm as useful here as a beauty spot on a colored dame!"

"That's adding insult to injury – in one day he turns on the cooling plant, chills me to the bone – and announces GRETA GARBO in 'As You Desire Me'. I sure feel low to-day."

I'm worried sick. I heard the Boss tell the porter to throw me out. No need for a thermometer in an M-G-M house. I can't even get a job in a hospital. They tell me I'm not the type!"

# The Box-Office has Spoken!

# “WA
# LE

TICKETS
TICKETS
TICKETS

**And the Public joins the Trade in saluting Warner Bros. supremacy!**

**3 out of 6**

**Best Pictures of April selected by Chicago Times are Warner Bros. & First National!**

## * Box-Office Champions for April As Reported by “Motion Picture Herald”

**Cagney and Blondell in “The Crowd Roars”**
*A Warner Bros. Picture*

**Douglas Fairbanks, Jr. in “It's Tough To Be Famous”**
*A First National Picture*

**Richard Barthelmess in “Alias the Doctor”**
*A First National Picture*

**Joe E. Brown in “Fireman, Save My Child”**
*A First National Picture*

**The Box-Office will love Warner Bros. Pictures just as much in MAY as it did in APRIL! Here are 5 titles you're sure to see on the list of**

## LEADERS FOR MAY

# RNER BROS.
# AD 4 to 1!"

Today, in this very paper, the leading box-offices of the nation say it with unimpeachable figures—

"Warner Bros. gave us 4 TIMES as many great box-office pictures in April as any other company...

"MORE of the best box-office pictures of the month than *all* other companies combined...

"The 7 leading money hits as shown by actual reports compiled by *Motion Picture Herald* from scores of key houses—and 4* out of 7 are Warner Bros. and First National...

"The most overwhelming majority ever amassed by any one producer in the entire history of these official box-office annals!

"No doubt about it now—Warner Bros. *must* be the leading company in this industry today!"

**Ruth Chatterton in "The Rich Are Always With Us"**
A First National Picture

**"The Strange Love of Molly Louvain" with Ann Dvorak, Lee Tracy**
A First National Picture

**Barbara Stanwyck in Edna Ferber's "So Big"**
A Warner Bros. Picture

**Edward G. Robinson in "Two Seconds"**
A First National Picture

**"The Mouthpiece" with Warren William, Sidney Fox**
A Warner Bros. Picture

VITAGRAPH, INC., DISTRIBUTORS

# *Next Week*

# *M.P. Herald*

## *The* GREATER N*ew*
## FOX
## A*nnouncement*

MAY 20 1932

©CIB 154707

MOTION PICTURE HERALD

Vol. 107, No. 8 May 21, 1932

## LESS WORK AND WHY

OBFUSCATED as we all are with the immediate problems of the next fifteen minutes, the really big important issues are lost in that same perspective which makes it impossible to see the forest because of the trees.

Just now this tremendously vital industry is full of fuss and feathers about a lot of details like "protection," "limitation of subsequent runs," "copyright violations," "block booking" and such like miscellaneous bolts and nuts and screws of the motion picture machine. They are mere trivia, shop talk and prattle when measured alongside the real problems of the industry.

The fact is that the motion picture industry is vastly larger, more important and more vitally interwoven into the affairs of humanity than its masters, meaning merely the current custodians of the art and industry, are aware. No man in the motion picture industry from Edison to Zilch has ever seen what it was or was going to be for the next five years.

Just now we are all worrying about tricks and trades and schemes and plans, from Broadway to Hollywood, aimed at solving the problems of the business. The sum total of them will help—help, that is, in about the same terms that the pterodactyl of fossiliferous fame helped aviation.

As has been stated in these pages once or twice before, the only trouble with the picture industry is the human race.

Here and there, usually dimly, often reluctantly, we are getting expressions that show that now and again the leaders of this industry and others are permitting themselves the dangerous adventure of thinking seriously about it.

For instance in Motion Picture Herald of April 16 we made editorial reference to an expression from Mr. Myron C. Taylor of the United States Steel Corporation indicating that as head of the most stupendous and impressive of expressions of the industrial mechanism, he felt that the working week was destined to be shorter, with increased leisure for consumption by the workers. We noted then that Mr. Henry Ford has often been recorded in equivalent notions.

In the issue of April 30, just to take care of two inches at the bottom of an editorial column, we were impertinent enough to make inquiry on our own account concerning the ridiculous procedure of some of the barons of commerce who prate of lower wages and longer working hours, thereby increasing the current over-production and diminution of buying power.

Then on May 14 along came a letter from Mr. George A. Yager, business manager of Motion Picture Projectionists Local No. 250 in Salt Lake City, declaring labor's approval of less work and more time to spend, and enclosing an excerpt from an address by Mr. William Green, president of the American Federation of Labor, calling for the six-hour day and the five-day week, saying that allies of the movement ought to include "the manufacturers of the radio, the owners of the motion picture palaces and places of amusement."

And now this week Mr. David Sarnoff of the Radio Corporation of America, and, through the coordinations of Westinghouse and General Electric, a spokesman for one of the mightiest of world industries, has made a telephone wired address to the RKO sales convention in Chicago saying thirty hours a week, according to the economists, ought to be enough work and declaring that "the march of the times is toward the greater liberation of the individual and the greater reliance on the machine. In the recent economic upheaval the machine contributed toward over-production and unemployment . . . the machine must be made to give regulated employment of shorter hours and greater opportunity for leisure."

If the motion picture industry can be made conscious of its part and place in the conquest and development of the machine, it can be an important contributor to a progress which must come before the screen can importantly prosper.

△ △ △

## PUBLICITY 59 B.C.

WHAT with the weather and preoccupation with the tulip crop and other like important matters, we just now get around to recording that on April 21, the 2,685th birthday of Rome, the Journalist Club of that up and coming city unveiled a bust of the late Mr. Julius Caesar, honoring him as the first war correspondent and, by reason of his founding the *Acta Diurna,* as father of the Fourth Estate.

It is, to be sure, history that General Caesar, when he became Consul in 59 B.C. revolutionized politics in Rome by declaring for a wide open publicity policy for the proceedings of the previously secretive Senate, and caused the *Acta Diurna* —or The Daily Acts—to be published on big white boards posted in the Forum. Scribes copied the postings, and lo the daily press was born—and, of all things, a tabloid at that.

Personally we fear that what the great Consul really founded was the Congressional Record, which in its present incarnation lacks the snap and pith of the surviving specimen fragments* of *Acta Diurna.* The Roman journalists would have done quite as well to have honored that clever, but all too human, Mr. Mark Anthony, public relations counsel and publicity agent to the honored Consul. History has never adequately recorded Mr. Anthony's work in that job as the first great press agent. General Caesar's work as a war correspondent was so bad that it has been preserved as a text book by an educational system which holds that education must be made hard and unhappy. After Anthony got on the job Caesar's copy improved a lot.

The Acta published a deal about the arenas and the gladiators and it is evident that Mr. Anthony knew the amusement field and star values in exploitation even before Cleopatra showed him what she could do.

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* *Unhappily, even the fragments are possibly fakes, such being the curse upon the press agent even in the beginning. Scholars now say that the alleged remnants of the* Acta, *allegedly surviving, were written more than a thousand years later by Juan Luis Vives, a friend of Erasmus, and sometimes called "the father of modern psychology." Mr. Vives seems to have proved his contentions by history and wrote the history himself. Sweet are the uses of publicity.*

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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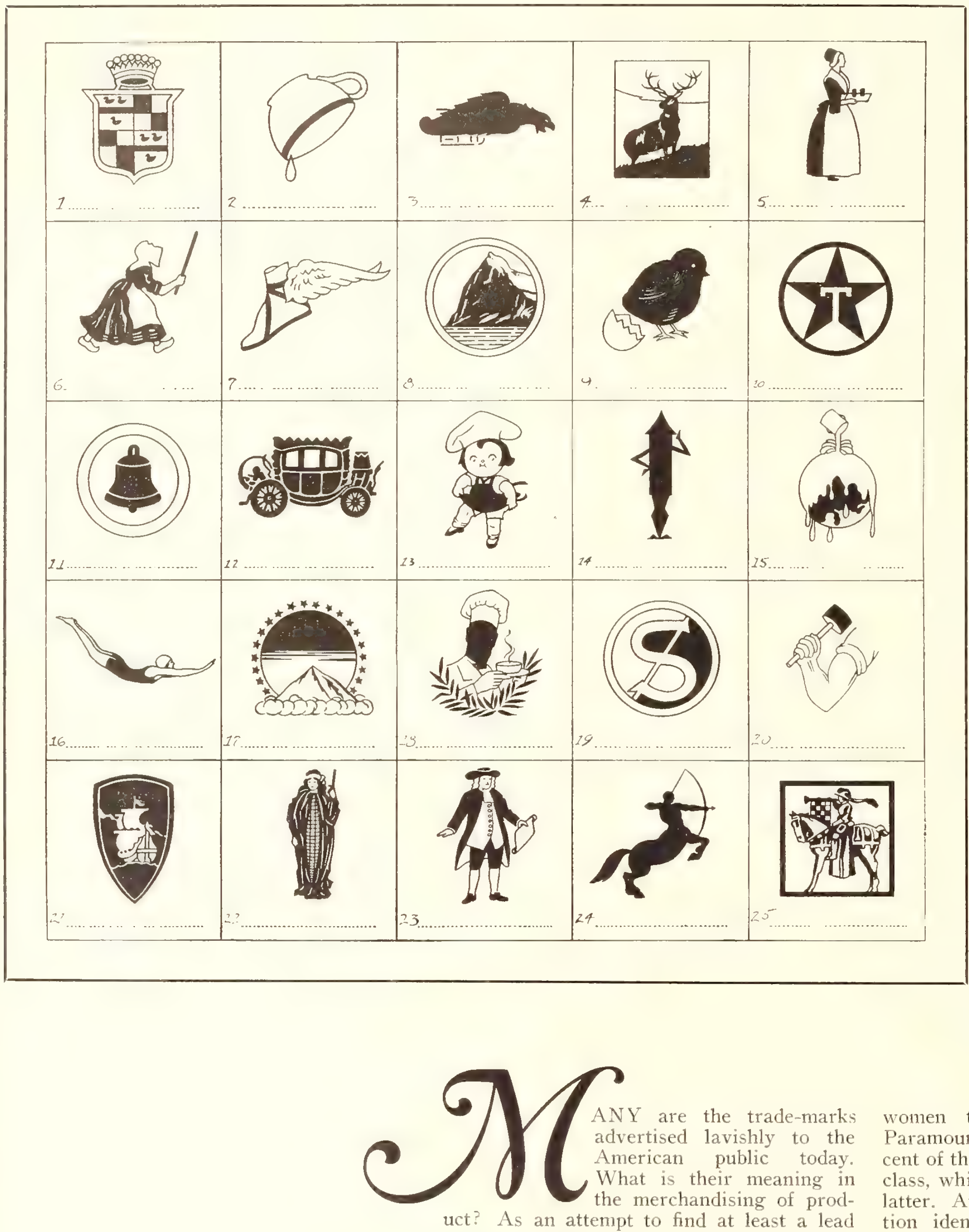
# TRADE-MARK RECOGNITION: A SURVEY



**Above are reproductions of various nationally advertised trade-marks, as submitted in a survey conducted by the advertising agency, Newell-Emmett Company, Inc., through the courtesy of whom this survey is here cited. How many can you name? The correct answers are to be found on Page 32.**

MANY are the trade-marks advertised lavishly to the American public today. What is their meaning in the merchandising of product? As an attempt to find at least a lead toward the answer to this question, the New York advertising agency, Newell-Emmett Company, Inc., conducted a survey in which 25 trade-marks were submitted in a canvass of "white collar" office workers, laborers, housewives and working women. (The trade-marks thus submitted are reproduced on this page.)

In this survey 2,238 men and women were personally interviewed over scattered sections of the country, with the majority, however, situated in the Eastern section of the United States. The names of the companies or products represented by these trade-marks, and the relative rankings of the advertised symbols according to the number of identifications, are given in this issue, as indicated elsewhere on this page.

Among those trade-marks which will prove familiar to readers of this publication, is that of Paramount Publix, the commercial symbol of which is the only one representative of the motion picture industry submitted in the survey. Despite the fact that it is generally considered that women form the greater portion of the adult patronage of the motion picture theatre, only 36.5 per cent of the women interviewed recognized the Paramount Publix trade-mark, while this symbol was identified by 52.7 per cent of the men questioned. Of the men, 54.9 per cent were of the so-called "white collar" class, while 42.2 per cent were laborers. On the other hand, more working women than housewives recognized the Paramount Publix trade-mark, over 40 per cent of those interviewed being of the former class, while only 18.5 per cent belong to the latter. Among both sexes, the greater portion identifying this symbol were of the younger generation—that is, of an age under 25 years.

Of the selected trade-marks submitted, that of the cleaning powder, "Old Dutch" cleanser, was recognized by the largest number of those interviewed. Over 93 per cent of the 2,238 men and women queried identified this symbol—more than 91 per cent of the men, and over 97 per cent of the women. Another household product, "Maxwell House" coffee, reversed this order. The trade-mark of this product, which ranked second in the survey, was identified by 91.5 per cent of the men interviewed, and by 90.3 per cent of the women. The trade-mark the least known among those submitted was that of Chase brass, the symbol of this product being recognized by only 7.9 per cent of the persons interviewed—

(*Continued on page 32*)

# INDUSTRY ANALYZES LICHTMAN AND FEIST "CLASS" SALES PLANS

## Storm of Discussion Descends in Wake of Herald Publication of Revolutionary Proposals; Condemnation Greatest Among Independents; Every Type of Theatre Represented in Nation-Wide Response

Revolutionary changes in the structure of motion picture distribution and exhibition, as proposed in plans announced last week by Al Lichtman of United Artists and by Felix Feist of Metro-Goldwyn-Mayer, brought forth a storm of discussion this week from theatre owners of the country and from exhibitor leaders who represent some few thousands of showmen. Although none denied that revisions of some nature are needed in the present setup of distribution, and would be acceptable, many important operators, principally independents, voiced their complete lack of sympathy for and vigorous denunciation of the propositions which were authored by Lichtman and Feist. A few independents joined with many circuit operators and managers in commending the possibilities offered by either one or both of the plans.

Lichtman's proposal would re-classify theatres and pictures into two distinct quality groups: A and B, while Feist suggested that, as one of many schemes now being considered by his company, subsequent runs would be ignored completely in order to enhance box offices of certain designated "qualified" theatres by concentrating merchandising efforts and public patronage at houses selected.

Basically, Lichtman's suggestion would consolidate the present distributing plants into one system with a single exchange center in each city to handle the physical distribution for all concerned. It takes care of rentals, protection and other phases of operation by splitting up the nation's theatres into A and B groups, further classifying all product as either A or B quality and then making available A pictures only to A theatres and B films to houses of the B classification. Rentals on A pictures would be based on an average minimum admission charge of 50 cents, and for the B group on approximately half that amount, or even less. An advertising campaign of nationwide proportions would be used to educate the public to the significance of the plan.

Comment from the field follows:

### "PUBLIC HAS RIGHT TO SELECT . . ."

*FRED WEHRENBERG, President, Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and Chairman of the Board of MPTO of America*

The plan of distribution outlined by Felix Feist for exclusive showings is not sound from a business standpoint. It seems to reverse the accepted methods of business to secure as wide a distribution of product as possible, and thereby reducing overhead, to restricting distribution and automatically increasing overhead.

Another objection and perhaps the most serious one, is that it does not take into consideration those who support our theatres, namely the public. The public has the inherent right to select the theatre which it desires to patronize and we cannot deny them that right.

We dare not attempt to classify the public. The appeal of the motion picture business is that it is the great commoner of the public and any attempt to destroy this appeal is tantamount to inviting destruction of our industry. Let us seek to reduce distribution costs, but not at the expense of the public.

Another great objection is that it would increase the power of the circuits who would have an advantage over the independents, by being able to buy exclusive before it is even offered to independents, and if this were done it would drive thousands out of business.

▽

### HARD ON SUBSEQUENTS . . .

*A. JULIAN BRYLAWSKI, President, Motion Picture Theatre Owners of District of Columbia*

I have been aware for some time of the contemplated change in distribution methods as outlined in the plans recently announced by Metro and U. A. and have given them much thought.

I must admit that one's views on this subject will, of necessity, be colored entirely by personal considerations. It makes much difference "Whose bull is gored."

The smaller theatres must needs protest loud and long, but I think the larger theatres especially in competitive situations will look with favor on the plan.

In a town of 30,000, my own first-run theatre has been compelled to reduce prices (without greatly increased revenue) nearly 50 per cent to meet subsequent 10 and 15-cent competition. In that and similar spots we would gladly absorb second-run film rentals to secure "exclusive" runs and restore original box office scales, thus playing on percentage as we do, give and receive more from playing time.

I am afraid, however, that the smaller and subsequent runs will find the inevitable shrinkage of production an unsurmountable obstacle to continued operation.

▽

### "PURE PSEUDO BARRAGE . . ."

*EDWARD G. LEVY, Executive Secretary, Motion Picture Theatre Owners of Connecticut*

I view with alarm United Artists' pronouncement of A and B feature distribution and MGM's contemplated exclusive zone bookings. The stern-father-hurts-me-more-than-it-does-you attitude of Mr. Lichtman and Mr. Feist is of course pure pseudo-barrage and entirely fails to conceal the fact that these gentlemen hope their companies will profit financially by the move. Necessity is the mother of invention and doubtless some panacea will be evolved to cure the subsequent runs ills; but in the interim, I visualize:

1. Cut-throat competition among the first-runs in key cities.
2. Unprecedented prosperity for the independent producers.
3. An arduous and profitless noble

# ¶ "BOTH INCREASE PROTECTION"

experiment for United Artists, MGM and any one else who falls in line.

4. Another death-blow to the nine lives of the subsequent-run house.

Neighborhoods have always justified their existence by building up patronage for de luxers—under the proposed changes, with inferior product, this natural and gratifying condition will probably cease to exist.

### "SILLY . . ."

*RAY MOON, General Manager, Cooperative Theatre Service Corporation, Detroit*

I'm surprised that men with such ability and keen minds should suggest anything so silly. Patrons in the Class B houses demand Class A pictures and if the picture is a hit in a first run house it will be a hit in the subsequent run, except in very few instances.

### "BOTH SUBTERFUGES . . ."

*JOSEPH M. SEIDER, Independent New York Theatre Owner*

The plans of Mr. Al Lichtman and Mr. Felix Feist are both subterfuges. They both are identical in purpose, to wit: Increasing the length of protection by the circuits over individual theatres.

If permitted to grow, these two plans will result in the complete annihilation of the subsequent run theatres.

In the recent past, producing companies which also own theatres, have come to the realization that the individual-owned theatres are being better managed than the circuit-operated theatres.

Driven into a panicky state of mind by current business conditions, the large circuits have come to the conclusion that they desire longer protection. In order to accomplish this they now cause their producing affiliates to bring this threat with the hope that the theatre owners will compromise and accept, as the lesser of two evils, a longer protection system in favor of the circuits instead of either of the two proposed plans.

It is just another step in the wrong direction.

### "THE SALVATION . . ."

*JOSEPH LUCKETT, Empire Theatre, San Antonio, Texas*

It is the salvation of both the distribution and production end of the industry. I am for the new distribution plans 100 per cent.

### "A SMOKE SCREEN . . ."

*H. M. RICHEY, General Manager, Allied Theatre Owners of Michigan, Detroit*

If United Artists and Metro go through with their idea of only selling their good pictures to Class A houses, either those houses will remain dark a part of the time or they will have to continue to do what they have been doing in Mr. Lichtman's own words:—running 10 cent pictures for 50 cents.

I don't believe that overnight Mr. Lichtman or Felix Feist has conceived the formula for Class A pictures. Certainly neither company's percentage of Class A pictures during the past few years would indicate that they had. Both companies had a few pictures that might stand up under the plan but the public won't be kidded into thinking a picture is Class A if it isn't, and if the Class A houses are to remain Class A they must have at least 52 Class A pictures a year, and I would like to have some bright boy speak right up now and pick out 52 Class A pictures from all the companies combined this year.

If all the companies cannot do it I seriously doubt if two or three companies can.

Nor do I think the subsequent run exhibitor has anything to worry about. The whole discussion looks to me like a well conceived smoke screen and barrage that is being laid down to scare the subsequent run exhibitor into kicking into the kitty a little more "dough" this year on the promise that if he is a good boy Al and Felix might change their minds and let him have some of these super, gigantic, extra-special specials they have up their sleeve.

## *"GRAND HOTEL"—ROADSHOW*

*The National theatre in Wilmington, Va., a Wilmer & Vincent house, is featuring in its current advertising on the roadshowing of "Grand Hotel," the phrase, "This picture will not be shown in any other theatre in Richmond this season."*

*MGM recommends use of this phrase in "Grand Hotel" advertising during the picture's roadshowing, assuring roadshow houses that the picture will not be released before September, and possibly later in some localities.*

But I don't think "Mr. Subsequent Run" will fall for it.

If the idea of high admission prices is so good, why don't United Artists road show more of their super-supers, grant the usual road show protection which is generally as long as they want to make it, and make money. The experience with road shows has not been exactly a good one.

I wonder if Mr. Lichtman or Mr. Feist, if they really were serious about this thing, think that a subsequent run exhibitor would be sap enough to support this kind of a policy by buying the Class B pictures, thereby automatically saying to their public "you can see the inferior pictures here, naturally for less because they are not worth as much as the Class A productions." Do they for a moment think that 5,000 theatres are automatically going to advertise to the world that their investments are worthless, that their brand of entertainment is just ordinary. You will pardon me if I express a slight doubt.

Mr. Lichtman's statement says, and is quite contradictory, that the Class B pictures wouldn't be so very inferior to the Class A pictures and on that statement wrecks his own brain child. Unless these Class A pictures he has up his sleeve are outstanding enough to justify a longer run, on some other basis than that of artificial protection, they will suffer in comparison with the slightly inferior Class B so that if the plan ever went into effect we might be treated with the spectacle of having Class B pictures licking hell out of Class A—a most embarrassing situation for the Class A house and the unreasonable public might awaken to the realization that all the new plan had done was to make their amusement cost more for the same type of amusement.

An analysis of United Artists' claim to box office winners, too, is interesting.

An analysis of Metro's Class A pictures shows that during last year, according to reports from exhibitors, by stretching things to the maximum they might have made six or seven—not more than 10—of their 48 that might be classed as A pictures. I wonder what is going to happen to their 38 if they don't have the ten to use as bait.

### "ELIMINATE SUBSEQUENTS . . ."

*WALTER VINCENT, Wilmer & Vincent Corporation, and Chairman, "MGM Protest Committee" of Exhibitors*

If motion picture producers and owners of first-run deluxe motion picture theatres are to conduct a profitable business, there can be no question but that subsequent-runs must be eliminated in all small and medim size cities. If producers do not make money there won't be any pictures for anybody, so that seems to cover the entire situation.

### "NOT FEASIBLE . . ."

*JOHN A. SCHWALM, Pioneer Ohio Exhibitor*

I do not consider the plan at all feasible. Division of pictures as suggested is bound to cause dissension among exhibitors and patrons, especially on the Class B list, because where a patron will pay 25 cents for the second run of a big picture, he will not be inclined to pay this for a Class B picture which he is virtually told in advance is not a topnotcher, nor comparable with the Class A production. Moreover, the plan will entail production problems which will be difficult, if not impossible to overcome. I believe the producers will cheat themselves out of at least 40 per cent of their production because it seems incredible that enough Class B screen names of sufficient importance will be constantly available to constitute a continued draw at the Class B houses even at the lower scale, especially when the public has been accustomed to seeing the outstanding stars and stories at the same admission, even though they have to wait for quite a while after national release date. Personally, I think the plan is all wet.

### "BOON TO INDUSTRY . . ."

*EDWARD M. FAY, Theatre Operator of Providence*

Any evolutionary plan of distribution sponsored by MGM and United Artists undoubtedly will be a boon to the industry as a whole.

### "A BITTER SUBJECT . . ."

*F. M. A. LITCHARD, Theatre Operator of Franklin, Massachusetts*

The Lichtman plan might apply to larger cities, but it has not considered the smaller cities and the larger towns. It does not consider varying territorial price scales. The plan is most discriminating regarding the classification of theatres, making it open to governmental interference. Classifying pictures is a bitter subject. The plan modified might have merit.

### "MOVE IN RIGHT DIRECTION . . ."

*ELMER H. BRIENT, Manager, Loew's Theatre, Richmond, Virginia*

It is a definite move in the right direction. Atlanta, Georgia, has been successful with it. As for results, locations will figure largely in the proposed change, with better pictures in the best places. A great deal depends on patronage. I think theatres would get more of a turn-over by it.

### "GREAT FOR THE INDUSTRY . . ."

*SAM WASHNANSKI, Bijou Theatre, Detroit*

Class A pictures for Class A houses and Class B pictures for Class B theatres is a possible solution to the problem. My patrons like action and plenty of it. They are not interested in social pictures in which the dialogue is completely over their head. No matter

# ¶ "HEARTILY IN FAVOR OF SCHEME"

what records may be made by the first runs on the sophisticated problem play, my grosses show a sharp decline when such pictures play my house.

Pictures made definitely for the Class B house with the family and working man tastes in mind would be a great thing for this industry.

### "LOOK GOOD ON 'PAPER,' BUT . . ."

*HENRY LAZARUS, Secretary-Treasurer, Allied Theatre Owners of Louisiana, and an Exhibitor*

After looking over and digesting the plans of both Mr. Lichtman and Mr. Feist, I am compelled to say in all truth that I do not think them feasible for New Orleans.

Mr. Lichtman would class houses into an A and B group. Presumably the A houses would be the quality ones, while the B would handle the pictures made for the mass. I don't understand how any pictures made exclusively on the basis of quality could hold forth in some of the palaces which at present get the first runs and which, because of their locations and the prices they charge, would be, assumably, A houses. These houses, with their large seating have to cater to ALL tastes and strictly quality pictures in such houses would be disastrous.

On the other hand, many houses which because of their size and the prices they charge automatically fall into the B class, have a family audience of cultured people. Is it fair to force on them a program of pictures CONSCIOUSLY made for what certain superior-minded people in Hollywood would consider the "public?" Isn't there a rather snooty attitude existing in film circles now about the public? Don't they consider box office something which appeals mostly to people with little or no artistic perception?

On these grounds I don't believe Mr. Lichtman's plan is feasible. His idea of a central booking office and advertising staff looks feasible from the economical viewpoint, but it savors too much of monopoly to be popular with the independents, who have a feeling there is altogether too much monopoly and czarism in the business now as it is.

For Mr. Feist's plan I can say still less. He has no thought at all for houses such as the ones I operate. With an attitude that is characteristic of M-G-M sales policies, he would distribute his pictures to certain houses exclusively and cut out the subsequent run. This might be profitable to M-G-M on paper, but I doubt if in fact it would work a situation such as New Orleans. And where would the subsequent run houses be?

### "GOOD PHYSIC" NEEDED . . .

*PETE WOOD, Business Manager, Motion Picture Theatre Owners of Ohio*

A revolutionary change of this nature demands the sober thought and consideration of the entire industry. I appreciate that conditions call for some radical changes in the operation of this industry, but the problem is one for the real brains (if any) of the industry to work out—not the Pete Wood's who live west of the Hudson River.

Perhaps a good physic to flush away exorbitant salaries, excess production, unnecessary seats, top-heavy organizations and inefficient personnel might cure some of the bellyaches.

### "TWO LITTLE WORDS . . ."

*AARON SAPERSTEIN, President, Allied Theatres of Illinois.*

I have read the plans thoroughly and my opinion is contained in the following two words: "Aw, Nuts!"

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### *M P T O TALKS ON PLAYDATES*

*Resolutions opposing the designation by distributors of specific playdates for pictures and condemning rulings requiring the return of used advertising accessories, were passed unanimously by members of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, at a Pre-Buying Season conference at St. Louis.*

*While the MGM sales policy figured most prominently in the playdate discussions, members said that the resolution was not directed solely at that company's policy, but at any and all attempts to arbitrarily control playdates. The meeting was attended by several managers of St. Louis film exchanges.*

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### "TOUGH . . ."

*JACK MILLER, President, Chicago Exhibitors' Association*

The impression I draw from the Lichtman plan is that it is going to be awfully tough on the small exhibitor.

### "DECREASE BUSINESS . . ."

*MORRIS LOWENSTEIN, Majestic Theatre, Oklahoma City*

Such a move would be unfair to the B class public, who cannot afford a higher admission price, yet appreciate a good Class A film. The B houses must pay in proportion to their intake, and B pictures, if greatly inferior to A class films, under the new plan would cause a great decrease in business for B houses, who have a trade in a large part from a public demanding the A pictures at a reduced price.

### "FAVORS SCHEME . . ."

*JOHN F. SCHOEPPEL, Warners' Midwest Theatre, Oklahoma City*

Heartily in favor of the scheme. It will take some time and a large amount of advertising to put it across in educating the public to the superior quality of A pictures and in pulling in those people who usually wait until a subsequent-run to see an A picture.

### "CENTRAL AGENCY . . ."

*M. J. O'TOOLE, Secretary, Motion Picture Theatre Owners of America*

Those directly interested in the work of distributing pictures are of course best able to judge what the actual cost of distribution is. But one experience of officers of the Motion Picture Theatres Owners of America had, a few years ago, convinced all concerned that the cost was too high and that radical re-adjustments were necessary.

This involved the distribution of an organization reel called "The Spice of Life," produced for us by the *Literary Digest*. The high character of the national magazine involved and its allied publications guaranteed the excellence of this weekly reel.

The writer and other officers canvassed different distributing companies. The lowest price was 47 per cent of the receipts of the reel. Some exceeded 50 per cent. A discussion of the matter led to explanations to the effect that easy distribution in well populated areas had to pay for costly distribution in the wide open spaces.

There may have been some disposition to "squeeze" out this organization film weekly, but this was denied. Its advantage to the whole industry was even agreed to as it would be available for good-will, taxation, censorship and other forms of propaganda which could not enter the regular newsreels. At any event, we agreed that the distributors consulted were telling the truth.

Then a distribution system was suggested by some of the national officers which involved zoning the cost to enable the more favorably situated areas to obtain proper advantage. It was also suggested that a single distribution agency be agreed upon to be a "common carrier" within the industry and to operate as mutually as possible.

The physical distribution now is paid for by the exhibitor. He pays for the stamps on the can when he gets it from the exchange, and when he re-ships it pays again until it finally gets back to the exchange.

The distribution cost generally involves selling expense, repairing, etc. It may also include the cost of the positive prints, although our national organization agreed to furnish these making the cost quoted here outside of that item.

There is no trick about distribution. The average exhibitor is better able to tell what HE wants than the film salesman is able to tell HIM. We can simplify that costly, cluttered up system and reduce it to a plain, matter-of-fact, business bargaining. I am discussing distribution, not company sales plans. In the organization reel we had ready for distribution we agreed to supply prints, relieve the distributor of all sales exertion by having theatre owners book with us for the weekly reel, and yet they said the distribution cost would be between 47 and 50 per cent.

A central distribution agency like the American Express Company could be utilized. We could even construct our own distribution agency within the industry, mutualize it and make it a "common carrier" for our own use. Why pay for costly overlapping when one agency will do the real work?

Then let the sales policy be what it may. It will have to be sensible and acceptable and then it will succeed.

### "SHORTSIGHTED, UNFAIR . . ."

*CHARLES R. METZGER, Theatre Attorney, General Manager of Associated Theatre Owners of Indiana, Teacher at Indiana University*

Concerning the so-called exclusive runs advocated by Messrs. Al Lichtman and Felix Feist, I have interviewed numerous exhibitors and get the following general reaction to the plan:

First, time is the real essence in the exhibition of motion pictures. The larger theatres, for the reason that they are reputed to pay higher rentals (although in some cases it has been shown that subsequent-runs have actually paid more than the first-runs have paid) have always enjoyed protection of varying lengths. In each city there are numerous people who are willing to pay more for admissions for the privilege of seeing a picture when it is first released; also for the deluxe surroundings, furnishings, and service that the first-run theatres are able to offer. At a later date, the same subjects can be shown in subsequent-runs at a lower admission price, the comforts and service of the first-run theatres are lacking, and

# ¶ "IT WOULD EFFECT ECONOMIES"

the admission prices are less for these reasons. Most exhibitors feel that a minimum of protection is all that the first-run theatres should ask or expect over the subsequent-runs and certainly not exclusive privileges on pictures.

Second, in times when the country was generally prosperous both the first-run and the subsequent-run theatres enjoyed good business, but it is a fact that in periods of general prosperity the first-run theatres enjoy more than their full and proportionate share of the business since people do not object to the higher admission prices, while in periods of depression the cheaper priced theatres do slightly better due to the fact that people cannot afford the higher admission prices. In periods of depression the first-run theatres have often sought additional protection to add to their normal advantage over the subsequent-runs, but merely giving them exclusive privileges in a particular territory will not bring them additional business from the masses who cannot afford high-priced entertainment.

Third, it should never be forgotten that this whole industry made its greatest strides and progress when it operated modestly and made a *price* and *subject* appeal to the *masses*. It was from the profits made from the showing of films in ordinary theatres that many of the deluxe theatres were built to compete with former customers in the modest theatres. The necessity of charging higher admission prices in the deluxe theatres did much to alienate the old popular support that the industry enjoyed in its earlier days.

Fourth, if the distributors are going to pick out the very few pictures that are worth while, there will be nothing worth showing for the subsequent-runs which already are suffering from trying to put over unpopular and inferior product. It has also been generally stated by distributor leaders that their costs are recovered from the first-run theatres, but that their profits were always made from the subsequent-runs in the cities and the small-town theatres.

Fifth, if the industry is to become so exclusive as indicated in the present proposal, why not have only one showing in each state? Or only show such ritzy product in Los Angeles, Chicago and New York? Or why not have the studios make product exclusively for New York showings so that only wealthy citizens can afford to travel to New York to see these subjects. Or perhaps, better still, just have the actors and actresses appear on the stage in New York and not bother with the filming of the product at all? The possibilities of savings in "print cost" appear limitless in carrying this proposal to its logical conclusion. Since when has this industry become so exclusive?

Sixth, there are two ways of marketing any product—either high prices with limited sales or medium prices with a large volume of sales. This industry made its greatest progress and has always prided itself on its mass appeal and large volume of business done. The proposals of Messrs. Lichtman and Feist are in complete opposition to the methods which made the industry successful.

Seventh, Messrs. Lichtman and Feist should remember that it is in the lesser priced subsequent-runs that future patrons are developed for the motion picture theatres of this country. The youngsters who attend the neighborhood and small-town theatres as children are the later adult patrons of the deluxe theatres.

Eighth, the matter of high-priced production which demands this new exclusive set-up. Surely no experienced or informed person in this industry in any connection will try to argue that a picture has to be very expensive to have a wide and popular appeal.

The general attitude that we have been able to secure about the whole proposition is that the so-called exclusive showing plan is short-sighted, unfair, and that it violates every economic and equitable principle in the industry, but that it is rather typical of the ill-considered, ill-advised, and panicky plans that are advocated from time to time in this industry by certain groups that lack and fail to develop a long-time and far-sighted view about the industry.

## "COULD OPERATE . . ."

*JAMES COSTON, Charge of Warner Theatres, Chicago*

My strictly personal reaction after reading something of the Lichtman plan is that it would no doubt effect certain economies. I believe it could be operated in smaller towns and perhaps even in some key cities, but it appears that it would be difficult to work in the large cities of the country.

## "WANTS TO WRITE BOOK . . ."

*FLOYD BROCKELL, Midwest Theatre Circuit, Chicago*

The Lichtman idea opens a discussion on a question that is obviously tied in with many questions of fair and equitable practices in the industry. I have given Mr. Lichtman's ideas much thought, but after giving consideration to all that might be said on the subject, I would need the major part of at least one issue of the HERALD to give voice to my reactions.

## "VARIETY PROGRAMS . . ."

*WILLIAM EDDY, Owner of Theatres at Mt. Ayr and Indianola, Iowa*

I am pleased with Lichtman plan as working toward a fair zoning. At Indianola, 16 miles from Des Moines, I used to please patrons occasionally with first runs, but this year I must wait 60 to 90 days, while at Mt. Ayr, 90 miles from Des Moines, where it is no advantage to me, I can get pictures sooner. Any plan must include variety in the program.

## "NEW STAR VALUES . . ."

*HARRY HIERSTEINER, Family Theatre, Des Moines*

New star values can be built up. I can even imagine two versions of the same story with a high-priced cast from the same studio.

## "DOUBTLESS COMING . . ."

*FRANK RUBEL, Booker, Finkelstein's 13 Iowa Theatres, Des Moines*

The central distribution office doubtless is coming, but there is a question whether classes of pictures and theatres can be so clearly marked.

## "APPRECIATION . . ."

*J. W. DENMAN, Treasurer, 22 Central States Theatres, Des Moines*

We appreciate the point of view which considers the question of the small exhibitor, as well as the million-dollar one.

## "SUBSIDIZE! . . ."

*S. A. SELIG, Gem Theatre, Chicago*

Forty per cent, at least, of the producer's revenue comes from the small theatres. It looks like an attempt to subsidize the small houses. I am interested in how it would affect me.

## "INCREASED PRODUCT . . ."

*GEORGE HENGER, Zone Manager, Warner Theatres, Oklahoma City*

The suburb and subsequent-run houses on any circuit would have to have product from some source which would probably mean the increased output of Class B pictures from the producers if second-run houses were deprived of subsequent A pictures.

## "UNPROFITABLE . . ."

*H. J. GRIFFITH, Griffith Brothers Circuit, Oklahoma City*

It would be an unprofitable scheme for the smaller towns in that top prices are hardly ever beyond 35 cents and the public cannot as a rule afford more, yet their houses are strictly A.

## "HURT 'B' BUSINESS . . ."

*J. R. STRIBLING, Rialto Theatre, Oklahoma City*

It would lop B houses' business considerably because the public would shy at pictures that never play the A houses.

## "SEEKS SOLUTION . . ."

*FRED MEYER, President, Motion Picture Theatre Owners of Wisconsin and Upper Michigan*

So much may be said pro and con on the Lichtman plan that I would feel reluctant to voice any personal or official opinion until I know considerably more than has appeared in print up to the present time.

I have no doubt but that the suggestion made will be thoroughly discussed at our convention next month. If, between now and then, the distributors would find it possible to work out some reasonable uniform zoning plan, one that will not subject them or the participants to investigation—if that could be done, I am sure it would automatically take care of the double feature evil and all others which have placed this industry in the condition we are in today.

## "WOULD CLOSE 25% . . ."

*NATHAN SALMON, President, New Mexico Theatre Owners Association*

Who could determine whether or not a picture is Class A or Class B other than the public, and after they have seen the picture, what advantage would there be in classing same?

Are they going to force such a plan whereby the poor or laboring class could not afford to see a good picture but would have to be satisfied in seeing only cheap and inferior pictures?

Who could definitely state as to which theatre is a Class A house and which a Class B if two competitive theatres in the same town are equivalent?

Such a plan would close more than 25% of the theatres.

Why do they always work on plans that mean more to the distributor and less to the exhibitor? Would it not be better to take the exhibitor in mind, for after all he is the one who has made it possible for the distributor?

Millions of dollars are invested in theatres owned by independent exhibitors. Would it be wise to close these, for certainly the plan as formed by Lichtman runs only to chains owned by the distributors?

Why jeopardize one of the leading industries of the nation? You need the local exhibitors. They are the back-bone of your legislation in their respective communities. Bear them in mind the same time you do the large chain-owned theatres.

# ¶ "DO NOT FEEL IT IS PRACTICAL"

### "ADVANTAGES AND . . ."

*MORRIS A. MECHANIC, New Theatre, Baltimore*

This has its advantages and disadvantages, but it does not seem practical nor feasible that the producers can lose the revenue from subsequent runs. Now to counteract that it is possible that they may want to freeze out the smaller houses to get all the revenue for the big houses they control. In other words, they may not care whether they bankrupt the small houses, but they do care about the big houses because the distributors own many of them.

It is a question as to which method will mean the most money for them and whether they can make more money in the large houses by an elimination of the subsequent runs. If they can prove they can get along without the smaller theatres they will not even bother with them.

▽

### "SUBSEQUENTS GIVE REAL PROFIT . . ."

*CHARLES CLARKE, Manager, Warners' Metropolitan Theatre, Baltimore*

I think the producers will find the neighborhood or subsequent run houses are turning in a profit far in excess than the downtown houses can do even though they would be loaded to capacity for the full length of the time they are open, taking into consideration the property investment and the amount of overhead. Of course this may not hold good in every town, but take the Durkee theatres here for instance. I think they will find those theatres will turn in a profit for the producers that they could never hope to realize just from downtown showings. Put in a few words, the subsequent or neighborhood houses give the producers the real profit on their investment.

▽

### "MUST PLAY FAIR . . ."

*FRED DOLLE, Fourth Avenue Amusement Company, Louisville*

After reading the article carefully and considering the problem from various viewpoints, I do not feel that it is practical. It may be sound theoretically, but the second run, or Class A and B houses are entitled to film. Their business has been built on the promise of product. The thought that independents could fill their requirements is not sound, in that they could not pay prices that would enable independents to produce pictures for their use. It would aid the first run house in attendance, but the producer would have to get a higher price from the first run, and the latter couldn't stand the "gaff."

The first run house needs protection against 30- to 42-day subsequent runs, or less. I favor from 90 days to six months. If the consumer knew that he could not see a picture second or third run soon, they would not wait, but would crowd in for the first run. This would give the first run house ample protection, and fully solve the problem. After all the producers must play fair with the exhibitors. Any program that would break the Class B and C owners, would seriously affect the producers.

▽

### "CIRCULATION . . ."

*THOMAS D. GOLDBERG, Owner of Walbrook and Harford Theatres, Baltimore*

The motion picture industry is a mass business instead of a class business and producers and distributors should guide their activities accordingly. In my judgment, as far as the first-run subsequent houses are concerned, I don't think it practical. The plan as outlined I do not think is practical nor can it be worked out in a practical fashion as far as selling to first run residential houses. I don't think it would be practically profitable for producers. No producer can exist with a limited amount of circulation. Absolutely not! Producers, in order to have profitable business on their pictures must have circulation, that's all!

They are in the same position as a newspaper. If it went out and said it was going to sell a certain number of papers to a certain class of people and a certain number of papers to another class of people, the paper couldn't exist, because there aren't enough classes to be divided among to give the paper results. They must have circulation in order to exist. When they make exclusive sales, they curtail their production and distribution and therefore cut their revenue accordingly.

They may have to do something about distribution but that isn't the way to do it. The plan would not be practically possible for either the producer or the exhibitor. In the first place the price would be so high that they would demand from the exhibitor that it would be impossible to make any money.

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### *ROADSHOWED FOUR DAYS*

*After playing four days at $1.50 top at the Princess theatre in Akron, Ohio, the roadhrow engagement of "Grand Hotel" was brought to a close in that city. The established admission price at the Princess has been 15 cents.*

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▽

### "RIDICULOUS! . . ."

*RENE BRUNET, Imperial, New Orleans*

Ridiculous! It would eliminate them (subsequent runs) altogether. Instead of trying for better pictures, their minds (distributors') are in a different channel.

▽

### "NO NEED TO WORRY . . ."

*HARRY SWITOW, Switow Amusement Company, Louisville*

I don't believe that we need worry over any such radical departure. The producers are in no position to force any such issue as that at this time, as it would reduce earnings of their films, and the first run houses could not pay more than they are now paying, and if they lost revenue from second or third runs, they would be up against it. Again, you would never get all of the larger producers to agree to any such plan. I feel that most of the first run prospects see the films first-run anyway. Rather than pay an extra price they would see a cheaper picture. I doubt whether it would materially increase attendance for first run.

▽

### "WOULDN'T AFFECT B PRODUCT . . ."

*HUGH C. ANDREWS, Lyceum Theatre, Minneapolis*

The show business is built on the psychology of shutting some people out to make them all want to get in and that is what an exclusive run would do. I don't believe it would affect the merit of the Class B product at all, unless it made it better. It might put some pep into some of the secondary companies that are now trying to make grand super-spectacles.

### "SPLENDID" FOR PRODUCERS . . .

*L. M. GARMAN, Pantages Theatre, Kansas City*

It is a splendid idea from the producers' standpoint. Certainly first runs should be assured freedom from cut-throat subsequent run competition. The innovations will result in much good if Class A theatres will get first-class product; but if the product will be only of program proportions, the plan will fail. If the new system will be practical as a whole remains to be seen. The classification method will bring back vaudeville to Class B houses and may well herald the return of first-class exclusively vaudeville theatres. A continuous supply of box office pictures will build steady patronage for Class A houses.

▽

### "BENEFIT DE LUXE" . . .

*R. R. BIECHELE, Osage Theatre, Kansas City, Kansas, and formerly Regional Vice-President MPTOA*

The industry has avowedly been striving to educate the masses to an appreciation of the motion picture, and to elevate and inspire them. If the proposed systems were in effect, those unable to afford the price of a seat at a de luxe Class A theatre would be denied the privilege of the message of the screen and of seeing worth while pictures. The plans would place a premium on a patron's ability to pay for that which it has been our announced intention to give him. But I can see where the reforms advanced would benefit deluxe runs in certain situations.

▽

### "WILL STABILIZE" . . .

*GLEN W. DICKINSON, President, Dickinson Theatres, Inc.*

The exclusive run plan will stabilize the industry. As far as individual cities are concerned, it is the only feasible system. But if it will involve a system of zoning whereby small towns will be discriminated against in favor of larger nearby situations, it will kill off the little fellow that is striving hard for existence. Small towns certainly would protest if their population were attracted to larger cities given exclusive run of the best pictures. Their Chambers of Commerce would not stand for it.

▽

### "NOT PRACTICAL" . . .

*J. LAWRENCE SCHANBERGER, Keith's Theatre, Baltimore*

I don't think it is very practical. Each picture usually gets about one-third of its investment back from its first runs and two-thirds from the subsequent runs, in my opinion. Some years ago, prices were about half of what they are now, especially for houses of the type of Keith's, but I can't buy pictures like that any more; the prices now are very high.

▽

### "IN FAVOR" . . .

*HERMAN C. WEINBERG, Europa Theatre (267-seat foreign film house), Baltimore*

I'm in favor of it for the same reason that a legitimate theatre, when it puts on a good play, runs from two to three months at about $2 top price, without any fear of subsequent runs. For that reason, good pictures can also be shown under the same policy at first run houses.

Briefly, if a picture is shown to the public in a first run house and the public knows that it will not be shown subsequently for a smaller price they will all flock to the first-run house to see it. It works on the same plan as a theatrical road engagement. People know they will not be able to see the production for less so they attend the house where it is first presented.

# ¶ "WOULD HURT SMALL THEATRES"

### "A HATCHET" . . .

*BERTRAND KIERN, Happy Hour Theatre, New Orleans*

Film rental should be proportionate to the run of the picture, decreasing as it goes into subsequent run houses. The answer to all trouble would be if producers would make better pictures, most of this, then, would be unnecessary. To my opinion I think the plan is a hatchet to "chisel" you right out of the business. I understand the producing companies will not bother with advertising next year, only appointing one company to do it. They seem to have lost their value.

▽

### "BAD FOR INDUSTRY . . ."

*H. P. GREEN, Owner and Operator of Five Neighborhood Theatres at Minneapolis*

I don't think it would be good for the producers and the policy would hurt the small theatres. I think it would result in some pictures being skimped for the production of the Class A features. That would be bad for the industry and after the public got a look at Class A material it might decide that that wasn't as good as it expected and refuse to pay the prices asked. This business must have volume to make a profit and I don't believe this is the way to get it.

▽

### "STRONGLY IN FAVOR . . ."

*ELMER C. RHODEN, Division Manager, Fox-Midwest Theatres, Kansas City*

I am strongly in favor of a plan that will assign a certain type of product to a certain class of theatre on an exclusive-run basis, based on demand at particular houses, quality of pictures and ability of patrons to pay. A circuit enters into destructive competition with itself when it plays a picture in a Class A house and subsequently in a Class B house at a lower admission. The trend is toward exclusive runs. Age of pictures should never be the determining factor of cost or order of run. The innovation will be a boon to independent production.

▽

### "IT'S A BLUFF . . ."

*JULIUS GOODMAN, Operating Ideal, Astor and Cameo, Baltimore*

I feel that the exchanges have been successful all these years selling pictures to the subsequent as well as the first runs and I see no reason why they should change that policy because if they suddenly stop selling to the subsequent runs there are some fellows who are smart who will make pictures to release to the subsequent runs. I don't see why any company can get so cocky, because only about ten per cent of the pictures make any money and if 50 are bought only five are good and 45 are not. Those producers that try this method out by releasing to the first run houses and not to the subsequent runs are simply going to dig their own graves. I personally believe that it's a bluff. But I think they're too broad-minded to do those things. I don't think they will go through with it.

▽

### "NOTHING TO WORRY ABOUT . . ."

*ED DUBINSKY, President and General Manager, Publix-Dubinsky Theatres, Kansas City*

Exclusive runs are the only salvation for downtown first-run situations; it is the only way they can stay alive. The country is over-seated and it is my thought that by closing some houses, merging competitive situations and buying exclusive runs, Class A theatres will be able to survive. The subsequent run and independent exhibitor has nothing to worry about. There will always be sufficient product to take care of these theatres.

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## *ALLIED CHECKS OVERSELLING*

*In an effort to minimize summer theatre closings in its territory, the Allied Theatre Owners of Iowa and Nebraska is canvassing members to determine which exhibitors have been oversold and require immediate assistance in the form of an adjustment of film rentals in order to remain open. In a questionnaire being mailed to exhibitors, the association asks whether the exhibitor will be able to stay open if he is unable to obtain a reduction, and whether he favors the organization of a relief committee for the purpose of helping distressed exhibitors.*

*Other information sought in the questionnaire is the average cost of features to the exhibitor; whether he feels he is oversold, and if so, by which companies; whether he has been refused any recent requests for rental adjustments; whether he finds the MGM percentage policy profitable, and his opinion on the organization's plan to work out an arbitration system with distributors in the Omaha and Des Moines territories, and whether the association should retain legal counsel to assist in adjusting contracts in the event distributors refuse to cooperate on arbitration and insist on "strict performance of contracts, regardless of the depression."*

*The association will present its findings to distributors in its territory after May 25, by which time it expects to conclude its survey of local conditions.*

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### "FOR AND AGAINST . . ."

*JOE GOLDBERG, Big Feature Rights Corporation, Louisville*

There are many things that can be said for and against such a plan. However, I feel like it is something that we are not likely to see in actual operation for many a day, or perhaps many a year—if ever.

▽

### "TOO BIG FOR CARELESSNESS . . ."

*LEE GOLDBERG, in charge of Warner Brothers Theatres in Kentucky*

It is a matter that will have to be fully worked out over the round table. It is too big for any carelessness to creep in.

▽

### "CAN'T AFFORD ROAD SHOWS . . ."

*WILLIAM K. SAXTON, Manager, Loew's Century, Stanley, Parkway, Valencia at Baltimore*

Particularly at this time, there are many people who cannot afford to pay the road show or the first-run prices of admission. Therefore, the public, having only a small amount to spend, would naturally force the distributors and the producers to show their pictures in the subsequent-run theatres if they want their pictures to be seen by the majority of the people today.

### "SERIOUS BLOW" . . .

*W. D. FULTON, Vice-President, Independent Theatre Owners of Kansas City, and Manager of South Town Theatres Company, Kansas City*

The proposed reforms would be the most serious blow ever dealt the industry. The basic principle of the business since its infancy has been to provide mass entertainment by underselling the legitimate theatre. Producers like Carl Laemmle and Adolph Zukor have amassed fortunes on this principle. The proposed systems would alienate the masses and kill the goose that lays the golden eggs. The root of popularity has been derived from the small, suburban theatres. Children do not attend downtown theatres; take the better product away from them and you wean them from the theatre. Distributors know little or nothing about the exhibitors' problems. Should they be allowed to designate pictures for our patrons? The public would resent this financially and politically. I foresee a public demand for legislation to correct abuses certain to arise.

▽

### NEITHER PLAN . . .

*HENRY LAZARUS, Newcomb and Wonderland Theatres, New Orleans*

Under Lichtman's plan, houses would be arbitrarily classed as A and B with no consideration taken of audience taste. I can't see how the large theatres could go strictly on a quality product, while the smaller houses, presumably Class B, some of which have family audiences of culture, could be expected to run with the cheaper product. It is unfair to force on the B houses a type of picture consciously made for what "snooty minded" executives would consider the "public," and which would be made with some contempt. The idea of a central booking office commends itself from an economical viewpoint, but it savored too much of monopoly to meet favor with independents.

For Mr. Feist's plans, I can say still less. He has no thought of houses such as the ones I operate. The plan is typical of MGM.

▽

### "A BOOMERANG . . ."

*E. VAN HYNING, President, Motion Picture Theatre Owners of Kansas and Missouri*

The tremendous popularity of screen entertainment today is a natural outgrowth of its long availability to one and all at a low admission tariff. Depriving the greater part of the public of better motion pictures will prove a boomerang to the entire industry. As a civic worker, I feel that the distribution systems proposed will be a detriment to the small towns, which are sufficiently penalized by commercial attractions in larger neighboring towns. Where will the producers get enough prints to supply exclusive runs in large cities under the Class A designation? My snap judgment is that either plan is not feasible.

▽

### "PIPE DREAMS!" . . .

*JAY MEANS, President, Independent Theatre Owners of Kansas City*

Just more of the big ideas and pipe dreams of the producers. By putting the plans into effect, the producers will find they are not practical. Exclusive Class A runs will suffer most because most people will not pay a high price when they can see an equally good show—albeit different pictures—at a lower admission. The new systems will indirectly result in a boon to the industry since they will encourage independent production which will be unhampered by old methods and under skillful supervision will evolve new ideas. There will be a lot of independent pictures made next season and I'm glad of it.

# ¶ LOCAL EFFECTS DEEPLY STUDIED

## *Opinion Divided, Special Local Interviews With Managers Show*

Special key city correspondents were delegated to interview various representative circuit and independent theatre owners in their territory for a consensus of local opinion regarding the proposed changes in the structure of distribution and exhibition as outlined last week by Felix Feist and Al Lichtman. Generally, circuit operators and managers were reluctant to discuss the changes, referring all queries to home office executives in New York. In New Orleans, they indicated that independents would only have trouble when the classification of theatres developed. The zoning and protection situation in New Orleans is not satisfactory to the independents even in its present form. Up in Providence, small independent operators said they did not know what angle to take yet, while out in Cleveland none would comment—either independent or circuit representatives—because of the pending monopoly suit against distributors.

Heated protest to the plans developed immediately in Houston, where independents, led by Will Horwitz, voiced a vigorous denunciation of the suggested changes. While Tampa's circuit operators were reluctant to comment, the majority appeared to be against both Lichtman's and Feist's proposals. The plans did not set well with independent operators. They said they see the stars whom they have helped to popularize "eliminated" for them.

### Birmingham Favors Plan

The trend of opinion among Birmingham circuit operators is towards some such plan as Lichtman proposes. Their conviction seems fixed that something must be done at once to protect first-run houses. Independent operators in the same town lean towards the idea of subsequent runs, contending that Lichtman's plan, or anything similar to it, will deprive many of the masses of the type of entertainment which they now enjoy.

In Cincinnati, a few independents who would operate the proposed "Class B" houses, expressed themselves favorably and in accord, feeling that such a move would eliminate the first run competition which now exists, and enable them to play Class B pictures day and date, if desired, with the higher rating pictures at the Class A houses, and without regard to the present protection delay. The patron, they said, would thus be comparable to a shopper for merchandise, being able to take his choice of offerings, and receiving entertainment value in proportion to the amount paid for it. They felt, too, that they would thus also be able to attract considerable of the Class A patronage at times, figuring that a patron would be inclined to attend a first run Class B picture, regardless of whether he might also be a regular patron of the Class A houses.

### Lone Independent Opposes

San Antonio exhibitors who are in favor of the plans include W. J. Lytle, general manager for Publix theatres at San Antonio, and L. R. Pierce, manager of the RKO-Majestic. The only opposing showman in this city who is against the new plans is Eph. Charnisky, manager of the Palace theatre.

Inquiries among several leading exhibitors in Virginia as to the projected plan to eliminate subsequent runs of better pictures elicited information to the effect that such a plan had been expected, but no one could say when it would begin.

Wisconsin exhibitors see various objections to the new plan of distribution presented by Al Lichtman, which, they say, however, if ironed out may prove a satisfactory vehicle. Their contention is that such a classification will improve business theoretically for the Class A houses and make it worse for the Class B theatres, thus resulting ultimately in fewer houses. Also classification will have to be arranged according to territories.

### Vigorous Opposition in Indianapolis

The independent exhibitors of Indianapolis are vigorously opposed to the plan of distribution proposed by Al Lichtman and Felix Feist. They say the de luxe houses do not need to fear the small neighborhood theatre because the de luxe has much more to offer. They claim that it is uneconomic and that it would do away with competition. The representatives of the chain theatres were mostly in favor of this plan. They claim that they spend a lot of "hard earned" money on a campaign for a picture and then the public waits until it gets to the neighborhood. Something must be done, they say, and this looks like it might be the thing.

Louisville exhibitors and exchange men, in discussing the plan for elimination of subsequent runs, appear to feel that something is going to have to be done for the protection of the first run houses, but feel that any proposal will have to be given long and serious consideration, discussed across a round table, and every angle exposed to every argument available, before any action can or should be taken. Any such plan is radical in the extreme, they claim.

The gist of the suggestions offered at Louisville were that the first run or Class A house should be given full protection, and that instead of a 30 to 42 day lapse between first and subsequent runs the time should be not less than 90 days. When the suggestion of six months was made, it was contended that it would be too long, and that the producer probably would object, in that it would mean an investment idle too long.

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## *"Might Be Good for Company With Limited Releases," Declares Kent*

*"Give me quality pictures and I'll sell them under any plan!"—Sidney R. Kent.*

Suggested changes in the distribution structure of the industry as proposed last week by Al Lichtman, of United Artists, and by Felix Feist, of Metro, whereby pictures and theatres would be segregated into two distinct quality groups, struck an unresponsive chord in Sidney R. Kent, president of Fox Film Corporation and one of the industry's authorities on motion picture distribution and its problems. There have been few important changes or movements concerning distribution evolved in the past decade with which Kent has not been prominently identified. He was intimately associated with the various 5-5-5 conferences which took under advisement a few years ago a new form of contractual relationship between distributor and theatre owner, and is probably the strongest advocate of block booking.

Kent was interviewed aboard the *Twentieth Century Limited,* en route to New York following a visit to the Fox studios in California as he came eastward to open the company's sales convention.

Kent predicted that a new "down-to-earth" spirit in Hollywood would be reflected favorably in next season's films. He said that the Coast realizes now that something must be done to change conditions.

While reluctant to discuss the Lichtman or Feist suggestions, Kent said Lichtman's plan "might be a good one where a company handles a limited number of releases annually."

"Any plan needs very serious consideration and careful study. They might present legal complications."

Only recently, in addressing leaders of the industry, attending a coast meeting of the Academy of Arts and Sciences, Kent said, "It is vastly more important that this industry come back *right* than that it come back within two or three months, only half cured of the things from which it suffers today." Continuing, he said: "A good picture, made at the right price, can still gather together a big audience and make money for its producers."

One reason for current conditions in distribution, according to Kent, is that "too much of the distribution division has been left in the hands of the theatre departments instead of in the hands of the distributing department, and therefore the system of distribution has made little or no progress in the past five years."

"Advertising in the picture business is a lost art," Kent remarked. He said he has long since recognized the need for approximately 25 pictures of true road show calibre annually, from all sources, which should be "Barnum-ed and Bailey-ed and otherwise extensively ballyhooed. At present we allow the film to creep out of a can and onto a machine and we then expect it to sell itself from that point on. It can't be done, if we expect results."

"Although protection must undergo changes," Kent suggests that "extended protection should be given to the type of production" indicated. Just how the zoning system should be changed, Kent admitted he did not know. "That, too, needs close study," he said.

# LIGHTMAN ADVOCATES A DIVISION OF PRODUCT FOR TYPES OF HOUSES

## MPTOA President Says Better Films Should Show in "Class" Houses in Large Cities; Should Not Play "Dime" Theatres

All companies would make 52 "very high class" attractions each year, which would appeal only to class audiences, and be shown in the large cities in theatres catering to class audiences for extended runs, according to a distribution plan which, advocated by M. A. Lightman, president of the Motion Picture Theatre Owners of America, takes its place for the consideration of the industry at large beside those offered last week by Al Lichtman of United Artists and Felix Feist of MGM.

Elaborating, Lightman pointed out that, according to his plan, these pictures would be shown in the large cities to all class theatres, instead of showing in one theatre exclusively. These several theatres would be, says Lightman, "all carefully selected accounts, willing to grant reasonable exhibition rights to the prior run and in turn be reasonably protected on subsequent runs."

Pointing out that there is "something radically wrong with our present system of distribution," Lightman goes on to say:

"It has been suggested that exclusive runs of outstanding motion pictures are the solution to the problem. That is the easiest way out, but it will never work. It would be a fallacy to even try to put the plan into effect for reasons that are so very apparent and would cause much bitterness and discontent throughout the entire exhibition field. Nothing can be gained by simply trying to patch up the present system to meet the emergency.

### "Need Drastic Cures"

"The motion picture industry is very ill and drastic ills need drastic cures. Let us analyze the exhibition of motion pictures. There is no other article known that is merchandised in the same manner—what else on earth is sold for say 75 cents today, two or three weeks later for 50 cents, a couple of weeks later for 25 cents and shortly thereafter for 15 cents, then double and triple features, then 10 cents. Think of it! The same article offered under pretty much the same conditions in prices ranging all the way from 75 cents to 10 cents; and sold to each and every theatre in a community regardless of size, of overseating, of policy or what have you. And, remember, there is no such thing as a second-hand motion picture. A picture is new until you have seen it. It is a miracle that we have survived this long operating on the present system.

"In the days of silent pictures this wasn't quite the same. There was a greater distinction in types of production and certainly a much greater distinction in manner of presentation. There were the stage shows, large orchestras, fine organists and so forth, to help support admission of the higher bracket.

"Let us consider the stage attractions—the class audiences are given two dollar plays showing only in class theatres—even though they cater only to class audiences they offer a range in prices to suit this type of clientele by discriminating between orchestra seats and balcony and gallery admissions. Vaudeville and good stock companies take care of the large group known as the mass audience, at popular prices. Then there is the tabloid, the burlesque and cheap melodramas, catering to the lowest bracket. It was never assumed that all types of legitimate shows should please all classes of patrons. The grand opera appeals to a select audience, the carnival to another audience. But not so with the motion picture business. At least not if we actually believe what we try to enforce, namely, that all pictures should appeal to all people all the time. The basic principle of our present system is ridiculous. The idea that certain distinctly class attractions should ever play in a 'dime' house or other houses catering to certain types of patrons is a most serious fallacy.

### "Cheating the Industry"

"I will admit that many patrons of high intellect attend these 'dime' houses, but that is the basic trouble of our present system. They are cheating our industry out of hundreds of thousands of dollars. It is unreasonable to assume that an individual should be allowed to buy a Lincoln for the price of a Ford. If product built for the 10-cent houses were shown in 10-cent houses then the industry would do two things. It would divorce this high class patron from the 10-cent theatre, thus making him available to the theatres in the higher bracket and would be doing the exhibitor operating the 10-cent theatre a favor because he would again get busy catering to his old-time patron, the mass that wants that type of picture. It is for him that dialogue should be cut to an absolute minimum and where comedy, action, speed should be used widely. We have allowed two very serious things to happen; we have deprived higher class theatres of their rightful patrons and we have driven out the child patron and the class who formerly filled our theatres on Saturdays.

"We must realize two outstanding factors, first that we are vastly overseated and must devise ways and means of getting a maximum amount of revenue from a minimum amount of people, and secondly that we are being badly cheated by the public when we sell some of our very wonderful class attractions for 10 cents and two for 15 cents. We have permitted a condition to arise that puts entirely too cheap an exhibition value on our finer product.

"The exhibitor is not to be blamed for this condition. The type of some of the product, the competitive element, the fact that pictures are sold to every possible account, regardless of the price, policy, etc., has forced many exhibitors to do things they would cheerfully abandon if it were possible.

## Says Success of Quality Theatres Depends on Maintenance of Quality Product; "Just Pictures" Will Not Suffice

"Summing up, I would advocate that all companies make 52 very high class attractions per year that would appeal only to class audiences. In large cities they would show for extended runs only in theatres catering to class audiences. But instead of showing exclusively in one theatre they should be sold to all class theatres, all carefully selected accounts, willing to grant reasonable exhibition rights to the prior run and in turn be reasonably protected on subsequent runs. I would advocate 25 cents, or certainly not less than 20 cents as the minimum admission price to be charged for these few attractions. Only a limited number of selected houses should be sold this product. Any house willing to operate on the above terms should be entitled to compete for the product if conditions warranted doing so.

"In the next bracket I would advocate fine quality films made for family trade and the average public. Splendid pictures like 'Sooky,' 'When a Fellow Needs a Friend,' 'Connecticut Yankee' and the like, would come in this class. These pictures should be shown in the majority of theatres but should not be sold at all to double feature houses charging 15 cents or 10 cents.

After they have been shown in houses operating on a fair basis of competion they should be withdrawn. The houses charging the low admission prices should show product built for them.

### Plan for Split Weeks

"In towns of from 5,000 to 30,000 or even 50,000 population, if a run of one week is too long the exhibitor would show the class attractions during the first half of the week at advanced prices and the family and mass type during the last half at lower prices, thus catering to families when they really enjoy coming in groups. This is most valuable to theatre owners. I would even advocate not having a special children's price for the selected class group, thereby discouraging child attendance at sophisticated and sometimes immoral pictures. This would be a most wonderful step forward in eliminating any desire for censorship.

"Of course there will be a great deal of criticism to this plan but something of this nature is inevitable if we are to survive. There must be some means of distinguishing between values for class appeal, mass appeal and investment valuations.

"The success of this plan naturally depends upon the complete cooperation of the producer. It is obvious that product, as it is being delivered to the exhibitor today, would never measure up to the requirements of the plan which I propose. If quality theatres are to prosper, they must be supplied with quality pictures. The production of 'just pictures' for houses catering to the better classes could not continue under the plan. Quantity production must give way to quality production."

# LASKY STEPS OUT AS PARAMOUNT OFFICER IN CHARGE OF PRODUCTION

## Board Elects and Finds No Post For Executive Who Ruled at Studios for Many Years; Lasky Denies "Resigning"

With the drama that is as inherent in the operation of the motion picture industry as in its product, on the same day Jesse L. Lasky has stepped out of the position of production vice president of the Paramount Publix Corporation and Cecil B. DeMille, a co-founder of that great production machine, has returned to the concern as an individual producer.

Tuesday in New York the board of directors of Paramount elected officers and found no post for Mr. Lasky, who has been the executive in general charge of production these many, many years. Late in April Mr. Lasky was asked by the corporation to take a leave of absence of three months, subject to a recall on two weeks notice. Mr. Lasky is this week at his home in Santa Monica. In Hollywood it is known that there have been conversations aimed at interesting him in participation in the operations of the Hollywood Screen Guild, now in the formative stages under the sponsorship of M. C. Levee.

### Not in Executive Ranks

In its official announcement of the action of the board of directors, Paramount made no reference to Lasky's departure from the executive roster of the company. Only the absence of his name from any executive capacity in Paramount and the failure of the board to designate a first vice president, revealed that no provision was made for Lasky in the executive ranks of the company.

Questioned about Lasky's retirement, an official spokesman for the corporation said: "Paramount has nothing to say about the Lasky matter."

On the West Coast, Lasky denied emphatically that he had tendered a "resignation." He reiterated that his contract with Paramount does not expire until Dec. 31, 1934, and that he is on a three-months leave of absence and is "holding himself ready to return on two weeks notice."

Adolph Zukor was reelected president of Paramount Publix at the board meeting, and Sam Katz and Emanuel Cohen were reelected vice presidents. The complete executive staff of the corporation, and a comparison with the roster of officials who held office at the time of Tuesday's election follows. The lists are recorded in the order in which they were listed by Paramount:

### PARAMOUNT'S EXECUTIVE ROSTER

| THE NEW | THE OLD |
|---|---|
| Adolph Zukor<br>*President* | Adolph Zukor<br>*President* |
| Sam Katz<br>*Vice-president* | Jesse Lasky<br>*First Vice-president* |
| Emanuel Cohen<br>*Vice-president* | Sam Katz<br>*Vice-president* |
| Ralph A. Kohn<br>*Treasurer* | Emanuel Cohen<br>*Vice-president* |
| Austin C. Keough<br>*Secretary* | Ralph A. Kohn<br>*Treasurer* |
| Emil E. Shauer<br>*Assistant Treasurer* | Austin C. Keough<br>*Secretary* |
| Eugene J. Zukor<br>*Assistant Treasurer* | Emil E. Shauer<br>*Assistant Treasurer* |
| Norman Collyer<br>*Assistant Secretary* | Eugene J. Zukor<br>*Assistant Treasurer* |
| Frank Meyer<br>*Assistant Secretary* | A. J. Michel<br>*Assistant Treasurer, General Auditor* |
| Albert Kaufman<br>*Assistant Secretary* | Norman Collyer<br>*Assistant Secretary* |
| Walter B. Cokell<br>*Assistant Secretary* | Frank Meyer<br>*Assistant Secretary* |
| Joseph Seidelman<br>*Assistant Secretary* | Joseph Seidelman<br>*Assistant Secretary* |
| Montague Gowthorpe<br>*Comptroller* | Albert A. Kaufman<br>*Assistant Secretary* |
| Fred Mohrhardt<br>*General Auditor* | Melville Shauer<br>*Assistant Secretary* |
|  | Walter B. Cokell<br>*Assistant Secretary* |
| Wm. English<br>*Chairman of Board* | Wm. English<br>*Chairman of Board* |

### THE FINANCE COMMITTEE

| THE NEW | THE OLD |
|---|---|
| John Hertz<br>*Chairman* | John Hertz<br>*Chairman* |
| Sir William Wiseman<br>*Vice-chairman* | Sir William Wiseman<br>*Member* |
| Casimir I. Stralem<br>*Member* | Frank Bailey<br>*Member* |
| Adolph Zukor<br>*Member* | Casimir Stralem<br>*Member* |
| Frank Bailey<br>*Member* | Adolph Zukor<br>*Member* |
|  | Norman Collyer<br>*Secretary* |

### THE EXECUTIVE COMMITTEE

(Reduced from Eight Members to Five)

| THE NEW | THE OLD |
|---|---|
| Adolph Zukor | Adolph Zukor |
| John Hertz | Sam Katz |
| Sam Katz | Ralph Kohn |
| Emanuel Cohen | Jesse Lasky |
| Ralph A. Kohn | William H. English |
|  | Felix Kahn |
|  | E. E. Shauer |
|  | Eugene Zukor |

### THE BOARD OF DIRECTORS

Only one change has been made in the Paramount board of directors since the last meeting in March. At the annual meeting in April, Warren Wright, president of the Calumet Baking Corporation, and several other companies, was elected to the board to fill a vacancy. Presumably, that election foresaw the retirement of Lasky from the board, as Paramount now says that Lasky's absence does not create a new vacancy on the board, and that the present directorial roster of 20 is complete. The present membership of the board is comprised of the following: Frank Bailey, chairman, Prudence Co., Inc.; Jules E. Brulatour, Eastman Films; Emanuel Cohen, vice president; William H. English, trustee, Brooklyn Trust Co.; John Cecil Graham, general foreign representative; John Hertz, chairman finance committee; Felix E. Kahn; Gilbert W. Kahn, Loeb & Co.; Sam Katz, vice president; Austin C. Keough, secretary; Ralph A. Kohn, treasurer; Albert D. Lasker, chairman of the board, Lord & Thomas and Logan; Warren Wright; B. P. Schulberg, managing director West Coast studios; Emil E. Shauer, assistant treasurer; Casimir I. Stralem, Hallgarten & Co.; Sir William Wiseman, Kuhn, Loeb & Co.; Herman Wobber; Adolph Zukor, president, and Eugene Zukor, assistant treasurer.

△ △ △

## Cecil B. DeMille, a Co-founder of Producing Organization Nearly 20 Years Ago, Returns to Company as Producer

It is now nearly twenty years ago that a group of young and hopeful adventurers including Jesse Lasky, Arthur Friend, Samuel Goldwyn and Cecil B. DeMille formed the Jesse L. Lasky Feature Play Company in New York.

Together they trouped into the offices of Edwin Milton Royle and paid the shocking sum of $5,000 for motion picture rights to his great stage success, "The Squaw Man." Presently a production expedition, with Mr. DeMille in charge, and Dustin Farnum as leading man, started west to make the play. They intended to start work at Flagstaff, Arizona. One look about from the station platform sent them away on the same train and they came to a pause at last in Hollywood, where they rented a barn, at the corner of Selma avenue and Vine street, as the home of the new project. That became the vast West Coast plant of the subsequent Famous Players-Lasky concern, the Paramount Publix of today.

Mr. DeMille in the succeeding years made a large proportion of the company's most successful product and many spectacular productions, including "The Ten Commandments." Departing from the concern and operating as an independent he made "The King of Kings," distributed eventually through Producers Distributing Corporation and its assign and successor, Pathe Exchange, Inc. It was probably the most ambitious project of the screen at the end of the silent era, and in fact lived to see some distribution in a synchronized version.

### Religious Interest Reflected

The more spectacular of DeMille's endeavors have always reflected his religious interest, and his present connection with Paramount is in a kindred project, a romance-spectacle picture entitled "The Sign of the Cross," from Wilson Barrett's play, a story of intrigue at Nero's court and the adventures of a Christian girl and a Roman soldier. This will be Mr. DeMille's first major endeavor since the general adoption of sound and talking technique for the screen.

No official announcement of the DeMille connection has been made by Paramount, although the schedule of the coming season's product has announced "The Sign of the Cross" with DeMille listed as the director-producer. A contract is yet to be closed. It is understood that some form of profit sharing covers the consideration clauses. Mr. DeMille went into his new suite of offices on the Paramount lot Tuesday, the same day that the directors were electing officers in New York.

Mr. Lasky, who is now no longer an official of the concern, and Mr. DeMille are close personal friends, dating from association in the show business in pre-picture days.

# BROADWAY STAGE FROM CAMERA EYE

*Screen Possibilities of Several Current Plays Are Discussed by Critic in His Eighth Article*

By BENJAMIN DeCASSERES

## MERRY-GO-ROUND

The Provincetown Playhouse, the little manger where many a masterpiece has been nurtured and where many a cake of dramatic guano has been hurled in the mugs of the critics, made a sudden and somewhat tremendous noise with a strong melodrama, "Merry-Go-Round," done in about eighteen scenes by two young fellows just out of Yale, Abert Maltz and George Sklar.

Hardened old theatre seat-warmer that I am, I rose on my haunches and applauded vigorously after each act. I applauded not only the play itself, but the good acting of most of those concerned.

"Merry-Go-Round" is a pipe for the screen. The night I was there I sorted out three picture men looking over the ground. And I was buttonholed in a corner and told that David Wark Griffith had been there twice.

It will take some daring to do this play, as it is going to tread on many political toes. The theme of the play, somewhat masked and veiled, is *why* they never want the guy that bumped off Arnold Rothstein.

Ed Martin is a bellhop in a swanky hotel in a large city in the million pop. class. He answers a call to a room occupied by a celebrated gambler and bootlegger, Stransky by name. While he is in the room, in pops Jigs Zelli, who shoots Stransky dead and lays out Ed Martin with a flesh wound.

Zelli carefully removes some papers from Stransky's pocket. These papers are the important thing in the play. They show that Stransky has been lending large sums to the mayor and judges. The mayor and some of the judges are also interested in some of Zelli's and Stransky's speakeasies and clubs.

Ed Martin recovers, and in the police line-up, after flatly refusing, finally picks Zelli as the murderer of Stransky. But Zelli has the upper hand. He threatens that if an indictment is brought against him he will broadcast to the newspapers all that he knows about Mayor Manning. The head of the political party now begins to give orders.

Something has got to be done to goose-grease Public Opinion, so Ed Martin, the bellhop, is given the third degree in a heart-wringing scene, forced to sign a confession that he murdered Stransky and he is found hanged in his cell—the story given out is that he committed suicide.

The party and the Mayor—and the gamblers and bootleggers—are saved, and Justice is satisfied. Martin has a wife and a powerful lawyer friend; but they can do nothing. However, in the picture—and it'll make a wow—they will get Ed out of the scrape. Here is a chance for a tremendous climax. And it is time the harp was taken out of the hands of screen public officials.

"Merry-Go-Round" clicks from beginning to end. It pounds you between the eyes. Get that Columbia University stuff out of your noodle, Jim Cagney, and jump into this picture. It'll put you in Class AA.

Elisha Cook, Jr., did splendid work as the framed bellhop. There is a cast of thirty-four.

## ANOTHER LANGUAGE

Right on top of the surprise of "Merry-Go-Round" there appeared unheralded, unballyhooed and almost without a whisper a solid piece of dramatic work in which there lies the framework and some of the stuffing of a good picture.

The play is "Another Language," by Rose Franken. Its theme is the Family vampire versus an individual (in fact, two) who want to bust up the tyranny of "Thou Shalt!"

It varies between comedy and strong drama, and ends by ducking to the public. I'd like to see some bold picture director have the kid walk out with his young aunt at the end of the picture, leaving the Hallam family flat on its roundhouse.

The eleven characters in this play are all Hallams. They are a mediocre, philistine bunch of respectable business hams. Over it all presides old Mrs. Hallam (Margaret Wycherly). There are a raft of sons with their wives, whose commonplace stupidities provide a great deal of fun.

Well, the fly in the family ointment is young Jerry Hallam. He's sick of this card-playing, mother-worshipping family. He wants to be an artist. He finds a sympathetic ear in his beautiful blond aunt Stella (played luringly by Dorothy Stickney).

They fall in love with one another. Stella's husband, Victor Hallam, is not any too loving—just another stick-in-the-mud Hallam. He bounces out of the house and leaves Jerry and Stella alone at night, never dreaming that—

The two high dramatic moments are in the second and third acts—both muffed by the playwright. In the second act Stella tells them weakly that she's for Jerry against the family. What a speech she could have made here, knocking the family for a black-eye and a rope-tumble!

In the third act the cat comes out of the bag before the whole family. There is a lot of noise. The boy and his aunt had not really sinned (believe it or not, Mr. Ripley), and Victor takes his wife home.

Bah! As I said before, Jerry and Stella should have told the Hallam family to go to Aichedoublell. The public isn't as dopey as it looks. It's a picture in the hands of an intelligent and salty director. Needs new dialoguing, too. And change the aunt to a second cousin—so as to keep our souls unspotted.

## THE MAN WHO CHANGED HIS NAME

I suppose, in time, all of Edgar Wallace's plays and books will be dished up on the screen. It's a pity he died—he could have kept us entertained for another generation.

"The Man Who Changed His Name" is enormously entertaining hokum and looks like a Clive Brooks. With Fay Bainter and Frank Conroy doing the leads in this new Broadway production, it wrestles with your guessing bone almost up to the fall of the last curtain. It would click in every scene.

An English country house. Mrs. Clive is carrying on a flirtation with Frank O'Ryan. It is innocent, but she thinks that her husband suspects her being guilty. Now Clive, the husband, has changed his name since he left Canada. Wife and lover discover the fact and also that he has murdered, as they think, a former wife and her lover by a most diabolical means and escaped the gallows because nothing could be proved.

Both Mrs. Clive and her lover (and the audience) are in breathless and death-fearing suspense at every movement the husband makes. The "shots" for the screen and the light screams of the matinee ladies can be beautifully visualized—if you have screen-projection sense.

It turns out in the end that the husband was not the murderer at all, but is a perfectly normal, boresome old dub—just the thing Clive Brook can do. And there is lots of humor in it, too.

## BROADWAY BOY

"Broadway Boy," by Wallace Manheimer and Isaac Paul, is a flimsy satire on shoestring show producers. It is funny and dramatic in spots. It could be pepped up for the picture-trade for a lot of gay hokum and crying-out-loud disputes.

A tight-wad uncle doesn't approve of his nephew going into the Bright Lights game. Well, Bert, the nephew, who has a five-grand Liberty bond, sails into the Big Sucker game, anyhow. And his troubles begin, naturally. The director re-writes. The stage-hands threaten a strike because of non-union truckmen. When the rows get straightened out the leading lady appears cock-eyed for the opening performance. Wild laughter.

The play that Bert produces is played from back-stage. Crazy stuff in the producer's office and, incidentally, the author drags a dramatic critic out of his aisle seat and lands on the pivot of his jaw. Could this have been George Jean Nathan?

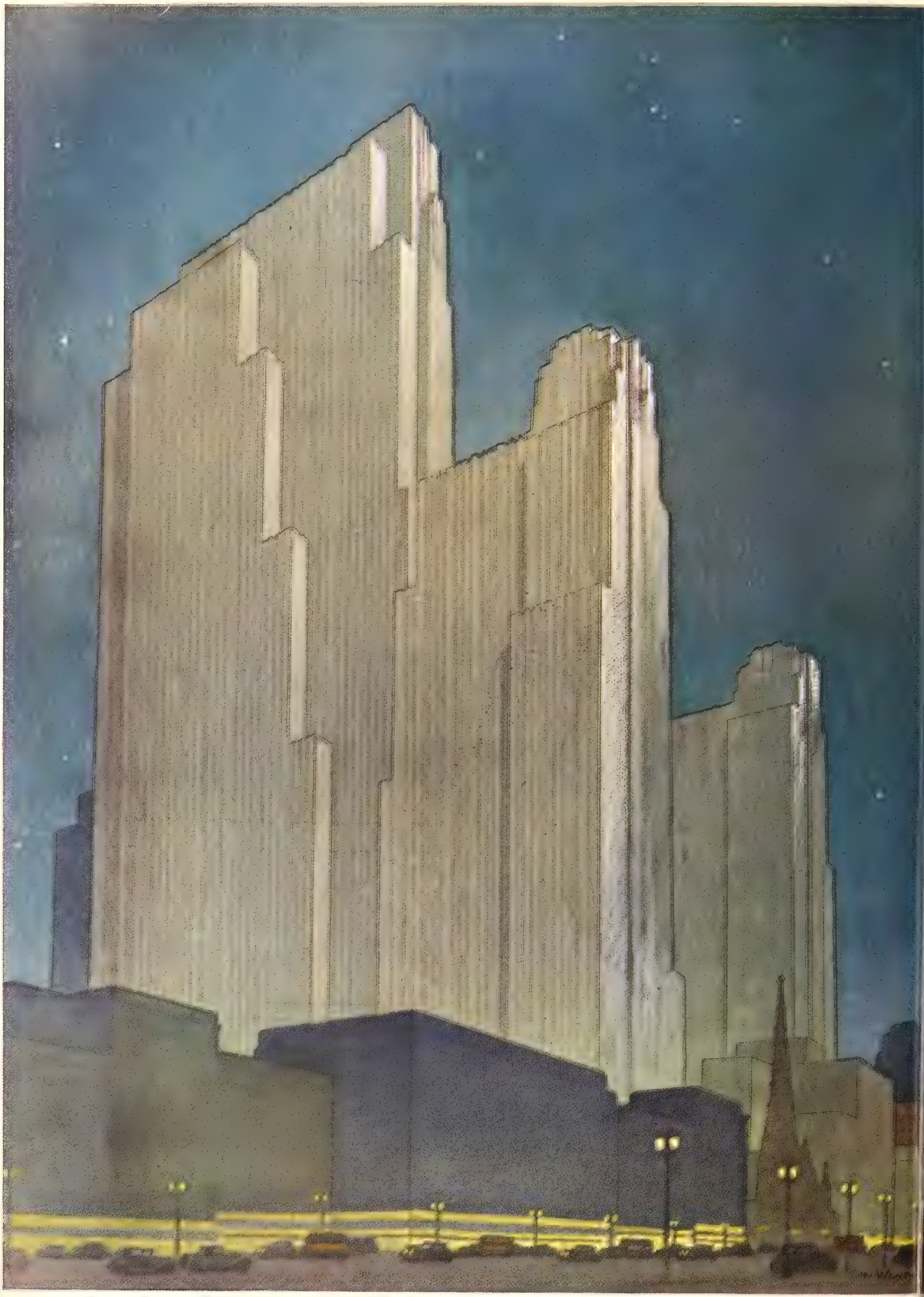
Clarence Derwent and Roberta Beatty were the big noises.

Put a lot of girls with good legs in this with a gang of high-pressure players and it might furnish a good hour and a quarter's fun with short and snappy dialogue.

# RKO RADIO

## PICTURE BOOK

1932 - 1933



**Merlin H. Aylesworth**
President
Radio-Keith-Orpheum Corporation
Chairman of the Board
RKO-Radio Pictures, Inc.

The past two years have demonstrated the solidity of the motion picture industry. They have been as severe a test as might be imagined. And in passing through them we have discovered that entertainment given in motion picture theatres is still in high demand; that the public of America has remained a screen public.

◆

From the early days of the films to the present a continuous improvement in material and technique has been easily discerned. The time long ago arrived when the finest talents of the world were displayed on the screen..the fine writers and the fine actors. In ever-increasing measure this progress is making itself felt.

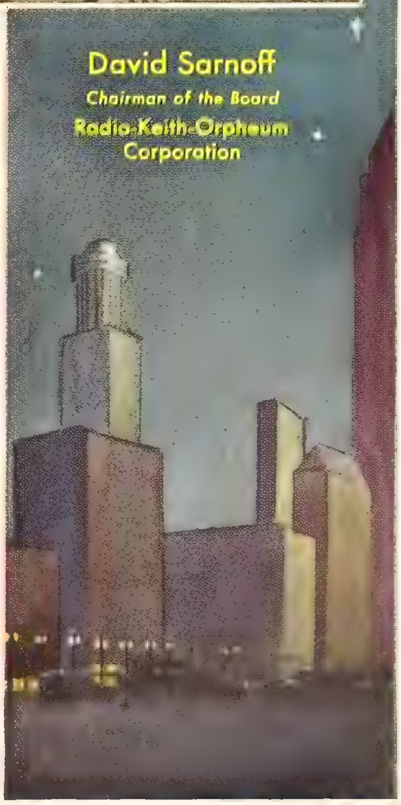
◆

RKO-Radio is not only in the foreground of this trend, but its complete faith in the future is being expressed by its participation in the great Radio City project now under way in New York. In that vast building plan RKO-Radio will have two magnificent theatres, one of them the largest in the world. It will have its own building and will be a principal unit in a development which, upon its completion, will be a marvel of America and the world.

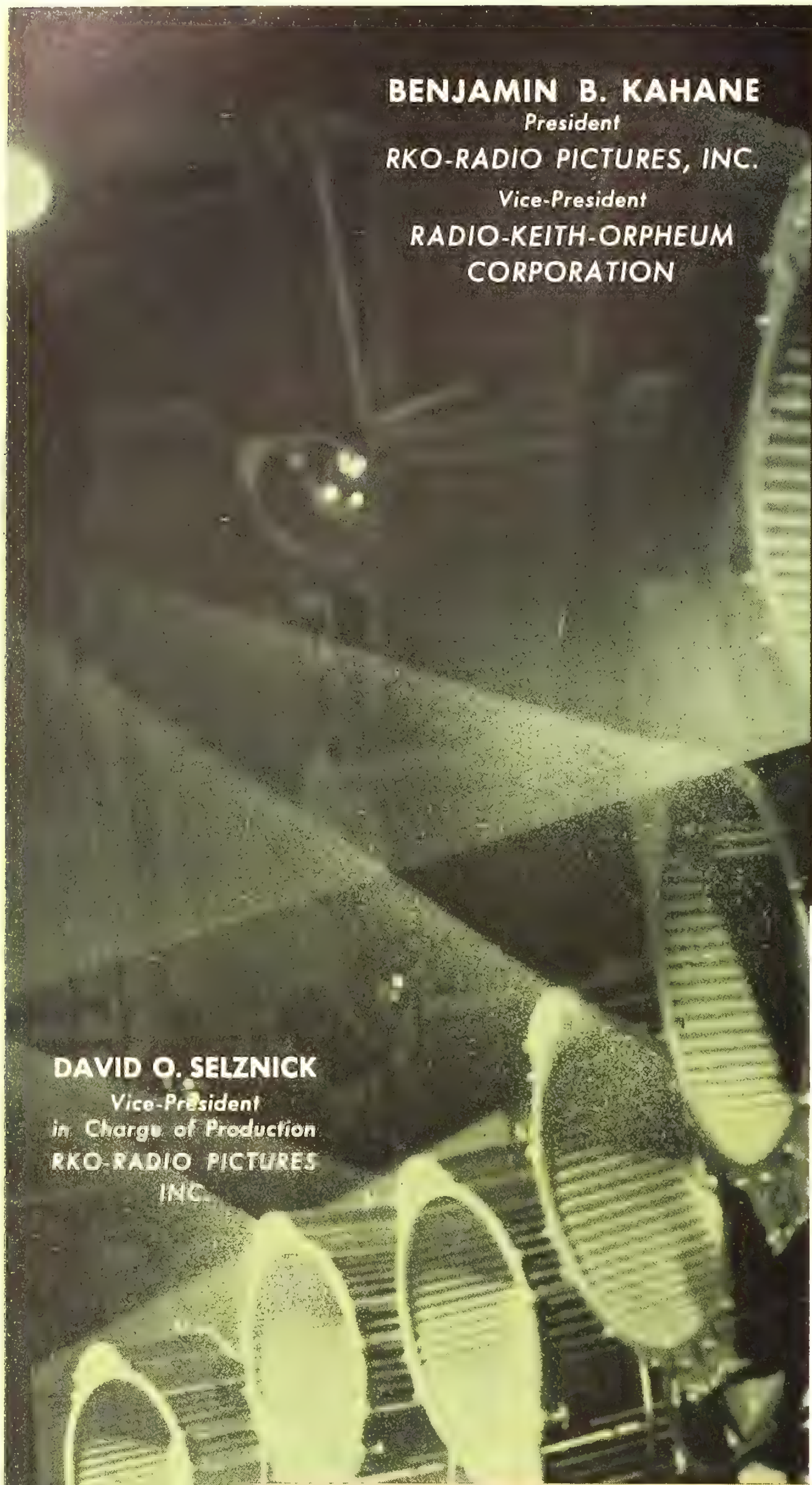
◆

RKO-Radio, to put it bluntly, has something to live up to. And just as bluntly, RKO-Radio means to do it.

**David Sarnoff**
Chairman of the Board
Radio-Keith-Orpheum Corporation



**BENJAMIN B. KAHANE**
*President*
*RKO-RADIO PICTURES, INC.*
*Vice-President*
*RADIO-KEITH-ORPHEUM CORPORATION*



**DAVID O. SELZNICK**
*Vice-President in Charge of Production*
*RKO-RADIO PICTURES INC.*

Box office figures for the 1931-32 season prove beyond question that *only outstanding pictures* are now making money for exhibitors and producers. There is no middle ground—no place for the old "average program" attraction.

●

RKO-RADIO recognizes this situation. To be successful this company MUST deliver *only* BIG SHOWS—the kind *bound to attract the crowds*. In selecting our program for 1932-33 we have discarded any number of stories, which, a year ago would probably have comfortably filled your theatre.

●

David O. Selznick, RKO-RADIO chief of production, who has already turned out such winners as "*The Lost Squadron*", "*Symphony of Six Million*" and "*State's Attorney*", has insisted—and the entire organization is backing him to the limit—that for the new season this company shall make only such productions as will be *absolutely irresistible* to the great mass of theatregoers. Our entire resources, finances, artistry and manpower, have been marshalled and are being employed toward this objective.

●

You will appreciate, in reading this book, the TIMELINESS OF RKO-RADIO PICTURES. You will find that picture after picture is

**NED E. DEPINET**
*Vice-President*
*in Charge of Distribution*
RKO-RADIO PICTURES, INC.

based on material which has been, and is, enjoying *terrific circulation.* In addition, several properties have been acquired of so *unusual* a nature that the show world and the public will be *astonished* when they are revealed. You will note a national plan for selling direct to the public and creating your audiences in advance.

●

RKO-RADIO has gathered together great stars, supporting casts of unusual merit, the most capable of directors, and authors of international following. Such titles as have been chosen so far have *the click of gold in them,* and all future titles will be as carefully selected.

●

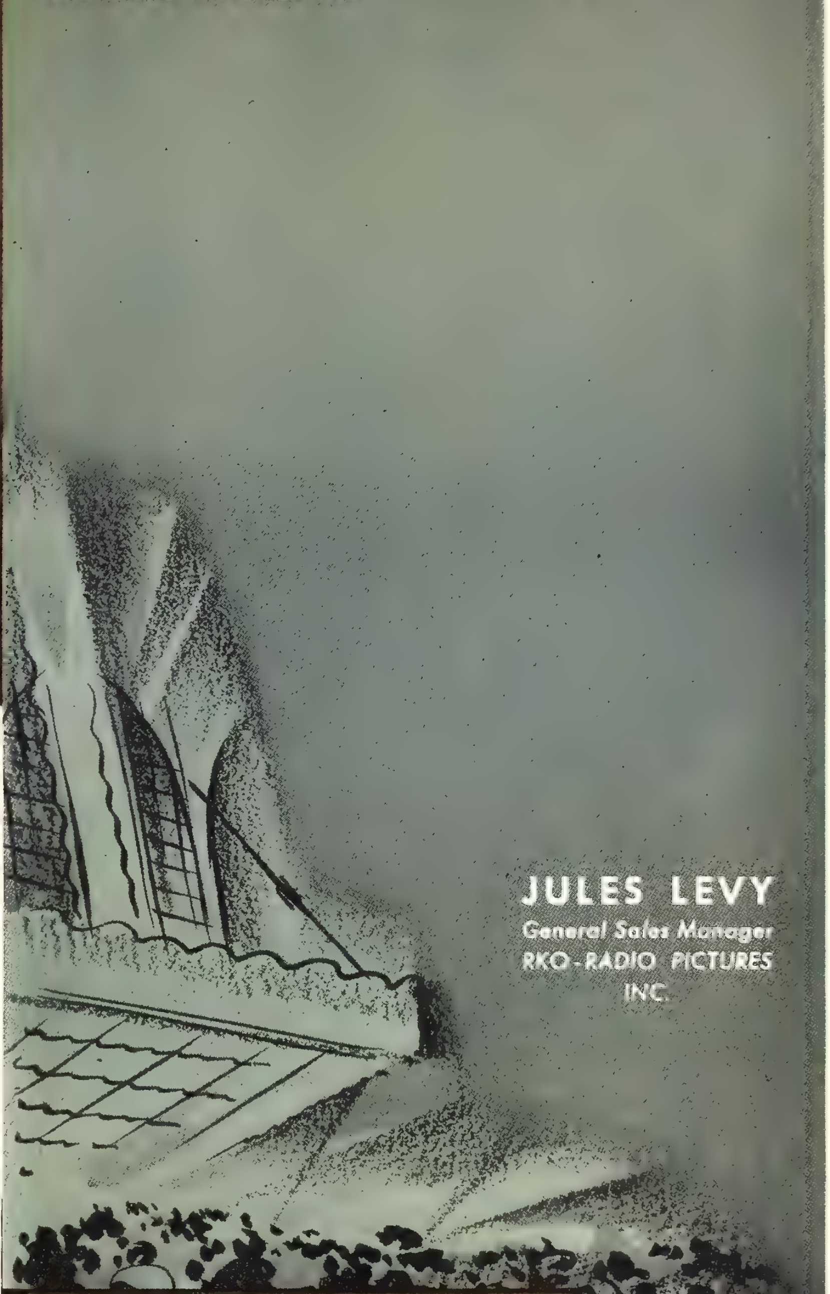
Every showman worthy of the name who analyzes our program will be impressed by these steps for his *box office profit insurance.*

●

RKO-RADIO, today and from now on, is dealing only in SUCCESSES. That is why, *for the protection of your own interests,* you should be eager to sign a contract at the earliest possible moment covering every picture described in this book, both features and shorts.

●

*We invite you to travel back on the road to Prosperity with* RKO-RADIO.



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# Constance
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One of the Greatest of American Novels for Her First This Year

## ERNEST HEMINGWAY'S

STARTLING DRAMA OF THRILL-RAVAGED SOULS

## "THE SUN ALSO RISES"

*The story of a woman who squandered love to ease her breaking heart*

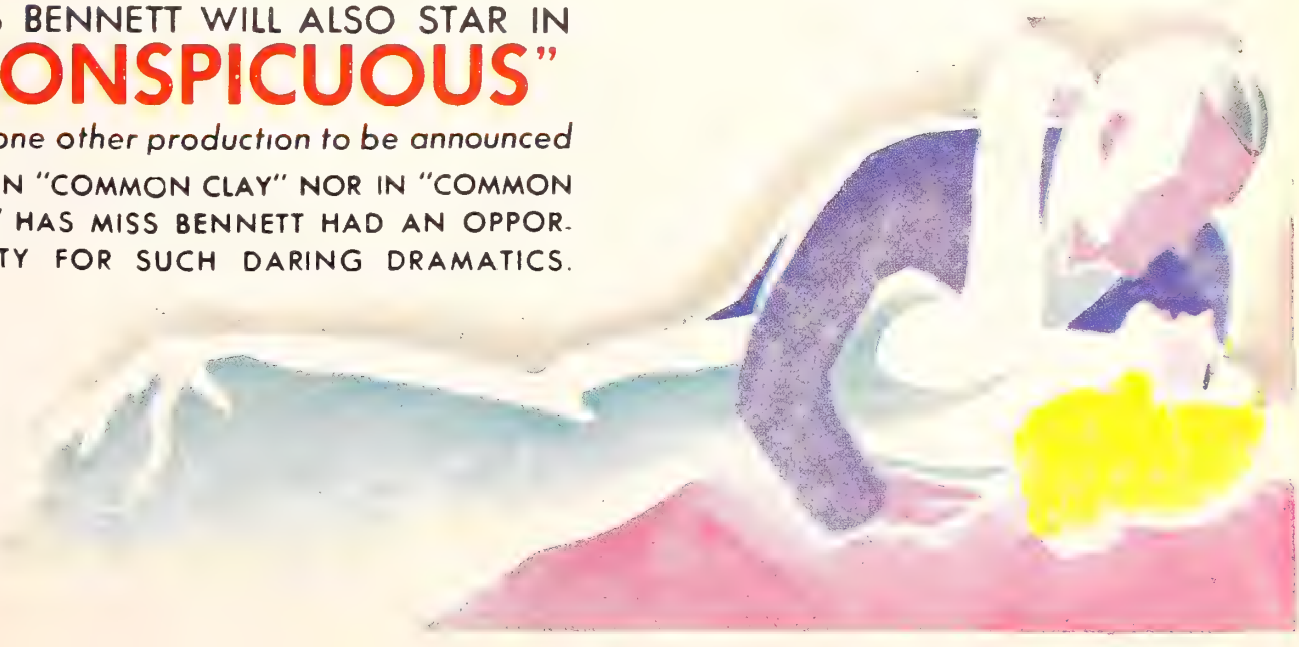
Directed by Geo. Fitzmaurice, who made "Mata Hari"

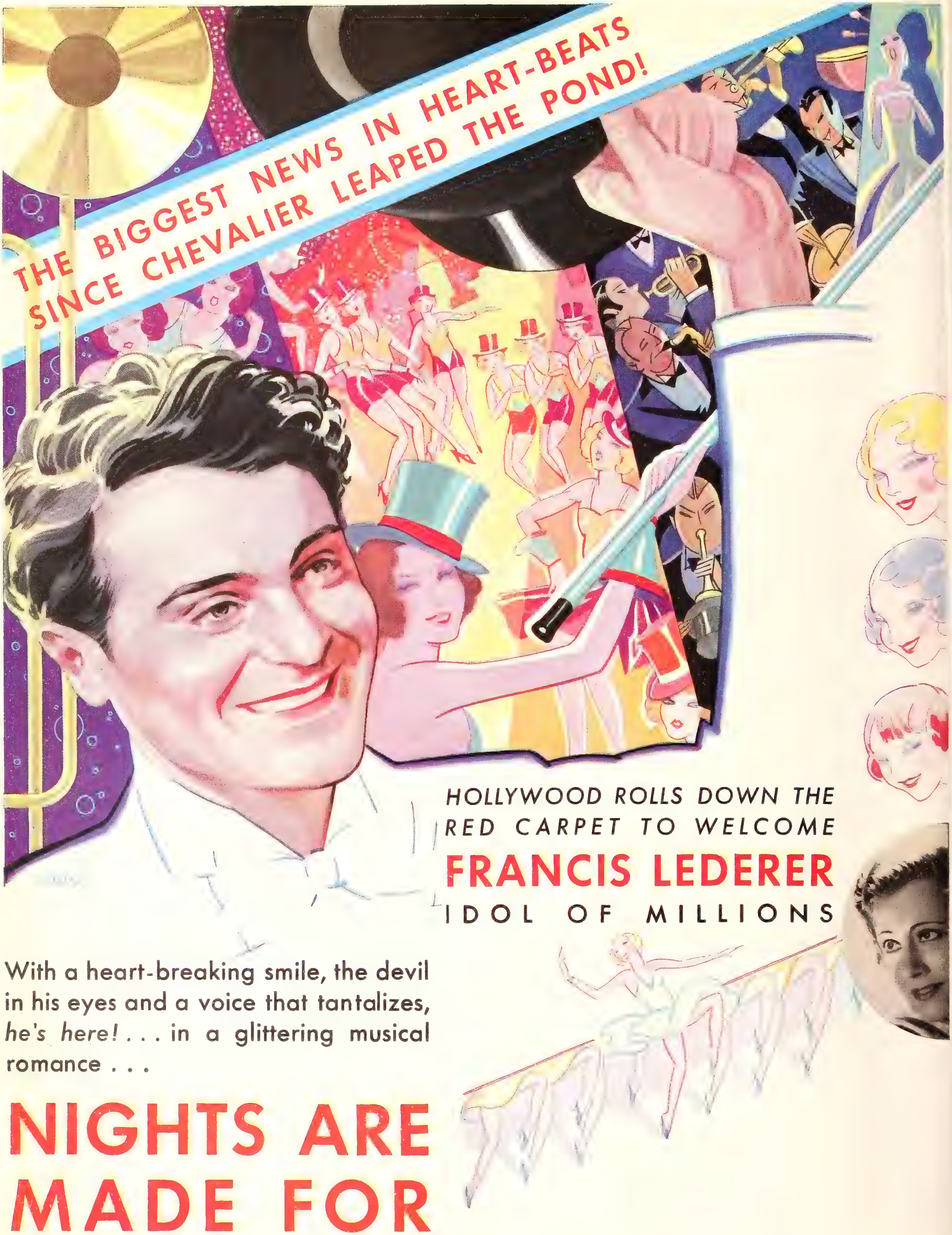
MISS BENNETT WILL ALSO STAR IN

## "CONSPICUOUS"

*and one other production to be announced*

NOT IN "COMMON CLAY" NOR IN "COMMON LAW" HAS MISS BENNETT HAD AN OPPORTUNITY FOR SUCH DARING DRAMATICS.




THE BIGGEST NEWS IN HEART-BEATS
SINCE CHEVALIER LEAPED THE POND!

HOLLYWOOD ROLLS DOWN THE
RED CARPET TO WELCOME

**FRANCIS LEDERER**

IDOL OF MILLIONS

With a heart-breaking smile, the devil in his eyes and a voice that tantalizes, *he's here!* . . . in a glittering musical romance . . .

# NIGHTS ARE MADE FOR LOVE

*Tunes of lilting loveliness . . . songs they won't forget . . . with IRENE DUNNE and a cast of unparalleled excellence.*

# BILL OF DIVORCEMENT

PACKED HOUSES GRIPPED THEIR SEATS AND SOBBED

*A year in London—*
*6 months in Chicago—*
*3 months in Boston—*
*2 months in Philadelphia—*
*12 record breaking months at the Times Square Theatre, New York*

**AND NOW IT'S YOURS!**

*Throbbing—pulsing—*
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CLEMENCE DANE'S
WORLD-SWEEPING SMASH

*"I'm not hard, father! I'm not hard!" . . . the cry of a million girls . . . misunderstood.*

**The adored of the world . . . mirror of loveliest womanhood . . . peerless star in a down-to-earth drama of human love.**

# Ann HARDING

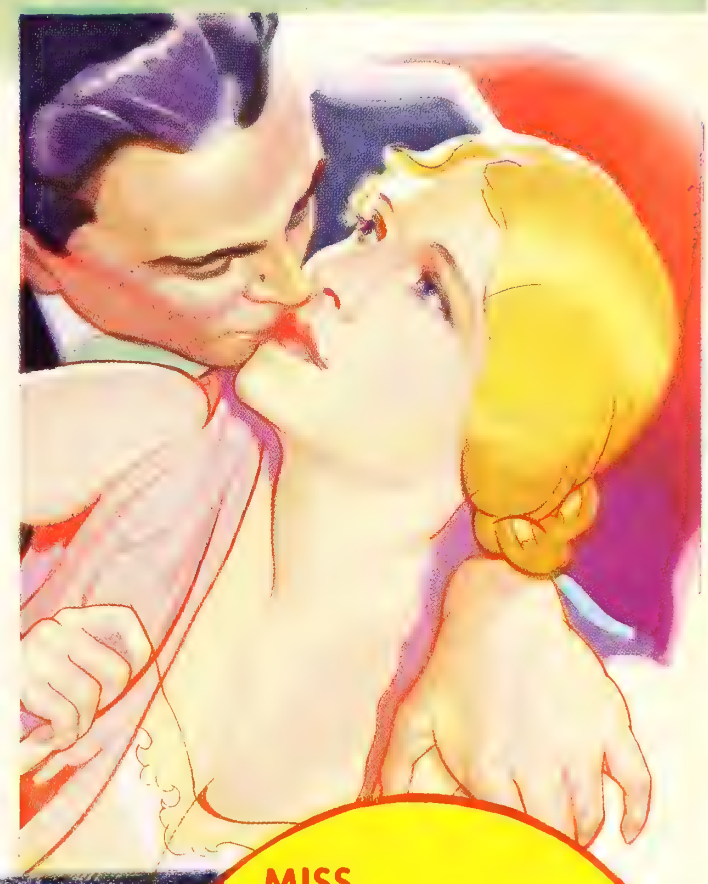
CO-STARRED WITH

## LESLIE HOWARD

*IN PHILIP BARRY'S SENSATIONALLY SUCCESSFUL PLAY*

# THE ANIMAL KINGDOM

*DIRECTED BY GREGORY LA CAVA, DIRECTOR OF "SYMPHONY OF SIX MILLION"*



MISS **HARDING** WILL ALSO STAR IN TWO OTHER PRODUCTIONS

TITLES TO BE ANNOUNCED

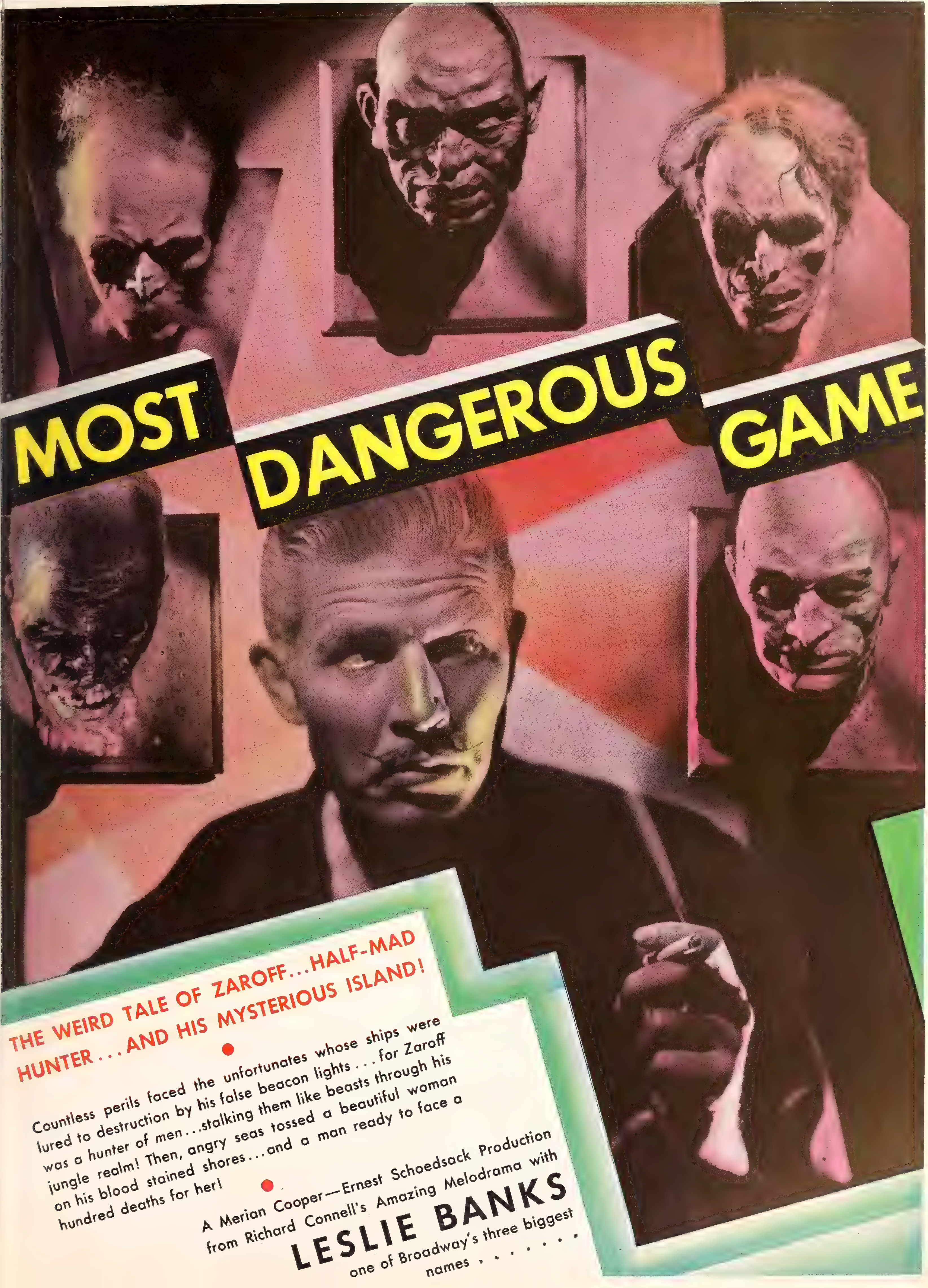
It was in Mr. Barry's "Holiday" that Ann Harding scored her first great screen success. Now, the same dramatist gives her a play of unmatched power. She is the ideal woman for the most talked of role of the current Broadway year.

# LESLIE HOWARD

*...star of New York's outstanding stage hit "The Animal Kingdom" co-starred with Ann Harding in the screen production of the play that made a million.*

One of the great actors of our day, with an unbroken record of resounding hits on stage and screen. His pictures: "Devotion," "Outward Bound," "Five and Ten," "A Free Soul."

His plays: "The Green Hat," "Berkley Square," "Outward Bound," "Her Cardboard Lover," "Escape," "The Romantic Age," "Murray Hill" and "The Animal Kingdom."



# MOST DANGEROUS GAME

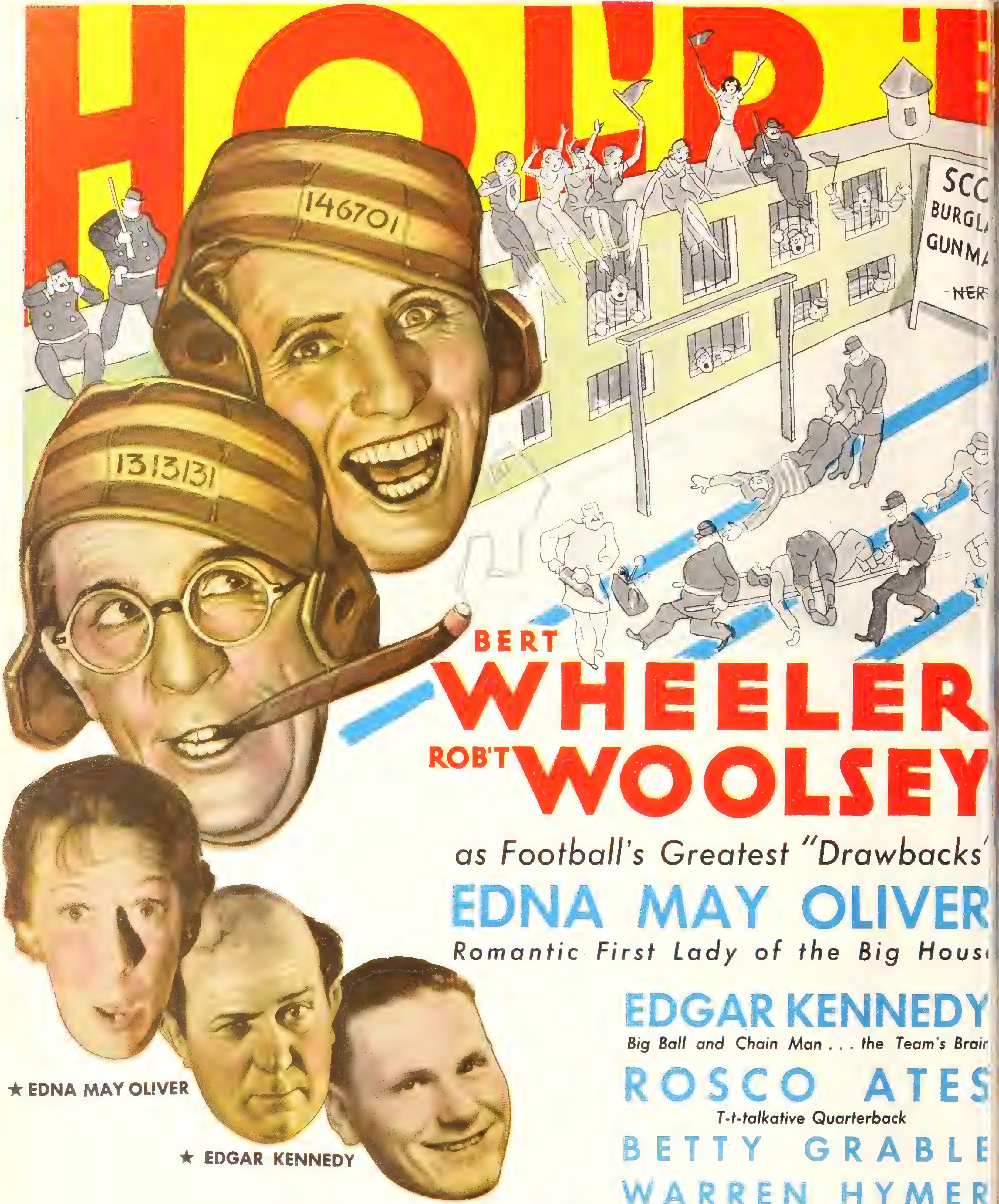
THE WEIRD TALE OF ZAROFF... HALF-MAD HUNTER... AND HIS MYSTERIOUS ISLAND!

Countless perils faced the unfortunates whose ships were lured to destruction by his false beacon lights... for Zaroff was a hunter of men... stalking them like beasts through his jungle realm! Then, angry seas tossed a beautiful woman on his blood stained shores... and a man ready to face a hundred deaths for her!

A Merian Cooper—Ernest Schoedsack Production from Richard Connell's Amazing Melodrama with

**LESLIE BANKS**

one of Broadway's three biggest names........


HOLD 'E
146701
131313I
SCO
BURGLA
GUNMA
NER
★ EDNA MAY OLIVER
★ EDGAR KENNEDY
★ WARREN HYMER

**BERT**
# WHEELER
**ROB'T**
# WOOLSEY

*as Football's Greatest "Drawbacks*

## EDNA MAY OLIVER

*Romantic First Lady of the Big Hous*

## EDGAR KENNEDY

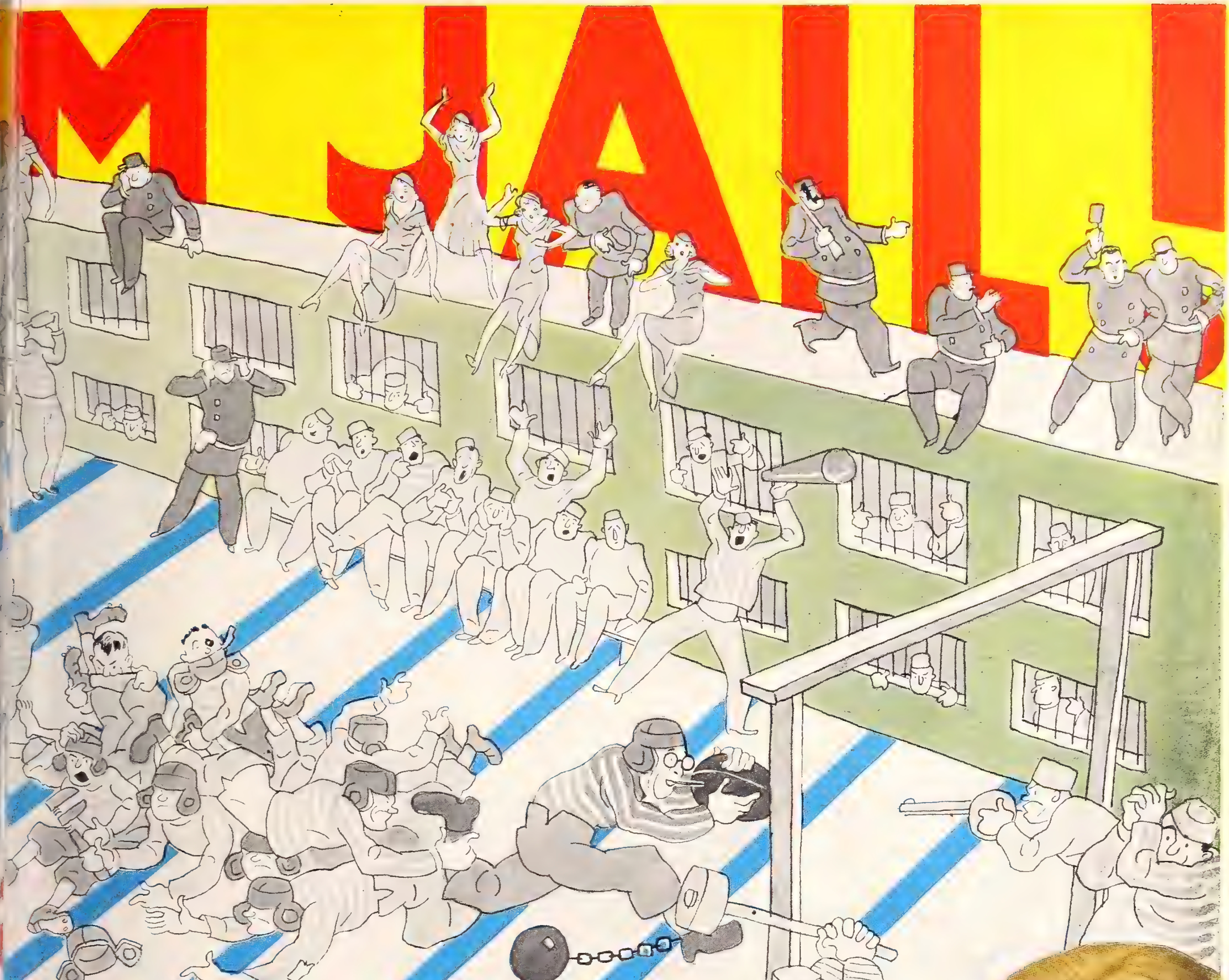
*Big Ball and Chain Man . . . the Team's Brair*

## ROSCO ATES

*T-t-talkative Quarterback*

## BETTY GRABLE
## WARREN HYMER
## PAUL HURST

# "HOLD 'EM JAIL" . . . THE BIC



They turn the Big House into the Bug House! Nit-wit-nuts . . . dippy, daffy and delirious . . . more cuckoo than ever, ready to Lie or Die for "Dear Old Jail" in the year's first football comedy and the maddest, most insane riot of nonsense ever produced!

Box-office Direction by Norman Taurog

★ **BETTY GRABLE**

★ **ROSCO ATES**

# GEST COMEDY IDEA IN YEARS!

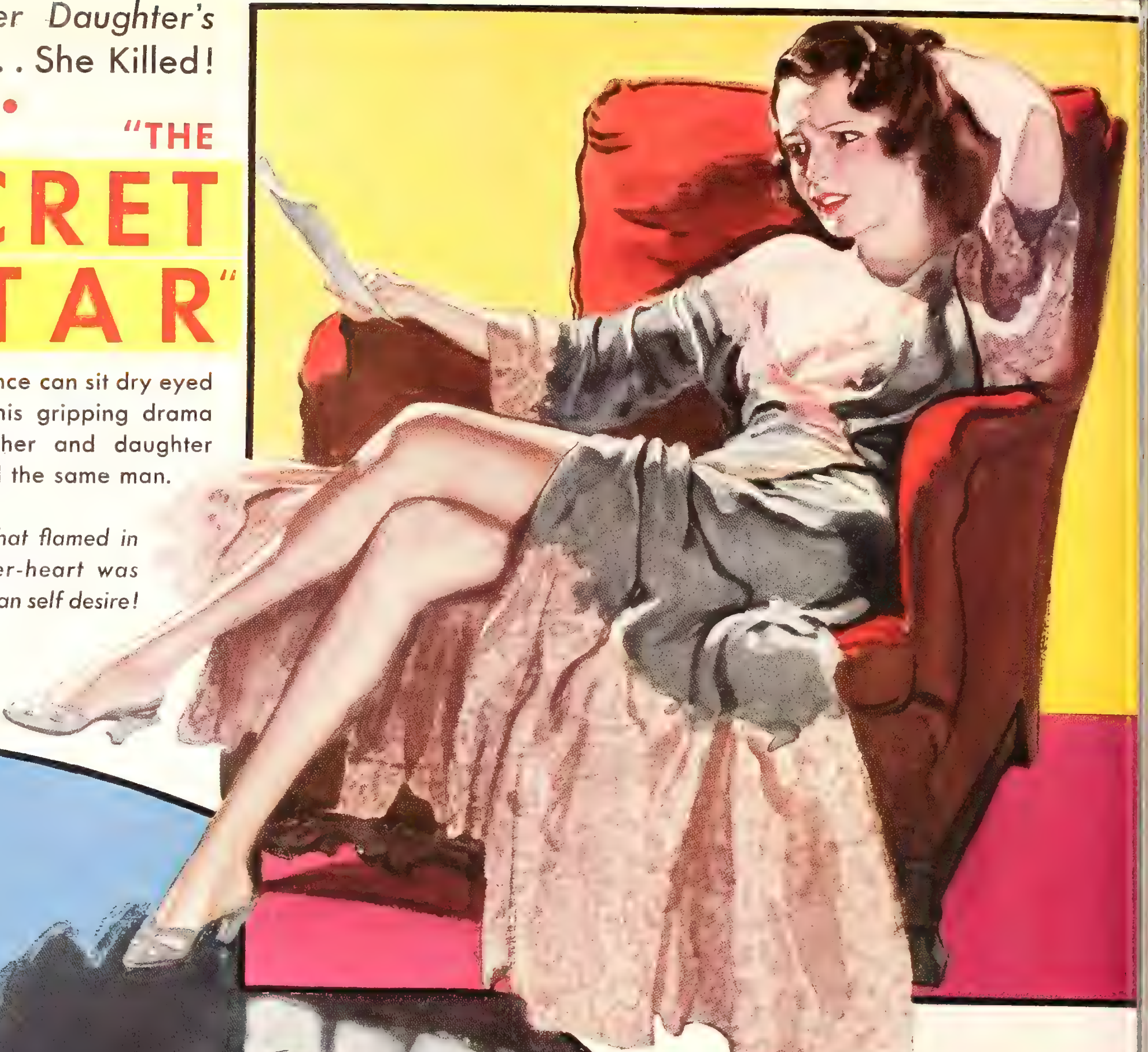
*To Save Her Daughter's Happiness . . . She Killed!*

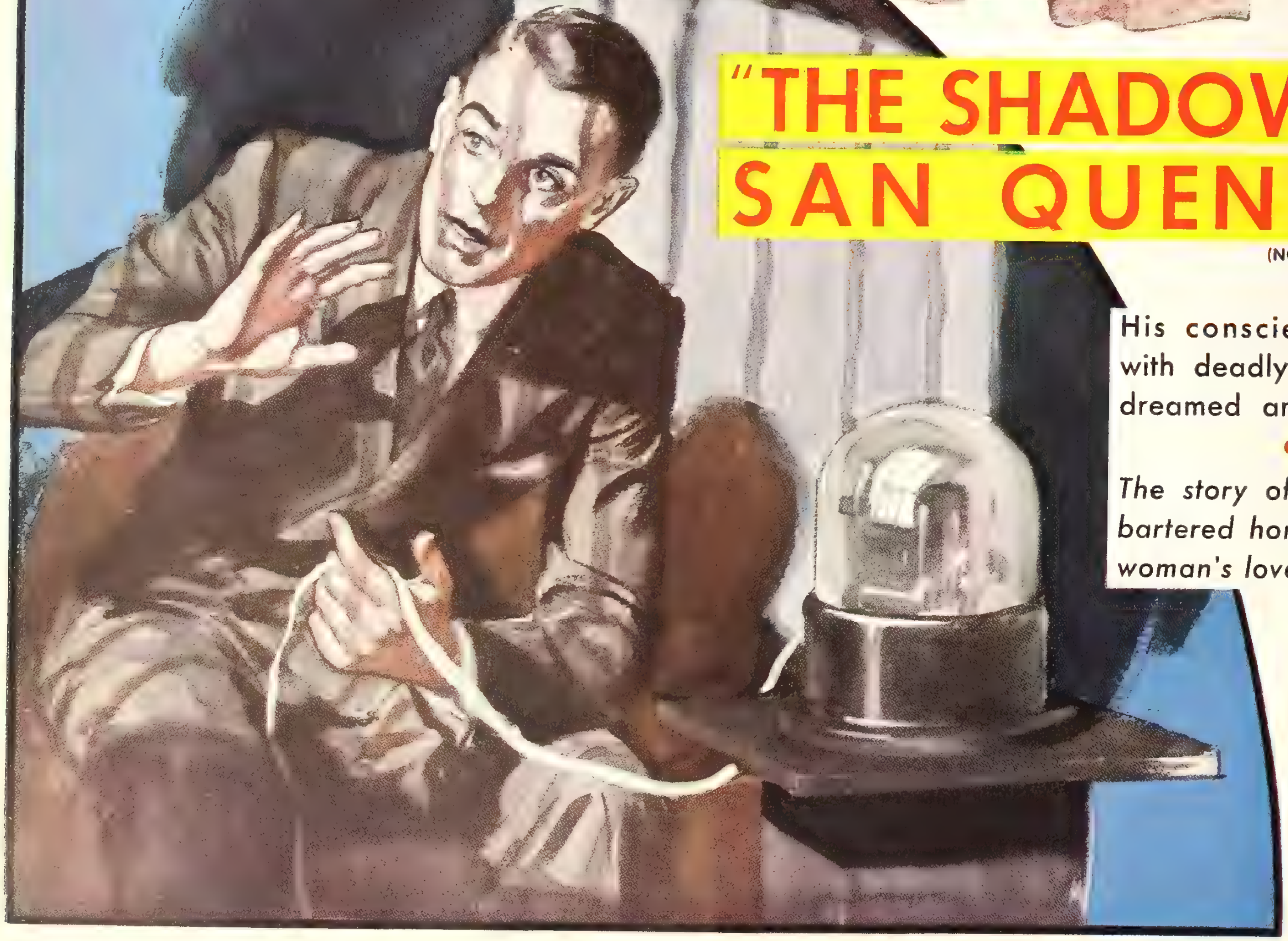
●

# "THE SECRET ALTAR"

No audience can sit dry eyed through this gripping drama of a mother and daughter who loved the same man.

*The love that flamed in her mother-heart was stronger than self desire!*





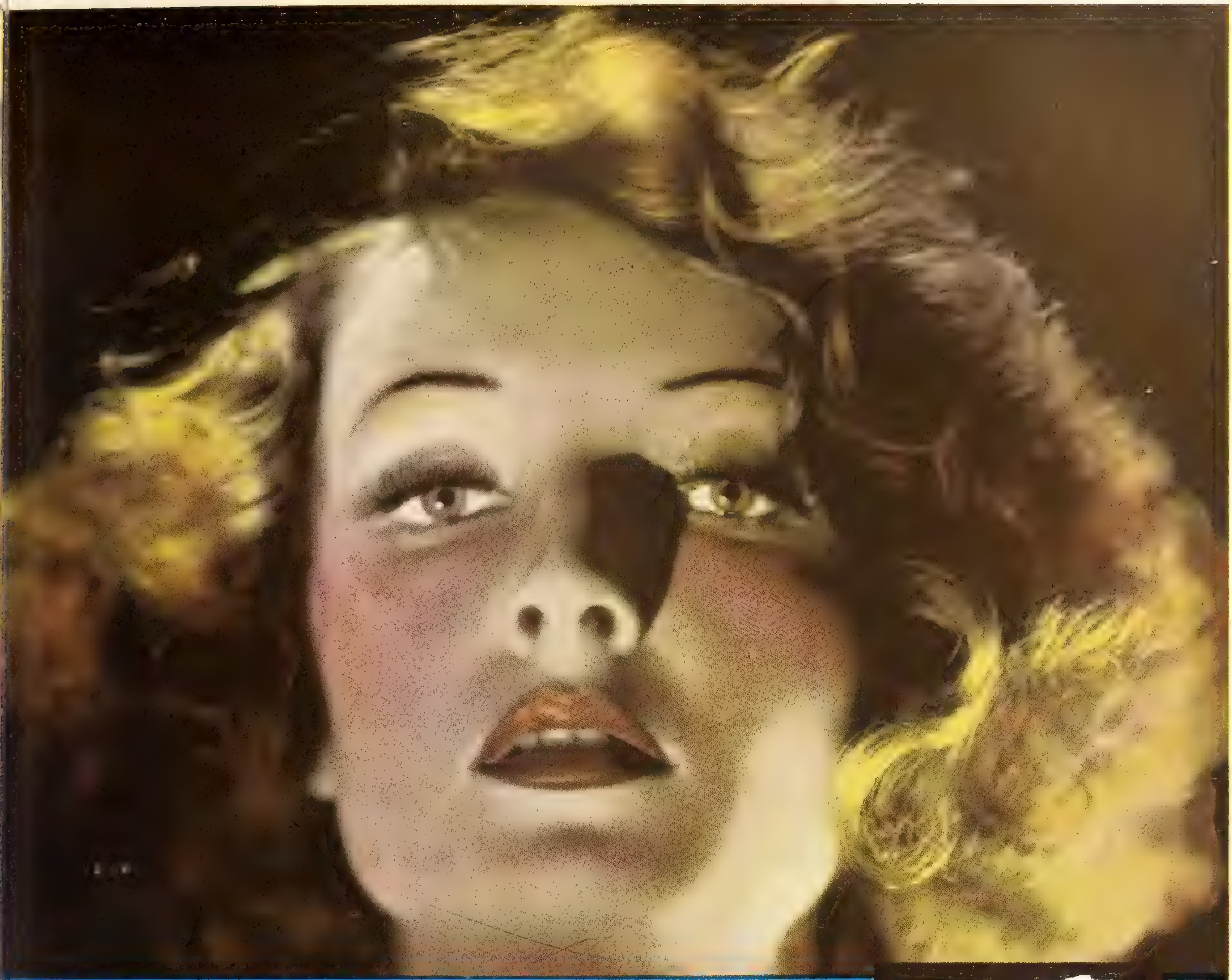
# "THE SHADOW OF SAN QUENTIN"

(NOT A PRISON PICTURE)

His conscience crazed with deadly fear . . . he dreamed another crime!

●

*The story of a man who bartered honor to hold a woman's love.*



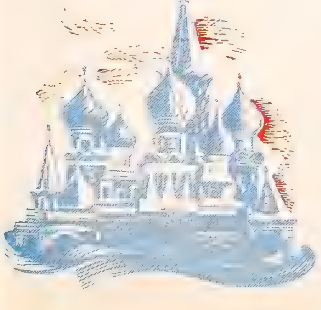
MOST BRILLIANT.. MOST FLASHING OF THE NEW PERSONALITIES

# GWILI ANDRE

*The Superbly Glamorous Beauty About Whom the Country is Talking in*

# MISTRESS OF MOSCOW

●



**A Woman of Dash in a City of Work. Strangest of Contrasts . . . Stunning Beauty in the One Place Where It Meant the Most.**

●

GREATER THAN HUMAN LOVE . . . A FAMILY DOCTOR'S HONOR!

# "LIFE BEGINS TOMORROW"

Pulsing drama of moral conflict from Guida de Verona's world-known bestseller

IT THROBS WITH
LIVING SCENES

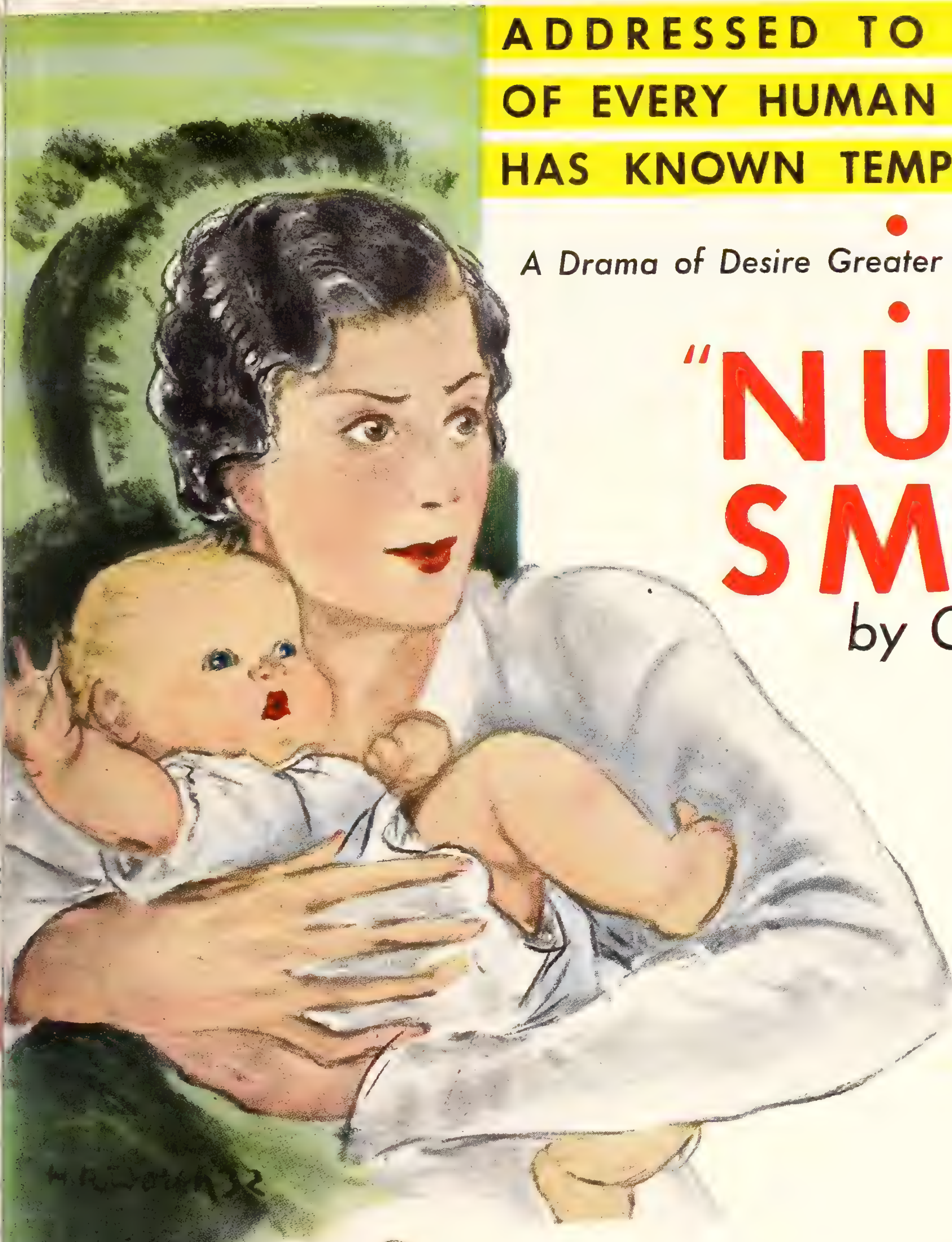
# "THE FAITHFUL ARE FORGOTTEN"

From Wallace Irwin's famous
novel, "Lew Tyler's Wives."

●

*Can this go on for*
*ever? The man wh*
*played them doubl*
*learned too late*

●



**ADDRESSED TO THE HEART OF EVERY HUMAN BEING WHO HAS KNOWN TEMPTATION . . . .**

●

*A Drama of Desire Greater than Woman's Will*

●

# "NURSE SMITH"

by Carey Wilson

She wanted a child she could call her own. The mother-cry within her was more than she could bear!

One of two intensely human shows featuring

# IRENE DUNNE

SECOND STORY AND TITLE TO BE ANNOUNCED

Following his box-office triumph in RKO-RADIO'S "State's Attorney" the greatest name in American drama comes to you in the most famous work of a master story teller!

# JOHN
# BARRYMORE

IN

# "THE MOON AND SIXPENCE"

**Women Loved Him . . . the World Was At His Feet . . .**

●

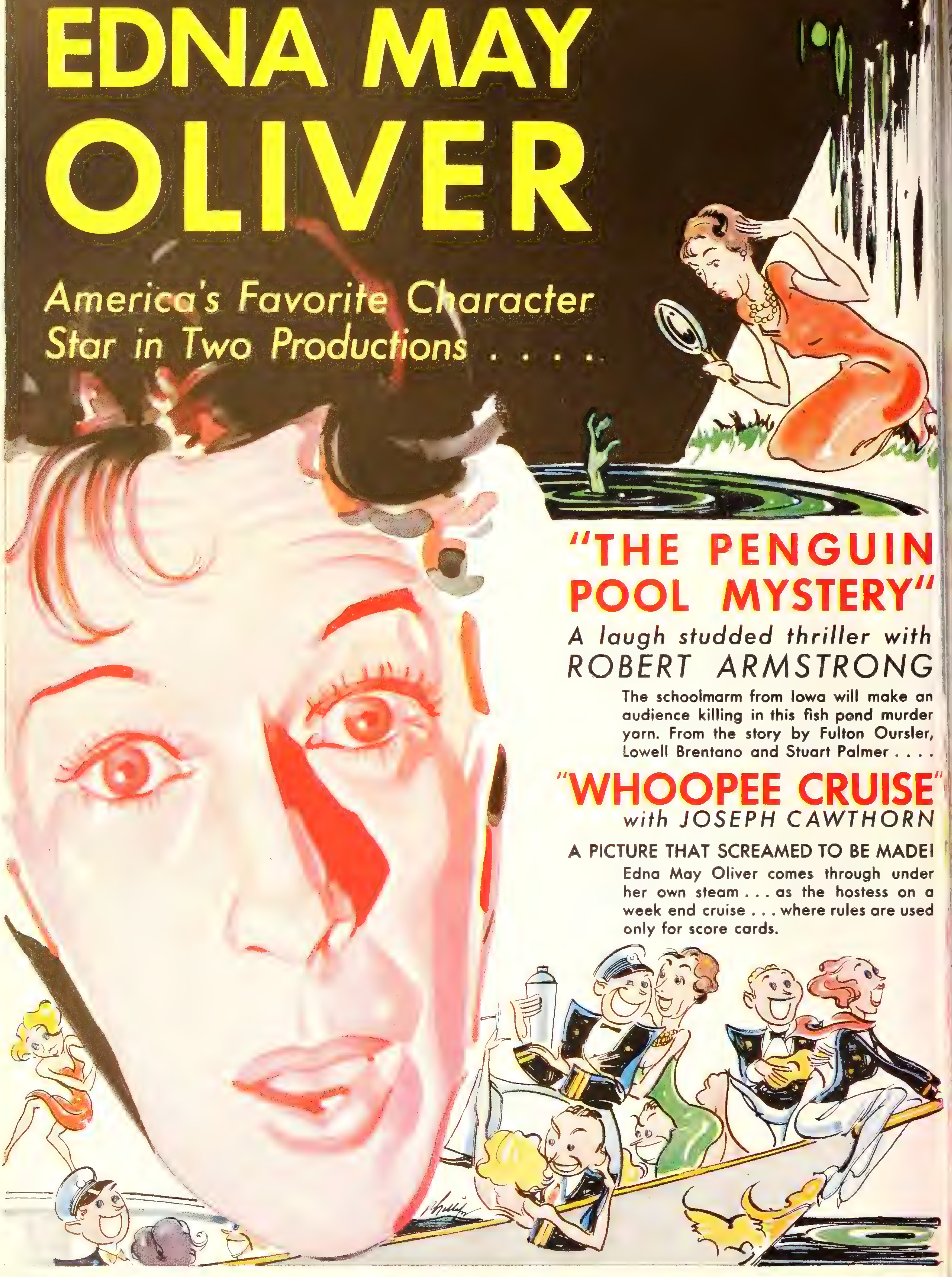
In his Heart—Dissatisfaction . . . The South Seas . . . One Woman of the Islands . . . Starry Nights and Lazy Glamor . . . The Old Life Far Behind—but Not Forgetting Him . . . at Last—Long Contentment **AND THEN** . . . *the Strangest Route to Eternal Fame. . . .*

●

*Directed by E. H. GRIFFITH*

Adaptation by Gene Fowler and Rowland Brown who prepared "State's Attorney" for the Screen

The
MOON and SIXPENCE
W. SOMERSET MAUGHAM



# EDNA MAY OLIVER

America's Favorite Character Star in Two Productions . . . . .

## "THE PENGUIN POOL MYSTERY"

*A laugh studded thriller with*
ROBERT ARMSTRONG

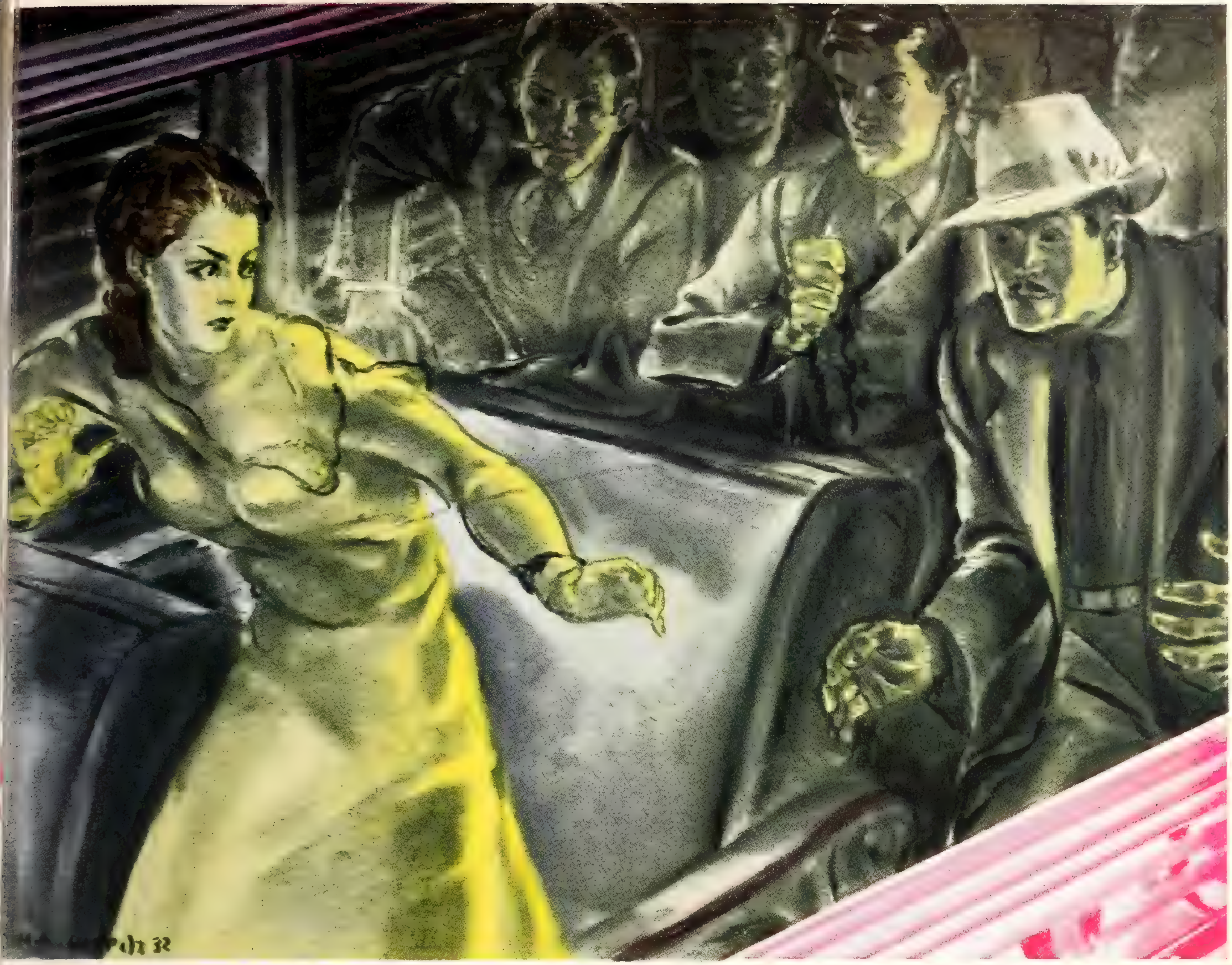
The schoolmarm from Iowa will make an audience killing in this fish pond murder yarn. From the story by Fulton Oursler, Lowell Brentano and Stuart Palmer . . . .

## "WHOOPEE CRUISE"

*with* JOSEPH CAWTHORN

A PICTURE THAT SCREAMED TO BE MADE!

Edna May Oliver comes through under her own steam . . . as the hostess on a week end cruise . . . where rules are used only for score cards.



# DEPORTATION TRAIN

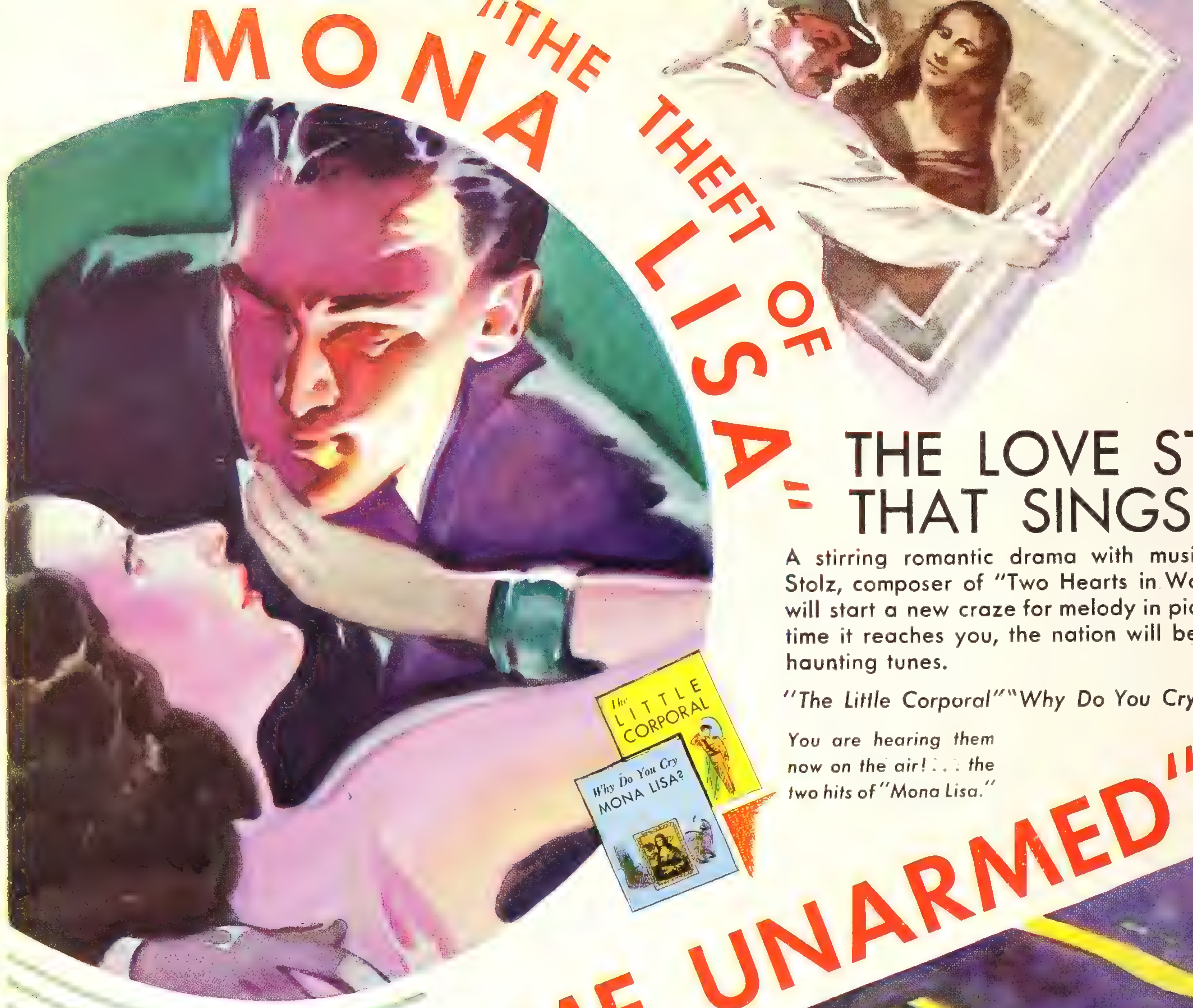
## The Strangest of Journeys . . . A Vehicle for Thrills !

Directed by
PAUL STEIN

**Human souls caught in the ruthless machine of government . . cast out by our land . . strangers to their own . . expelled for one sin or another . . the exodus of the unwanted . . and among them a woman, beautiful, desirable . . herded with criminals . . innocent of wrong . . the greatest sufferer!**

With **ZITA JOHANN**, *Star of Broadway Successes, the Screen's Newest Sorceress,* **Gregory Ratoff, Rosco Ates, Jos. Cawthorn.**

# "THE THEFT OF MONA LISA"


The LITTLE CORPORAL
Why Do You Cry MONA LISA?

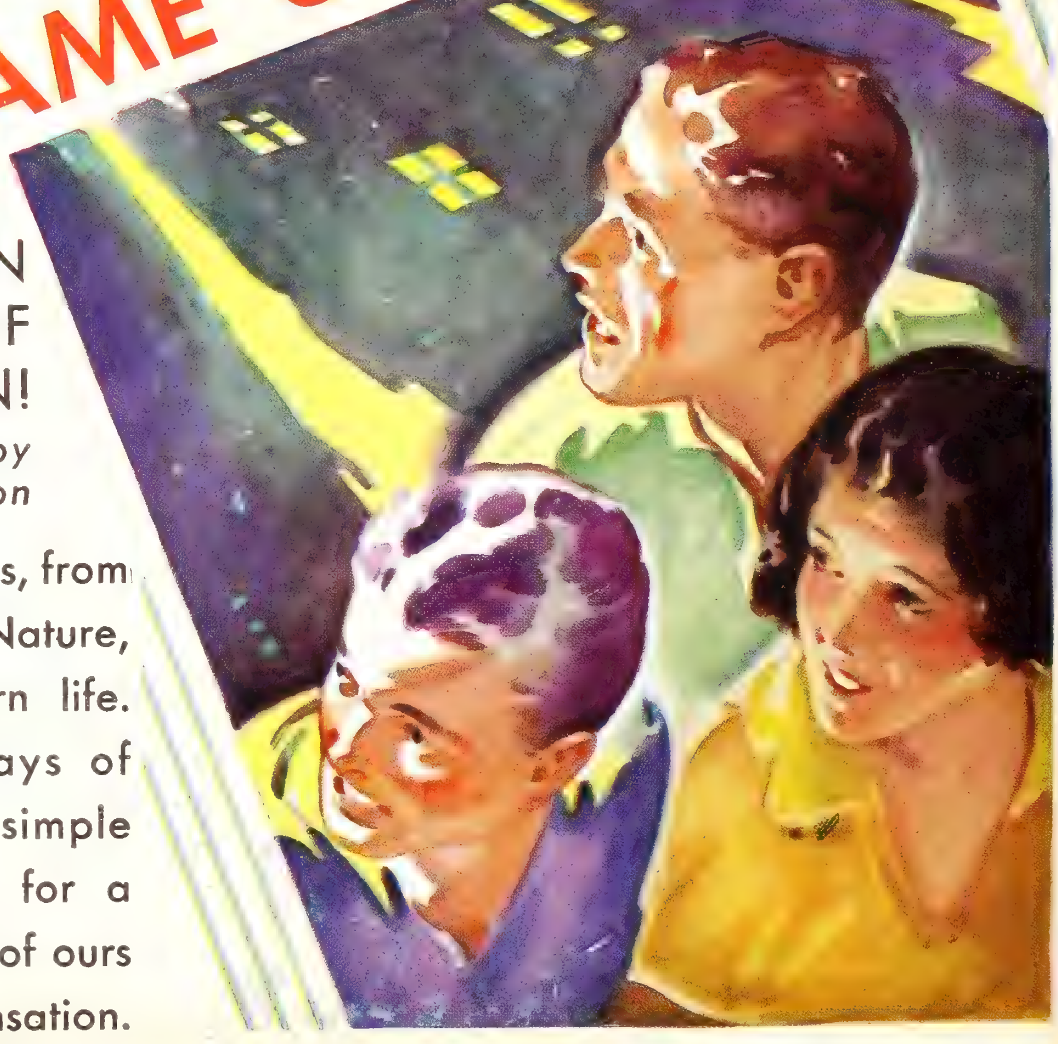
## THE LOVE STORY THAT SINGS! . . .

A stirring romantic drama with music by Robert Stolz, composer of "Two Hearts in Waltz Time". It will start a new craze for melody in pictures. By the time it reaches you, the nation will be humming its haunting tunes.

*"The Little Corporal" "Why Do You Cry, Mona Lisa?"*

*You are hearing them now on the air! . . . the two hits of "Mona Lisa."*

# "THREE CAME UNARMED"

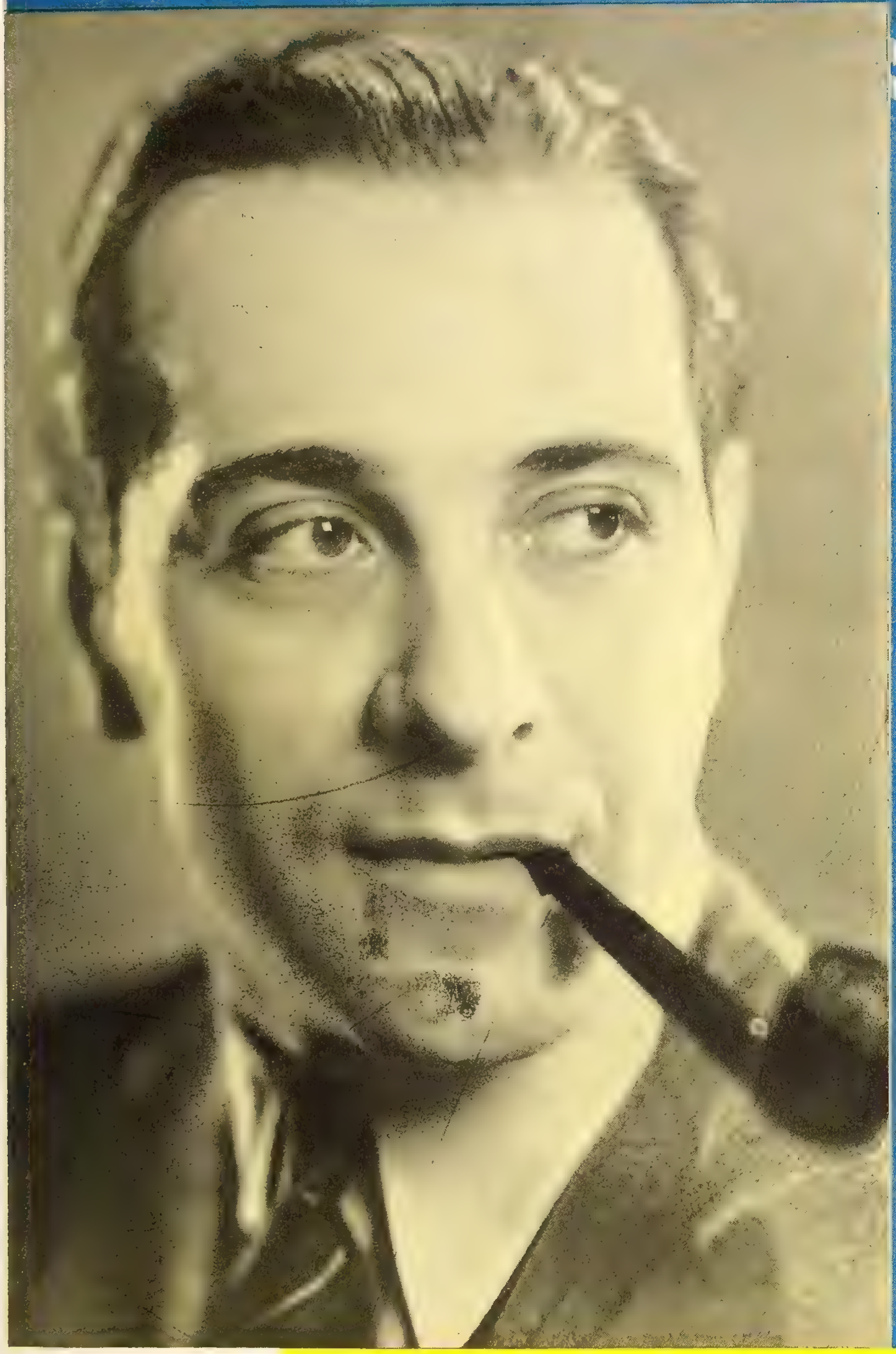


## AN EXPOSURE OF CIVILIZATION!

*From the novel by E. Arnot Robertson*

A girl and her two brothers, from the unsullied realm of Nature, are cast into our modern life. Their ways are the ways of nature, their viewpoint simple and direct. Their battle for a place in this queer world of ours is a drama of stark sensation.

# RICARDO CORTEZ



## THE STORY OF THE MASTER SHOWMAN

•

*Harry Reichenbach's record of feats that amazed the public and made the papers!*

•

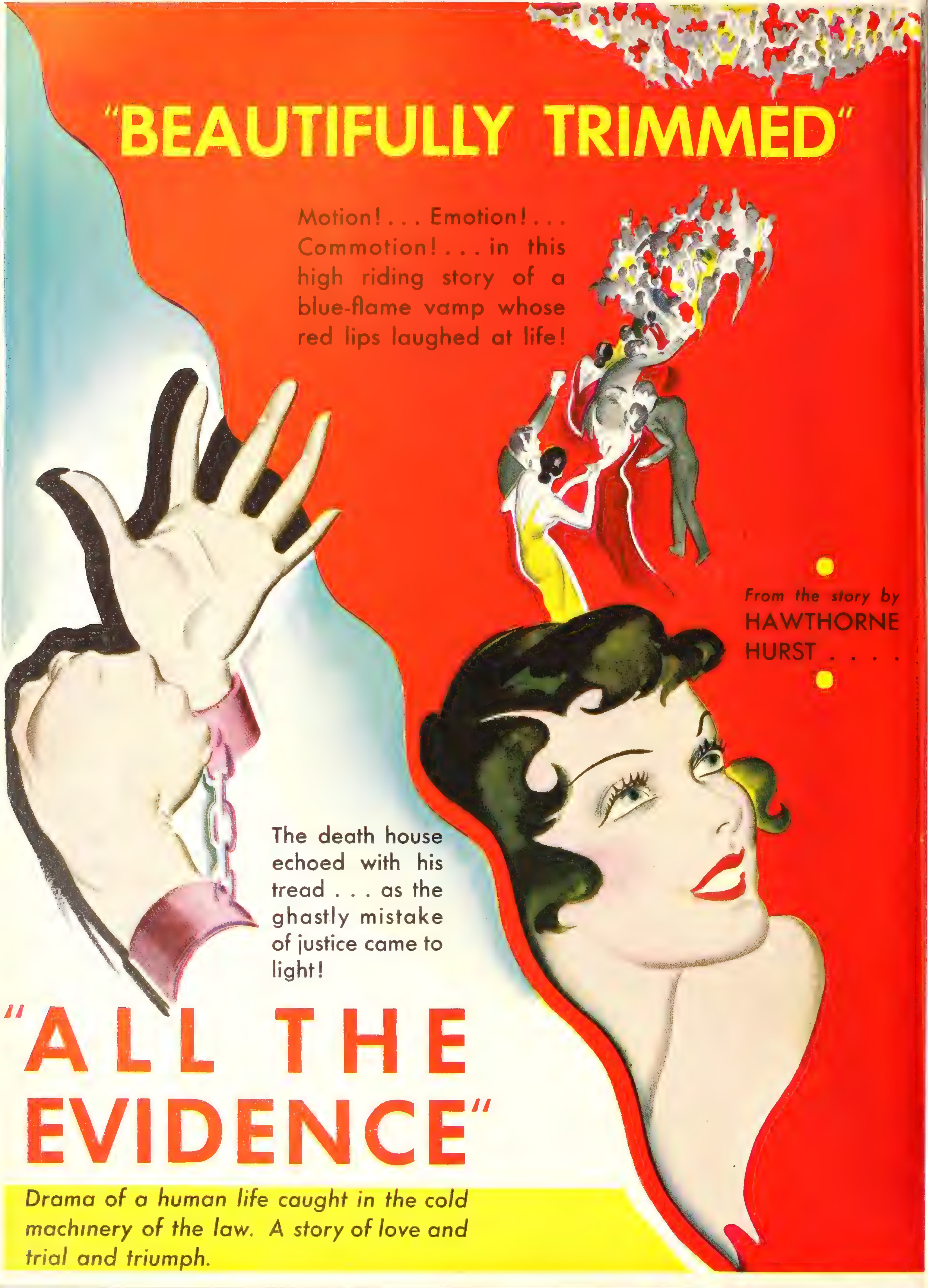
**HARRY REICHENBACH**

# PHANTOM FAME

The whole and exciting story of the masterly publicity expert—every exhibitor knows Reichenbach—the public proved by its reception of his book, PHANTOM FAME, that his exploits fascinated them. Cortez as the man of ideas who took lions to hotels and Turkish Princesses to the White House.

**RICARDO CORTEZ**

**IN TWO OTHERS "SOCIETY PAGE*" "FAIR EXCHANGE*"**



# "BEAUTIFULLY TRIMMED"

Motion! . . . Emotion! . . . Commotion! . . . in this high riding story of a blue-flame vamp whose red lips laughed at life!

*From the story by*
HAWTHORNE HURST . . . .

The death house echoed with his tread . . . as the ghastly mistake of justice came to light!

# "ALL THE EVIDENCE"

*Drama of a human life caught in the cold machinery of the law. A story of love and trial and triumph.*

# CO-STARRED

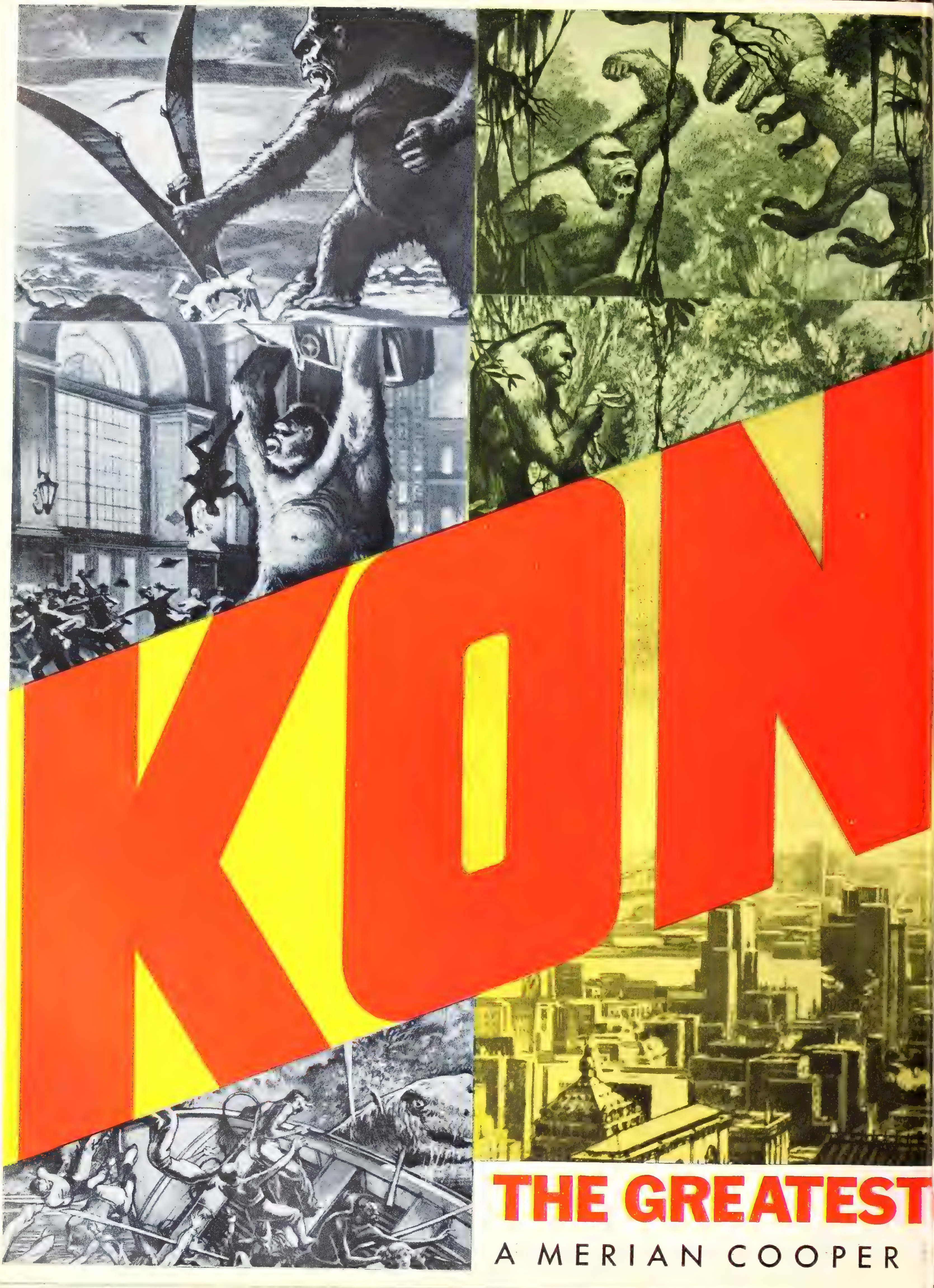
The coming season can look forward to no more brilliant offering than the co-starring attraction of these two beloved artists.

Two blazing names in one great show...each name with its own tremendous drawing power...uniting in one production the separate audience appeal of two unequalled box-office personalities.

Together they ignite every emotion the Creator put in crowds!

NOW IN PREPARATION BY A DISTINGUISHED AUTHOR, A DRAMA BIG ENOUGH FOR THIS MEMORABLE OCCASION.

# RICHARD DIX
# ANN HARDING


KON
THE GREATEST
A MERIAN COOPER

MONEY PICTURE OF THE YEAR

• ERNEST SCHOEDSACK PRODUCTION

# 12 MILLION AMERICAN FAMILIES HAVE HER FOR BREAKFAST AND DINNER EVERY DAY!

Out of the funnies . . . the real-life Annie
. . . in a drama of laughter and tears

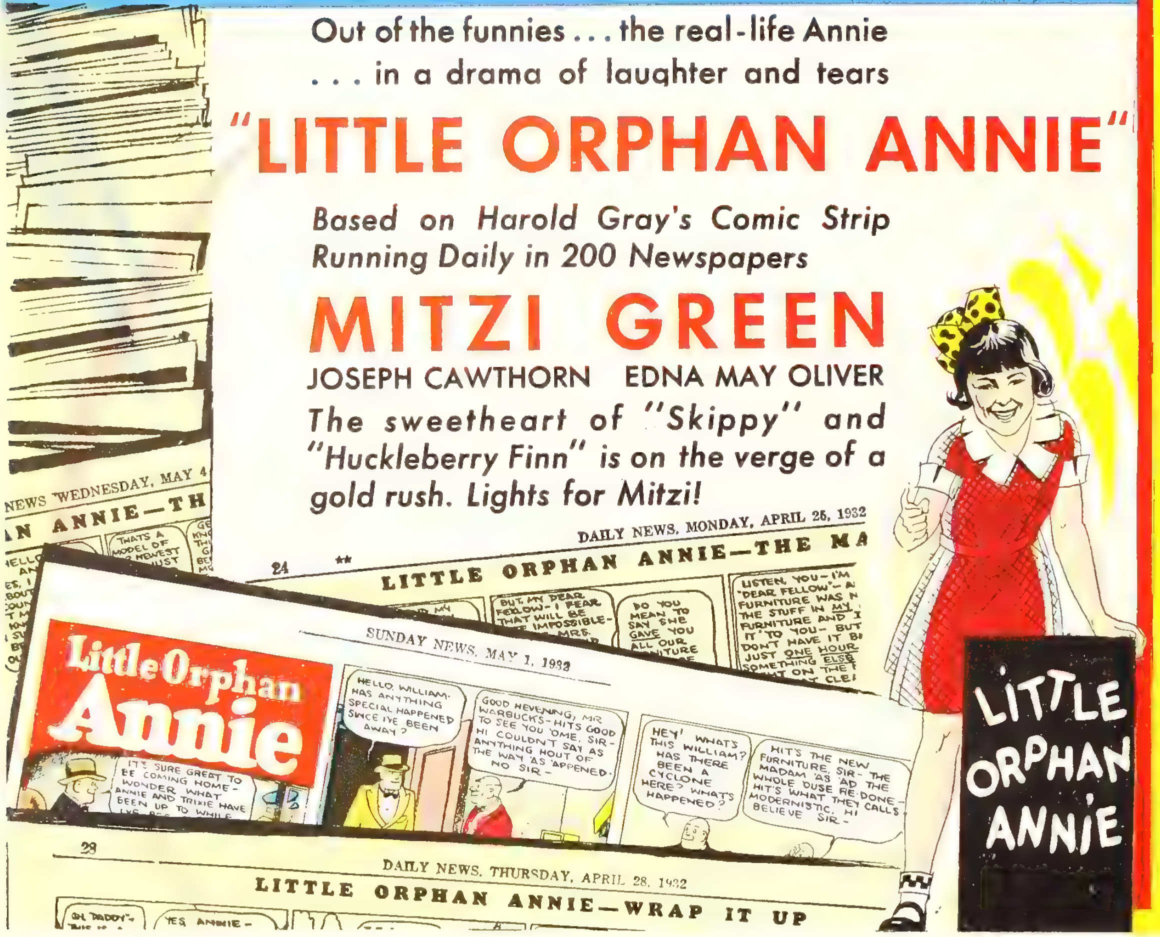
# "LITTLE ORPHAN ANNIE"

*Based on Harold Gray's Comic Strip*
*Running Daily in 200 Newspapers*

## MITZI GREEN

JOSEPH CAWTHORN EDNA MAY OLIVER

*The sweetheart of "Skippy" and "Huckleberry Finn" is on the verge of a gold rush. Lights for Mitzi!*


NEWS WEDNESDAY, MAY 4
N ANNIE—TH
DAILY NEWS, MONDAY, APRIL 25, 1932
LITTLE ORPHAN ANNIE—THE MA
SUNDAY NEWS, MAY 1, 1932
Little Orphan Annie
IT'S SURE GREAT TO BE COMING HOME—WONDER WHAT ANNIE AND TRIXIE HAVE BEEN UP TO WHILE
HELLO, WILLIAM. HAS ANYTHING SPECIAL HAPPENED SINCE I'VE BEEN AWAY?
GOOD EVENING, MR. WARBUCKS—HIT'S GOOD TO SEE YOU 'OME, SIR—HI COULDN'T SAY AS ANYTHING HOUT OF THE WAY 'AS 'APPENED—NO SIR—
HEY! WHAT'S THIS, WILLIAM? HAS THERE BEEN A CYCLONE HERE? WHAT'S HAPPENED?
HIT'S THE NEW FURNITURE, SIR—THE MADAM 'AS 'AD THE WHOLE 'OUSE RE-DONE—HIT'S WHAT THEY CALLS MODERNISTIC, HI BELIEVE, SIR—
DAILY NEWS, THURSDAY, APRIL 28, 1932
LITTLE ORPHAN ANNIE—WRAP IT UP
LITTLE ORPHAN ANNIE

# HIS HAND UNSEEN . . . THE POWER THEY FEARED! . . .

*The story of a shyster lawyer who bought his way to the top, sacrificing private lives. In one night his glory died . . . when the world dropped out from under!*

# "SPECIAL INVESTIGATOR"

GREGORY RATOFF

*in another great role!*

*From Sam Ornitz's Novel, "Haunch, Paunch and Jowl"*

# HELEN
# TWELVETREES

**Dares to tell you of those things that slumber in the soul of woman**

Her first:

## MIRACLE NIGHT

*Who wouldn't trade the nights which fill uneventful years for the memories of that one night—Miracle Night!*

•

Her second:

## PRODIGAL DAUGHTER

*The story of a footloose girl who took a chance and lost.*

•

HER PICTURES
BREATHE THE
LOVE AND LIFE
OF MILLIONS

A Boy . . . A Girl . . .
And Life's Greatest
Problem!

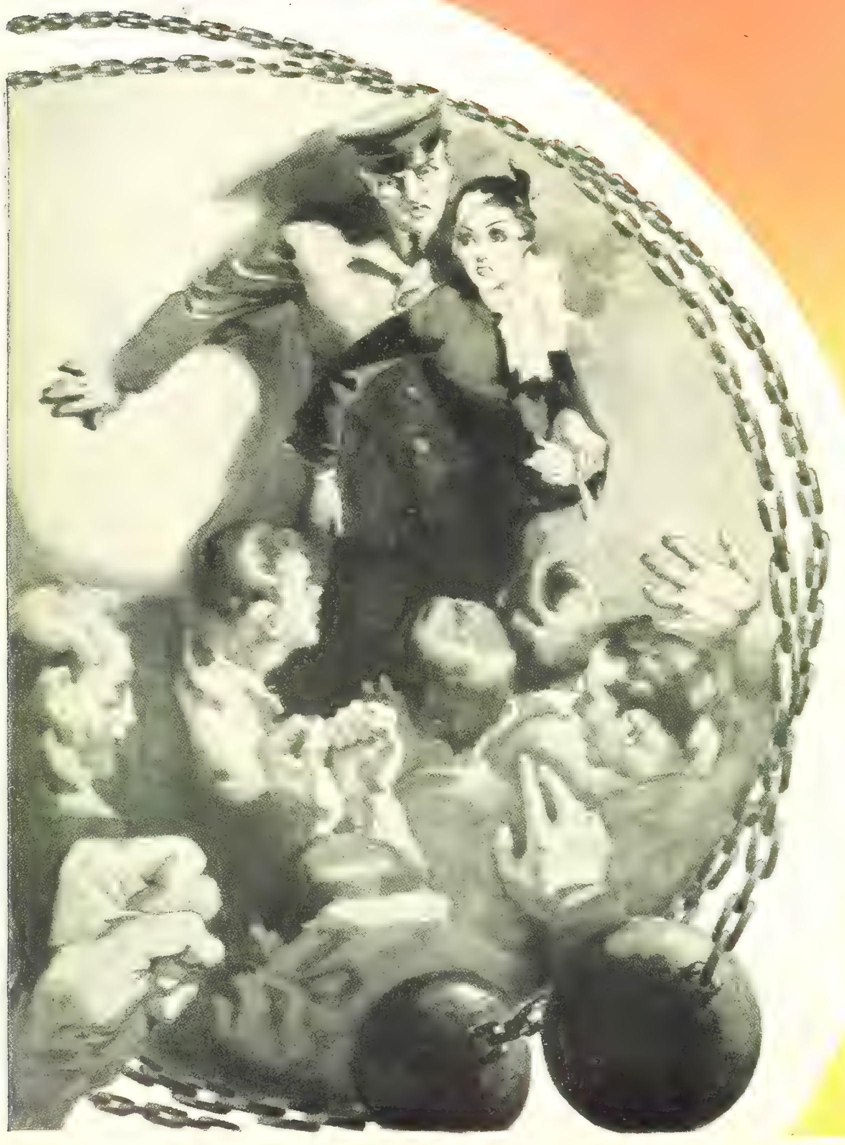
# CROSS ROADS*

*Martin Flavin's Great Play with*

**ARLINE JUDGE**
**ERIC LINDEN**

The danger zone of youth . . . that period when temptations outweigh prudence . . . and one girl's daring solution of the problem that held her lover and herself in its grip.

●



Something the Public
Doesn't Know About!

*. . . The Convict Road Gangs of America . . . Chained Like Animals . . . Ruled Like Slaves!*

●

# FREEDOM*

*By Agnes Christine Johnson*

●

Unbelievable Scenes! Drama, Thrills, Suspense! A youngster, cast amid the most motley horde that ever made its desperate bid for freedom . . . while a girl waits and watches for his escape! . . .

●

*To be directed by ROWLAND BROWN*
*who gave you "Doorway to Hell"*
*Dialogue by Gene Fowler*

# TWENTY MILLION READERS

**of Hearst's American Weekly have been thrilled by this amazing crime feature which ran four years.**

THE AMERICAN WEEKLY
Greatest Circulation in the World
French Detective Police
Secrets of the Surete, The French D
Mr. H. Ashton-Wolfe, Formerly of
How Modern Scie
France, Explains
French Detective Police
the Police Labora-
dern Scientific
, The French Detective Police
lice Laboratories of France, Explains How
Scientific Methods Unravel Baffling
and Gives Details of Remarkable
With Photographs of the
dence from Official Records
ton-Wolfe, Formerly of the
rance, Explains How Modern
Baffling

**THE BIGGEST READER CIRCULATION ON THE PLANET IS WAITING TO SEE IT ON YOUR SCREEN!**

## "Mysteries of the FRENCH POLICE"

By H. Ashton-Wolfe

A MILLION THRILLS CENTERED IN A SINGLE SHOW!

Directed by
J. Walter Ruben
Continuity by
Rufus King,
author of "Murder by the Clock."

**FRANCE!**
**PARIS!**

In no other land, in no other city, could police records reveal such intimate details. The intrigue of women; the downfall of men. The inner life of the gayest of capitals. The One City in the World With Mysteries Worth Knowing!

# A STORY BIG ENOUGH FOR BARRYMORE HIMSELF! . . . *WITH BARRYMORE HIMSELF*

Successive triumphs have added glory to a towering name. One after another his great roles have won the world's applause and proved an El Dorado to the showman. The past has shown you glimpses of his power. Now you'll see Barrymore . . . *all* of Barrymore . . . for the first time . . . in a Barrymore-size role!

"A FREE SOUL" (MGM)

"BROKEN LULLABY" (*Paramount*)

*Out of the ruins of a city scarred with flame comes the amazing character he plays . . . Daniel Pardway, millionaire, master of men and father of an evil brood. Dramatic is the rise and fall of a lion heart . . . sweeping and absorbing the spectacle of his dissolute sons and daughters who failed him one by one.*

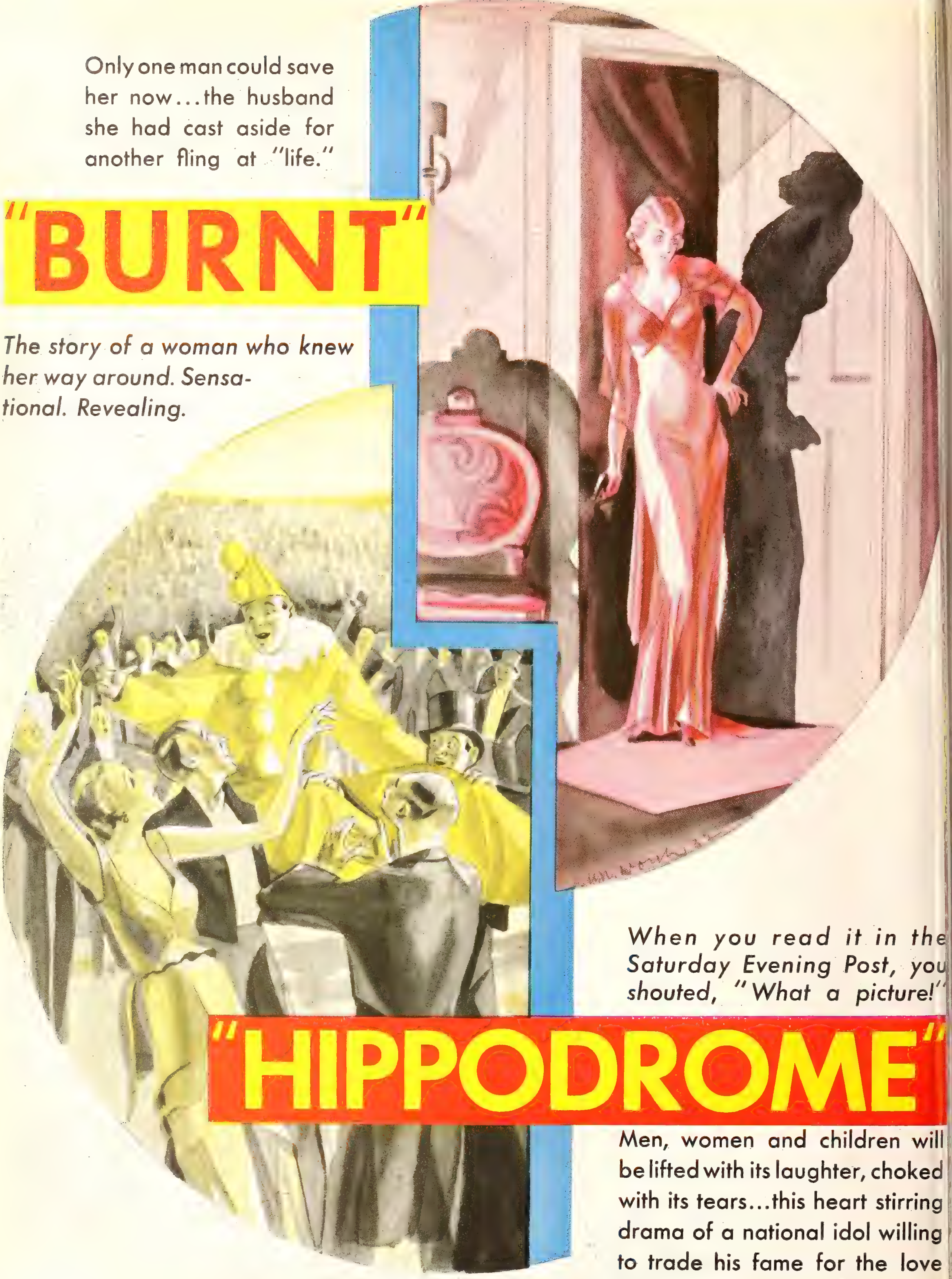
"GRAND HOTEL" (MGM)

# LIONEL BARRYMORE

FROM THE FAMOUS NOVEL BY LESTER COHEN

# n "SWEEPINGS"

irected by **WESLEY RUGGLES** *who has never made a failure!*



Only one man could save her now...the husband she had cast aside for another fling at "life."

# "BURNT"

*The story of a woman who knew her way around. Sensational. Revealing.*

*When you read it in the Saturday Evening Post, you shouted, "What a picture!"*

# "HIPPODROME"

Men, women and children will be lifted with its laughter, choked with its tears...this heart stirring drama of a national idol willing to trade his fame for the love of his only son.

# THIRTEEN WOMEN

by
TIFFANY THAYER

*THIS YEAR'S BIGGEST SELLING BOOK*

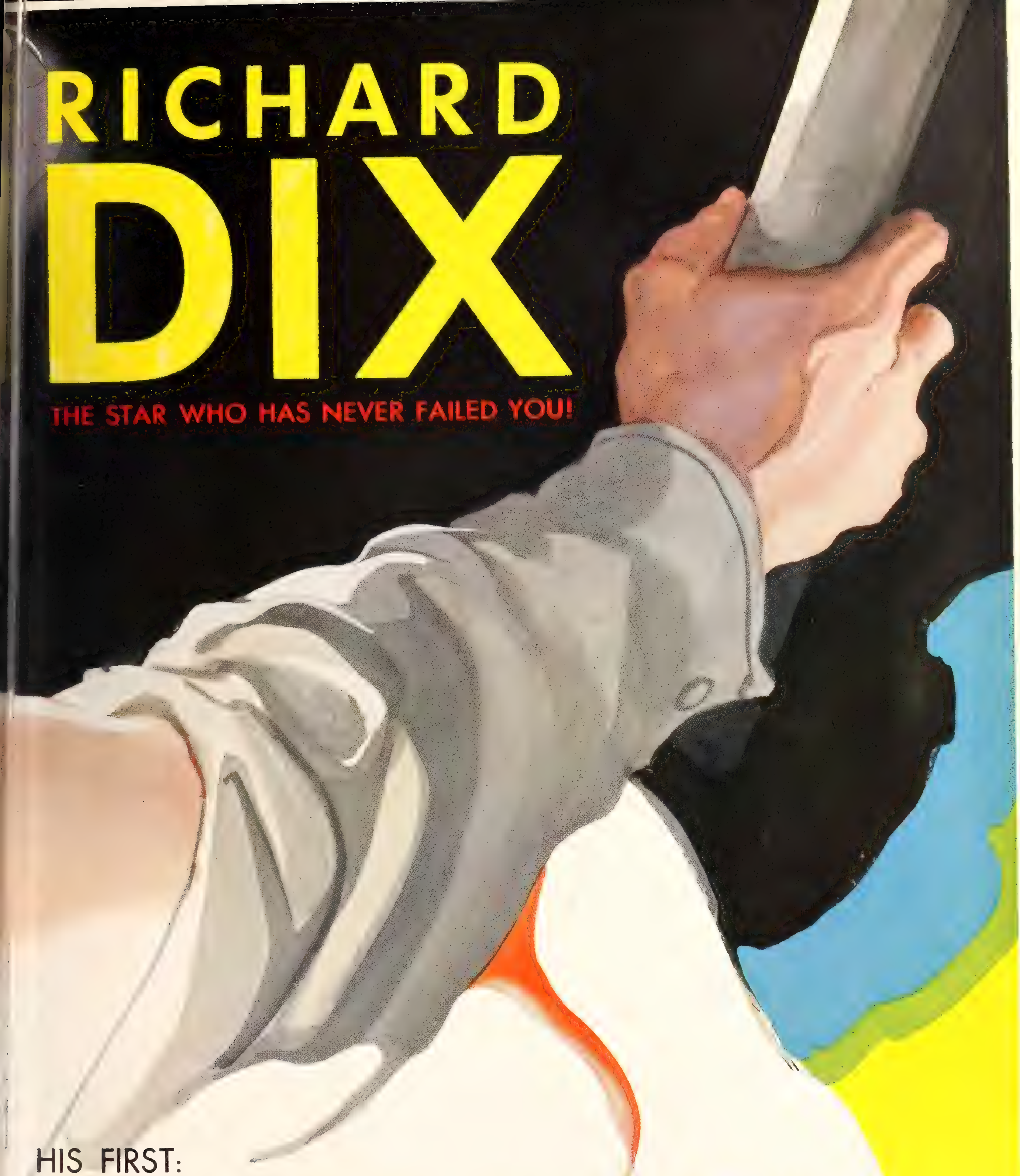
**THIS YEAR'S SCREEN SENSATION!**

*Directed by E. H. Griffith who made "Lady With a Past"*

ON THE HEELS OF "THE LOST SQUADRON" AND "THE ROAR OF THE DRAGON"... AT THE PACE THAT THRILLS,

"THE

NOT LESS THAN 3 PRODUCTIONS



# RICHARD DIX

THE STAR WHO HAS NEVER FAILED YOU!

HIS FIRST:

## HEADLINE CHASER"

A strident story of blood and gall, nerved to the quivering edge. The man who hunts thrills for the millions lives through a million thrills! Pulses will pound...hearts will beat...and all the world will cheer!

**GALSWORTHY**

The author of "Old English" gives to the screen the play that ran a solid year in London and New York! . . .

# "LOYALTIES"

## by JOHN GALSWORTHY

*The story of an upper-crust criminal . . . too good to go to jail. Disclosing the astonishing moral code of high society, which shields "good names" . . . then crushes them.*

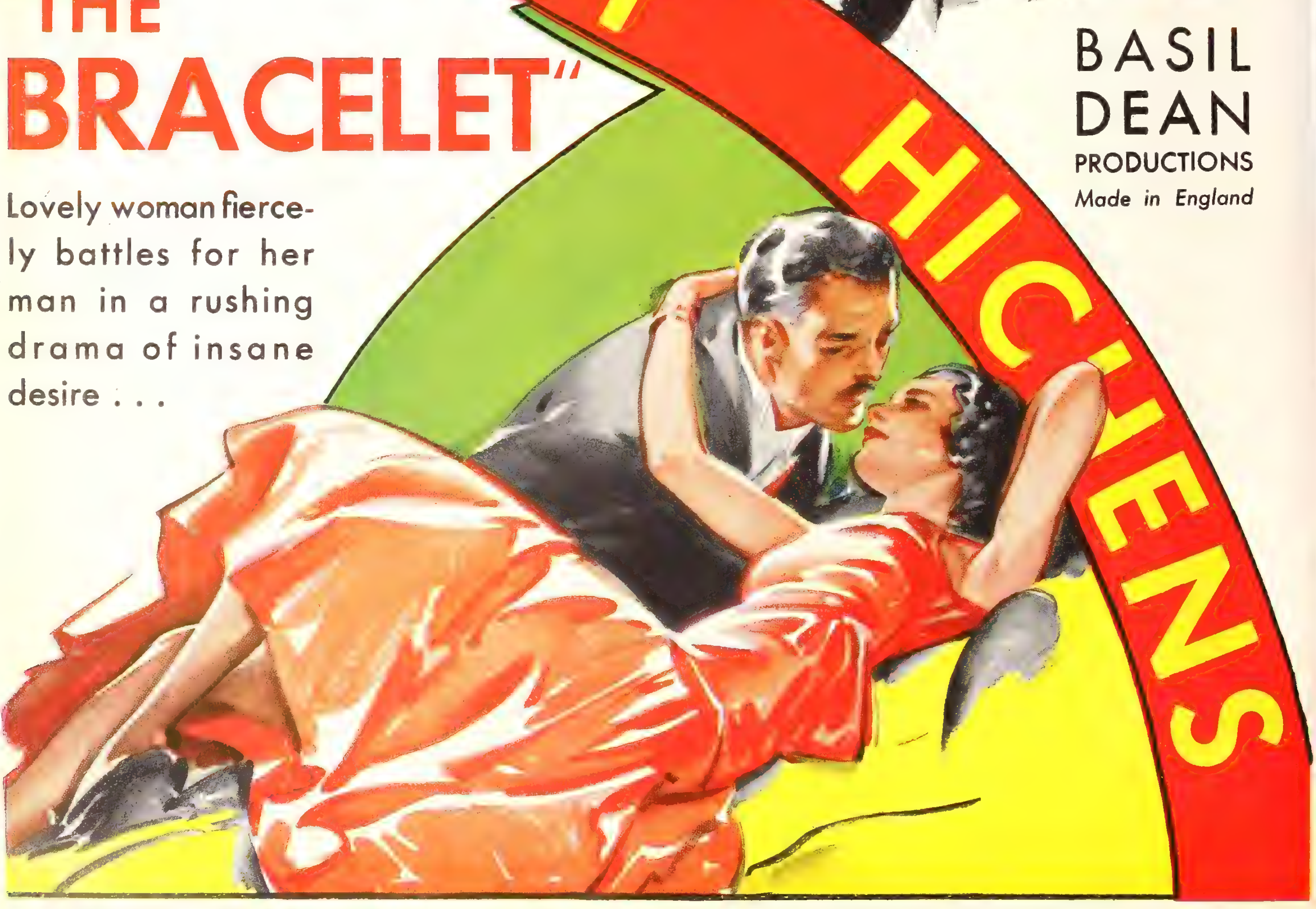
*His world will find excuses for a "gentleman" who steals . . . but there's no escape from the greater penalty he pays! . . .*

*From the story by Robert Hichens in "Cosmopolitan"*

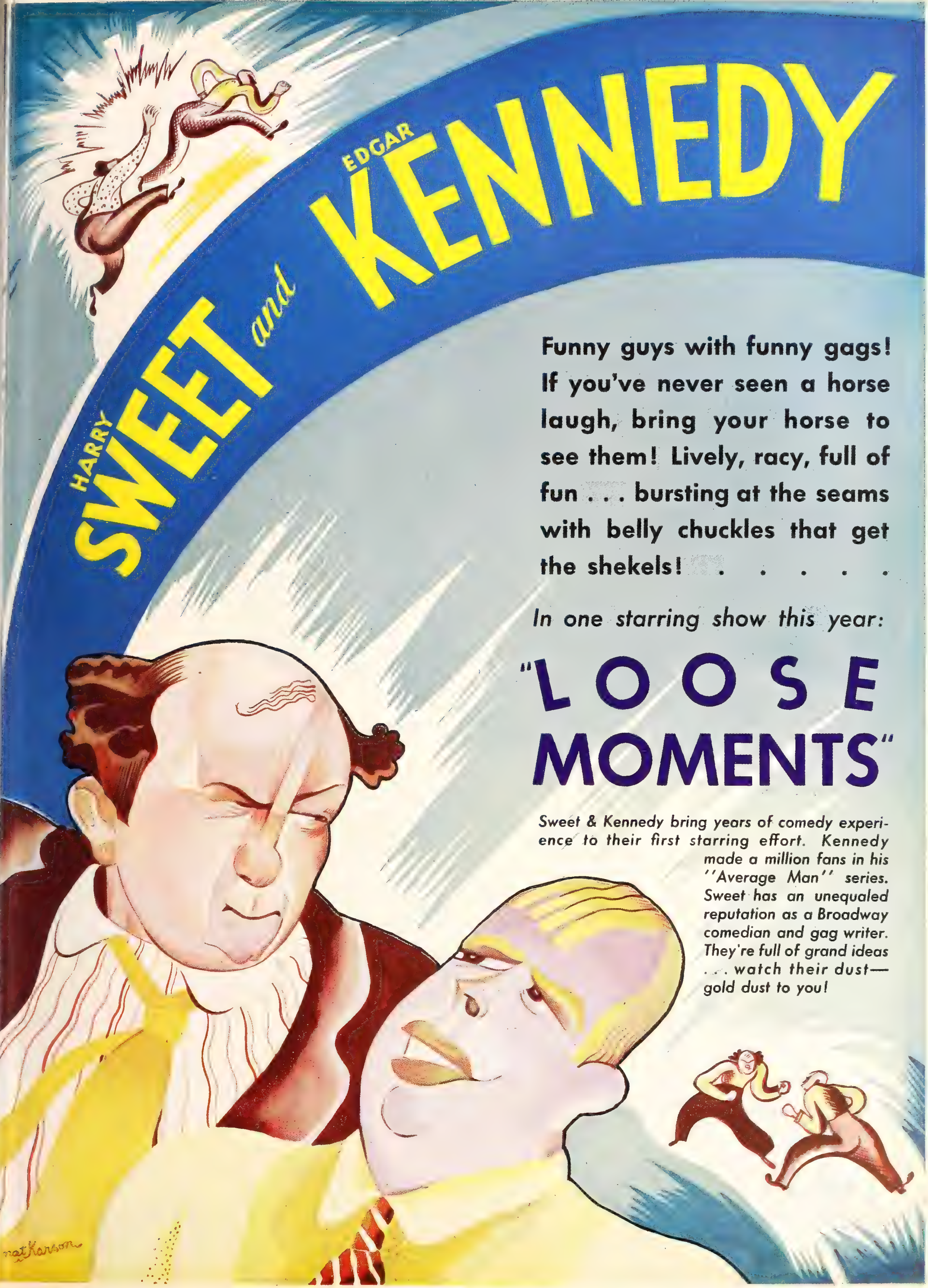
# "THE BRACELET"

Lovely woman fiercely battles for her man in a rushing drama of insane desire . . .

**HICHENS**



BASIL
DEAN
PRODUCTIONS
*Made in England*



# HARRY SWEET *and* EDGAR KENNEDY

**Funny guys with funny gags! If you've never seen a horse laugh, bring your horse to see them! Lively, racy, full of fun . . . bursting at the seams with belly chuckles that get the shekels! . . . . .**

*In one starring show this year:*

# "LOOSE MOMENTS"

*Sweet & Kennedy bring years of comedy experience to their first starring effort. Kennedy made a million fans in his ''Average Man'' series. Sweet has an unequaled reputation as a Broadway comedian and gag writer. They're full of grand ideas . . . watch their dust— gold dust to you!*

# $6000 REWARD

## FOR SOLVING THIS MYSTERY!

**Your patrons get the money from your stage!**

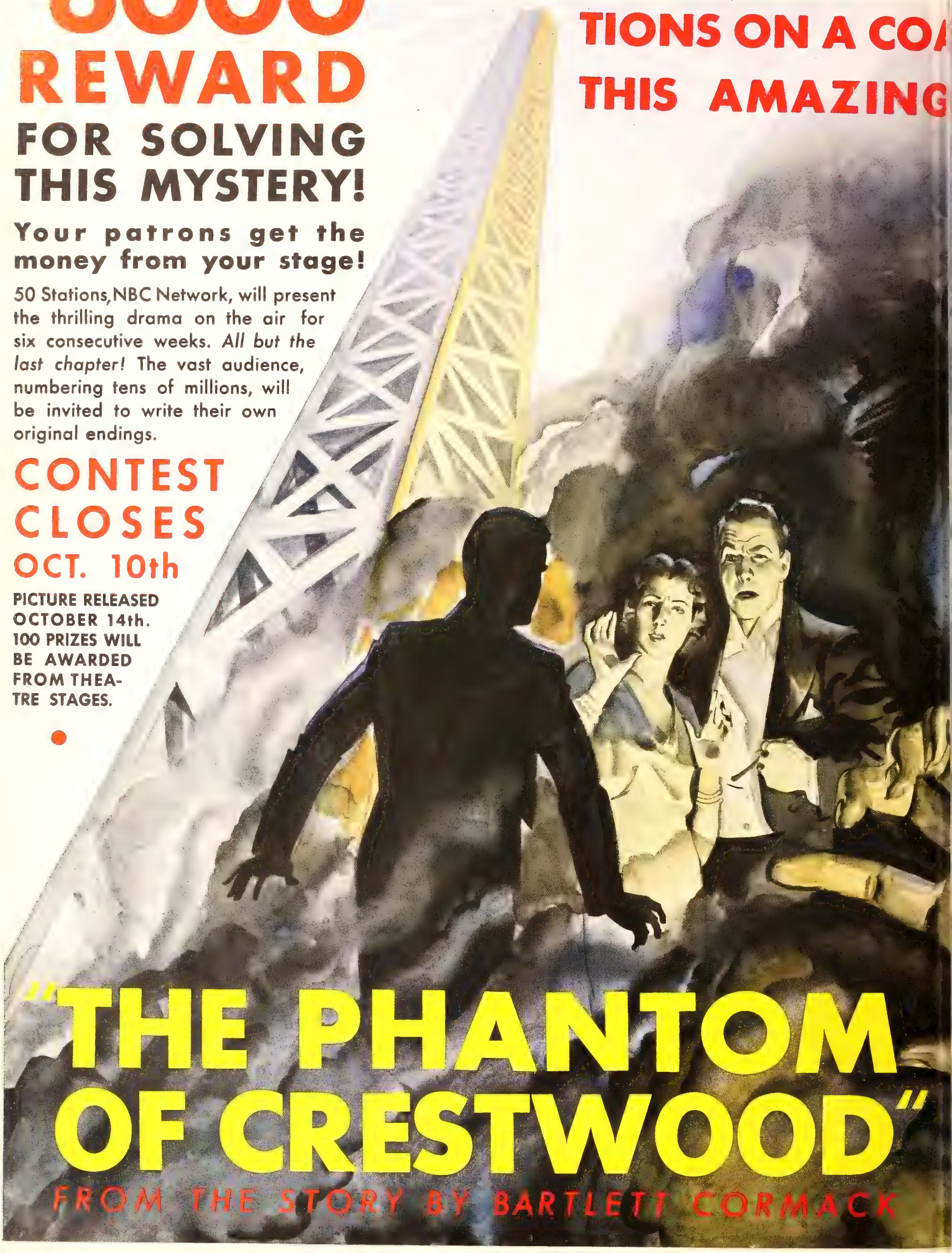
50 Stations, NBC Network, will present the thrilling drama on the air for six consecutive weeks. *All but the last chapter!* The vast audience, numbering tens of millions, will be invited to write their own original endings.

## CONTEST CLOSES OCT. 10th

**PICTURE RELEASED OCTOBER 14th. 100 PRIZES WILL BE AWARDED FROM THEATRE STAGES.**

●

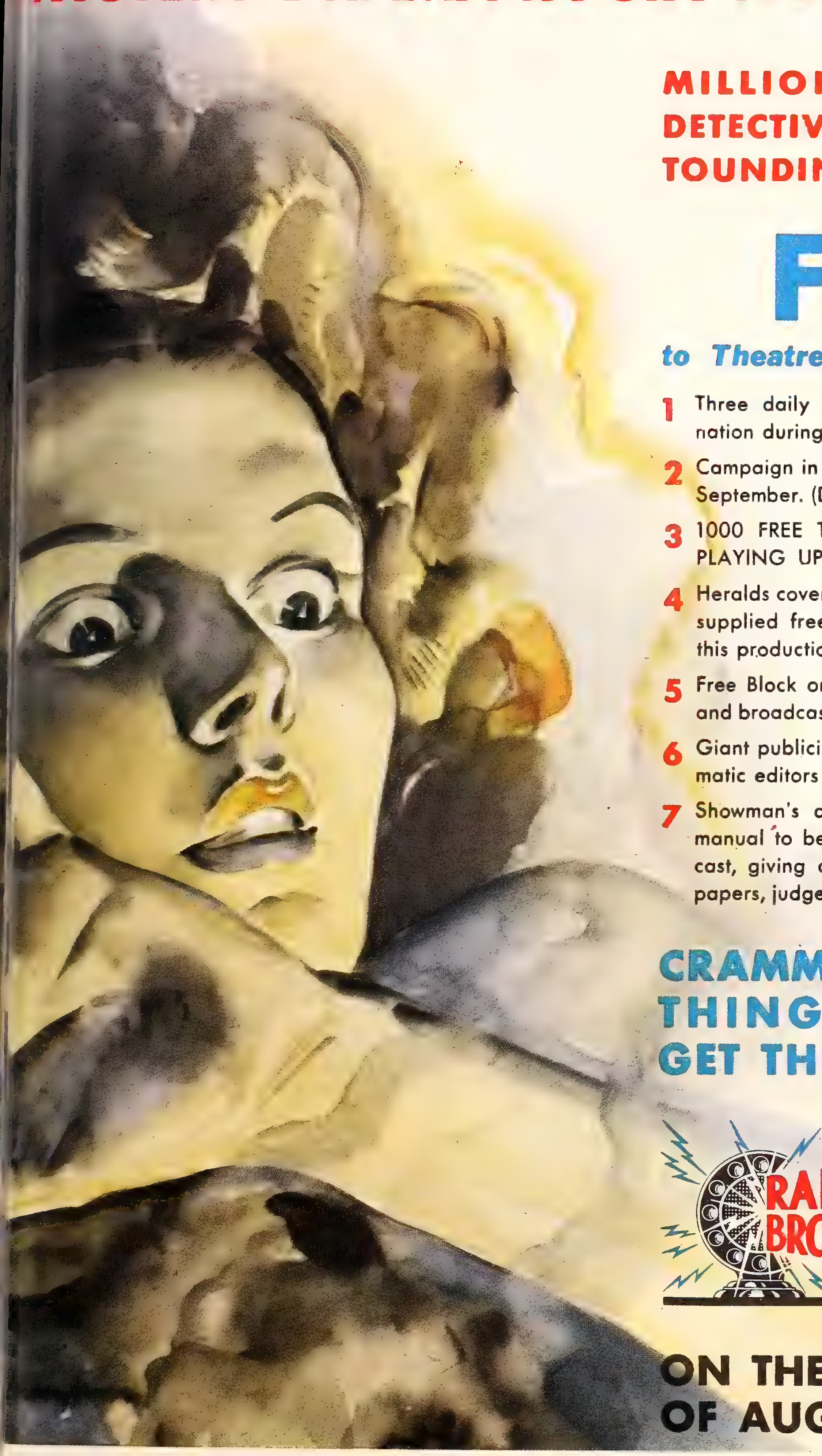
## GREATEST RADIC
## TIONS ON A CO
## THIS AMAZING



# "THE PHANTOM OF CRESTWOOD"

FROM THE STORY BY BARTLETT CORMACK

# IE-UP IN HISTORY! 50 LEADING NBC STA-
# T-TO-COAST NETWORK WILL BROADCAST
# MYSTERY DRAMA IN SIX WEEKLY EPISODES



●

**MILLIONS WILL PLAY THE DETECTIVE ROLE IN THIS ASTOUNDING CRIME THRILLER!**

●

## FREE

***to Theatres Booking this Picture:***

1. Three daily newspaper campaigns blanketing the nation during the first three broadcasts.
2. Campaign in all fan magazines issued in August and September. (Dated September and October.)
3. 1000 FREE TRAILERS TO BE USED BY THEATRES PLAYING UP BROADCASTING AND CONTEST.
4. Heralds covering details of the complete contest to be supplied free to theatres who have contracted for this production.
5. Free Block one sheets for advance work on contest and broadcasting.
6. Giant publicity campaign through radio pages, dramatic editors and regular news channels.
7. Showman's down-to-the-ground advance campaign manual to be available well before the first broadcast, giving complete contest rules, data on newspapers, judges, etc.

●

**CRAMMED WITH EVERYTHING YOU NEED TO GET THE MOBS!**

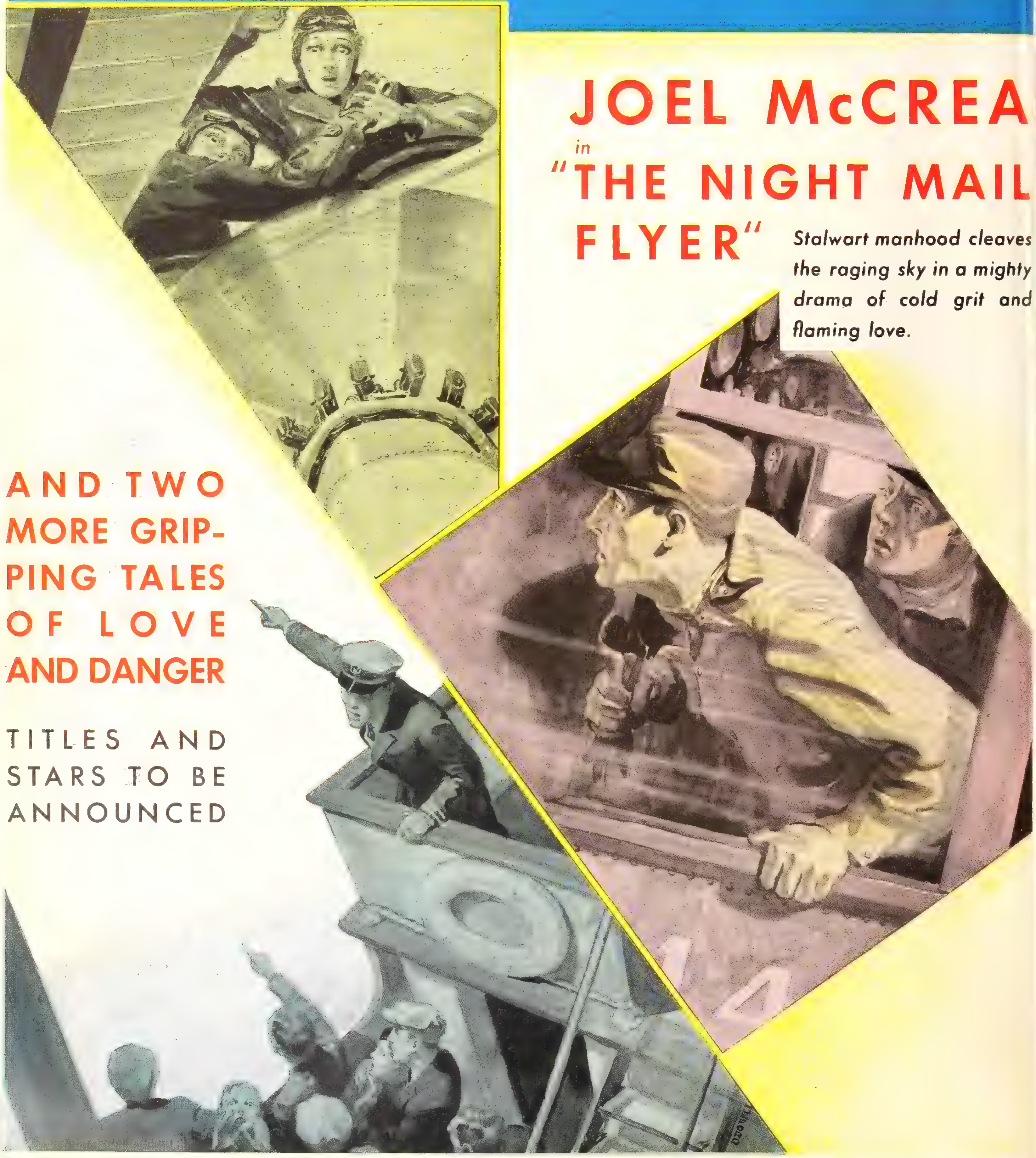
●

**RADIO PICTURES BROADCAST SPECIAL**

●

**ON THE AIR FROM WEEK OF AUG. 21st to OCT. 1st**

# THREE BIG THRILLERS!



## JOEL McCREA

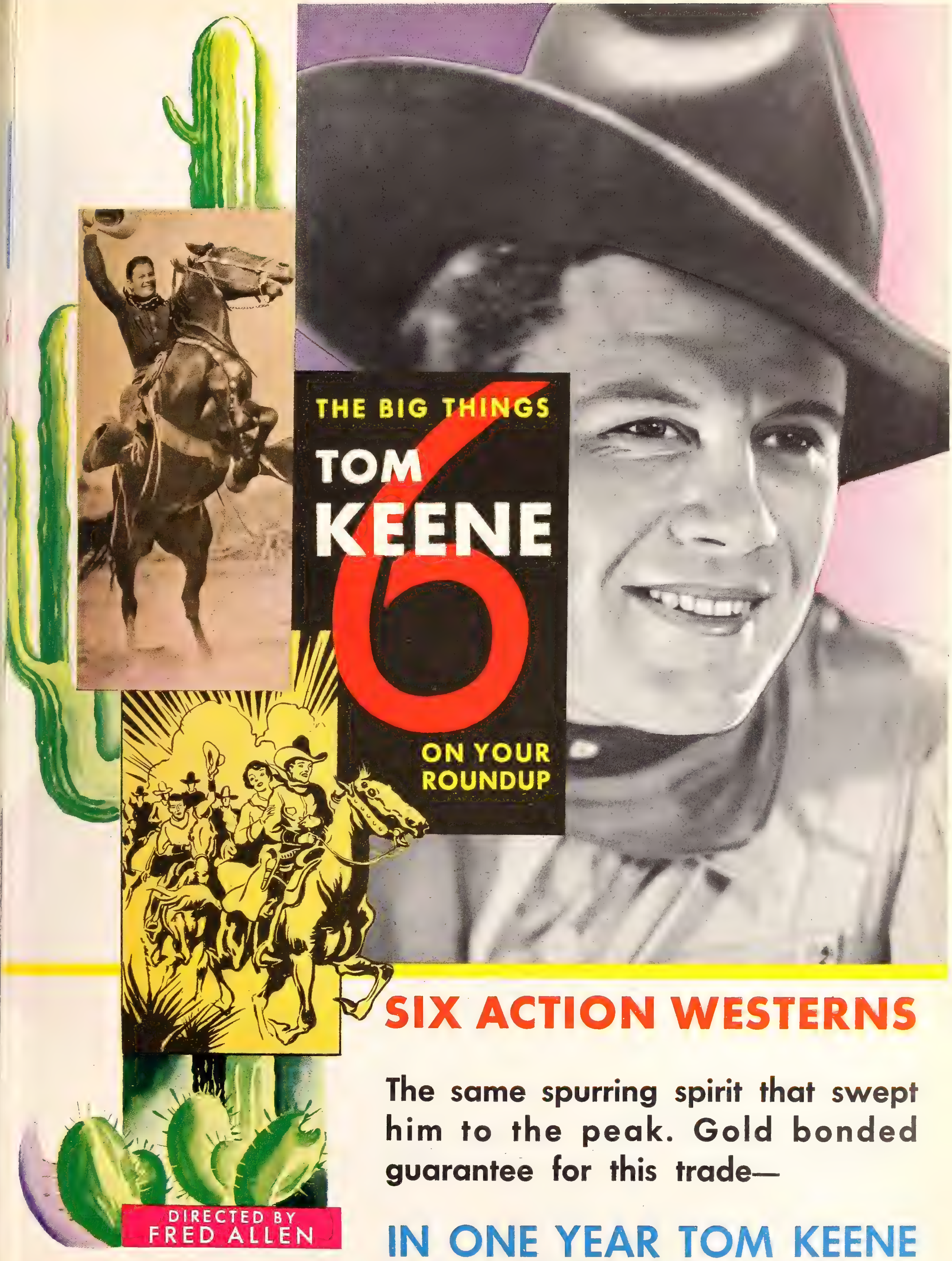
in

## "THE NIGHT MAIL FLYER"

*Stalwart manhood cleaves the raging sky in a mighty drama of cold grit and flaming love.*

## AND TWO MORE GRIPPING TALES OF LOVE AND DANGER

TITLES AND STARS TO BE ANNOUNCED


THE BIG THINGS
TOM KEENE
6
ON YOUR ROUNDUP
DIRECTED BY
FRED ALLEN

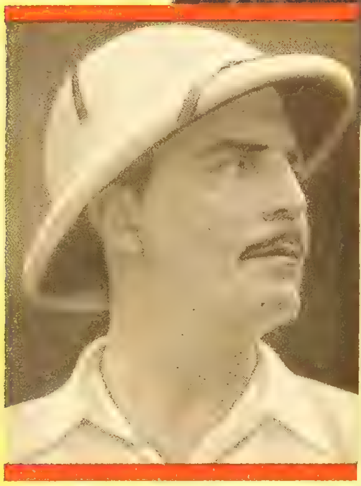
## SIX ACTION WESTERNS

**The same spurring spirit that swept him to the peak. Gold bonded guarantee for this trade—**

## IN ONE YEAR TOM KEENE HAS STAMPEDED THE FIELD

# AUDIENCES AWAIT THIS!

**The Jungle evidence that made Frank Buck's book a national best-seller and thrilled millions of Hearst's newspaper and Collier's readers for weeks!**

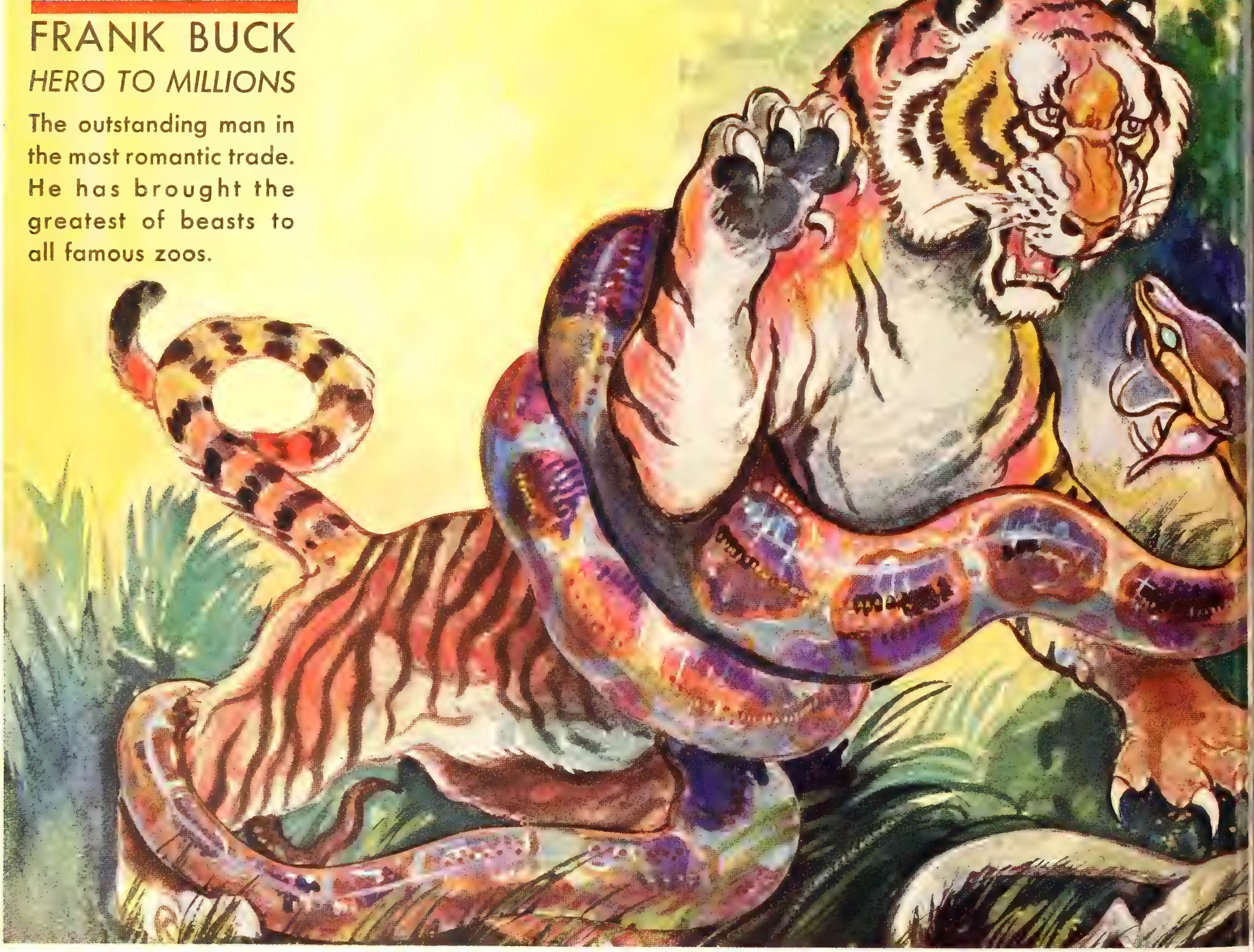


FRANK BUCK
*HERO TO MILLIONS*

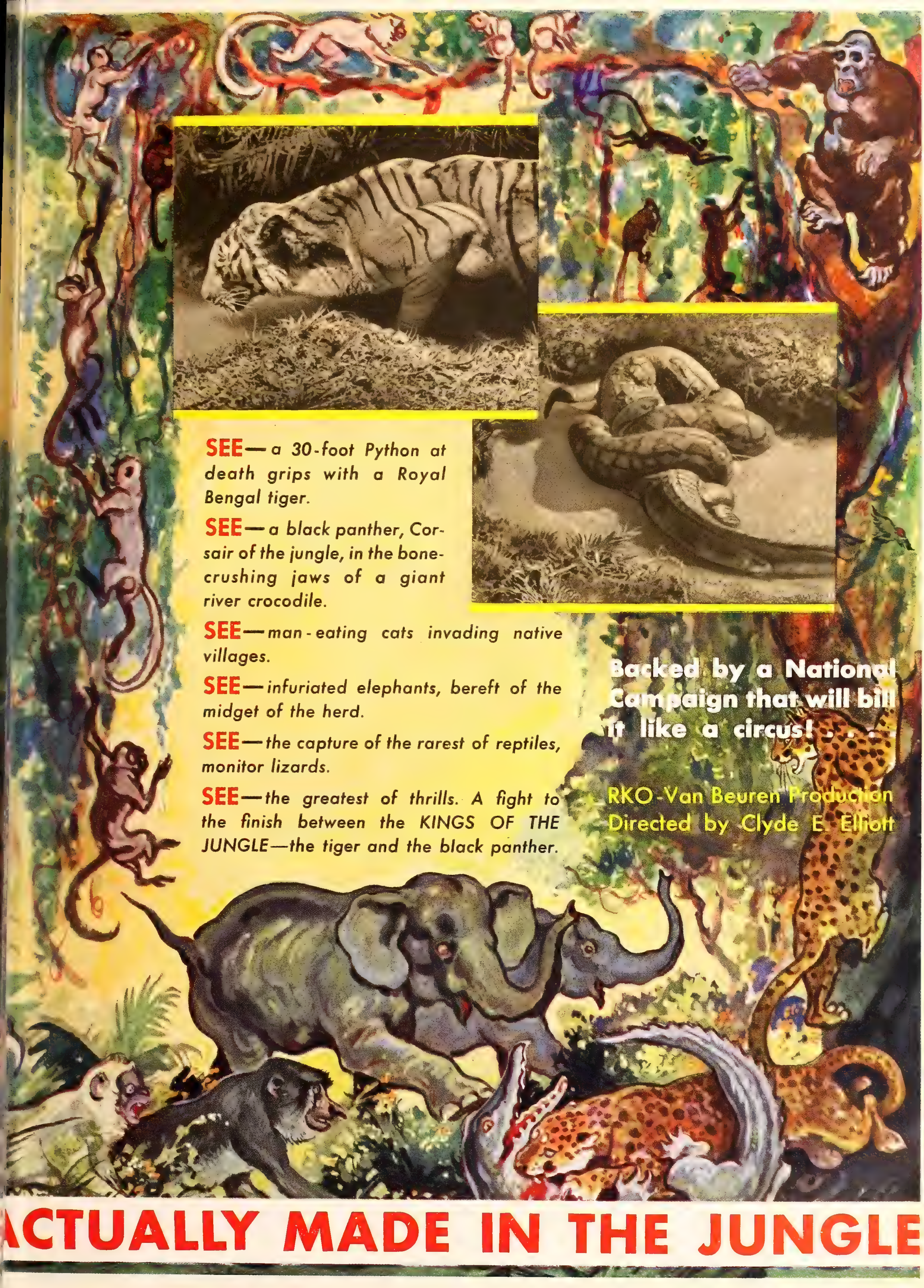
The outstanding man in the most romantic trade. He has brought the greatest of beasts to all famous zoos.

AMEDEE J. VAN BEUREN *presents*

# "BRING 'EM BACK ALIVE"



## EVERY FRAME OF THIS PICTURE



**SEE**—a 30-foot Python at death grips with a Royal Bengal tiger.

**SEE**—a black panther, Corsair of the jungle, in the bone-crushing jaws of a giant river crocodile.

**SEE**—man-eating cats invading native villages.

**SEE**—infuriated elephants, bereft of the midget of the herd.

**SEE**—the capture of the rarest of reptiles, monitor lizards.

**SEE**—the greatest of thrills. A fight to the finish between the KINGS OF THE JUNGLE—the tiger and the black panther.

**Backed by a National Campaign that will bill it like a circus! . . .**

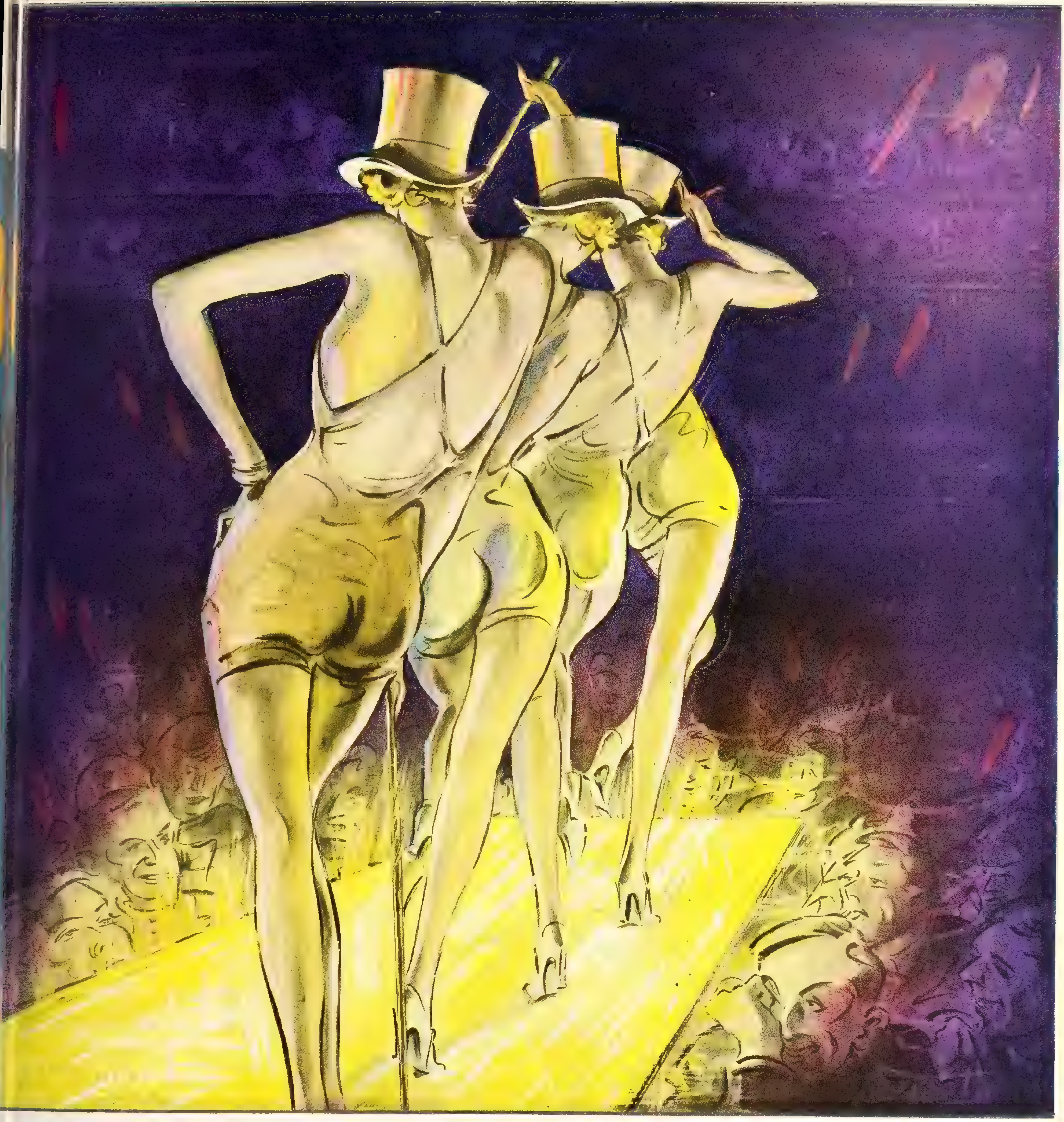
RKO-Van Beuren Production
Directed by Clyde E. Elliott

# ACTUALLY MADE IN THE JUNGLE

# FOUR
# BILL BOYD
# THRILL DRAMAS

**Whooping Big Melodramas, Packed with Wallop and Crammed with Action... Shows of Stalwart Stature, Fired with Split-Second Suspense, Crackling with Boyd's Double-Fisted Personality, Spiked with a Dash of Romance... Champ Attractions in Any Man's Town The World Around!**

TWO-FISTED IDOL OF MILLIONS



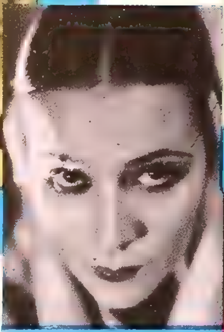
# "MAZDA LANE"

The glitter . . the glamour . . the laughter . . the tears . . the heartaches . . the heartbreaks . . the triumphs . . the fears, told in Broadway's own story of "The Grandest Canyon" . . where blazing lights blot out life's shadows and Satyrs and Saints rub elbows in humanity's greatest pageant . . *where girls with wishbones wear sables and girls with backbones wear rags.*

A STORY OF THE THEATRE . . . AND THE PEOPLE WHO MAKE IT LIVE!

CREIGHTON CHANEY

HARRIET HAGMAN



DOLORES DEL RIO

LESLIE BANKS

ZITA JOHANN

LAURENCE OLIVIER

## THE LIVING PAINT OF LIFE'S GREAT CANVAS

...Each star...each player...each personality in RKO-RADIO productions are the Living Paints from which great pictures are made. Their emotions are the vivid hues or the soft pastels that make the canvas of the screen throb with all of Life's colors!...Great names ... great artists ... they make great pictures.

JULIE HAYDON

ANITA LOUISE

JOEL McCREA

JILL ESMOND

ROBT. ARMSTRONG

JOS. CAWTHORN

ROCHELLE HUDSON

ARLINE JUDGE

ERIC LINDEN

# THREE ROARING SERIALS

*Courtney Ryley Cooper's*
*nation-gripping story*

## "THE LAST FRONTIER"

Men of daring cleave the savage West . . . in the flaming days when peril stalks the Sunset Trail . . . and simple justice speaks through the smoke of a six-gun.

## "AIRPLANE EXPRESS"

Zooming into the heart of air-mad Young America with thrill upon thrill! (Over 2,000,000 Aviation magazines sold monthly)

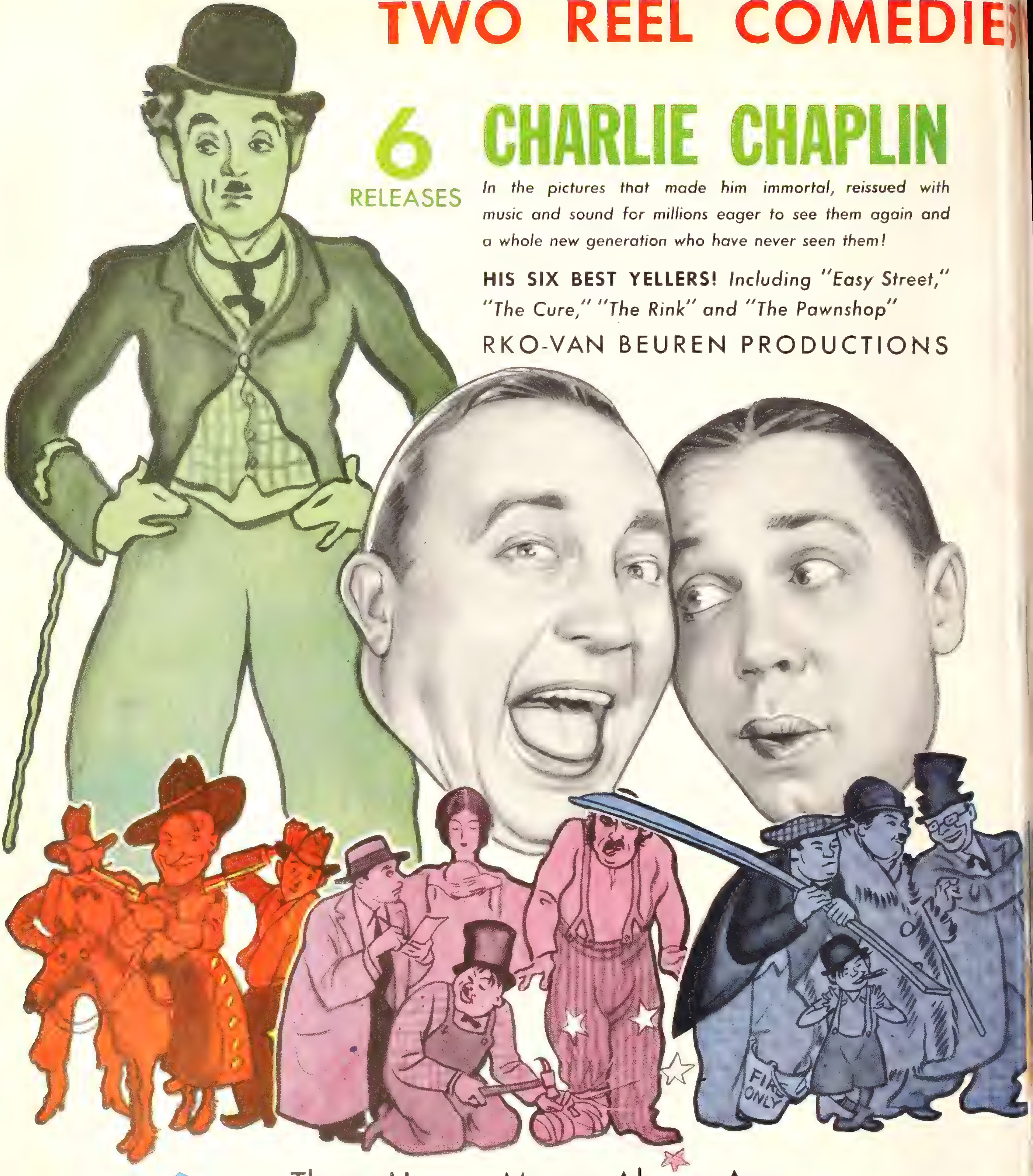
## "LOST IN THE MALAYAN JUNGLE"

A blood-racing story of a man against the man killers . . . a strange, arresting tale of human love.

*ACTUALLY FILMED IN THE JUNGLE*

RKO-VAN BEUREN PRODUCTIONS 12 EPISODES EACH

# TWO REEL COMEDIES



## 6 RELEASES CHARLIE CHAPLIN

*In the pictures that made him immortal, reissued with music and sound for millions eager to see them again and a whole new generation who have never seen them!*

**HIS SIX BEST YELLERS!** *Including "Easy Street," "The Cure," "The Rink" and "The Pawnshop"*

RKO-VAN BEUREN PRODUCTIONS

6

FRANTIC
TWO REELERS
MADE FOR THIS
NUTTY AGE!

Those Happy Muggs Above Are . . .

## OLSEN and JOHNSON

*The big Gag and Giggle Men . . . the nuttiest team in musical comedy and vaudeville . . . Box-office record breakers over the great RKO circuit . . . Gloom Destroyers who wrecked the Nation's Funny Bone!*

RKO-VAN BEUREN PRODUCTIONS *Associate Producer* NAT ROSS

# WITH ELECTRIC LIGHT NAMES!

Distinguished shorts . . . not made to pad your program, but to *sell your seats.* Blazing names with feature draw. No man with a reputation for talking sense would dare deny that the names on this page are the greatest of their kind.

CLARK AND McCULLOUGH

## 6 CLARK and McCULLOUGH

*They've got the nation trained to giggle when their names are flashed in front. Here they come in six more high-test howls . . . hysterics guaranteed.*

## 6 MASQUERS

*Big time, big name casts in whooping meller-dramas. The leading stars of Hollywood make this here life a huge joke.*

## 6 HARRY SWEET

*Comedies, starring the sure-fire convulsioneer who was teamed with Jimmie Gleason in "Her Man" and with Edgar Kennedy in "Carnival Boat".*

## 6 EDGAR KENNEDY

*"Mr. Average Man" comedies, written and directed by Harry Sweet. The above four are Louis Brock Productions.*

## 6 MICKEY McGUIRE

*Kid comedies with the original Mickey of the screen, Based on the Funny Page Cartoons by Fontaine Fox. Larry Darmour Productions*

HARRY SWEET

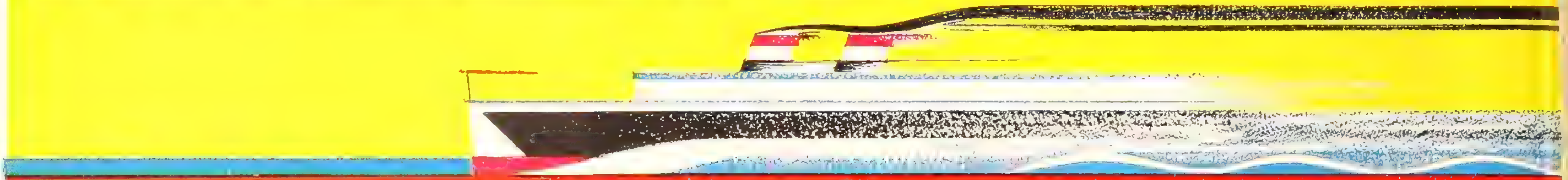
EDGAR KENNEDY

MICKEY McGUIRE

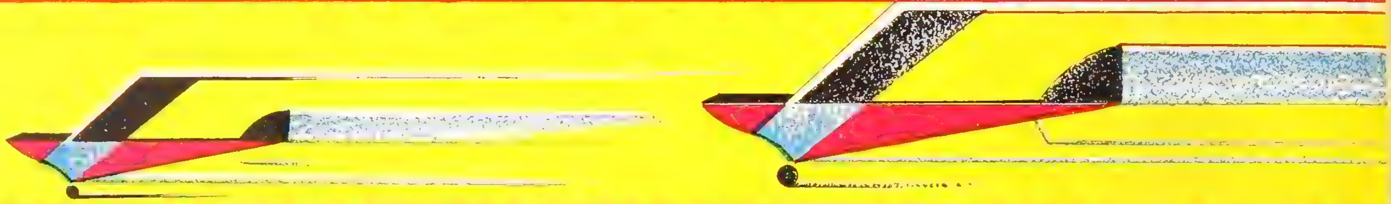
# PATHE NEWS

104 RELEASES

THE GRANDEST SHORT FEATURE TITLE IN AMUSEMENT ANNAL



FIRST IN THE NEWSREEL FIELD AND STILL THE FOREMOS



SCOOPING THE NEWS WITH UNMATCHED WORLD-WIDE SERVIC

FIRST TO COVER FLASH EVENTS...FIRST TO REACH YOUR SCREEN

FIRST AT ANY COST...BY THE SWIFTEST CARRIERS KNOWN TO MAN

## P·A·T·H·E
# MONTHLY REVIEW

THE MAGAZINE OF THE SCREEN (7 ISSUES)

*HIGHLY ENTERTAINING TO YOUNG AND OLD...THESE CAMERA GEMS, BRILLIANTLY EDITED BY COURTLAND SMITH*

# RKO—VAN BEUREN

## 1-REEL PRODUCTIONS

## 13 NBC MUSICAL BROADCASTS

Blues Singers, Crooners, Bands and Musical Novelties. Stars of the Air . . . Known and loved by millions.

## 26 AESOP'S FABLES

(ANIMATED CARTOONS)

No product in pictures can match their laugh record! An established audience following built up over a period of 13 successful years.

## 6 VAGABOND ADVENTURES

Beautiful and thrilling camera adventures in the far-flung corners of the world . . . described in the crisp, appealing voice of Gayne Whitman, the "Chandu" of Radio.

## 13 TOM AND JERRY

(ANIMATED CARTOONS)

The happy note of any program. Funnier than any comedians that ever lived, these hilarious creations from the ga-ga-gag-men who make the "Fables".

# SHORTS

# DIRECTORS

Not just directors, but **directors!** These are the names you've learned to depend on for hits. Every one of them has rolled important money to your door. Every one is geared to high achievement in the greatest gathering of star and story property in amusement history.

●

**WESLEY RUGGLES,** Director of "Cimarron"; **KING VIDOR,** Commander of "The Big Parade" and "Street Scene"; **GEORGE FITZMAURICE,** Maker of "Mata Hari"; **WILLIAM WELLMAN,** who gave you "Wings", "Public Enemy", "Star Witness"; **E. H. GRIFFITH,** director of "Holiday"; **ROWLAND BROWN,** "Doorway to Hell"; **GREGORY LA CAVA,** "Symphony of Six Million"; **ERNEST B. SCHOEDSACK,** "Grass", "Four Feathers", "Chang"; **FRANK LLOYD,** "East Lynne"; **NORMAN TAUROG,** "Skippy"; **MERVYN LEROY,** "Five Star Final"; **J. WALTER RUBEN,** "Public Defender"; **GEORGE ARCHAINBAUD,** "Lost Squadron", "State's Attorney"; **FRED ALLEN,** "Freighters of Destiny".

RUGGLES

VIDOR

FITZMAURICE

BROWN

LA CAVA

ARCHAINBAUD

CUKOR

LLOYD

WELLMAN

LE ROY

GRIFFITH

SCHOEDSACK

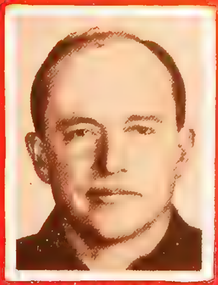
RUBEN

TAUROG

LEE MARCUS

PANDRO BERMAN

CHARLES E. SULLIVAN


MERIAN C. COOPER

KATHERINE BROWN

## CRAFTSMEN OF ILLUSION . . . THEIR DREAMS ARE THE SUBSTANCE OF SHOWS! . . . . .

David O. Selznick has surrounded himself with visual talent of highest distinction . . . people who have proven at the box office their ability to select and create living screen material which pulses with the heart of the world.

These are the unseen stars of RKO-Radio Pictures . . . unknown to the millions who acclaim their works with heart-throbs, laughter and tears . . . but every one a flaming name to showmen.

●

**LEE MARCUS** . *Eastern Production Head*
**KATHERINE BROWN** . *Eastern Story Editor*
**PANDRO BERMAN** . *Production Assistant*
**CHARLES E. SULLIVAN** . *Business Assistant*
**MERIAN C. COOPER** . *Associate Producer*
**KENNETH MacGOWAN**
**EDWARD MONTAGNE**
**A. H. SWANSON** . . . *Story Editors*
**CARROLL CLARK** . . . *Art Director*

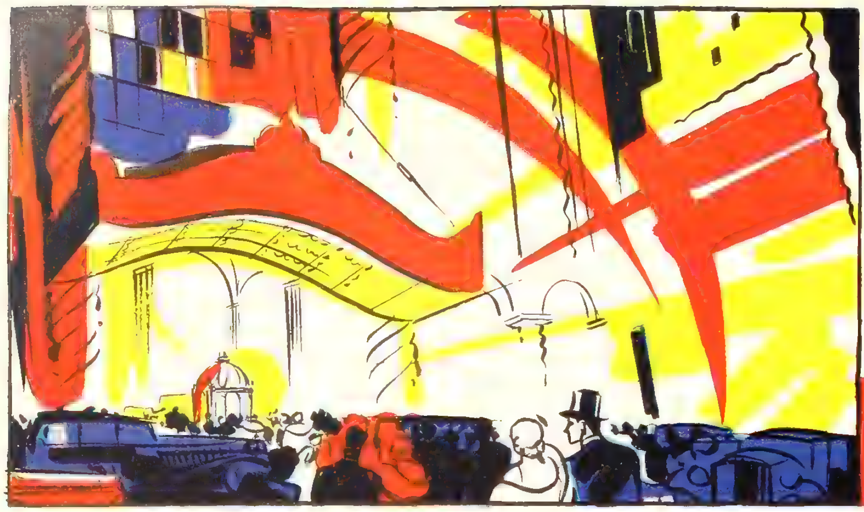
EDWARD MONTAGNE

KENNETH MacGOWAN

A. H. SWANSON

CARROLL CLARK

# UNSEEN STARS



SUMMARY OF PRODUCT

# THE HIT LIST OF 1932-33

## A PLEDGE FULFILLED

RKO-RADIO'S HIT LIST OF 1932-33 IS NO LONGER A HOPE OR A PROMISE. THE CROWD-POWER OF THE NEW PRODUCT IS A REALITY... PROVEN IN ADVANCE OF THIS ANNOUNCEMENT BY THE MONEY RECORDS OF "SQUADRON," "SYMPHONY" and "STATE'S ATTORNEY"

**GO ON FROM THERE!**

RKO
Radio
PICTURES

*Note: Titles of pictures listed herein are subject to change.*

**62**
**FEATURE PRODUCTIONS**
•
**3**
**SERIAL THRILLERS**
•
**42**
**2 REEL COMEDIES**
•
**26**
**SINGLE REEL FEATURES**
•
**39**
**SINGLE REEL CARTOONS**
•
**104**
**PATHE NEWS**

PRINTED IN U. S. A.

# 48 FEATURES COMING FROM FOX; "DOWN TO EARTH" FILMS: KENT

## Product for New Season Also Includes 52 Issues of Magic Carpet and 104 of Newsreel, Sales Convention Told

Forty-eight features, 52 issues of the Magic Carpet of Movietone and 104 issues of Fox Movietone Newsreel will be distributed by Fox Film Corporation in the 1932-33 season, 200 members of the sales forces were informed by James R. Grainger, vice president, at the 28th annual convention held this week at the New York offices of the company. Under a policy of latitude in production for the purpose of gauging the trend of popular demand, only two-thirds of the scheduled pictures were announced, the others to be made known as the season advances.

"Showmanship went out one door when standardization came in the other," President Sidney R. Kent told the assembled sales personnel, insisting that standardization of production and exhibition has been "the damnation" of the business, and must give way to imagination and personality.

He said he was confident the business would right itself by virtue of "a long pull," and stressed the fact that a new order of things, now present, would entail decentralization of theatre operation, and the return of the personal element into all phases of the industry. Fox theatres, under the Skouras management, will follow the course pointed, Kent indicated. Scoring the industry for falling down on exploitation, the Fox chief promised that his company's product will be "Barnum and Bailey-ed."

He told the salesmen and branch managers one of their greatest tasks was the building and maintaining of good will. "Sell nothing indefinite," was the burden of his pronouncement to the force. He expressed the opinion that action and a minimum of dialogue would aid materially in bringing the children back to the theatre, a step important to the recovery of business.

### "Back to First Principles"

Kent paid a compliment to Winfield Sheehan and Sol Wurtzel, returning to the studio on June 1. Turning to Grainger, beside him, the president said: "There is nothing I want to take away from you. What I want to do is to help you become a bigger and greater power in the industry." Grainger was obviously affected, and the sales force vigorously applauded the complimentary remark.

One definite aim in Fox production, announced by President Sidney Kent, is to make pictures for the average audience. Kent, in his first meeting with the field men, said that "pictures must be made down to earth to meet the average mind and to appeal to the average audience."

"Highly sophisticated pictures are fine for a limited class but deadly for the masses," Kent declared. "We are prepared to get back to first principles and make pictures from simple, human stories of universal appeal."

### *SAYS KENT OF NEW PRODUCT FROM FOX*

*"Pictures must be made down to earth to meet the average mind and to appeal to the average audience. Highly sophisticated pictures are fine for a limited class, but deadly for the masses. We are prepared to get back to first principles and make pictures from simple, human stories of universal appeal."*

Kent said that he had learned to respect the Fox sales organization when he was with a competing company and added that he was convinced that Fox Films could accomplish everything it had achieved previously.

Other speakers included E. R. Tinker, chairman, Vice Presidents W. C. Michel, C. E. Richardson and Glenn Griswold and Truman Talley of Fox Movietone News.

Returning from the Coast Friday, Kent said before the convention opened that the Skouras Brothers, under the deal by which they are managing the Fox theatres, "have succeeded in cutting losses considerably, in obtaining reductions in union wage scales, in effecting general economies, and, what is more important, converting money thus saved into terms of manpower."

Kent said he had voluntarily reduced his own salary and that a number of high salaries at the plant had been readjusted, while James R. Grainger "will work for two years and a half and get paid for two."

It was indicated that Richard A. Rowland's one-year contract, which expires in July, will be extended when he returns East soon to separate his activities from production and concentrate on story material and new talent. Kent will leave for the Coast early next month with Winfield Sheehan and Sol M. Wurtzel to reinstall them in their old posts at the studios.

### Two Co-starring Teams, Seven Stars

The production schedule for the new season includes two starring teams and seven stars in 27 pictures. There are listed fifteen pictures from plays, novels, a radio drama and original stories. The productions will include three co-starring Janet Gaynor and Charles Farrell and four with James Dunn and Sally Eilers. Two will star Will Rogers, there will be three with Joan Bennett, three with Warner Baxter, five with George O'Brien, four with Elissa Landi, and two with Edmund Lowe. Clara Bow will again be seen in Fox pictures following a long absence from the screen.

Zane Grey, novelist, and Noel Coward, playwright, have contributed more material than any other writers to the season's product. Four Zane Grey stories will be adapted, including "The Last Trail," "Robbers' Roost," "Canyon Walls" and "Arizona Wildcat." The plays of Noel Coward include an adaptation of "Cavalcade," stage success still playing in London, "Bitter Sweet," which played in London and New York, "Forgotten Kisses" and "Easy."

## Two Starring Teams and Seven Stars in 27 Pictures; Third of Productions Await the Trend of Popular Demand

A departure is found in the adaptation of the radio mystery drama, now being broadcast from coast to coast, "Chandu the Magician."

### Others To Be Adapted

Other plays that will be adapted include "The Inside Story," by George Bryant and Francis M. Verdi, which recently ended its New York run; "Little Teacher," by Harry James Smith; "Havoc," by Harry Wall; "Walking Down Broadway," by Dawn Powell; "Checkers," from the play by Henry M. Blossom; "Trick for Trick," by Shirley Warde; "Kiss of Courage," from a play by Paul Armstrong and story by Bret Harte, and "Red Dancer," by Viktor Kelemen.

"Bad Boy," by Vina Delmar, a successor to the popular novel, play and film "Bad Girl," by the same author, will be a "special" attraction.

Popular novels and stories listed in the announcement include "Rackety Rax," by Joel Sayre; "Hat Check Girl," by Rian James; "Congorilla," by Mr. and Mrs. Martin Johnson, the first African talking picture; "Six Hours to Live," from the story "Auf Wiedersehn," by Gordon Morris and Morton Barteaux; "Shanghai Madness," by Frederick Hazlitt Brennan; "Apartment House Love," by Whitney Bolton; "Call Her Savage," a Tiffany Thayer best seller; "Desert Flame," by Pierre Frondaie, and "Whirlwind Romeo," by Max Brand.

### Featured Players

Among the players who will be featured with the stars and in the "special" productions are many whose work has placed them in the potential star class. Foremost among these are Marian Nixon, Peggy Shannon, Spencer Tracy, John Boles, El Brendel, Ralph Bellamy, Greta Nissen, Minna Gombell, Nora Lane and Alexander Kirkland. Other featured players include Irene Ware, Matty Kemp, Arthur Pierson, Marion Burns, Janet Chandler, Weldon Heyburn, Cecilia Parker, William Pawley, Lawrence O'Sullivan and Ralph Morgan.

Directors who will make these pictures include Frank Borzage, William K. Howard, Alfred Santell, Frank Lloyd, Henry King, John Blystone, David Butler, Alan Crosland, David Howard, Sidney Lanfield, Marcel Varnel, Alfred Werker and John Francis Dillon.

Writers under contract include Edwin Burke, S. N. Behrman, Maurine Watkins, Sonya Levien, Al Cohn, Guy Bolton, Barry Conners, William Conselman, Jules Furthman, Leon Gordon, Bradley King, Philip Klein, Irene Kuhn, Murray Roth, Bernard Schubert and Lynn Starling.

### Titles and Production Details

The list of titles with production details follows:

"Precious"—Janet Gaynor and Charles Farrell in a melodious romance, directed by David Butler, who made their previous successes, "Delicious" and "Sunny Side Up."

"Elegant Arms"—Janet Gaynor and Charles Farrell in another romantic story, now being prepared.

A third Gaynor-Farrell production which has not as yet been titled.

"Down to Earth"—Will Rogers again as "Pike Peters," in a sequel to his first talking picture, "They Had to See Paris." An original

# NEW PRODUCT FROM FOX

(*Continued from preceding page*)

screen story by Homer Croy which will be directed by David Butler.

Another Will Rogers production, title to be announced later.

"Walking Down Broadway"—James Dunn and Sally Eilers in a romantic drama from the play by Dawn Powell. Minna Gombell will again be seen with these "Bad Girl" stars under the direction of Sidney Lanfield.

"Checkers"—James Dunn and Sally Eilers in a romance of race tracks and thoroughbreds, from the play by Henry M. Blossom. To be directed by John G. Blystone.

"Born Wild"—James Dunn and Sally Eilers with an all-star cast in an original story to be directed by Sidney Lanfield.

"Okay"—James Dunn and Sally Eilers in an original screen story.

### Clara Bow Returns

"Call Her Savage"—Clara Bow's first picture on her return is an adaptation of Tiffany Thayer's popular novel.

"Cavalcade"—Noel Coward's stage play, which has become the talk of two continents. Frank Borzage will direct this production which is to have a cast of over 2,500.

"Bought on Time"—Joan Bennett in an original screen story of how a beautiful woman satisfied her desire for a whirl at society.

"Easy"—Joan Bennett is starred in this screen adaptation of Noel Coward's play, "Home Chat," dealing with a woman-about-town whose fascinations caused complications.

The title of a third Joan Bennett picture will be announced at a later date.

"Desert Flame"—Warner Baxter in a romance of the Arabian desert, based on the story by Pierre Frondaie. Peggy Shannon plays the feminine lead with John Francis Dillon directing.

"Trick for Trick"—Warner Baxter in the role of a smart, suave, sophisticated magician, in the screen adaptation of the play by Shirley Warde, Vivian Cosby and Harry Wagstaff Gribble.

### Third for Warner Baxter

"Kiss of Courage"—A third Warner Baxter starring vehicle with Marian Nixon as his leading woman. Based on a play by Paul Armstrong from a story by Bret Harte. Baxter's role will be of the type he made in "The Cisco Kid."

"The Last Trail"—George O'Brien in a romance of the old West based on a story by Zane Grey.

"Robbers' Roost"—George O'Brien as the hard-riding hero of Zane Grey's novel.

"Canyon Walls"—With George O'Brien in the starring role. Based on a story by Zane Grey.

"Arizona Wildcat"—George O'Brien in another Zane Grey story, adapted from the Western writer's "From Missouri."

"Whirlwind Romeo"—With George O'Brien. Based on Max Brand's romance.

"Red Dancer"—Elissa Landi as an exotic beauty who danced her way into the hearts of Europe to find herself caught in the whirlpool of war. Ralph Bellamy and Alexander Kirkland share male honors in this dramatic production based on Viktor Kelemen's play. John G. Blystone will direct.

"Glamorous"—An original screen story starring Elissa Landi.

"Forgotten Kisses"—Elissa Landi with Ralph Bellamy in the screen adaptation of Noel Coward's stage play, "The Last Trick."

Ellissa Landi's fourth picture has not as yet been titled.

"Chandu the Magician"—Starring Edmund Lowe, with Marion Burns. From the radio drama by Harry A. Earnshaw, Vera M. Oldham and R. R. Morgan. To be directed by John Francis Dillon.

Edmund Lowe will appear in another screen drama, to be titled later.

### Racketeer Comedy

"Rackety Rax"—Spencer Tracy in a comedy of racketeers gone collegiate. Greta Nissen and El Brendel are also featured. Based on the story by Joel Sayre. To be directed by David Butler.

"The Inside Story"—With Ralph Bellamy and Peggy Shannon. Based on the stage play of George Bryant and Francis M. Verdi and giving the story behind today's lurid headlines.

"Bitter Sweet"—Based on Noel Coward's musical romance, successful on the New York and London stages.

"Little Teacher"—Featuring Marian Nixon and Spencer Tracy. Based on the play by Harry James Smith. John G. Blystone will direct.

"Havoc"—With Spencer Tracy, Peggy Shannon and Ralph Bellamy. To be directed by William K. Howard. Based on the play by Harry Wall of a blase woman, whose wiles and deceit brought one man death and abject misery to another.

"Apartment House Love"—El Brendel, as a Swedish knight of the broom, with Minna Gombell, Marian Nixon and Arthur Pierson. From the story by Whitney Bolton.

"Shanghai Madness"—Featuring Spencer Tracy and Marion Burns. Directed by John Francis Dillon. Based on the story of Frederick Hazlitt Brennan.

"The Cry of the World"—A depiction of the glory and heart anguish of the postwar decade. Presented by the International Film Foundation in collaboration with Fox Film Corporation.

"Six Hours to Live"—The drama of a man who mocked and conquered destiny. Adapted from the story, "Auf Wiedersehn" by Gordon Morris and Morton Barteaux. To be directed by Frank Lloyd.

"On Parade"—Featuring the starlets of the Fox lot, Marian Nixon, Arthur Pierson, Alexander Kirkland, Weldon Heyburn, Cecilia Parker, Janet Chandler, June Vlasek, and Vivian Reid in an original screen story with a West Point setting, to be directed by Sidney Lanfield.

"Bad Boy"—by Vina Delmar: an original screen story successor to "Bad Girl," by the same author. Cast and director to be announced later.

"Hat Check Girl"—Featuring Peggy Shannon, John Boles, Alexander Kirkland and El Brendel. To be directed by John Francis Dillon from the story by Rian James.

"Congorilla"—Mr. and Mrs. Martin Johnson's story of the big apes and little people of Central Africa. Talking film made in Africa.

## Sax To Bring New Equipment For Vitaphone Plant Opening

Sam Sax, in charge of the Warner Vitaphone studio in Brooklyn, will return for the re-opening of the eastern plant, set for June 13, with new recording equipment from the Warner Coast plant. The entire short lineup is completed with the exception of one S. S. Van Dine number.

Three pictures will go into work when the plant re-opens: the Van Dine short, a Jack Haley subject and another one-reeler. The 1932-33 list is expected to be larger than the 123 shorts produced in the East and the 26 Leon Schlesinger cartoons produced on the Coast for the 1930-31 season.

## Brandt Elected To Presidency of World Wide

Joe Brandt on Wednesday was elected president of World Wide Pictures, one of the feature units of Educational and Joe Goldberg was elected vice-president. Budd Rogers was named circuit sales manager of World Wide. Brandt was to be elected to a vice presidency in Educational at a meeting on Thursday.

In commenting on the elections, E. W. Hammons, president of Educational, said Wednesday night that the new appointments will not result in any changes of personnel.

Hammons said he has engaged Jack Hayes on the Coast for the production of six one-reel shorts, featuring the Hollywood Baby Stars and directed by Charles Lamont. Charles Mack of the former comedy team of Moran and Mack, will be starred in a feature length comedy, to be released through World Wide, according to Hammons, who indicated that Mack is subject to call for two more features upon the completion of the first. Hammons indicated that the Mack comedy would not run a length of 15 reels as variously reported.

## Erpi To Install New Theatre Sound Equipment Immediately

Electrical Research Products, Inc., Western Electric unit, plans immediate installation in theatres of its new wide range recording system, as rapidly as manufacture permits. The system entails the use of a new high frequency loud speaker unit declared capable of reproducing sound even beyond the limits of audibility.

A preview of the new system at the Majestic in Providence last week, is said to have resulted in favorable audience reaction. Demonstrated were the frequency and volume ranges. Clock beats and whispered dialogue can be plainly heard with the new apparatus, it is claimed.

The installation and demonstration was worked out by Erpi in conjunction with Edward Fay, who owns and operates the Majestic, which was selected by Western Electric for the test because it is accepted as being very suitable for such purposes.

## Gunning, "Father" of Outdoor Advertising, Dead in Chicago

Robert J. Gunning, 76, considered to have been the originator of outdoor advertising, having been the first to lease a wall surface for re-sale to advertisers, died in Chicago recently. Gunning was also considered the first to erect an outdoor ad structure and to provide a creative service for outdoor advertisers.

Gunning started as an apprentice in a Chicago sign shop at the age of 13, and branched out for himself when 18 as a traveling sign painter. He established the Gunning System in Chicago in the 70's, expanding rapidly until he controlled a nationwide painted bulletin service through branches and affiliates.

# THE CAMERA REPORTS

FEATURED. Nora Gregor, now in M-G-M featured roles. Her latest is in "But the Flesh Is Weak."

STUDIO VISITORS. As John Nolan, Western sales supervisor for Fox, and Ed Dubinsky of Dubinsky Brothers in Kansas City met Elissa Landi and Director Frank Lloyd on the set for "Burnt Offering" at the Fox studio. Left to right: Dubinsky, Nolan, Miss Landi and Lloyd.

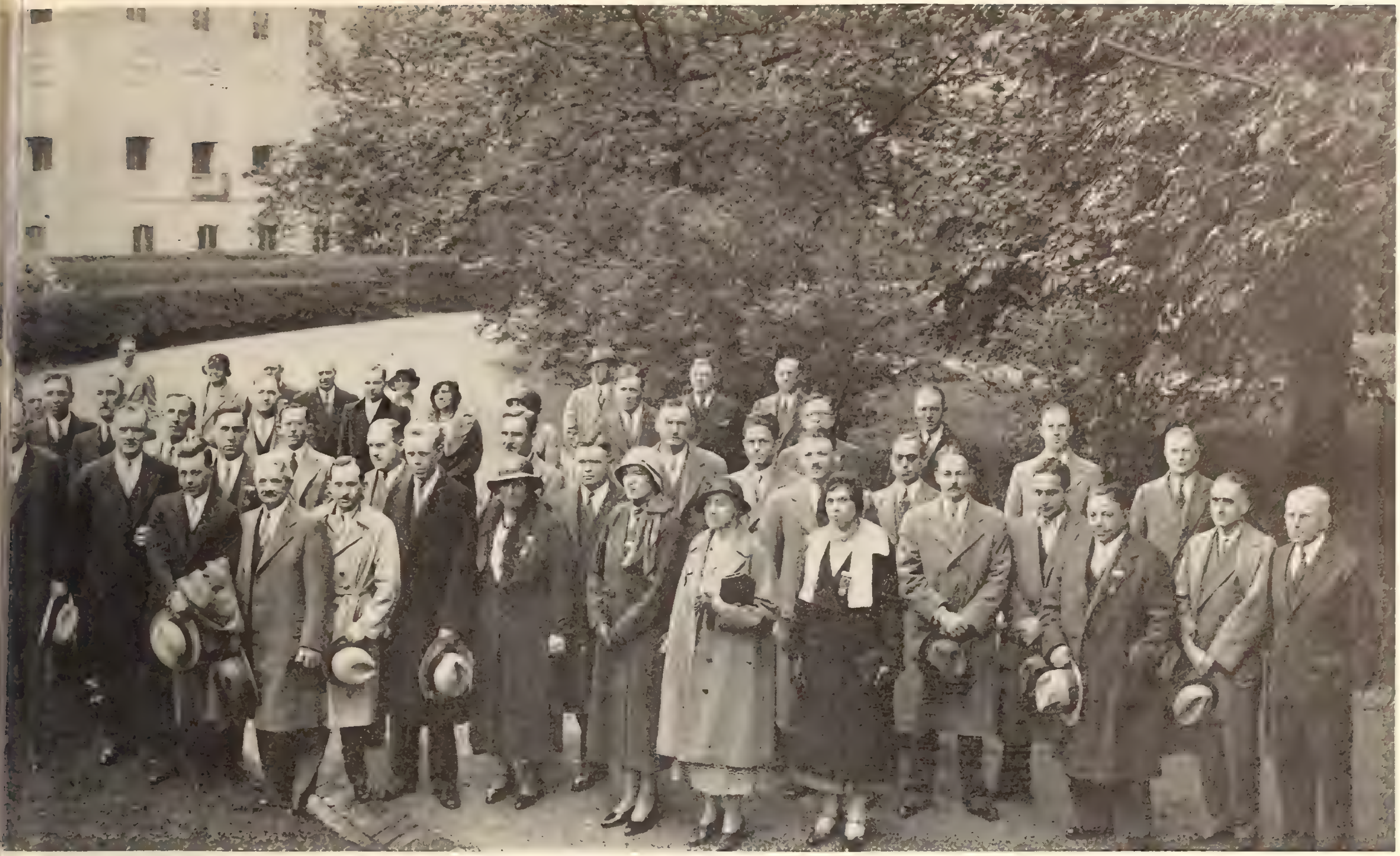
INCANDESCENCE. But not measured by these luminants. Fay Wray as in First National's "Doctor X."

ARRIVING FOR CONVENTION. Members of the RKO organization arriving in Chicago for the three-day sales convention which began on Monday of this week. The meeting was presided over by Merlin H. Aylesworth, president of the RKO corporation. Conventioneers shown above are Jules Levy, Lee Marcus (Eastern production head), Michael G. Poller, Al Mertz, Kay Brown, Ned E. Depinet (vice-president in charge of distribution), Walter Branson, C. R. Halligan, L. M. Devaney, Frank Buck, A. A. Schubert, Ed McAvoy and Cresson E. Smith.

PRESIDENT GREETS CINEMA ENGINEERS. Members of the Society of Motion Picture Engineers, in Washington for convention last week, as they were received in a body at the White House by President Hoover. (See opposite page.)

ASSIGNED. (Above) Betty Gillette, former society girl recently signed by Warner Brothers, who has already been cast in four pictures, including "The Crooner," "Big City Blues" and "Two Against the World."

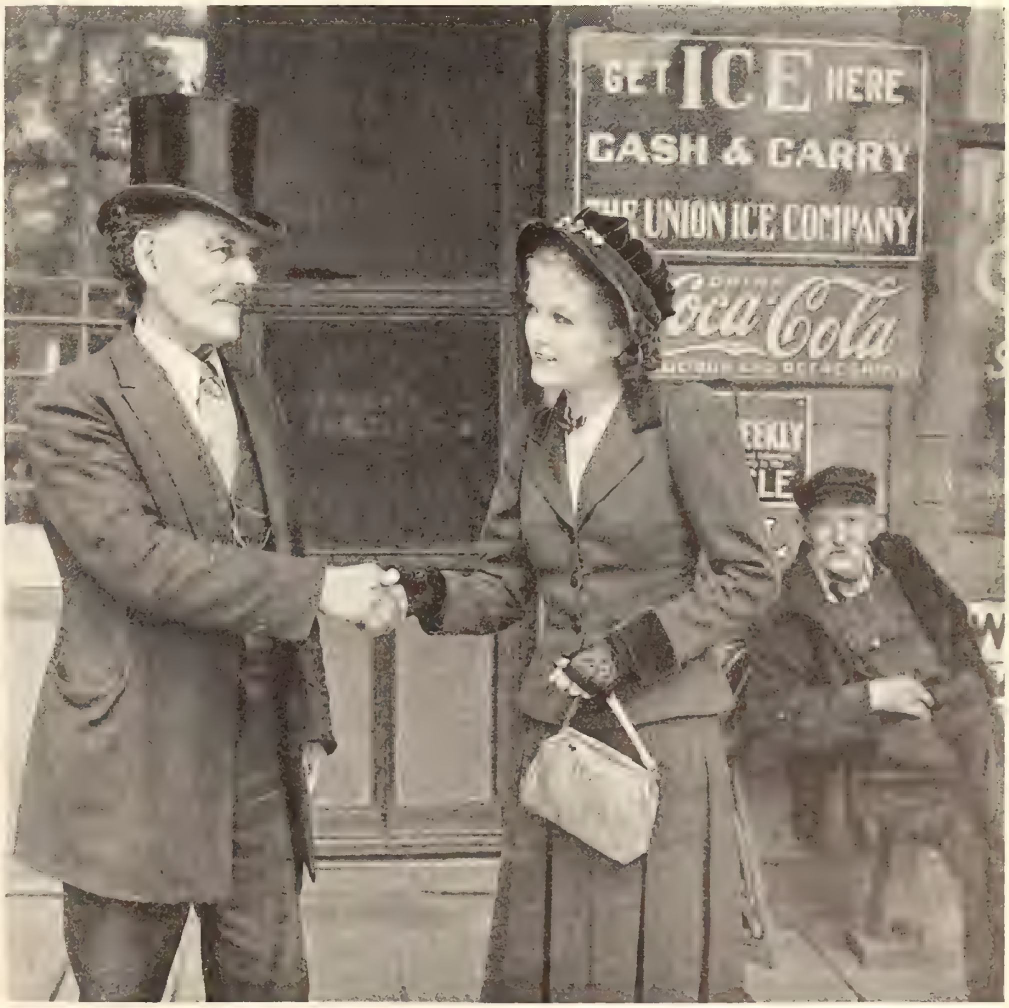
INFORMALITY. (Left) Four celebrities of the theatre, cinematic and otherwise, snapped as they met on the M-G-M lot. They are (left to right) Robert Montgomery, Noel Coward (the stage actor and playwright), Joan Crawford and William Haines.



At center in this photograph taken upon the White House grounds, are shown Dr. Alfred N. Goldsmith, head of the S. M. P. E., next to Mr. Hoover, and John I. Crabtree, former S. M. P. E. head, standing to the right of Doctor Goldsmith.

CHOOSING PRODUCT. (Above) P. A. Powers, head of the recently organized Powers Pictures, distributors in America of British International productions, who is now in London selecting product.

BORN IN 1840 B.H. (Right) Meaning, Before Hollywood. Marian Nixon, while on location for Fox's "Rebecca of Sunnybrook Farm," meets Jose Rodriguez, 92 years old, who says he was the first white child to be born in Monterey, California's original capital.


GET ICE HERE
CASH & CARRY
THE UNION ICE COMPANY
Drink Coca-Cola
Delicious and Refreshing
WEEKLY
SALE

# RKO RADIO TO ISSUE 62 FEATURES, 140 SHORTS, CONVENTION IS TOLD

## Fifty NBC Stations Will Participate in Exploitation Campaign for One Production; 104 Issues of Pathe News, 3 Serials

RKO Radio Pictures' new production schedule will consist of 62 features, 140 short subjects, 104 issues of Pathe News, and three serials. The program was made known to the company's sales force on Wednesday, by Ned E. Depinet, vice president in charge of distribution, at the closing business sessions of the annual convention, held at the Drake hotel, Chicago.

The feature list includes a special attraction to be known as "The Phantom of Crestwood," which will comprise the company's first experiment in utilizing the air resources of its parent-affiliate, the National Broadcasting Company. A network of 50 NBC radio stations will be utilized in the exploitation campaign for this production, a feature of which will be a contest to be conducted by NBC for the best original endings for the picture. RKO theatres and advertising, in turn, will call attention to the radio contest.

### Other Adventure Pictures

Also highlighting the new Radio production schedule are two adventure dramas, "Kong," produced by Merian C. Cooper; "The Most Dangerous Game," produced by Cooper and Ernest B. Schoedsack, and a Malayan jungle picture based on Frank Buck's expedition, which was recorded in his book, "Bring 'Em Back Alive." All three will be designated "specials." In addition, the list includes such stage plays and book properties as "The Animal Kingdom," "Bill of Divorcement," "The Sun Also Rises," "Thirteen Women," and "Phantom Fame."

In the company's star list for the year are: Ann Harding, Constance Bennett, John Barrymore, Richard Dix, Leslie Howard, Leslie Banks, Lionel Barrymore, Irene Dunee, Helen Twelvetrees, Dolores Del Rio, Joel McCrea, Eric Linden, Arline Judge and Tom Keene.

Directorial talent includes: George Fitzmaurice, Wesley Ruggles, Edward H. Griffith, Mervyn Le Roy, King Vidor, George Archainbaud, Ernest B. Schoedsack, Gregory La Cava, Norman Taurog, William Wellman, Paul L. Stein, Frank Lloyd, Rowland Brown, George Cukor, J. Walter Ruben and Fred Allen.

### Titles, Casts and Directors

Titles, casts and directors, insofar as they have already been decided upon, follow:

"The Phantom of Crestwood," radio broadcast special," a mystery "thriller" by Bartlett Cormack. Tentative cast includes Ricardo Cortez, Helen Twelvetrees and Robert Armstrong.

"Kong," a "special" produced by Merian C. Cooper. Described as "spectacular" drama, this production was recently completed after having been produced in secrecy.

"Bring 'Em Back Alive," an Amedee J. Van Beuren filming of the Frank Buck expedition into the Malayan jungles. This is a camera record of the book of the same name; directed by Clyde Elliott, and photographed by Nick Cavaliere and Paul Burger.

"Most Dangerous Game," from Richard Connell's short story, an ultra-modern melodrama. Leslie Banks will play the lead in this film.

"The Moon and Sixpence," from the story by Somerset Maugham, to be directed by Ed. H. Griffth, with John Barrymore and Helen Twelvetrees.

"Sweepings," from the novel by Lester Cohen. Lionel Barrymore will play the lead, and Wesley Ruggles will direct the picture.

"The Animal Kingdom," from the stage play by Philip Barry. Leslie Howard, who played the lead in the stage version, will be starred opposite Ann Harding. Gregory La Cava will direct.

### Second for Ann Harding

A second Ann Harding production, as yet untitled, in a "super special" with Richard Dix.

"The Sun also Rises," from the Ernest Hemingway novel of the same name. Constance Bennett will be starred and George Fitzmaurice will direct.

"Conspicuous," a society comedy-drama, starring Constance Bennett.

A third Constance Bennett, as yet undecided.

"Nights Are Made for Love," a musical comedy drama, introducing to America the English actor, Francis Lederer. Irene Dunne will have the feminine lead.

"Thirteen Women," from the novel of the same name by Tiffany Thayer. It is to be directed by Edward H. Griffith. Cast is not set.

"Deportation Train," to be directed by Paul Stein. Probable lead will be Zita Johann.

"Three Came Unarmed," adapted from the novel by E. Arnot Robertson. Tentative cast includes Eric Linden and Arline Judge.

"Phantom Fame," from the life story of Harry Reichenbach, theatrical press agent. Ricardo Cortez will be starred. Two other Cortez pictures will be "Society Page" and "Fair Exchange."

"Mysteries of the French Secret Police," detective mystery by H. Ashton-Wolfe. J. Walter Ruben will direct an all-star cast in this.

"Little Orphan Annie," based on the Harold Gray newspaper comic strip. Mitzi Green will play the title part, and Edna May Oliver and Joseph Cawthorne will be in support.

"Bill of Divorcement," from the stage play by Clemence Dane. Irene Dunne, Laurence Olivier, Anita Louise will be in the cast.

"Nurse Smith," an original screen play by Carey Wilson, starring Irene Dunne. A fourth starring vehicle for Miss Dunne will be selected later.

"Headline Chaser," newspaper correspondent drama, featuring Richard Dix. William Wellman will direct. Two additional Dix pictures, making a total of four, will be decided upon later.

### Two More for Helen Twelvetrees

"Miracle Night" and "Prodigal Daughter," starring vehicles for Helen Twelvetrees.

"Mistress of Moscow," first starring vehicle for Gwili Andre, new RKO Radio actress.

"Freedom," from the Agnes Christine Johnson story of southern chain gangs. Eric Linden is tentatively set for the featured role. Rowland Brown will direct.

"Cross Roads," from the play about college youth, by Martin Flavin. Eric Linden and Arline Judge will have the leads.

"Special Investigator," based on the novel, "Haunch, Paunch and Jowl," by Sam Ornitz. Gregory Ratoff will play the lead.

"Loose Moments" (tentative title), a comedy special with Harry Sweet and Edgar Kennedy.

"Hold 'Em, Jail," an original feature comedy, with Wheeler and Woolsey, Edna May Oliver and Roscoe Ates; Norman Taurog, director.

"The Penguin Pool Mystery," by Fulton Owrsler, Lowell Bretano and Stuart Palmer,

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## Sarnoff Calls Shorter Hours, With More Leisure Time for Entertainment, the Necessary Adjustment to 'Machine Age'

### *LEISURE WILL BENEFIT SCREEN, SAYS SARNOFF*

*Motion pictures will benefit from an extended leisure which will accrue to the American public through the further development of the machine age, David A. Sarnoff, president of the Radio Corporation of America, told delegates to the Radio Pictures convention at the Drake hotel, Chicago, this week. Sarnoff's address was made by telephone from New York, and amplified at the convention hall.*

*"The screen," said Sarnoff, "has lost none of its fundamental charm, despite the fact that it is in the midst of technical and economic change. Its stories of people are told to other people through the most effective media—pictures and speech. Developments of an age of intense inventive effort and industrial resourcefulness have improved and strengthened the basic nature of its appeal. Its best years should lie ahead.*

*"The march of the times," he declared, "is toward the greater liberation of the individual and the greater reliance on the machine. We have in the United States some 120,000,000 people living in a country which is capable of producing, with its present productive equipment, everything that is necessary to allow all of us to have everything we need to eat, everything we need to wear, houses to live in, schools and churches, automobiles to ride in, theatres and radios, athletics and other recreational facilities. All this could be had, the economists tell us, with no more than 30 hours of work by the individual weekly.*

*"In the recent economic upheaval the machine contributed toward overproduction and consequent unemployment. In the period toward which the transition of today is directing us, the machine must be made to give regulated employment of shorter hours, and greater opportunity for leisure. One may look on this era of change with much encouragement, for ahead lies the opportunity for an art such as ours to make its most conspicuous contributions. The technical age will have failed if it gives to the individual merely the leisure of idleness. It will have served if it gives a fuller life, with wholesome recreation, education and entertainment."*

# THREE ADVENTURE FILMS FROM RKO

*(Continued from preceding page)*

with Edna May Oliver and Robert Armstrong.

"Whoopee Cruise," with Enda May Oliver and Joseph Cawthorne.

"Loyalties," from the play by John Galsworthy, and "The Bracelet," by Robert Hichens, both of which will be made in England by Basil Dean.

"The Theft of the Mona Lisa," a foreign-made production, to be distributed by RKO Radio.

"Night Mail Flyer," with Joel McCrea, and two additional "thrill dramas," yet to be selected.

### Bill Boyd and Tom Keene

Four Bill Boyd starring behicles, to be produced by Larry Darmour. Six "Westerns," with Tom Keene, to be directed by Fred Allen. The first two of the series are "Gun Law" and "The Law Rides," with the remainder yet to be selected.

Nine additional features complete the company's seasonal lineup. Tentative titles for them are: "Mazda Lane," a story of Broadway; "Shadows of San Quentin," "Secret Altar," "Hippodrome," "Life Begins Tomorrow," "All the Evidence," "Beautifully Trimmed," "The Faithful Are Forgotten," and "Burnt."

The three serials, each of which will consist of 12 two-reel episodes, are: "Airplane Express," "Lost in the Malayan Jungles" and "The Last Frontier," the last-named based on the Courtney Riley Cooper novel.

The short subject list includes, in addition to 104 issues of Pathe News and seven Pathe Review magazine reels, 42 two-reel comedies and 65 single reel subjects. Two-reel comedies include six each of the following: Charlie Chaplin synchronized re-issues; Masquers' all-star; Clark & McCullough; Edgar Kennedy's "Mr. Average Man"; Harry Sweet; Mickey McGuire, and a seventh series to be announced later.

The 65 single reel subjects are comprised of 13 NBC Musical Broadcasts; 26 Aesop's Fables; 13 Tom and Jerry animated cartoons, and six Vagabond Adventures.

### Sarnoff Address Telephoned

Approximately 200 members of the RKO Radio sales department, including home office executives, district and branch managers, and salesmen, were in attendance at the meeting which opened on Monday and was concluded late Wednesday.

The business sessions were opened by Depinet, with the following home office men in attendance: M. H. Aylesworth, RKO president; Lee Marcus, eastern production head; Jules Levy, general sales manager; Cress Smith, Western and Southern division manager; E. L. McEvoy, Eastern and Canadian division manager; Al Mertz, short subject sales manager; Courtland Smith, president of Pathe News; Jack Connolly, general manager of Pathe News; Fred O'Connell, general manager of the Van Beuren Corporation; Harold B. Franklin, president of RKO Theatres; B. B. Kahane, president of RKO Radio Pictures; Joseph Plunkett, vice president of RKO Theatres; Robert F. Sisk, advertising and publicity director of RKO, and Phil Reisman, vice president of RKO Theatres.

A feature of the convention's first business session was an address, telephoned from New York and amplified in the convention hall, by David Sarnoff, president of Radio Corporation of America. In his address, Sarnoff agreed that the development of the "machine age" in America contributed to unemployment, but added that a social and industrial adjustment is necessary to overcome the effect of mechanized labor. The necessary adjustment, he said, calls for shorter working hours, and the resultant leisure which will be afforded the American public, he believes, will be a boon and inspiration to entertainment mediums, which will benefit from this new leisure.

*Playing for RKO Radio*

The afternoon session Monday was devoted to a discussion of short subject product, and was addressed by Mertz, McConnell, Courtland Smith and Connolly. The delegates were guests of the National Broadcasting Company at the Chicago Studios in the Merchandise Mart.

### 3,500 Installations

On Tuesday, screenings of new RKO Radio product were held in the Cinema Art Theatre, and afternoon sessions were addressed by Lee Marcus and E. O. Heyl, manager of the Photophone division of RCA Victor. Heyl said that replacement of equipment, the universal adoption of A-C current for all models, and widespread interest in the new 16 mm. sound-on-film portable apparatus have kept the Photophone division of RCA Victor at capacity production. More than 3,500 installations of reproducing apparatus have been made by RCA Victor, he said, and the company has equipped 30 licensees of recording apparatus in Hollywood, and important studios in England, France, Italy, Australia and India.

David O. Selznick, Radio Pictures production chief, who was unable to be present at the convention, sent a message in which he said: "We are facing a big job and a big responsibility. Anything further I have to say will be said with what I trust will be box office product."

### Drive Winners Named

The President's Cup, emblematic of general efficiency in sales activities, was awarded Wednesday to the Chicago exchange. Winners of other drives also were rewarded. Pre-Convention Cleanup Drive, March 4 to April 20: Eastern division: first, F. L. McNamee, Philadelphia; second, to R. E. Churchill, Indianapolis; third, S. C. Jacques, Cincinnati; Western division: first, J. H. Ashby, Denver; second, R. V. Nolan, St. Louis; third, G. William Wolf, San Francisco. Pathe Year-End Cash Drive: first, Mike Frisch, Minneapolis; second, J. H. McIntyre, Los Angeles; third, Roy E. Churchill, Indianapolis. Radio Year-End Date Drive: first, F. L. McNamee, Philadelphia; second, R. V. Nolan, St. Louis; third, E. H. Wells, Montreal. January Four-Week Clean-Up Drive, Eastern Division; first, F. G. Ross, Boston; second, W. J. Collins, Atlanta; third, Ralph Kinsler, Cincinnati; fourth L. C. Wechsler, New York; fifth, B. G. Kranze, New York; sixth, C. I. DeVizia, Boston, and H. R. Callaway, Cincinnati; Western division, S. W. Whitehead, Los Angeles; second, S. Gorelick, Chicago; third, S. Decker, Chicago; fourth, J. Ambrose, Wilwaukee; fifth, T. C. Tobin, St. Louis; sixth, N. J. Colquhoun, Memphis, and S. M. Sachs, Memphis.

February Playdate Contest. Eastern division: first, Roy E. Churchill, Indianapolis; second, Harry J. Michalson, Pittsburgh; third, C. W. Allen, Atlanta; Western division: first, J. H. Ashby, Denver; second, P. M. Baker, Memphis; third, M. E. Cory, Portland, and in Canada, first, S. H. Decker, Winnipeg; second, J. Allen, Toronto, and third, A. L. Gaudet, St. John.

Frank O'Heron, vice president in charge of operations, unable to attend, sent word that John J. McFadden, Jr., of Philadelphia, had won the office managers' contest; second was H. M. Hollandsworth, San Francisco, and third, A. H. Van Deusen, Albany.

Eleven major promotions in the sales force since the Radio-Pathe amalgamation were announced by Depinet as follows:

Harry T. Dixon, from salesman to manager at Buffalo; Walter Branson, from manager at Chicago to Midwest district manager; Jack Osserman, from salesman to Chicago manager; Al J. Mertz, from Cleveland manager to short subjects manager at the home office; Harris Silverberg from Detroit salesman to Cleveland manager; Barney Pitkin, to New Haven manager; A. M. Avery, from assistant manager at Dallas to manager at Omaha; Frank L. McNamee, from Washington manager to Philadelphia manager. M. E. Cory, from salesman at San Francisco to manager at Portland, Ore.; R. J. Folliard, to manager at Washington; Phil Hodes, from home office contract department manager, to sales manager of the New York exchange.

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## Smalley to Replace House In Norwich Razed by Fire

Contracts have been signed by William C. Smalley, head of the Smalley theatre circuit with headquarters in Cooperstown, N. Y., for the erection of a 900-seat theatre in Norwich, N. Y., to replace the Smalley theatre destroyed last March 23.

The house will have a single seating floor, and despite the small seating capacity, will have a stage suitable for vaudeville and musical productions. The style of architecture is of Mediterranean pattern. The architect is Victor A. Rigaumont.

# PRO-INDUSTRY LEGISLATORS HOPE TO LIFT EXEMPTION FROM 10 CENTS

## Senator Warns 162,500 Would Lose Jobs; Massachusetts Governor's Plans for Special State Tax Meet Protest

## California Senators Lead Fight To Restore At Least the 46 Cent Figure Voted Originally in House Deliberations

By F. L. BURT, Washington

With the Senate digging deep into the new tax bill which it now has before it, with a view of passing it along to the conference committee of the House and Senate by the end of May, it is freely predicted that the 10-cent exemption from admission tax recommended by the Senate's finance committee will not be able to withstand the assaults of members who have the interests of the theatre at heart and that the tax-free admissions will be increased materially, possibly reaching the original House figure of 45 cents. The Senate received the revenue bill last Friday from its finance committee, for disposal.

Senator Hiram Johnson of California charged President Hoover and Ogden L. Mills, secretary of the treasury, with being responsible for the 10-cent exemption maximum. Senator Samuel M. Shortridge, also of California, declared that "the Senate should at least agree with the House and fix the rate at 46 cents." Senator Shortridge declared:

"More than 5,000 motion picture theatres in the United States have closed since 1929, due to unemployment's drain on attendance. If the proposed tax on admissions of 10 cents and over is enacted, at least another 5,000 will close, unable to meet rent and payrolls. The nation's normal supply of entertainment will have been cut in half.

### Warns 162,500 Would Lose Jobs

"The effect on producers and distributors, who also depend on theatre customers, will be a similar 50 per cent reduction. It is proposed, through this tax, to complete the wiping out of at least half of a major industry.

"Half of the 325,000 Americans normally employed will be kept out of jobs. Half of the 1,250,000 constituting their families will be without livelihood. Half of the 3,000,000 whose family heads are employed in normal times because of the motion picture industry's purchases from other industries, will further be added to the unemployment crisis. The revenue expected by the sponsors of the 10-cent admission tax will not materialize, and many normal tax values will be destroyed.

"No industry is more vital today than the motion picture industry, fulfilling its necessary educational function and providing a let-off for care and worry. And no industry is in less position to bear an added crushing burden of taxation.

"The proposal to make up almost one-tenth of the nation's deficit by taxing the amusement of children, the unemployed and the poor, while at the same time exempting a long list of luxuries, including jewelry, furs, yachts and motorboats, is one of the most uneconomic propositions imaginable."

### Committee Itself Uncertain

That the finance committee itself was uncertain of the popularity of its action in reducing the exemption is shown by the fact that in its report to the Senate more space was devoted to a defense of the admission tax than to any other of the miscellaneous levies.

"Although realizing the importance of recreation afforded by theatre entertainments, which constitute the principal subject of this tax," it was explained, "your committee believes that theatre attendance, even at low prices, indicates definite tax-paying ability and considers that admissions provide a basis for tax, the incidence of which would be broadly distributed, and the burden of which would not be particularly heavy at the rates proposed. In the existing emergency a tax of two cents on a 20-cent admission or a tax of three cents on a 30-cent admission would not seem to constitute unduly burdensome contributions to the support of the Federal Government.

Aroused by an avalanche of communications from their constituents, members of Congress are preparing to launch vigorous attacks upon some of the levies provided by the finance committee in its last minute, frantic effort to get rid of the legislation following a denunciation of the measure by Secretary Mills. The admissions tax will be the subject of a heavy barrage and members who are opposed to a 10-cent exemption confidently predict their success in raising the figure.

### Would Be Up to Conferees

If the Senate exemption differs from that provided by the House it will be left for the confereees from the two bodies to agree upon the figure finally to be carried in the bill. The conference committee will have wide latitude in this respect, being permitted to accept either the House or Senate rate or any rate in between. While the recommendations of a conference committee may be rejected by either house, they are usually agreed to.

Describing it as an unfair attack on the entertainment of needy millions, Hollywood film producers have joined protests against the 10-cent admission tax. Louis B. Mayer, president of the Producers' Association, vice-chairman of the Republican California State Committee and close friend of President Hoover, led the attack, saying: "Motion pictures at 10, 15 and 20 cents or even higher prices are not a luxury, but a necessity. The proposed tax, if allowed to pass, will literally rob the great mass of people, otherwise suppressed by moderate

(Continued on page 92)

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*Highlights of Congressional activities regarding tax and economy measures since the present session began at Washington:*

**Dec. 9, 1931**—Program of President Hoover and Administration for tax revisions presented to Congress in budget measure and in report of Secretary of the Treasury Andrew Mellon. Tax of 10 per cent recommended on amusement tickets of ten cents and over; also tax on sale or lease of equipment and on foreign films.

**Feb. 6, 1932**—Ways and Means Committee of House of Representatives concludes hearings on Administration's tax proposals. Motion Picture industry leaders heard in protest against ticket tax.

**March 5**—Announcement made by House committee of completion of tax measure.

**March 13**—Democratic National Committee urges Democrats in Congress to support non-partisan plan to balance budget.

**March 18**—House of Representatives adopts wartime surtaxes, 153 to 87.

**March 24**—House, by 223 to 153, kills sales tax provision, including proposal to tax sales or rental of theatre equipment, and also importation of foreign motion pictures.

**March 25**—President Hoover tells Congress budget must be balanced or depression will be indefinitely prolonged.

**April 1**—Measure finally adopted with drastic modifications, including new proposed 10 per cent tax on tickets over 45 cents. Bill goes to Senate.

**April 4**—President asks creation of joint board to cut Federal expenses, in order to lighten taxation and to meet budget.

**April 9**—President and House of Representatives' Economy Committee reach tentative agreement for slash of government expenses up to $210,000,000.

**May 3**—Omnibus economy bill passed by House, with original $263,000,000 savings proposed having been reduced considerably.

**May 4**—Senate finance committee fixes 10 per cent tax on admissions over 45 cents. Theatre ticket tax called "the football" of the proposed revenue bill.

**May 6**—After weeks of discussions and hearings and of severe revision of tax which had passed the House early in April, the Senate finance committee recommended many of the Administration's original recommendations, including tax of ten per cent on tickets over 10 cents and industry faces the same battle all over again.

**May 16**—Fight looms in senate over admission tax phase of Federal revenue bill, with pro-industry senators predicting the raising of the exemption from ten cents, possibly to 45 cents.

# QUOTA IS BIG FACTOR IN MODIFIED LAW LIMITING FILMS FOR MEXICO

## Prohibitive Duty on Talking Pictures Applies Only in Cases Where Distributors Exceed Film and Disc Quotas

By JAMES LOCKHART, Mexico City

Mexico has effected import duties on all non-Spanish films and discs which, while high enough, are not as bad as they seem, it is pointed out by distributors in Mexico City. The impression has gone far and wide that the new imposts feature a boost of from eight pesos to 75 pesos (approximately $2.50 to $25) the kilo (2.2046 lbs.) on all such material, a proposition that would make all importing prohibitive. Such was the case when the measure was approved by the national legislature last year. But, the distributors explain, the law, which is designed to protect Mexico's infant production industry and to encourage cinema entertainment in Spanish, had that sticker in its original form, but it was considerably modified during the respite in effectment which was allowed until April 21 by President Pascual Ortiz Rubio at the petition of Mexican and foreign distributors and exhibitors in the Republic.

### Quota Is Tax Factor

Distributors point out that the modified law provides the 75 peso per kilo levy on foreign language "talkies" only in cases where distributors exceed import film and disc quotas, which the measure establishes and which demands that importers and distributors claim in order to gain benefits under the toned-down regulations. For the purpose of these quotas, importers are classed in two groups—A and B. The A group are those whose annual importations do not exceed 120,000 meters of film; the B group are those who bring in each year from 120,000 to 200,000 meters. Importers and distributors are required to register with the ministry of finance the amounts of films they bring into the country annually, to be assigned groups for import levies. Duties which are the most important that must be met by these groups are:

Silents, without sound-on-film and with Spanish titles, 10 pesos (approximately $3.35) per kilo for group A, and 15 pesos (about $5) the kilo for group B; the same class of pictures but with sound-on-film, 35 pesos ($11.50) the kilo for A and 45 pesos ($15) per kilo for B. All foreign language discs bear 20 pesos the kilo impost. Spanish pictures without sound on the film pay eight pesos per kilo, with five pesos more for discs, and 12 pesos for sound on the film.

While all distributors and exhibitors admit that the new import tariffs have made their operations considerably difficult, none deems that wholesale closures of houses will result, as would have been the case, they say, had the levy been kept at $25 the kilo. Nevertheless, some exhibitors are none too cheerful about prospects. Some of them intimate that increased operation costs, as a direct result of the elated duties on non-Spanish "talkies," which constitute practically all pictures available in this country, may bring about the posting of "closed for repairs" signs on not a few of the smaller houses, especially in the neighborhoods.

### Smuggling, Says Union Speaker

Good copy is being afforded the Mexican press and much amusement is being provided film men in Mexico by doings and sayings at the national convention of various theatrical unions in Mexico City. Speakers at one of the sessions made the accusation that certain unnamed distributors are getting around the new tariff measure for pictures by smuggling into Mexico, through such border points as Nuevo Laredo and Ciudad Juarez, negatives of films which they develop in Mexico City, and thereby take advantage of the fact that the law does not cover undeveloped films. Mexico City distributors aver that this charge is news to them and that they are all abiding by the measure.

Asserting that the cinema and radio are killing the theatre in Mexico, the convention asked the Mexico City civic government to give thespians a big break to the extent of compelling all picture houses to devote their night shows to vaudeville acts, and if that can't be done, to make the cinemas completely suspend operations two or three times a week as a means of forcing the amusement seeking public to patronize the playhouses. Film men in the capital assert that these plans for helping along the down-at-heel theatre at their expense don't worry them and that the thespians' projects won't get to first base as the screen in these parts is 15 times more popular with the public than is the stage.

Mexico City exhibitors were perhaps the heaviest contributors to the general shutup of practically all activities employing union workers on May 1, which was Mexico's Labor Day and perhaps the most strictly observed holiday in the country. The various labor unions turned down the exhibitors' petition that inasmuch as stage theatres, bullfights, frontons (gambling handball games) and horse races were allowed to function on that day, it wouldn't do any harm if crews were allotted to run the picture houses as well. For reasons of their own the picture house workers' unions decided that these unionists must have the whole day off to take part in parades and otherwise glorify the day set aside for paying homage to the working man and woman. As May 1 was a Sunday, the very best day of the week for the cinemas, the enforced closure was an expensive one for the exhibitors.

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## *EXPLOITEERS WORK FULL WEEK*

*RKO announces to its various and sundry circuit theatre managers that in the future the exploitation department at the home office will be open and ready for business seven days each week, which takes Sunday out of the "day of rest" class for that department.*

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## Akerson May Aid Hoover Campaign

George Akerson, Paramount executive, has been granted a leave of absence to aid in the Republican campaign next fall, according to reports brought back to Kansas City from the Paramount sales convention by members of the local delegation.

Akerson was not at his New York office this week, but a member of his staff said he had "heard nothing about it."

A dispatch to the *Kansas City Star* from its Washington bureau reveals Akerson's participation in the political campaign.

## Kosch Named Equity Receiver For Roxy Theatres Company

Harry G. Kosch, president of the Roxy Theatres Corporation, was appointed equity receiver on Wednesday for the Roxy in New York by Federal Judge Francis G. Caffey. The action was begun by John Kane as assignee of the $10,000 claim against the theatre corporation for legal services of Sonnenschein, Berkson, Lautmann, Levinson & Morse, Chicago law firm. The petitioner stated that since Samuel (Roxy) Rothafel left the theatre in 1931, it has suffered continuous losses. Assets of the Roxy corporation are listed at $10,954,869 and liabilities at $5,660,679.

## Fox Denies Deal With Curtis Indicated in His Confession

John Hughes Curtis, in a signed confession made to New Jersey police on Tuesday, admitted that his "negotiations" with "kidnapers" for the return of Colonel Charles Lindbergh's baby were all a hoax, and in the confession, Curtis mentioned two New York newspapers and Fox as having offered him money "for my knowledge of the Lindbergh case or pictures of the baby." This was denied vigorously by the Fox executives.

In the meantime, Will H. Hays has taken up the matter of the confession made by the perpetrator of the hoax insofar as the industry is tied into it.

## Goldstone in New York for Product Distribution Deals

Phil Goldstone, one of the principal financers of independent production, is in New York to negotiate for distribution of independent product. While here, Goldstone conferred with executives of Majestic Pictures, the distributing organization for many of the producers being financed by Goldstone. Majestic is now engaged in selling territorial franchises for its product. Approximately 25 independent producers are receiving financing from Goldstone.

# APRIL BOX OFFICE CHAMPIONS

AGAIN—in April as in March—the six "Box Office Champions" number seven—a paradox explained by the fact that the figures placed three productions in a tie for final ranking. Three were likewise "champions" in March, one of them—M-G-M's "Tarzan the Ape Man"—rising from sixth to first place. Paramount's "One Hour With You," first in March, continued strong by winning second position. First National's "Fireman Save My Child" also remained "in the money" by holding the final (in April, the fifth) position in a tie with "It's Tough to Be Famous" and with RKO Radio's "Girl Crazy." Third ranking went to First National's "Alias the Doctor," while Warner Brothers' "The Crowd Roars" took fourth.

## TARZAN THE APE MAN

### M-G-M

Novel by Edgar Rice Burroughs. Directed by W. S. Van Dyke. Adapted by Cyril Hume. Dialogue by Ivor Novello. Cinematographers: Harold Rosson and Clyde De Vinna. Cast: Johnny Weissmuller, Neil Hamilton, Maureen O'Sullivan, C. Aubrey Smith. Released March 12, 1932.

●

## ONE HOUR WITH YOU

### PARAMOUNT

Screen play by Samson Raphaelson. From the play by Lothar Schmidt. Directed by Ernest Lubitsch. Music by Oscar Straus. Lyrics by Leo Robin. Cinematographer: Victor Milner. Cast: Maurice Chevalier, Jeanette MacDonald, Genevieve Tobin, Charlie Ruggles, Roland Young, George Barbier, Josephine Dunn. Released March 25, 1932.

●

## ALIAS THE DOCTOR

### FIRST NATIONAL

Story by Houston Branch. Directed by Michael Curtiz. Film editor, William Holmes. Art director, Anton Grot. Cinematographer, Garney McGill. Cast: Richard Barthelmess, Marian Marsh, Lucile Laverne, Norman Foster, Adrienne Dore. Released March 26, 1932.

●

# THE CROWD ROARS

## WARNER BROTHERS

Adapted from an original story by Seton I. Miller and Howard Hawks. Directed by Howard Hawks. Adaptation by Kubec Glasmon and John Bright. Editor, John Stumar. Cinematographer, Sid Hickox. Cast: James Cagney, Joan Blondell, Ann Dvorak, Eric Linden, Guy Kibbee, Frank McHugh. Released April 16, 1932.

# GIRL CRAZY

## RKO RADIO

Story by John McGowan and Guy Bolton. Screen play by Tim Whelan. Adaptation by Herman Mankiewicz. Directed by William Seiter. Music by George and Ira Gershwin. Film editor, Artie Roberts. Cinematographer, Roy Hunt. Cast: Bert Wheeler, Robert Woolsey, Eddie Quillan, Mitzi Green, Arline Judge. Released March 25, 1932.

# IT'S TOUGH TO BE FAMOUS

## FIRST NATIONAL

Story by Mary McCall, Jr. Adaptation by Robert Lord. Directed by Alfred Green. Cinematographer, Sol Polito. Cast: Douglas Fairbanks, Jr., Mary Brian, Walter Catlett, Emma Dunn, Lilian Bond. Released April 2, 1932.

# FIREMAN SAVE MY CHILD

## FIRST NATIONAL

Story and adaptation by Robert Lord, Ray Enright, Arthur Caesar. Directed by Lloyd Bacon. Editor: George Marks. Cinematographer: Sol Polito. Cast: Joe E. Brown, Evalyn Knapp, Lilian Bond, Guy Kibbee. Released February 20, 1932.

# INTERVENTION BY U. S. NEEDED, HE DECLARES

## Money Now Going Into Box Offices Would Make All Prosperous If Equitably Distributed, Says A. R. Bender of Cleveland

Government intervention in any industry becomes necessary whenever participants are unable to obtain "justice" from the industry itself, declares one exhibitor in a communication to Motion Picture Herald. The exhibitor, A. R. Bender, manager of the Melba theatre at Cleveland, Okla., advocates passage of the Brookhart bill providing for a federal investigation of the industry on the assumption that no adjustment of exhibitor difficulties is forthcoming from within the industry. Rather, Bender believes, these difficulties are being increased continually.

"I have watched thousands of abuses creep into this industry in the past 20 years," he writes. "I have watched hundreds of parasites fasten themselves upon the box offices of the exhibitors, and I have watched exhibitor organizations waste the past ten or 12 years in futile efforts to bring justice and order out of chaos by so-called 'Round Table' discussions. I have watched producer-owned theatre chains throttle and destroy millions of dollars of independent theatre investments, and I have watched the 'rules of the game' gradually tighten until now the independent theatre owner is not allowed to establish his own admission price for fear it will hurt the chain-owned 'key' theatres."

### "Supposed to Sit Quietly By"

"Nor," Bender continues, "is the independent exhibitor allowed to run product which he buys and for which he pays until after the 'key' theatre has reaped the harvest. The independent is supposed to sit quietly by and permit his patronage to drift into the larger town to the benefit of the chains.

"I do not favor Government intervention in any business if justice can be obtained otherwise, but if there was ever an industry which needed Government intervention, this one does. There is sufficient money going into the box offices of this country, even during these times of depression, which, if equitably distributed, would make every branch of this industry prosperous and sound.

"If half the effort expended by the producers in throttling the independent exhibitor were expended in efforts to solve the vital problems of this industry, the theatre owner, producer or star would have nothing to worry about. The problems are serious but the solution is simple—a sincere, concerted 'housecleaning' by all parties concerned will get the job done."

### Cites Fox Poster Action

Bender cites the recent action of Fox Film in requesting the return of used posters and other advertising accessories to the company's exchanges as a new instance of "injustice" to independent exhibitors.

"Again," he writes, "the Fox ruling does not seriously affect the chain house, for most such theatres are located in the large towns and their advertising is done by art departments, and very little stock advertising is used. Personally, I will not submit to such 'hijacking' if I have to print my programs on the sidewalks in chalk. Furthermore, I intend to advise the public just why such a course was made necessary."

Sidney Kent, president of Fox, advised Motion Picture Herald shortly after his recent association with that company, that he would inquire into the necessity for the company's poster regulations at his earliest opportunity. Pending the outcome of that inquiry, Fox department heads concerned are refusing further official comment on the policy.

# Cutting Impaired "Congress Dances," O'Sullivan Charges

To the editor of
Motion Picture Herald:

In last week's issue of Motion Picture Herald I reviewed, from a musical point of view, "Congress Dances," the UFA production distributed in the United States by United Artists. My article was written after a preview of the picture and was based on the assumption that the print I saw would be identical with that to be shown on Broadway at the New York premiere.

Dropping into the Rivoli on Monday night (the picture opened on Wednesday of last week) I noted that several cuts had been made in the production after I had reviewed it in the projection room of United Artists, evidently with the idea of snapping up the action and, perforce, the music that synchronized with it. As a result of this ill-advised editing, some of the most charming moments in the production have been lamentably weakened and the intent of the intelligent producers of this distinctive musical-picture satirical concoction subverted to a mistaken idea of "speeding up" the action.

The principal cut—and the most deplorable—is in the journey of Christel, the glove-girl, from her humble shop to the sumptuous villa in the environs of Vienna. Coordinating with her triumphal drive in her carriage through the streets of Vienna and out into the country, is the lilting music of the song, "Just Once for All Time."

As I previewed the picture, this sequence through its spontaneous vivacity, its unpremeditated gayety, in which the melodious charm and rhythmic swing of the music combined with the words of the song carried the action along with a spirit that never lagged through its entire length, proved one of the most uniquely delightful episodes of its kind ever shown on the screen. Without music this joyous journey might probably weary some of our impatient audiences, on account of its length. But with the music, it took on the aspect of a rollicking romantic adventure in which a certain amount of tonal reiteration was absolutely necessary in order to achieve a cumulative effect. It was a splendid example of the power of music to "give impetus, color and significance" to visual action that might otherwise appear innocuous. But in the "edited" print shown at the Rivoli a slice is taken right out of the middle of this sequence, throwing a "wet blanket" on the spirit of the festive affair just as it gets into full swing and before the music has had a chance to register completely. As a consequence, this entire sequence falls short of my appraisal as one which "translates to the audience the emotional content, while sublimating visual motion into motivating action." As a matter of plain fact, the whole sequence falls rather flat, which is certainly an injustice to the producers of the picture.

Another unwarranted bit of editing since my review of the production is in a quarrel scene between the secretary of Metternich and Christel. She makes an assertion; he makes a negative assertion. She repeats; he repeats the same words in an emphatic rhythm, several times. This reiteration establishes a strong rhythmic effect after the fifth or sixth repetition, which is finally taken up by the music of a brass band heard playing in the distance. This is a clever bit of rhythmic-tonal evolution also used later in the picture. But the film editor saw fit to eliminate some of the repetitions of words, thereby killing the rhythmic feeling established and taken up by the music of the band. There are some other cuts made from the original that reveal the lack of understanding of the producer's ideas and methods.

It seems strange that such a fine production as the original print of "Congress Dances" showed it to be, should be meddled with in a useless attempt to "speed it up."

It has been a pleasure for me to review this picture. But before submitting any musical reviews on pictures for publication in the Motion Picture Herald, I must be assured that the print from which I write the review is identical with the print shown in the New York theatre.

Respectfully,
JOSEPH O'SULLIVAN.

New York,
May Seventeenth,
Nineteen Hundred Thirty-two.

* * *

*This expression from Mr. Joseph O'Sullivan concerning the adventures, and mishaps, of "Congress Dances," a German masterpiece, in an American cutting room, reminds us that this sort of thing has been happening between the artist and the theatre for quite a while. One William Shakespeare had a handsome piece entitled "Henry VIII." They happened to need a curtain raiser for the show that week and proceeded to cut it to the time requirements, resulting in a piece with one act of excellent drama and a finish in a gust of unutterable horsefeathers and tommyrot. In these days when good music needs all the screen encouragement that it can get, and when good music can confer some important status upon the picture screen, it is most unfortunate to have profane scissors laid on such a production. The result to the musically erudite is about as pleasant as the optical consequences of sawing off part of a stained glass window.—*
*THE EDITOR.*

# DOUBLE FEATURING IS PROHIBITED BY ACTION OF GERMAN PRODUCERS

## Fine Will Be Imposed in Each Case of Violation; Producers Also Endorse Present Quota Law With Added Restrictions

By HANS TINTNER, Berlin

In a meeting of greatest importance the German film producers have defined their position regarding the two vital questions of the day, namely the double feature programs and the contingent problem. Energetic measures have been decided upon in both matters.

The Motion Picture Producers Association of Germany is of the opinion that the decrease in the theatre receipts is to a great extent attributable to the ruinous policy of double featuring, and resolutions have been passed to bar the second feature by forcing the producers to fix a conventional fine for the showing of a second feature.

In reply to an inquiry of the Home Office regarding the position of the Motion Picture Producers Association concerning the future regulation of the import of foreign pictures, it was recommended to the Government to maintain the present quota law with the following additional regulations:

> *The showing and releasing of foreign pictures in the German language dubbed outside of Germany shall be prohibited.*
>
> *Foreign pictures dubbed in Germany shall be considered as foreign films, as heretofore.*
>
> *Only one-fifth of the dubbed foreign films shall be admitted, provided that the pictures have been dubbed in Germany.*

Furthermore, a new regulation is to be issued, according to which pictures from countries which put duties or taxes of any kind on the import or releasing of German films shall be subject to the same taxes in Germany.

### France First To Set Limit

France has been the first country limiting the import of dubbed films. According to the French regulations, dubbed versions in the French language shall be admitted only, if the post-synchronization was made in France. This regulation has had the effect that the foreign companies have made Paris the center of their synchronization work on European versions.

The new German regulations are aimed to prevent German actors and directors from being engaged for foreign countries with large salaries in such a way as to evade the economy measures of the German producers.

Furthermore, the production cost of these post-synchronizations which are produced to get money out of the German market shall be spent in Germany.

With regard to the double feature system, the Motion Picture Producers Association has passed the following resolution:

"The Motion Picture Producers Association realizes clearly at this time of serious economic depression that the German film industry will go to ruin if the double feature system adopted by many theatre owners is maintained.

### Fight Double Features

The Association also has decided as follows:

1. To fight against the double feature system with all means possible;
2. To approach the studio owners and the companies granting sound licenses on a basis of being granted production rights only if the producer binds himself to rent the licensed sound film as a single feature for release without a second feature and if he also agrees to impose the same obligation on his customers (distributors and exhibitors);
3. The carrying out of the measures mentioned in paragraph 2 shall be guaranteed by a conventional fine in each individual case;
4. The Motion Picture Producers Association shall impose on its members the duty to make no further contracts with distributors who do not include the clause guaranteed by the conventional fine that the film will be released as a single feature without a second feature.
5. It shall make no difference whether the second feature to be released is a foreign or a domestic production.

The board of directors has been commissioned with the execution of these measures.

The German film producers have thoroughly discussed all possibilities still open for further reduction of production costs. A special committee has been appointed for the reduction of salaries, which shall examine and handle all questions in this direction.

American film companies operating in Germany have not joined in the action against the double feature programs. It is presumed in the circles of the Film Producers Association that the American companies will take interest in a joint action against the double feature programs only after a new regulation of the Kontingent law which is more favorable to them.

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## *PICTURE STARS ENJOY THEMSELVES*

*Motion picture stars are their own greatest admirers, according to the Hays organization poll of public tastes and preferences in the matter of types of films most desired. The census seems to indicate that the best known players of the screen attend the film theatre assiduously, first for entertainment and relaxation, again for an opportunity to examine their work and that of others, with a mind to improvement in their performances. Their preferences are very highly diversified, according to the poll, with very nearly every possible category of film represented in a list of the types from which they say they obtain their greatest enjoyment.*

---

## Canadian Contract Strikes Obstacle; Parties Deadlock

For a time it looked as if the new standard exhibition contract for Canada was all ready to be signed, sealed and delivered but the breach between exhibitors and distributors now seems to be wider than ever before insofar as contract matters are concerned.

Three clauses have caused the uproar. One of these provides for the passing on by the exchange to the exhibitor of any new film taxation. Another provides for local checkers on percentage pictures and the third would make the exhibitor responsible for the loss of prints unless he proves that he was not negligent or careless with the distributor's property. The split is so pronounced at the moment that there are promises that the distributors in Canada will draw up their own contract forms for individual theatres or, perhaps, the present contract will be continued indefinitely.

Allied Exhibitors of Ontario has taken strong objection to the taxation clause in the proposed form, declaring it is too indefinite and forms too much of a loophole for future complications. Moreover, the exhibitors in small centers do not want the local banker or newspaperman appointed to check up on percentages, preferring to have an outsider. The negligence clause is not quite so important but it has its disadvantages, the exhibitors say.

## 428 Houses Built in Europe During 1931; 12,500 Wired

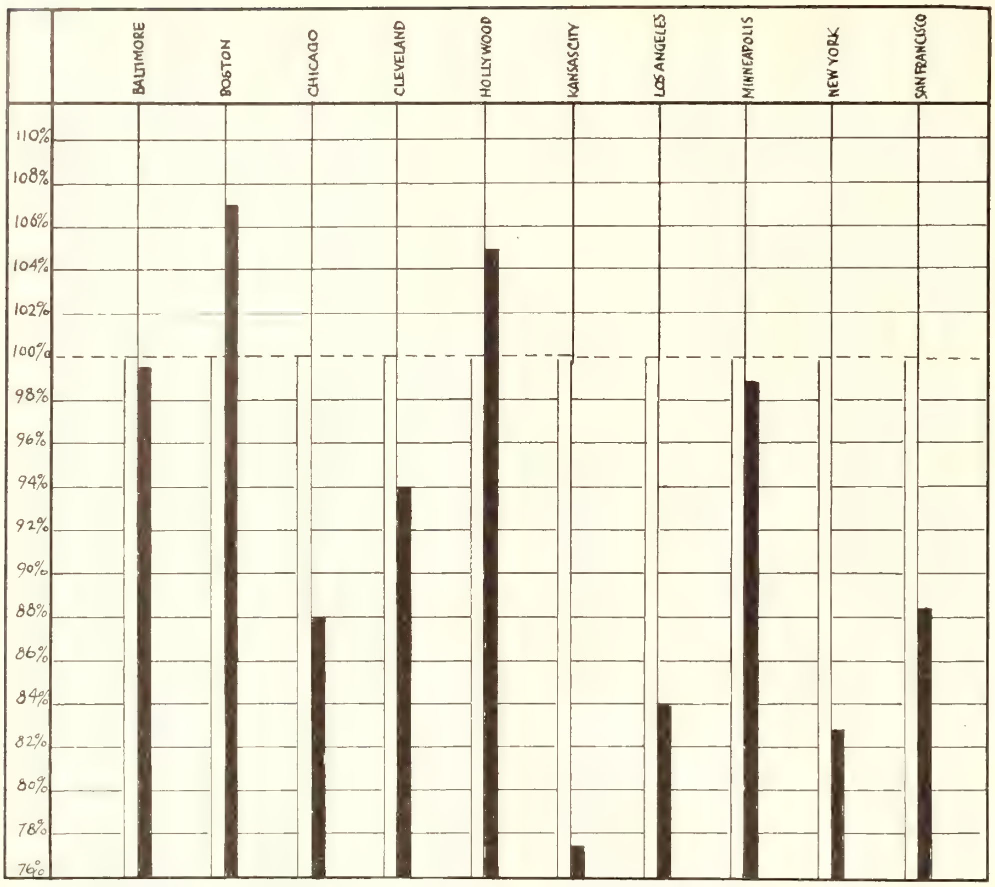
Four hundred and twenty-eight picture theatres, with a capital of 341,000, were built in Europe during 1931, according to the United States department of commerce. The average seating capacity in 1931 was 796, which compares with 864 in 1930.

The increase in 1931 over 1930 was 55 houses and a seating capacity of 18,874. Excluding Soviet Russia, 12,500 houses had been wired for sound at the end of 1931. It is estimated that during the year 5,350 film theatres were equipped for sound.

## Says American Films Exceed British Import in Australia

Approximately 70 English-made films will be brought to Australia next season, as compared to between 300 and 350 American films, according to N. Bernard Freeman, M-G-M Australian representative, who left for Sydney last week, stopping at the Coast studio en route.

Freeman said the tastes of American and Australian audiences are much alike. He believes a closer relationship exists between this country and Australia in that respect than between America and England.



Box office receipts of ten cities are compared in the graph, compiled from the HERALD'S weekly reports of returns at the theatres. The white bar represents the average weekly gross for each city in 1931. The black bar shows the average weekly gross for each city for the ten week period of March 5 to May 7 in 1932.

# TRADE-MARKS—A SURVEY

(*Continued from page 8*)

10.8 per cent of the men, and only 3.2 per cent of the women.

Trade marks have not had a large influence in the world of motion picture. They have been decreasingly important down the years as the industry has evolved from the volume production of the early nickelodeon days into the feature era and the production and selling of individual pictures. Tremendous effort has at times been made to establish brand values, and with some passing effect, but little permanent impress. In the very early days the public did pay heed to the "AB" or American Biograph mark, but soon transferred its attention to players who became in a very special sense the real trade marks of the industry, evolving into stars despite the restrictive efforts of the hardhanded pioneers.

In strictly trade, rather than public terms, trade marks survived for nearly ten years of the photoplay. General Film Company's Little General and Carl Laemmle's "Imp" were early trade marks of importance, within the trade rather than with the public. The John R. Freuler-Harry Aitken promotion, the Mutual Film Corporation, first went to the public with a trade mark in other than screen and poster media, with a campaign in the Saturday Evening Post and elsewhere devoted to the once famous "Winged Clock," inscribed with "Mutual Movies Make Time Fly." Various other concerns, hoping at the swift building of prestige in support of promotions, tried similar campaigns.

The Mutual's "Winged Clock" was the sole masterpiece and entire advertising career of the youth who evolved it. He was a relative of an important brewer advertiser in Chicago, which connection placed him in a job with the then flourishing Nicholas-Finn advertising agency. The lad absorbed atmosphere around the agency for some months. When the agency posted a prize contest to the staff for a movie trademark the novice drew the clock and won. The clock got wide distribution in the last years of the nickelodeon era.

Paramount was the first to devote a long sustained and continued campaign in national media. One of the incidental results is seen today in the fact that the advertising agency, casting about for twenty-five trade symbols for the purposes of this survey, thought only of Paramount, among motion picture hallmarks.

The Paramount trademark was evolved, created and drawn by W. W. Hodkinson, the organizer of Paramount as a distributing concern for Famous Players, Lasky, Bosworth and other like product, in the formative years of the feature era, which is to say about 1913-14. One morning in those strenuous days Mr. Hodkinson was riding from uptown New York in a taxi and chanced to see a sign on a new building—"Paramount Apartments." He liked the word. Also he liked vastly those Rocky Mountains of the big Utah and northwest country where he took his rise. When confronted with the necessity of a trademark for the concern he puzzled long and in the process idly drew a mountain, a real Paramountain on a blotter and presently rimmed it with stars. The blotter drawing became the symbol of the company and its successors and assigns to date. It will likely remain so, for no artist has yet been found who knows how to draw a Publix.

With the coming of sound and the increasing trend toward making every picture an individual product trade mark has become less and less a factor. The trade mark as an instrument of merchandising assumes standardization, and standardization is not, it seems, good box office.

## Relative Ranking in Trade-Mark Survey

The following table names the trade-marks produced on Page 8, to be identified by number. The table also gives the relative ranking of the trade-marks submitted in the Newell-Emmett survey, as to percentage of all persons interviewed recognizing them, and as to the percentage of men and women making correct identifications.

| | | Average for | | | | | |
|---|---|---|---|---|---|---|---|
| | | All Interviews | | All Men | | All Women | |
| | Trade-Marks | Per Cent. | Ranking | Per Cent. | Ranking | Per Cent. | Ranking |
| 1. | Old Dutch Cleanser | 93.5 | 1 | 91.3 | 2 | 97.1 | 1 |
| 2. | Maxwell House Coffee | 91.0 | 2 | 91.5 | 1 | 90.3 | 2 |
| 3. | Bell Telephone | 88.3 | 3 | 90.7 | 3 | 84.4 | 4 |
| 4. | Walter Baker | 81.5 | 4 | 78.7 | 8 | 85.9 | 3 |
| 5. | Wrigley | 80.9 | 5 | 82.1 | 6 | 79.2 | 5 |
| 6. | Fisher Body | 80.1 | 6 | 88.1 | 4 | 67.4 | 9 |
| 7. | Jantzen | 77.1 | 7 | 76.7 | 9 | 77.8 | 6 |
| 8. | Bon Ami | 75.4 | 8 | 73.1 | 10 | 79.2 | 5 |
| 9. | Cadillac | 75.2 | 9 | 85.1 | 5 | 59.4 | 11 |
| 10. | Prudential Insurance | 75.2 | 10 | 80.8 | 7 | 65.9 | 10 |
| 11. | Quaker Products | 70.9 | 11 | 71.8 | 11 | 69.4 | 8 |
| 12. | Texaco | 69.7 | 12 | 82.1 | 6 | 49.9 | 15 |
| 13. | Campbell's | 68.8 | 13 | 63.4 | 12 | 77.4 | 7 |
| 14. | Corn Products | 57.2 | 14 | 58.5 | 14 | 55.2 | 12 |
| 15. | Arm & Hammer Baking Soda | 55.3 | 15 | 55.8 | 16 | 54.6 | 13 |
| 16. | Cream of Wheat | 54.9 | 16 | 56.8 | 15 | 51.7 | 14 |
| 17. | Goodyear | 46.9 | 17 | 50.5 | 19 | 41.3 | 16 |
| 18. | Paramount | 46.5 | 18 | 52.7 | 18 | 36.5 | 17 |
| 19. | Sherwin Williams | 46.4 | 19 | 58.6 | 13 | 27.7 | 18 |
| 20. | Mobiloil | 40.5 | 20 | 53.4 | 17 | 19.7 | 21 |
| 21. | Hart, Schaffner & Marx | 35.9 | 21 | 44.1 | 20 | 22.9 | 19 |
| 22. | Swift | 32.0 | 22 | 37.9 | 21 | 22.6 | 20 |
| 23. | Plymouth | 27.3 | 23 | 32.9 | 22 | 18.3 | 22 |
| 24. | Hartford Insurance | 15.9 | 24 | 21.4 | 23 | 7.0 | 23 |
| 25. | Chase Brass | 7.9 | 25 | 10.8 | 24 | 3.2 | 24 |

## United Artists To Release 18 Mickey Mouse Cartoons

United Artists will release 18 of the Mickey Mouse animated cartoon shorts, produced by Walt Disney, annually, instead of the 12 heretofore distributed each season by Columbia. The new contract, signed several months ago, between Disney and United Artists, provides for the increased output.

The animated series, which has achieved an unmistakable popularity on the screen, received a wide endorsement in the recent Hays organization preference poll.

**ARDON US Mr. Alicoate**

## Exploitation
*. . . is on a vacation*

By Jack Alicoate

***Exploitation On a Vacation*** While production seems to be successfully battling adverse currents and advertising space seems to be holding its own through splash and novelty, the good old ideas of merchandising and exploitation seem to be on a holiday. Where are the campaigns of yesteryear, designed to interest first the exhibitor and then the patron of the picture?

From Film Daily

You said exploitation a vacation that is on

**BUT did you see what**

exploitation just did for "Vivienne Ware" in Washington

## "Ware Trial" Washington Hit, $21,000

**"TRIAL OF VIVIENNE WARE" (Fox)**
FOX—(3,343), 25c-60c. 7 days. Stage show. **Gross:** $21,000. (Average, $19,000-$20,000.)

From M. P. Daily

in Milwaukee

## "Ware Trial" Gets $13,800 In Milwaukee

**"THE TRIAL OF VIVIENNE WARE" (Fox)**
WISCONSIN — (3,275), 25c-35c-50c-65c, 7 days. Stage show. **Gross:** $13,800. (Average, $13,000.)

From M. P. Daily

—and in Detroit?

**THE TRIAL OF VIVIENNE WARE" (Fox)**
FOX—(5,000), 25c-50c, 7 days. Stage show. **Gross:** $26,000. (Average, $24,000.)

From M. P. Daily

*X gave the trade:*

ne national "Sally-Jim" unt on "Dance Team."

he *localized* exploitation ampaign on "She Wanted a Millionaire."

The "Rogers for President" stunt on "Business and Pleasure."

*and how these stunts helped business!*

**REMEMBER Mr. Alicoate**

# FOX Pictures
# re Backed by SHOWMEN!

# DETROIT ALLIED JOINS DUAL FEATURE FIGHT

## Michigan Unit in Petition Proposes Limitation of Policy Starting July 1; Kansas City Also Seeks Public's Opinion

Following by one week similar action taken by theatre owners at Kansas City, exhibitors are endeavoring to get together for the abolition of dual features, a practice which is branded as an "evil" of operation in both cities.

Allied Theatres of Michigan is endeavoring to deliver the death blow to double bills in Detroit and possibly throughout Michigan by asking members to sign an agreement to drop the policy after July 1. The agreement is in the form of a petition and is being circulated among exhibitors. Practically all approached have signed, according to H. M. Richey, general manager of the Allied unit.

Double features were condemned in the form of a resolution at the national Allied convention in Detroit last March. However, little has been done to abandon the practice and the Detroit move is one of the first activities on the matter by any of the Allied units. According to local exchanges at Detroit, 75 per cent of those who agree to drop the two-feature plan will live up to what they have signed. Nevertheless, the action of the Allied unit is being watched with interest and if it is successful the idea may be tried by Allied in other cities.

### Text of Petition

Following is the petition which is being circulated in Michigan:

"We, the undersigned, exhibitors of Detroit and vicinity being desirous of ending the double bill menace, realizing that it will eventually be detrimental to our business, do hereby mutually agree:

"1. To stop double billing, except as hereinafter provided, effective July 1, 1932.

"2. Not to double bill any pictures on Sundays or holidays.

"3. To double bill pictures which are designated as double bill pictures on only one change a week.

"4. To abide by the decision of a committee consisting of one representative of Allied, one representative of the affiliated theatres and one exchange man, as to which pictures are not to be double billed.

"5. To permit a rubber-stamp clause to be inserted on our contracts with the exchanges prohibiting double billing except under these conditions, and

"6. To stop, and the practice is prohibited of running double shows for midnights for the same admission—i.e., two features on the regular show plus the next day's attraction which is strictly forbidden and which we agree not to do, and

"7. To abide by this penalty prescribed to prevent a violation of this agreement that in case an exhibitor violates this agreement he agrees to permit the exchange to automatically set back his bookings twenty-eight (28) days, regardless of the protection provision on his contract, for a period of one month's bookings for each offense."

### Petitions at Kansas City

At Kansas City, theatre owners who have protested against double featuring to national distributors and circuits, are continuing with their efforts to rid the territory of the practice. Fox Theatres, operated by Skouras and against which vigorous protests were made by independents opposing a dual policy, is circulating petitions among patrons in the outlying districts of Kansas City in an endeavor to obtain their expressions regarding the policy. Early returns are said to indicate a completely antagonistic feeling by theatregoers, although no results have been made known as yet by the Fox-Skouras interests.

According to Henry Ginsberg, Hollywood producer, "the double feature in reality is an example of impulsive showmanship, giving no thought to its future as an institution of entertainment. Double featuring has further hurt the juvenile trade—it gave them more feature-length films, but excluded its chief hold on children, the comedy.

"The showing of double features is on the wane. It bettered the theatre receipts for a short period, then overfed the public, taking from them a most important theatre policy, namely, diversified entertainment. This is now recognized and from present observation the double feature will practically become extinct within the next year."

A return to the single feature policy in Chicago is seen in some quarters as imminent, as a result of exhibitor leader conferences looking toward an improvement of the business situation. Discussions involving Jack Miller, head of the Exhibitors' Association; Aaron Saperstein, Chicago Allied president, and Floyd Brockell, head of the Midwest Booking Circuit were principally concerned with the double feature conditions, prevalent in the city, it is understood.

Balaban and Katz, foremost circuit, recently indicated the trend toward the single feature by changing the Roosevelt to a Class C house and reducing the admission from 85 cents to 35 cents. The RKO State-Lake followed the B & K move with a similar reduction. In the neighborhoods Warner has acted with a single feature policy and reduced admission at the Avalon. Balaban & Katz, long reported as the stumbling block to the desire of independents for a return to the single feature, is generally considered open minded on the situation at the moment.

## Stockholders of Agfa Ansco To Vote on Refunding Plan

Holders of common and preferred stock of Agfa Ansco Corporation, manufacturers of cameras and photographic supplies, have received a plan, submitted by a committee named by the directors, which calls for refunding indebtedness, increased working capital and readjustment of the capital structure. Through the sale of new stock the company expect to raise $2,886,000.

The plan provides for the reduction in liabilities through the sale of common stock and the extension of a current liability for six years; for lowering annual fixed interest charges on note indebtedness. Holders of the present preferred stock will receive new common at four shares of new for each one of preferred, according to the plan.

# Hope Senate Will Raise Exemption Figure to 46 Cents

*(Continued from page 84)*

circumstances, of entertainment as necessary to their souls as bread and butter to their bodies." Joe Schenck said: "There are now 5,000 theatres closed. The proposed legislation would double this number, cause curtailment of studio activity, increase unemployment." Ben Schulberg declared: "The move threatens the very foundations of the entire industry." Richard Rowland said: "The 10 cent admission tax will weaken an already weak financial structure and rob the industry of its incentive."

A statement from national headquarters of Allied States Association in Washington indicates that "everything is being done to 'up' the exemption up to and including 50 cents."

Various exhibitor organizations and independent and circuit operators have been at work in an effort to impress congressmen with the threatening unfavorable economic reaction in the theatre field if the tax is passed in its present form.

Harry Huffman, of Denver, president of the Rocky Mountain Theatre Owners Association, says at least 100, or one-third, of the theatres operating in the Rocky Mountain region will be forced to close if the proposed 10 per cent tax is passed.

### Proposed Massachusetts Tax Brings Warnings

Proposals of Governor Joseph H. Ely of Massachusetts for a special tax on amusements, beverages and tobacco for the benefit of the commonwealth are meeting with strong opposition by the several interests involved, augmented by allied industries which would be seriously affected by such taxes, and by many of the public.

It is generally stated that approximately 10 per cent of the gross receipts would be required by the taxes proposed.

Major General Edward L. Logan, representing the Allied Theatres, said the measure would mean the closing of many more theatres in the state. He pointed out the already large number of theatres already dark and warned that if more theatres were closed, thousands more would be thrown out of work. He further pointed out the loss to allied industries, such as the electric companies, the musicians, the transportation companies and others.

Nathan Yamins of Fall River, head of the Independent Theatre Owners, said such a tax would spell ruin for many independent theatres. There has been a flood of letters and telegrams from the public protesting the move.

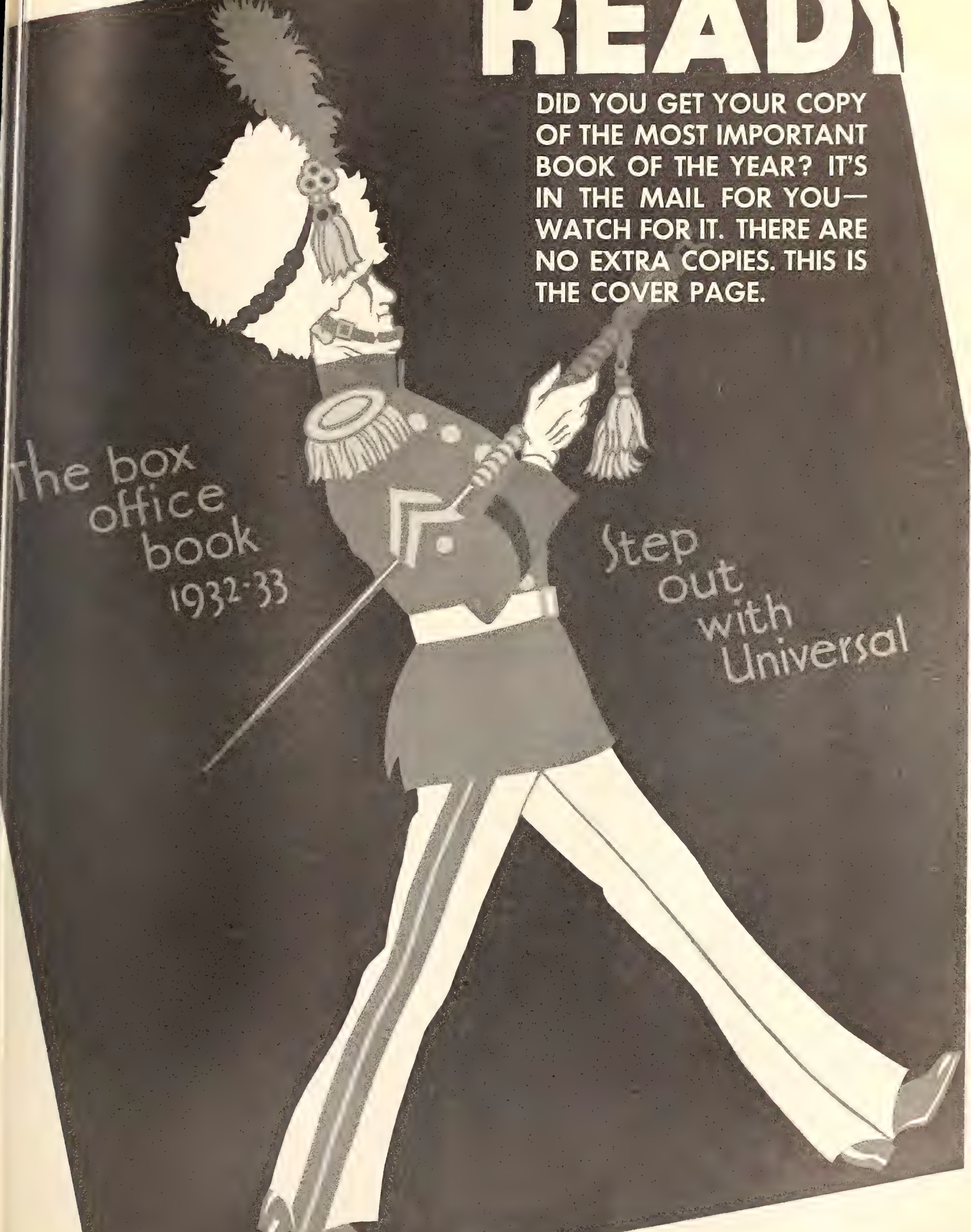
## Goldstone Forms Majestic Pictures and Will Make 26

Majestic Pictures, Inc., formed by Phil Goldstone, Joe Simmonds and Herman Gluckman, will make 16 melodramas, four specials and six westerns for release through a new cooperative distribution system now being developed.

In preparation are the stories, casts and directors for the new product.

# READY

DID YOU GET YOUR COPY OF THE MOST IMPORTANT BOOK OF THE YEAR? IT'S IN THE MAIL FOR YOU—WATCH FOR IT. THERE ARE NO EXTRA COPIES. THIS IS THE COVER PAGE.


The box office book 1932-33
Step out with Universal

# DEFENSE IMPOSSIBLE IF SALACIOUS FILMS REMAIN, BRITISH ARE TOLD

### Committee of British Exhibitors Association Says It Welcomes the Censor's Determination To Be Even More Strict

By WM. H. MOORING, London

During the past year, the anti-cinema activities of British vigilance societies, and the like, have intensified, to increasing general alarm throughout the motion picture industry. The Cinematograph Exhibitors Association, under pressure from its Manchester branch, appointed a special propaganda committee to investigate the situation and report upon methods to be adopted in trade defense. At the present time, there is in existence in Great Britain no central trade organization for defense work of this kind or for general publicity or propaganda.

The Cinematograph Exhibitors Association committee has thrown a bombshell by reporting to the General Council of its association that "it does not think that any individual or any committee can overtake the criticisms which come upon this motion picture business when there is an unusual number of salacious films, or films, if not actually salacious, having an excessive amount of sexuality about them, and for that reason it welcomes the recent declaration by the British Censor as to his determination to be more rigid in certain directions."

#### Starting Point for Attack

In some quarters this honest admission is interpreted as conceding a potent weapon to the many organizations at present working against the industry. In reality it is probably the best starting point for a real attack on current censorship problems which lie at the root of the present wave of anti-cinema influence. The report is not aimed specifically at American pictures, but takes cognizance of the increasing tendency on the part of motion picture producers to exploit unpleasant aspects of the sex theme.

Once having set its own house in order, the trade could and should immediately organize in Great Britain an effective propaganda and defense force, to take up the challenge of those critics of the cinema who would rather see all theatres closed than cleansed.

Two well known provincial exhibitors, John Harrison of Manchester and S. K. Lewis of Birmingham, are the prime movers in an agitation growing among members of the C. E. A. for a more effective association policy to mould public opinion on cinema matters.

#### "Shameful Slackness" Cited

An illustration of the shameful slackness of the British cinema industry has been provided in the House of Commons recently. A new bill to legalize Sunday opening on a basis recognized and operated illegally for the past 25 years, was virtually "killed" on its second reading in the House of Commons, simply because M. P.s had been intimidated by the superior propaganda methods of Sabbatarian opposition to the bill. The bill finally was actually defeated.

While the cinema industry merely issued one official letter to each M. P., the Sabbatarians organized petitions and postcard deluges from all the constituencies and succeeded thereby in impressing M.P.s that there might be a preponderance of public opinion against the legalization of Sunday entertainment. Now a new bill has been framed.

#### The "No Budge" Budget

The film industry probably more than any other British business save perhaps the brewers' will have cause to dub the new budget introduced by Neville Chamberlain the "No Budge" Budget, for although cinemas have provided figures to prove losses of 150 millions a year in numbers of cinema attendances, since the new entertainment tax started, no relief is afforded. The heavy tax, equal to 16 2/3 per cent of all takings, is to remain. Nor is general taxation relieved in the least, though national revenue has exceeded £731 millions. The tax remission campaign ends without so much as leaving a verbal acknowledgment from the Chancellor that the entertainment tax is too high.

## Bainbridge Colby Addresses Club

Bainbridge Colby, secretary of state in President Wilson's cabinet, addressed the Motion Picture Club of New York at its weekly luncheon forum, this week. Colby, speaking extemporaneously, touched on a variety of current topics and manifestations of the times.

Colby said he observes "a new, serious passion" in the thinking of the American public of today, and indicated that he hoped motion picture producers would recognize and serve it with suitable productions.

"I like motion pictures," he said, "and I feel that I have been entertained and have profited by them when I see them—although I do not visit them incessantly, as do some of my friends."

Colby suggested that there were dramatic possibilities in the life of George Washington which would contribute to good motion picture material. Lee A. Ochs, president of the club, who has been absent from New York for the past several weeks, returned in time to preside at this week's session.

### RKO Home Office Expense Is Cut $12,000 Weekly: Franklin

A total reduction of $12,000 per week in home office overhead at RKO has already been effected without the discharge of a single employee, Harold B. Franklin, head of the theatre circuit, said on his return to New York this week from a hurried Coast trip.

## 130 at Columbia Regional Session

Over 130 executives and members of the sales force and the home office will be present at the Ambassador hotel, Atlantic City, on Sunday when Columbia's Eastern convention opens for a four-day session. This is the first of two regional meetings, the second to be held in Los Angeles beginning May 31.

The first meeting at each convention will be devoted to a discussion of sales policies, followed by sessions at which 1932-33 product will be outlined. The third day will be occupied with publicity, advertising, exploitation and sales promotion plans and the convention will wind up with special conferences between the general sales manager and each individual branch manager to discuss local problems affecting each territory.

Jack Cohn, vice president and treasurer, will officially open the meeting which will feature addresses by Charles Rosenzweig, sales manager; Abe Schneider, assistant secretary and treasurer, and Abe Montague. Others who will address the delegates are George Brown, director of advertising and publicity; Rube Jackter, assistant sales manager; J. Safron, sales supervisor; Hal Hodes, sales promotion manager; Lou Weinberg; Henri Brunet, manager of exchange operations; M. Hannock, S. Liggett, head of the non-theatrical division, Wm. Jaffe and Jay W. MacFarland.

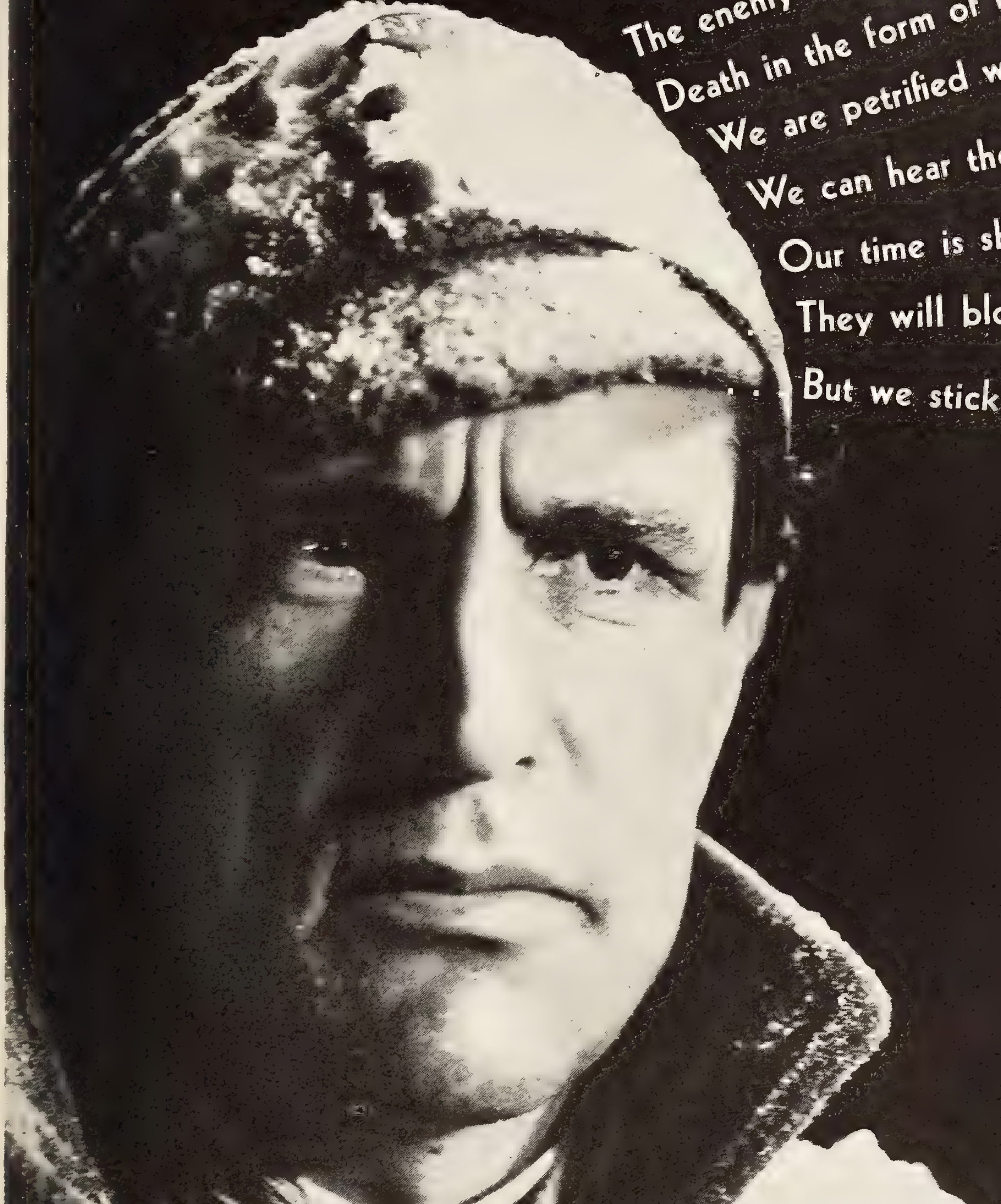
## Three RKO Units Show Net Losses

Keith - Albee - Orpheum Corporation and subsidiaries report a net loss for the quarter ended March 31, 1932, of $709,826.07; while Orpheum Circuit, Inc., and subsidiaries reports a net loss of $694,706.40 for the same period, and B. F. Keith Corporation and subsidiaries shows net loss of $64,845.51 for the period.

Keith - Albee - Orpheum, in a financial statement just issued, indicate a profit from operations of $17,871.66 and a profit from other sources of $49,829.28, totaling $67,700.94. This figure is deducted from depreciation set at $777,527.01, resulting in the net loss.

The Orpheum Circuit statement shows loss from operations for the quarter of $375,705.67, which is added to the depreciation figure of $319,000.73 to bring the total net loss to $694,706.40. The Keith statement shows profit total of $300,111.76, with $250,282.68 from operations and $49,829.08 from other sources. Depreciation is written down at $364,957.27.

# "EVEN THE BRAVE A
# AFRAID OF DEATH!



The enemy is planting death beneath us.
Death in the form of mines loaded with dynamite.
We are petrified with fear.
We can hear them at work.
Our time is short.
They will blow us to hell!
. . . But we stick . . . gentlemen . . . we stick!

# *The* DOOMED BATTALION

With Tala Birell, Luis Trenker, Victor Varconi, Henry Armetta, Gustav von Seyffertitz. A Marcel Vandal and Charles Delac Production. Directed by Cyril Gardner. Produced by Carl Laemmle, Jr. Associate, Paul Kohner.

## THE PICTURE TERRIFIC !

Presented by
**CARL LAEMMLE**

STEP OUT WITH UNIVERSAL

# WELSH EXHIBITOR ON HOLLYWOOD

## Voluptuous Scenes Foisted by Producers Bankrupt of Ideas, J. Ames Hare of Bangor, Wales, Writes to HERALD

*Way overseas at Bangor in Wales Mr. J. Ames Hare, an exhibitor reader of* Motion Picture Herald, *conducts the County Theatre, playing to a substantial community. With an alert interest in his business Mr. Hare has an acute eye on the American production and its promises. Like other showmen the world over, he finds that today presents him with not a few problems and that very considerably those problems are related to product and its point of view. In the accompanying article he presents some findings and opinions, and some hopes.—THE EDITOR.*

By J. AMES HARE

What is wrong with our Kinemas today that our patrons are leaving us in an ever-increasing stream?

With the finest technicians, unexcelled directors, and the pick of the world's actors and actresses, American films are, to a larger extent than ever before, failing to draw the public.

I have read countless excuses and reasons for this admitted fact—the world depression—the wearing off of the novelty of talkies—and so forth, but none of them to my mind hits upon the actual basic cause—weak, ill-chosen stories.

### Interesting Story Draws

I have always found that a really holding, *interesting story*—even when poorly produced and acted—draws more people to the box-office than the most lavishly produced "super" which lacks this essential element.

"The play's the thing" is a truism, which, I fear, many of your producing companies have failed to realize. When one thinks of the untapped wealth of literature available to choose from, it is truly amazing to me that so much time and money should be wasted on the banal trivialities which serve as plots for many of our present day pictures.

In my opinion, dull uninteresting stories are responsible for nine-tenths of the uncertain hold of the kinema today. I don't know who is responsible for the choice of stories but I suggest that it's time the exhibitors themselves had a say about the subjects to be produced.

### Wants Worthwhile Stories

Most of them, I have no doubt, are playgoers and novel readers, and well able to gauge the suitability or otherwise of a story for transference to the screen. Cut out the light, frothy flippancies, the worn-out old melodramas, the desert island "romance," and let us have some real, worthwhile stories and every exhibitor will be able to look his bank manager in the face once more.

*It isn't we who desire to show displays of feminine underwear, boring mannequin parades, and voluptuous ladies in all stages of their toilet—these things are foisted on us by producers bankrupt of ideas.*

Let us get back to the healthy stories of adventure, of decent men and women who did things to improve the world, and let us leave the erotic, "sophisticated" novel to the limited number of degenerates who find pleasure in such things.

## Geller Holds Conferences

Louis Geller, president of Peerless, independent company, is holding conferences this week on future product, at his Hollywood headquarters.

## Warner Is Ready to Replace Insurgents

Warner pointed out, in a statement this week, that the insurgent demands of James Cagney, star who has left Hollywood, will not alter production plans, since young players are continuously being groomed for starring roles to fill in unexpected gaps. "Blessed Event," originally scheduled for Cagney, is now in production with Lee Tracy in the Cagney role.

Cagney has sold his home in Hollywood, and with Mrs. Cagney, plans a European trip and vaudeville tour. Prior to his departure, the former Warner star said: "I feel that I have given the best years of my life working for inadequate compensation. My employers can't see my way so I'm through." He said he plans to write a book when he returns to this country, and will "turn seriously to the study of medicine."

George Arliss, prior to sailing for Europe last week, voluntarily accepted a reduction in salary, stating that he believed it the duty of every one connected with the industry to do his bit to help at this time. H. M. Warner, president, lauded Arliss' offer.

## Hagemann, in Senate Race, Throws Gage to Brookhart

F. P. Hagemann, an exhibitor for 15 years and an attorney-at-law at Waverly, Iowa, is a candidate for United States senator from Iowa on the Democratic ticket in the primaries June 6.

Hagemann, unalterably opposed to Government meddling in private business, has taken direct issue with Senator Smith Wildman Brookhart, Republican candidate for re-election, who advocates federal regulation of the motion picture industry. "We need less governmental interference and more cooperation," Mr. Hagemann said in his letter to the editor of Motion Picture Herald, published in the issue of March 12.

## Baseball League Under Way

Five major company home offices have entered teams for the championship of the 1932 motion picture baseball league. Playing will be Columbia, Fox, Erpi, Universal, Warner. May 26 is the opening date, when Warner will play Universal. Games are scheduled on Thursday and Saturday thereafter.

## Dippel Dies on Coast

Andreas Dippel, Coast producer and noted for the invention of several sound picture devices, died in Hollywood last week end, after a short illness.

## Paramount Changes Value of Its Stock

At an adjourned meeting of Paramount Publix Corporation held last week, stockholders voted to change the stock from no par to par value of $10 each. The session was brief.

Ralph A. Kohn, treasurer of the company, who was elected chairman of the meeting in the absence of the President, Adolph Zukor, who is on the coast, stated to the stockholders that this change in the capital structure of the company would create a substantial corporate surplus and would also reduce substantially the amount of revenue stamps required to be put on certificates when they are sold by stockholders. The resolution to change the stock was approved by stockholders owning 2,309,459 shares and stockholders owning 46 shares voted against it.

Paramount has delivered to the Chase National Bank as trustees $750,000 par value of its 5½% sinking fund debentures, for cancellation June 1, under sinking fund requirements. This reduces the total amount outstanding to $13,500,000, from an original issue of $15,000,000.

The officers and executives of Paramount have decided on a policy of readjusting the losses of all employes in stock purchased through the corporation and also on a policy of profit sharing for all employes as soon as general business conditions permit.

## Streimer Ad-Service Moves

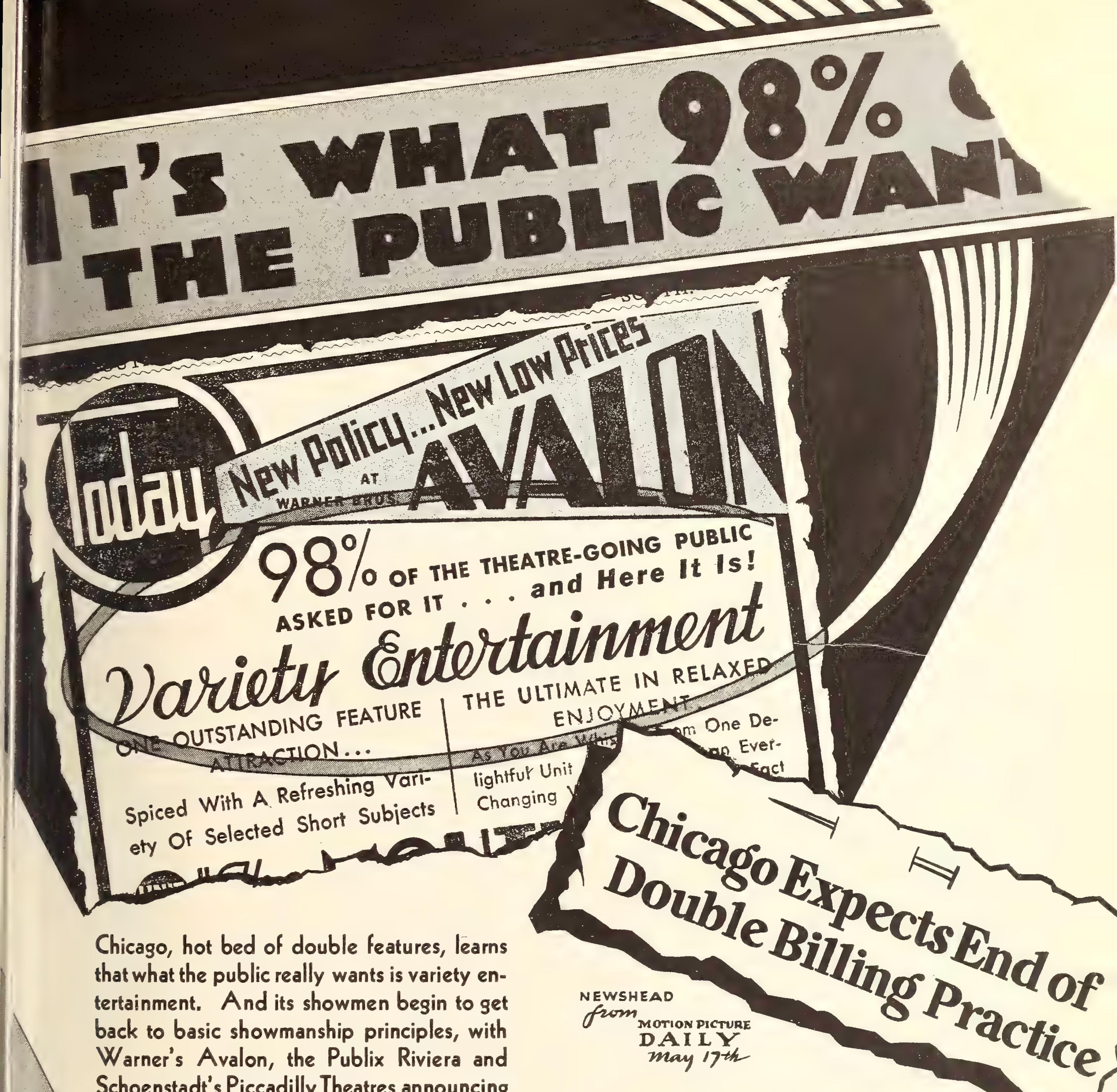
Streimer Ad-Service, distributors of theatrical premiums, announce through Charles Streimer, their general sales manager, that their new headquarters are at 352 West 44th street. The increase of exhibitor interest in the particular novelties distributed by Streimer necessitated expansion.

## DeCasseres a Film Doctor

Benjamin DeCasseres, who comments on the screen potentialities of current stage offerings in Motion Picture Herald, and J. Clarkson Miller, veteran scenarist, have formed a partnership to engage in the treatment of films, covering scenario, dialogue or other phases.

## One More for Wallace

Richard Wallace's current contractual relations with the Paramount studio will terminate upon the completion of his next directorial assignment.


IT'S WHAT 98%
THE PUBLIC WAN

Today

New Policy...New Low Prices

AT

WARNER BROS

AVALON

98% OF THE THEATRE-GOING PUBLIC ASKED FOR IT . . . and Here It Is!

Variety Entertainment

ONE OUTSTANDING FEATURE ATTRACTION...

Spiced With A Refreshing Variety Of Selected Short Subjects

THE ULTIMATE IN RELAXED ENJOYMENT

As You Are Whis... om One Delightful Unit ... an Ever-Changing V... Fact

Chicago Expects End of Double Billing Practice

NEWSHEAD *from* MOTION PICTURE DAILY *May 17th*

Chicago, hot bed of double features, learns that what the public really wants is variety entertainment. And its showmen begin to get back to basic showmanship principles, with Warner's Avalon, the Publix Riviera and Schoenstadt's Piccadilly Theatres announcing a single feature-diversified program policy.

# CAN YOU REFUSE WHAT 98% OF THE PUBLIC ASKS FOR ?

Educational Pictures
"THE SPICE OF THE PROGRAM"

Get *Educational Pictures* and give them what they want . . . . with one good feature and "a refreshing variety of selected short subjects" bearing the trade-mark that for so many years has stood for the real Spice of the Program.

**EDUCATIONAL FILM EXCHANGES, *Inc.* E. W. HAMMONS, *President***

# COPYRIGHT ROYALTIES STATE TAX UPHELD

### Argument of Privilege Insufficient to Warrant Exemption, U.S. Supreme Court Holds in Fox Suit; Sirovich Rewrites Bill

Royalties from copyright are not immune from taxation by the states as instrumentalities of the United States, it was held May 16 by the United States Supreme Court in affirming a decision of the Georgia Supreme Court holding constitutional the state tax upon the gross receipts from the licensing of copyrighted motion pictures.

Suit to restrain the collection of the state tax was brought by Fox Film Corporation on the ground that copyrights are instrumentalities of the United States and, as such, immune from state taxation.

The copyright law, it was declared by Chief Justice Hughes in delivering the opinion of the court, confers certain rights upon the author but "in creating this right, the Congress did not reserve to the United States any interest in the production itself, or in the copyright, or in the profits that may be derived from its use. Nor did the Congress provide that the right, or the gains from its exercise, should be free of tax."

#### Franchise Argument Insufficient

The mere fact that a copyright is property derived from a grant by the United States is insufficient to support the claim of exemption, the court held. "The argument that it is in the nature of a franchise or privilege bestowed by the Government is met by the fact that it is not a franchise or privilege to be exercised on behalf of the Government or in performing a function of the Government," the Chief Justice continued.

"Copyright is a right exercised by the owner during the term at his pleasure and exclusively for his own profit and forms the basis for extensive and profitable business enterprises. * * * After the copyright has been granted the Government has no interest in any action under it save the general one that its laws shall be obeyed. Operations of the owner in multiplying copies, in sales, in performances or exhibitions, or in licensing others for such purposes, are manifestly not the operations of the Government. A tax upon the gains derived from such operations is not a tax upon the exertion of any governmental functions.

"The nature and purpose of copyrights place them in a distinct category and we are unable to find any basis for the supposition that a nondiscriminatory tax on royalties hampers in the slightest degree the execution of the policy of the copyright statute."

#### Sirovich Efforts Fail

Efforts of Representative Sirovich of New York, chairman of the House of Representatives patents committee at Washington, to "modernize" Congress' methods of handling copyright legislation—like Vice President Dawes' efforts to reform the Senate—have failed signally and months of work on the part of the committee and the various interested industries have been thrown into the discard.

This was made evident last week when, after hearing his copyright bill excoriated by members of his own committee, Dr. Sirovich introduced a new measure containing only skeletal provisions, and called a series of new hearings.

A significant feature of the new bill is the omission of provisions in the former measure covering unauthorized exhibition of a motion picture, the penalty for which was to be such statutory damages as the court might deem just but not less than $150 nor more than $10,000 for all infringements up to the date of suit.

The new version, however, does include a provision that "any assignment, license, or other disposition by the owner of a copyrighted motion picture of the right to exhibit such picture in any theatre shall include the right to reproduce any and all sound recorded on the same film as the picture, or on discs accompanying and synchronized with such pictures; and no owner of a copyrighted motion picture shall license the exhibition thereof unless at the time of such license he possesses the authority to license the reproduction of all dialogue, sound and music synchronized with such picture."

## RKO-NBC Deal to Find Stage Talent

The RKO vaudeville department will in the future have a representative, in the person of Chester Stratton, at the National Broadcasting Company booking offices, to keep in close contact with newly developing radio talent. The move is the result of an arrangement entered into between the two companies.

The deal is noted as the first actual working operation developed between RKO and NBC, outside of executive circles. John F. Royal, in charge of all talent for NBC, was chiefly responsible for the arrangement. The purpose of the maneuver is the possible discovery of performers sufficiently able to carry over into the RKO circuit in regular vaudeville engagements.

### RCA Demonstrates Television Progress to Radio Licensees

The Radio Corporation of America on Monday demonstrated to its licensees experimental work in television reception. About 100 executives and engineers, representing some 50 radio set and tube manufacturers, were present.

Radio engineers indicated that television can best be brought into practical application on its own band of ultra short waves, thereby providing ultimately a service additional to the established service of sound broadcasting.

## Allied Unit Asks MPTO to Explain

The Allied Theatre Owners of Iowa and Nebraska, unit of Allied States Association, has addressed a letter to E. Van Hyning, president of the MPTO of Kansas and Missouri, MPTOA affiliate, asking clarification of Van Hyning's recent efforts to renew zoning scheduled in the Kansas territory.

The letter asks: "Is the request . . . asked by independent exhibitors, or is it requested by a committee composed of chain theatres and producers?" The letter further asks whether Van Hyning's organization is deriving its entire support from independent exhibitors or from chain and affiliated theatres.

The letter continues: "If your move is a sincere move on behalf of the independent exhibitors, why not go a step farther and publish the names of the independent exhibitors who request a continuance of the zoning and protection schedule in your territory showing that your organization is composed entirely of independent exhibitors."

## $5,264,729 Loew Net for 28 Weeks

Loew's, Inc., in a financial statement just issued, shows net profit of $5,264,729 for the 28 weeks ended March 11, 1932. This compares with a net profit of $6,879,960 for a similar period ended March 13, 1931. The 1932 profit is equivalent to $3.13 per share on the common stock as compared to $4.22 for the corresponding 1931 period.

Operating profit for the 1932 period is reported at $7,965,424, from which is deducted depreciation and taxes of $2,700,695. This compares with operating profit of $9,765,410 and depreciation and taxes totaling $2,885,450 for the corresponding 28 weeks of the previous year.

The company has declared a regular quarterly dividend of 75 cents on the common stock, payable June 30 to stockholders of record June 13.

## Briefs Filed in Injunction Suit

Briefs were filed last week in federal court at Madison, Wis., in the injunction suit by which nine motion picture distributors and three exhibitors are seeking to restrain the state department of agriculture and markets from interfering with film licensing contracts.

The distributors' attorneys contended in the injunction hearing that Congress has exclusive authority to control the picture business. They maintained that the film companies' business is interstate commerce, that the business involves licensing of photoplays under copyright owned by the companies, that the state statute is unconstitutional because it permits the state to rule on business methods and that the state has no jurisdiction.

## "Resounding applause at the ROXY"

*John S. Cohen, Jr., in the New York Evening Sun:*

"Well done . . . brilliantly enacted . . . it drew a resounding round of applause at the Roxy last evening. It is fashioned realistically and its story is brilliantly enacted."

●

*Film Daily:*

"Ace tear-jerker packed with human appeal and wholesome comedy. New honors for Dickie Moore. Here's a feature that will "get" everyone in the theatre including the ushers . . . the audience at the Roxy wept long and copiously throughout, here and there finding a good hearty laugh. Dickie Moore is the real hit of the feature."

●

*Motion Picture Daily:*

"Very well acted and directed. It was liked so much by the audience at the Roxy Theatre yesterday that they wept and laughed as the story became touching and humorous. Some patrons even went so far as to applaud the picture generously at its conclusion."

●

*Al Sherman in the New York Morning Telegraph:*

"Better than average is 'No Greater Love' . . . so well has the director handled the story and so ably has the cast played their parts that Roxy audiences freely and unashamedly give their tear ducts plenty of exercise . . . a sincere picture of better-than-the-average value . . . darned good."

## PACKING 'EM IN AGAINST
## STIFFEST OPPOSITION OF THE

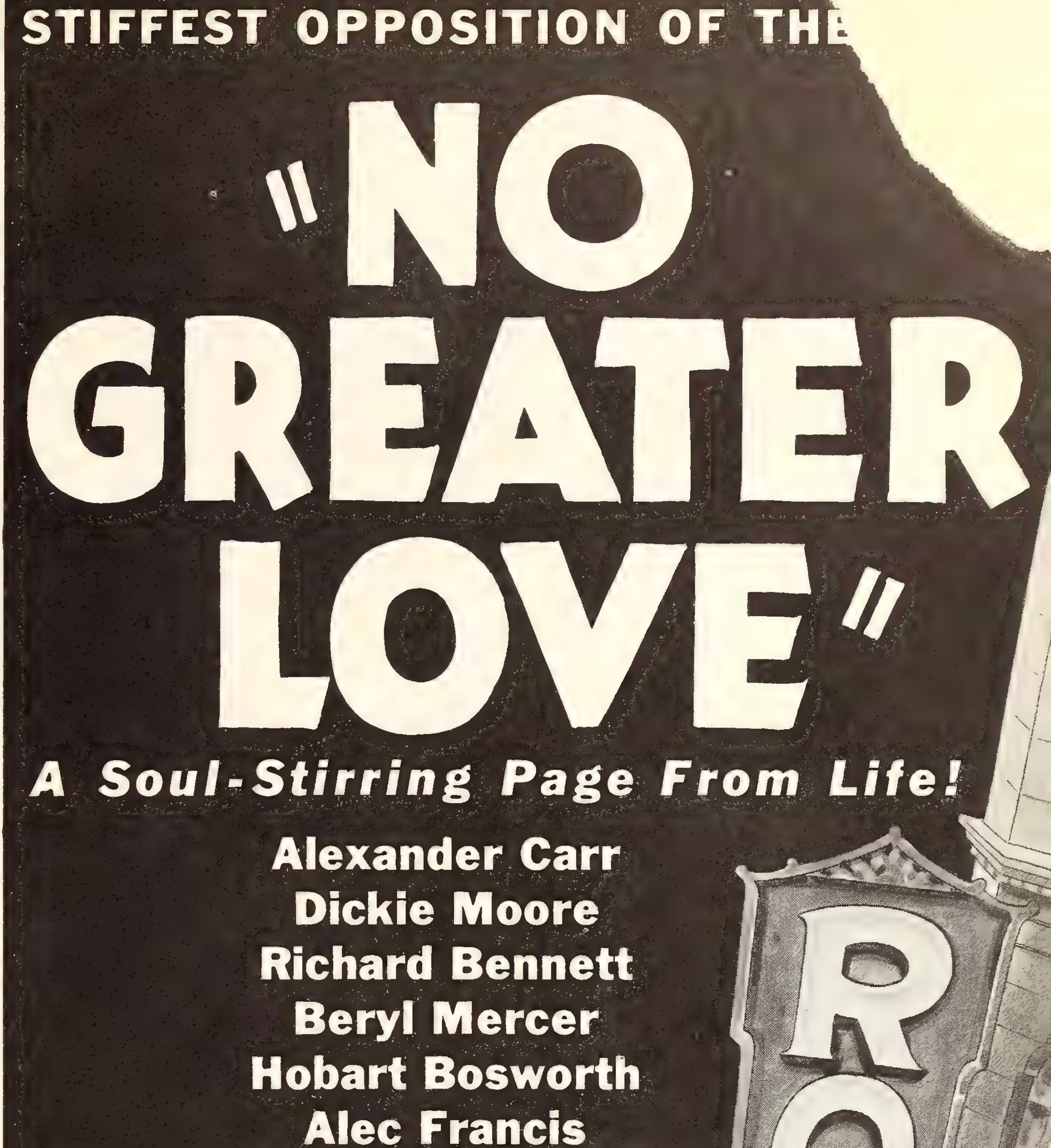
# "NO GREATER LOVE"

**A Soul-Stirring Page From Life!**

**Alexander Carr**
**Dickie Moore**
**Richard Bennett**
**Beryl Mercer**
**Hobart Bosworth**
**Alec Francis**

Story by Isadore Bernstein Directed by Lewis Seiler

Columbia



## YOU NEED 'EM—WE'VE GOT 'EM!

# CRITIC MUST GIVE PUBLIC REACTION, NOT HIS OWN, SAYS THIS EDITOR

## Reviewer Should Cover Picture As Reporter Covers News Story, He Holds; Critics Clash at Kansas City

### By WILLARD W. WILLIAMS

*Managing Editor of The Brooklyn Times*

The average managing editor of a newspaper is apt to place too little importance upon his motion picture page. Many editors do not even bother to read what the paper's critic or critics have said about the motion pictures they review. They feel that having what they considered competent people to cover the movies, they can forget about what the reviewers write.

I don't feel that way about motion picture reviews. Frankly I don't think any man or woman is so constituted that he or she can be infallible in their judgment of what the public is going to like or dislike in the way of pictures. The critic may not like a picture—I may not like it, either, for that matter, yet the fact that we don't like the picture doesn't mean that the general public isn't going to care for it.

"Five Star Final" was to my mind the best motion picture I have ever seen. Some of the newspaper people, I understand, took exception to the theme. Now suppose, as is frequently the case, I had to assign one of the younger reviewers to cover that picture, and that critic, filled with pride in the newspaper profession, and being not entirely familiar with the phases of yellow journalism, was so filled with indignation at what he thought was an attack upon all reputable papers, that his judgment became warped and his review became, not a true report of the picture, of how the audience reacted to it, but his answer to what he considered an attack on his personal profession.

Even with the older reviewers on the staff of the *Brooklyn Times,* I carefully read their report on a picture before it goes into the paper. No picture, in my mind, is so bad that it is entirely devoid of entertainment. I do not believe that any motion picture producer is going to spend upward of $200,000 upon a film unless the story has some value. I have noticed that pictures that were panned by the critics drew great crowds to the theatre, while in other cases the pictures that had been hailed by the critics as superb screen entertainment, because of a lofty ideal incorporated in the story, or because it had a plot that few could understand, proved duds when it came to attracting the movie fans.

I believe that a movie critic should cover a picture in much the same way as a reporter covers a news story. He should give the facts, should dig below the surface, and report the reaction of the audience. A comedy that will stampede a theatre into gales of laughter is a great comedy, even though the critic failed to be moved by the comedy. Perhaps he doesn't care for low-brow comedy, or joke in a picture. Perhaps he has been seeing too many pictures, or has seen a star such as Joe E. Brown, Ruth Chatterton, James Cagney or Edward G. Robinson, in so many pictures that he has lost his taste for the star. Whatever may be the cause for his not reacting the way the audience does, the fact remains that the audience did like the picture and gave concrete evidence that they did. *That is what the critic should report.*

*WILLARD W. WILLIAMS*

He should bear in mind that in covering a film he should do so from the viewpoint of an audience. His own personal likes and dislikes for film entertainment must be subordinated.

That, I maintain to my staff, is the proper way to cover a picture.

### Critics Clash on "Scandal for Sale"

An indication of the wide variance of the attitude of newspaper critics to motion pictures and their reactions to films with a newspaper theme was revealed last week in Kansas City when Universal's "Scandal for Sale" was the attraction at the RKO Mainstreet.

John C. Moffitt, who classes himself as a "highbrow," pans the picture mercilessly in the *Kansas City Star.* On the other hand, Lowell Lawrance, critic on the *Journal-Post,* the city's other daily newspaper, gives "Scandal for Sale" his approval.

Lawrance says the picture has a "ring of authenticity."

"'Scandal for Sale' cannot compare to 'The Front Page' and 'Five Star Final' for powerful drama of the press," he finds. "But it ranks well above several other newspaper stories that have been filmed recently. Because it was written by a man who knows what he is talking about, we consider it one of the important denouncements of yellow journalism."

"Scandal for Sale" is based on the novel "Hot News" by Emile Gauvreau, former managing editor of the *New York Mirror,* now managing editor of the *Detroit Mirror.*

## No Picture So Bad As To Be Entirely Devoid of Entertainment, Declares Willard W. Williams of Brooklyn Times

### Not Authentic, Says Moffitt

Moffitt finds the picture far from authentic.

"As far as entertainment standards are concerned, we feel impelled to call this a well-made picture and the results of a competent scenario," he wrote in his review. "But we wish to say a great deal about what lies behind it.

"The film exhibits a publisher who is a nasty-minded moron, a managing editor who becomes involved in a dirty scandal and a drunken, unprincipled reporter whose profession betrays him to his death.

"For two years now, the movies have been ever so daring and thrillingly sophisticated by holding up to public scorn the alleged shortcomings of the newspaper profession. The press has taken all this in a sporting manner. You can search these columns without finding any screams of denial at the suggestion that there are newspaper men who behave irrationally in the throes of their profession or that all members of the Fourth Estate are not disciples of Carrie Nation. We have been willing to admit and even applaud a certain amount of satire.

### "Tired of Harping"

"But we are getting pretty tired of a harping on this theme that amounts to the libel of an institution and a group of workers that on the whole strives honestly to make America a little better than it would be without them. So far as the movies are concerned you would think no one but Peeping Toms and highbinders are carrying reporters' cards. The impression of such debunking is not honest and, if it were, the movies are not the persons to throw rocks directed at glass pressrooms.

"We do not feel this carnival of libel has been excused when some doddering incompetent is introduced as a representative of ethical journalism, as is the case here.

"There is no American institution that could so readily be debunked as the motion picture industry, or that needs it half so much. If this libel of the press continues and the producers show themselves so vitally interested in journalism, it might be well for the journalists to give them journalism and apply its alleged talent of ruthless reporting to the movies themselves. Such work might turn up scenario material.

"All these things may not condemn the picture in the eyes of audiences. They are not mentioned with an eye toward injuring the Mainstreet's business, because the Mainstreet is selling this libel through no fault of its own. However, they are things that go into the complex relationships of the movies and they should be pointed out."

*You know the*
*story of the needle*
*in the haystack*

*This industry involves*
*more facts than there*
*are straws in the*
*haystack*

*But they are all*
*printed so you can*
*find them, in*

MOTION PICTURE ALMANAC

*off the press this week*

*Order your copy now*
QUIGLEY PUBLICATIONS
1790 BROADWAY, NEW YORK

# PASSING IN REVIEW

**The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information**

### NO GREATER LOVE

**Columbia** **60 minutes**

A GOOD audience picture where this type of entertainment is liked; but possibly a bit questionable where Jewish characterizations and dialogue are not particularly appreciated. Alexander Carr and the kiddies, Dickie Moore and Betty Graham, give splendid portrayals of their respective roles and easily win the hearts of their audience.

The title can be built up to good proportions for the box office where tied closely to the theme of the story. Many good angles present themselves in the selling of a picture of this kind and it's a good thing that such is the case because it is very weak on marquee and draw names. But you can overcome this weakness, especially in the spots outside of the big key cities, by selling the title and catchlines and not depending too much on names.

Its long suit is its audience value. In most theatres, the neighborhood houses in particular, they will eat it up and love it. Cry? Yep. It seems to be the present rage in films for a parent and child crying contest in which the audience plays a prominent part. But from experience we know that the average picture fan loves to shed tears. They'll be satisfied with this one.

OK for kids or Sundays. Just a case of booking where you please and then getting behind it with one of those heart-throb campaigns designed to get them talking before they even see the picture.

### SINNERS IN THE SUN

**Paramount** **70 minutes**

THIS picture was evidently designed to give the feminine players a swell chance to wear gorgeous gowns, and they certainly have succeeded because every woman in your town should be enthralled by the magnificent array of smart styles as they parade before them on the screen during the unreeling of this picture.

The title has a certain amount of b.o. appeal which can be materially strengthened by the cast, the gowns and some selling angle to make your advertising campaign attractive. Carole Lombard and Chester Morris are probably good marquee names in most theatres and capable of carrying the "name" pull above or below the title. Ads should be made up to appeal to the women folk while Carole in a bathing suit ought to take care of the men folk. We just knew they would have her in a bathing suit somewhere in the picture, and we did not guess wrong. She has plenty of it and no doubt your male patrons will come out to see her.

N.G. for kids or Sundays. Play it midweek and make the gowns and the bathing figure of the star your best selling mediums. (Straight laced communities excepted.)

### WHEN A FELLOW NEEDS A FRIEND

**MGM** **76 minutes**

GET another dozen hankies ready. Here is another of the "tear-brigade," all primed to catch the waterfalls from many crying patrons of movieland. This makes no less than five pictures within ten days on Broadway wherein some unfortunate youngster must win the sympathy of the audience.

BUT, there is only one Jackie Cooper and believe me it's a pleasure to cry with him any day. This time he's the poor little cripple who always gets the tough breaks, but this picture has one redeeming feature; the famous doctor does *not* cure him. Whatarelief. We'll bet your audience is gonna be fooled just as we were. They will fully expect him to be walking, skipping and jumping before the "finis" flashes on the screen.

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## *A NEW SERVICE IN NEXT ISSUE*

*Service to the exhibitor in the form of evaluation of motion pictures from the standpoint of showmanship possibilities, which in the final analysis is the most effective contribution that can be made to the exhibitor in a review of product, will be the aim of all comment on pictures in this department, starting with next week's issue. The cast will be listed in all cases for immediate accessibility but details of the story of the picture, except insofar as they concern exploitation, will be left to the pressbooks.*

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The title ought to be plenty strong for most localities. If not, then the name of Jackie, plus "Chic" Sale, plus the highlights of the story, ought not only to make up for it but pull it way above par to boot. You can shout that title, the two stars and some swell catchline copy from every one of your ads, your screen and your marquee.

Audience value is aces high, except in the large first-run keys. There they may tilt the end of the nose skywards for a wee fraction of an inch, but they'll love the picture just the same. Jackie, as usual, gives an excellent account of himself and is ably assisted by Sale. Between them they make a most likable combination that will be hard to beat at any box office window.

CHARLES E. LEWIS

## Sinners in the Sun

### *(Paramount)*

**Drama**

Carole Lombard and Chester Morris share the lead in this film, based on a story by Mildred Cram, and, it must be said, rather elderly in theme, and hardly greatly distinctive in treatment.

Miss Lombard is the hard working dress model in an exclusive shop, in love, mutually, with Mechanic Morris. She refuses to marry him until he accumulates enough money to open his own garage, and he, angry, breaks with her, becomes chauffeur to Adrienne Ames, wealthy, in love with him after an accidental meeting.

She, on her account, becomes mistress of also wealthy Walter Byron, about to divorce a wife he cares little about. Morris follows his wife, wearing dress clothes, hearing his present position variously referred to in uncomplimentary manner; Miss Lombard follows Byron over the world, gambling, drinking, watching Rita La Roy, in a similar position to herself, only with Cary Grant, take poison, kill herself.

They both, apparently, take a severe lesson, a severe mental drubbing. Accidentally meeting, after Miss Lombard breaks with Byron, Morris preserves his angry front, breaks a spoon on the restaurant table, in a closeup shot of suppressed feeling, and leaves after saying nasty things. Miss Lombard, hurt, goes to work in a dress factory as a cutter, where Byron, seeking a reconciliation, finds her one day, rebuffed. Into the next room walks Morris, who had explained the situation to sportswoman Miss Ames, left her, and is selling automobiles. Miss Lombard, running out, tries to escape, he notices her, goes in pursuit, and they conclude the film in the elevator of the building.

Produced and distributed by Paramount. Directed by Alexander Hall. Based on the story by Mildred Cram. Screen play by Vincent Lawrence, Waldemar Young and Samuel Hoffenstein. Photographed by Ray June. Release date, May 13, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Doris Blake | Carole Lombard |
| Jimmie Martin | Chester Morris |
| Claire Kinkaid | Adrienne Ames |
| Mrs. Blake | Alison Skipworth |
| Eric Nelson | Walter Byron |
| Mr. Blake | Reginald Barlow |
| Mrs. Florence Nelson | Zita |
| Ridgeway | Cary Grant |
| Grandfather Blake | Luke Cosgrave |
| Grandmother Blake | Ida Lewis |
| Fred Blake | Russ Clark |
| Mrs. Fred Blake | Frances Moffett |
| Louis | Pierre De Ramey |
| Emma | Veda Buckland |
| Lil | Rita La Roy |

## When a Fellow Needs a Friend

### *(MGM)*

**Juvenile Drama**

The unmistakable and definite appeal of a performance by young Jackie Cooper, again made itself felt at the Capitol in New York this week, where the youngster, coupled chiefly with Charles "Chic" Sale, in his familiar old man role, brought forth tears, laughter, from a crowded house in an acknowledged tremendously effective portrayal.

The story is taken from William Johnston's "Limpy," directed with unquestioned feeling and intelligence by Harry Pollard. Jackie is Limpy, barred from the play of the other boys by an iron brace, and from a chance to develop normally by an over-indulgent father and mother, played by Ralph Graves and Dorothy Peterson. Jackie's pal is his grand-uncle, Sale, old, boastful, appealing, who makes every possible effort to strengthen the backbone of the lad.

Recorded are the tribulations of the boys, whipped by his parents, so to speak, glorying in the introduction the old man gives him to the fun of the small boy. Adopted by Graves is Andy Shuford, in the unsympathetic role of the bully, who browbeats his weaker cousin at the slightest opportunity. Time and again, despite the lessons in boxing, the lectures in backbone, supplied by Sale, Jackie turns quitter at the crucial moment. A European surgeon examines Jackie, finds that the boy can never remove the brace, to his poignant disappointment.

Slowly he limps to the shack of Sale, discharged as driver of the local horse car, thrown out of his home with Graves because of his "meddling." Sale is about to be taken to the poor farm, since he cannot support himself. The boys come with the wagon, stone the shack. Jackie goes out, fights Shuford, the battle moving inside the house. Sale stands off Jackie's parents, while the boys fight it out within. Jackie wins his right to be a boy with other boys, Sale is replaced in the good graces of the family.

Comedy is inserted with a sure touch, immediately following those scenes which are heavily dramatic. The burden of it is carried by Sale, with an effect readily attested by the Capitol audience.

Produced and distributed by MGM. Directed by Harry Pollard. From the story "Limpy" by William Johnston. Dialogue and continuity by Sylvia Thalberg and Frank Butler. Photographed by Harold Rosson. Film editor, William Levanway. Release date, April 30, 1932. Running time, 76 minutes.

CAST

| | |
|---|---|
| Eddie Randall | Jackie Cooper |
| Uncle Jonas | Charles "Chic" Sale |
| Mr. Randall | Ralph Graves |
| Mrs. Randall | Dorothy Peterson |
| Froggie | Andy Shuford |
| Diana | Helen Parrish |
| Fatty Bullen | Donald Haines |
| Abraham | Gus Leonard |
| Doctor | Oscar Apfel |

## Congress Dances

### *(United Artists)*

**Comedy Drama**

For a complete review of this production both as to the details of story and the musical interpretation, the reader is referred to the article, "Four M's of German Production," by Joseph O'Sullivan, in the May 14 issue.

Produced by Ufa. Distributed by United Artists. Directed by Charell. Story by Norbert Falk and Robert Liebmann. Cameraman, Carl Hoffman. Running time, 83 minutes.

CAST

| | |
|---|---|
| Christel | Lilian Harvey |
| Prince Metternich | Conrad Veidt |
| The Countess | Lil Dagover |
| Czar Alexander of Russia | Henry Garat |
| Uralsky | Henry Garat |
| Bibikoff | Gibb McLaughlin |
| Pepi | Reginald Purdell |
| Ambassador of Saxony | Eugen Rex |
| Ambassador of France | Jean Dax |
| The Princess | Helen Haye |
| The Duchess | Olga Engel |
| Finance Minister | Spencer Trevor |
| Mayor of Vienna | Thomas Weguelin |
| Cafe Singer | Tarquini d'Or |

## No Greater Love

### *(Columbia)*

**Propaganda Drama**

By a screened foreword avowedly propaganda, this film takes up the cudgels in defense of the crippled orphan child, who, confined to the public institution, loses whatever chance it might have for recovery of health, or at least the happiness which is provided by a home and devoted surroundings.

Featured in the cast, and most appreciatively received at the Roxy theatre in New York, were Alexander Carr as the Jewish grocery shop owner on the East Side; Betty Jane Graham, appealing and pretty, as the crippled orphan; little Dickie Moore, who in speech, appearance, actions invariably finds hearty response from an audience. The Roxy patrons indicated the impression the film made with laughter, tears, close attention throughout.

The story is one of simplicity, unsophisticated devotion. Carr takes in, devotedly cares for Betty Jane, when her mother dies in the flat above his store. Her playmate is Dickie, whose grandmother, Beryl Mercer, keeps house each day for Carr, tends the child. Martha Mattox, rock-ribbed investigator for an institution, discovers the case, arranges that the child shall be placed in a home for orphans. Carr learns of the appearance in New York of a famed European surgeon, played by Richard Bennett, sells his store for $3,000, has an operation performed on the child. It is only moderately successful. The child is still unable to walk.

Reduced to peddling, Carr returns one night to find that Miss Mattox has taken the child to the institution. The court refuses to permit him to adopt her legally. He sees the child each week at the home, until the superintendent tells him his visits are undermining her health. In a dramatic sequence, he pretends to be displeased with her, leaves, later collapses in the street. Dying, he calls for Betty Jane, and the priest, Alec Francis, who with Mischa Auer, as the rabbi, are in attendance, goes to the home, takes the child despite protest, brings her to Carr. His appearance awakens strength in the child, and she walks to him. A final scene shows Carr, Betty Jane, Dickie together in the park.

Produced and distributed by Columbia. Directed by Lewis Seiler. Story and screen play by Isadore Bernstein. Continuity by Lou Breslew. Photographed by William Thompson. Supervised by Benjamin Stoloff. Release date, May 13, 1932. Running time, 60 minutes.

CAST

| | |
|---|---|
| Tommy Burns | Dickie Moore |
| Sidney Cohen | Alexander Carr |
| Surgeon | Richard Bennett |
| Mrs. Burns | Beryl Mercer |
| Doctor | Hobart Bosworth |
| Mildred | Betty Jane Graham |
| Priest | Alec Francis |
| Rabbi | Mischa Auer |
| Superintendent | Helen Jerome Eddy |
| Investigator | Martha Mattox |
| Policeman | Tom McGuire |

## Water Gypsies

### *(Associated Radio)*

**Low Life Story**

*(Seen in London)*

Made just before the Associated Radio unit opened its own new studios, this contains photographic excellence but the story was considered rather weak. It is just a simple love story of a barge girl wooed by two men; alternating between them; recognizing after a long footage that one is wheat, the other chaff, and then doing the right thing.

Sari Maritza, reported set for the big stellar try in Hollywood, was only moderately well received as a barge girl. Characterizations, like the story itself, are weak, comment indicated. The moral is that life on the barge, with love, is better than life in a first class hotel with love and no lock on the bedroom door.

The best work among the performers is put in by Ian Hunter as a barge hero. Ann Todd as the chief girl is fair, and Peter Hannen, as the other lover, shows promise which his untimely death cuts short. He might have made a fine juvenile lead.

Produced by Associated Radio. Directed by Maurice Elvey. Supervised by Basil Dean. Novel and script by A. P. Herbert. Running time, 79 minutes.

CAST

| | |
|---|---|
| Jane | Ann Todd |
| Lily | Sari Maritza |
| Bryan | Peter Hannen |
| Fred | Ian Hunter |
| Ernest | Richard Bird |
| Mrs. Green | Barbara Gott |

## The Rich Are Always With Us

### *(First National)*

**Drama**

Ruth Chatterton in her first starring vehicle under the Warner name offers the lead in a drama of marital complication, with these complications supplied for the most part by John Miljan as her not too devoted husband; by George Brent as the novelist with whom she is really in love; Adrienne Dore as the object of Miljan's attentions; Bette Davis as Miss Chatterton's friend, and also in love with Brent.

Miss Chatterton is at all times self-possessed in her work, which calls for the protrayal of a woman, wealthy, on the horns of a dilemma, on the one side, Brent; on the other Miljan, who she thinks is on the square, and who very nearly prevents her from ultimately completing her romance with Brent.

The settings are the sumptuous affairs to be expected from a story centering exclusively about the manner and mode of the wealthy. The scene on one occasion moves to Paris, but quickly returns to its locale, New York, smart restaurants, smarter homes.

Miss Chatterton, married to Miljan, refuses to acknowledge the attentions of Brent, believing her husband honest, until she comes upon him in fond embrace with Miss Dore, at a party. She offers him a divorce, which he accepts, marries Miss Dore. She goes to Paris, leaving Brent, who is being assiduously pursued by Miss Davis, without pretense. Miss Chatterton, returning, keeps Brent at arm's length, until his patience gives out and he prepares to leave for China on a writing assignment. She promises finally to marry him, after spending many hours with him at the house party where they meet. Next morning, Miss Dore, jealous, is about to reveal the "scandal" when she is prevented by Miss Davis, taken home by Miljan. On the way the car is wrecked, Miss Dore is killed, Miljan badly hurt. Miss Chatterton comes to him, promises to stay until he recovers and is married to Brent by a judge friend, also a patient in the hospital.

Produced and distributed by First National. Directed by Alfred E. Green. Story by E. Pettit. Adaptation by Austin Parker. Photographed by Ernest Haller. Edited by George Marks. Release date, May 21, 1932. Running time, 71 minutes.

CAST

| | |
|---|---|
| Caroline | Ruth Chatterton |
| Julian | George Brent |
| Allison | Adrienne Dore |
| Malbro | Bette Davis |
| Greg | John Miljan |
| Third girl | Mae Madison |
| Davis | John Wray |
| The doctor | Robert Warwick |
| Flo | Virginia Hammond |
| Dante | Walter Walker |
| Mrs. Drake | Eula Guy |
| First girl | Edith Allen |
| Second girl | Ethel Kenyon |
| Fourth girl | Ruth Lee |
| The judge | Burton Churchill |

## A Night Like This

### *(British and Dominions)*

**Farce-Comedy**

*(Seen in London)*

This is just another Travers farce, successful on the London stage, and which in film version was well received, particularly Ralph Lynn and Tom Walls, with a reputation for this class of entertainment. It is trifling in story weight, but is packed with gags common to the Lynn humour.

Comedy is worked out in a night club very largely, where Tom Walls, as an ambitious policeman, traps a set of crooks and helps Lynn in the recovery of a valuable stolen necklace. The settings are extremely effective, and polish is pronounced in every foot. Walls, besides acting in the film, took the direction, and played for workmanlike finish, rather than for deliberate novelty.

The support players include Winifred Shotter with a less effective part than usual; Mary Brough, who always plays every part just the same; Robertson Hare, one of the funny men in pictures, and Claude Hulbert, brother of the famous comedian, Jack Hulbert, who breaks into films with distinct comedy chances.

Dialogue is very plentiful, but keeps up a good level of humor, and there is too much amusing business to make any of the footage overweight.

Produced by British and Dominions Film Corporation. Distributed by Gaumont, British (U. K. Only). Directed by Tom Walls. Photographed by F. A. Young. Running time, 73 minutes.

CAST

| | |
|---|---|
| Clifford Tope | Ralph Lynn |
| Michael Mohoney | Tom Walls |
| Cora Mellish | Winifred Shotter |
| Mrs. Decent | Mary Brough |
| Miles Tuckett | Robertson Hare |
| Aubrey Scott | Claude Hulbert |

## Nine Till Six

### *(Associated Radio Pictures)*

**Drama**

*(Seen in London)*

This is the first picture actually to be completed in the new Associated Radio studio at Ealing Green, London, one of the most up to date in the country and modeled on the lines of the RKO studios in U. S. A. If this quality can be maintained the RKO circuit will wire Ealing for more and quick!

It was termed a fine, sympathetic story, which builds up a great pathos around "madam," the central character, who runs a modiste shop. "Madam" is played by Louise Hampton, who did the part in the stage play on this side, and who here makes her film debut. Her work was conceded to place her at once in the front rank of British stars.

Much of the story is taken up with the doings of a number of mannequins, their ambitions and their disappointments. One borrows a dress in which to attend a fine ball, but she is found out, and is then suspected of thefts which have been going on over a period. Madam is inquiring into the thefts, when one real culprit confesses, and in a wild outburst reminds Madam that all the girls have to work, work—work—among the pretty clothes "from nine to six" and then go to drab homes, while she can go away to the gay life donned in the creations for which her house is famous.

At that moment the phone rings, and Madam learns that her only son, a war scarred hero, has died. Nothing matters: the thefts are forgotten: all other business worries, too. The tawdry, tinselled beauties hanging around the salon mean nothing to a bereaved mother. Madam is revealed to her assistants as a woman. The salon is closed and the mother is left to her thoughts. Treatment does great credit to Basil Dean, and rises to greater emotion levels than are usually attempted in British pictures.

Technical quality was thought high, and the film looks like one that will add color to the reputation of British films in America.

Produced by Associated Radio Pictures. Distributed by Radio Pictures (RKO). Directed by Basil Dean. Photographed by Robert T. Martin and Robert le Grasse. Running time, 76 minutes.

CAST

| | |
|---|---|
| Madam | Louise Hampton |
| Gracie Abott | Elizabeth Allan |
| Ailene Penarth | Isla Bevan |
| Clare | Frances Doble |
| Yvonne | Jeanne de Casalis |
| Beatrice | Kay Hammond |

# SHORTS

## Giggle Water
### *(RKO Pathe)*
**A Few Laughs**

Edgar Kennedy in another of the "Average Man" series in which he is featured currently by RKO Pathe. Finding a bottle of champagne in the attic, he is induced by chattering wife Florence Lake and annoying mother-in-law Dot Farley to build a motor launch, christen it with the wine. Together, and with the aid of brother-in-law William Eugene, they wear Kennedy to a frazzle in his efforts to construct the boat in the boathouse. A few laughs, a generally fair comedy.—Running time, 20 minutes.

## Syria
### *(Central Film)*
**Much of Interest**

A short-reel travelogue, one of a series produced by Phil Brown and Central Film Company and releasing through Principal Distributing Company. This subject is quite interesting to students and has a wide appeal generally. Intimate shots of old Syria are coupled with the newer spots of that country.

## The Tuba Tooter
### *(Radio)*
**Funny Cartoon**

This Van Beuren-produced animated cartoon is enjoyable, amusing. The hero tuba player is welcomed home from a sea voyage by a German band. The drawings are clever, the synchronization aids in the effectiveness. Any audience will like it.—Running time, 7 minutes.

## Divorce a la Mode
### *(Educational)*
**Only Fair**

A comedy affair centering about a man's intention of getting a divorce because of his wife's poodle. The lawyer frames a meeting with his new secretary for evidence, but it happens that the secretary is the wife of the man looking for the divorce. At his house develops the complications with him, his wife, the lawyer and the lawyer's wife involved. It misses being particularly amusing or clever.—Running time, 22 minutes.

## Campus Spirit
### *(Vitaphone)*
**Glee Club Renditions**

The glee club of New York University is on a visit to the West. En route, aboard the train, they render numerous numbers with rather pleasing, rather melodious effect. Featured is Douglas Stanbury, well known voice. An appealing subject, well handled.—Running time, 9 minutes.

## The Mad Dog
### *(Columbia)*
**Laughs**

Mickey Mouse attempts to give his lop-eared hound a bath, but the dog gets his mouth full of soap and tears down the street, foam at his mouth. Mickey arrives just in time to save him from the dog-catcher, about to capture the "mad" dog. There are numerous laughs. Youngsters should enjoy it.—Running time, 7 minutes.

## Romance
### *(Educational)*
**Satisfactory**

A cartoon of the usual animated variety and containing but little that is extraordinary in drawing, idea or execution. However, there is the amusement of the animated animal wooing and winning his sweetheart despite the machinations of the villain.—Running time, 6 minutes.

## The Bird Store
### *(Columbia)*
**Novel**

All the birds in the pet shop are having a great time, in this animated number of the Silly Symphony series, when one of the younger of the species escapes from his cage. The cat goes in hot pursuit, and all the birds in the place rally to a concentrated attack on the cat. It is novel, amusing.—Running time, 7 minutes.

## Spring Antics
### *(Radio)*
**Enjoyable**

The duck wakes the ground hog in animated fashion and the various species of birds and animals, as pictured by the cartoonist, awake to enjoy the spring. They sing, dance, under the clever pen of the artist, until a sudden snow flurry spoils the fun, sends them scurrying to shelter. The youngsters will enjoy it immensely.—Running time, 7 minutes.

## Barnyard Olympics
### *(Columbia)*
**It's Amusing**

Mickey is entered in the big "Olympic" animated race, and is faced with innumerable obstacles, placed by his unscrupulous animated rival. Of course, Mickey overcomes them and wins, and in highly amusing animated fashion.—Running time, 7 minutes.

## Rule 'Em and Weep
### *(RKO)*
**Good**

Sumptuous setting, by contrast, add additional amusement to this Hollywood Masquer's Club effort, produced by Van Beuren for RKO release. It concerns, in nonsensical fashion, the robbing of a safe by nobility incognito. The prime minister leads the nobility back to rescue the princess from the "penthouse dungeon." Most amusing is the deliberate use of wrong sound effects at every opportunity. The short was directed by Harry Sweet from a story by Walter Weems and Edward Earle. Numerous laughs.—Running time, 19 minutes.

## Dancing Daddies
### *(Universal)*
**There Are Laughs**

The old story of the husband, AWOL, pursued by the wife, but as usual, good for several hearty laughs. Hubby fights with his wife as a means of getting out for a showgirl date. The wife bursts in on the party and the chase is on. Hubby runs right out the window and climbs a rope, but the gentle wife cuts the rope, landing her better half in the hospital. He is not in heaven, as he thinks, but in bed with the wife waiting to complete the battle.—Running time, 17 minutes.

## The Spot on the Rug
### *(Educational)*
**Not Many Laughs**

Somewhere on the sea, aboard a ship, a writer is attempting to find a conclusion for a chapter of a serial. The ideas which come to him are enacted aboard, with Edgar Kennedy and Marjorie Kane doing most of the acting, aided and abetted by Billy Bevan. There is much excitement and several pursuits revolving about a jeweled watch, which Kennedy, crook, forces Bevan to swallow when detectives arrive from an airplane. There are only a few spots which have laugh-provoking quality.—Running time, 19 minutes.

## Choo-Choo
### *(MGM)*
**Comic**

One of the Hal Roach numbers and one with a good bit of comedy therein. A group of the Our Gang youngsters do things to the regularity and routine of a Pullman coach, when they change uniforms with several orphans, and then the fun begins. Animals in the baggage car are let loose, the fireworks in a traveling salesman's suitcase are used to best advantage, and generally it is quite amusing.—Running time, 21 minutes.

## Steel
### *(Ufa)*
**Industrial Atmosphere**

Heavily atmospheric, with a symphony orchestra providing background music of appropriate weight and depth, while the camera roves about coal mines, ore yards and a steel mill of large proportions located somewhere in Europe's famed Ruhr Basin. Not a clear-cut picture of the evolution of steel as a finished product, but none-the-less definitely interesting and to a slight degree enlightening. Well conveyed is the impression of power in machinery, of the heat and toil of steel's production. Effective.—Running time, 10 minutes.

## High Hats and Low Brows
### *(RKO Pathe)*
**Only Fair**

Jimmy Gleason as the fight promoter of Rufftown and his "champeen," Harry Gribbon as "Ham Hand," provide only fair comedy and amusement in this latest of the Rufftown series. The promise of the opening numbers of the group has hardly been maintained. In this Gleason and Gribbon, with the latter's girl, go to a mansion at the master's suggestion to break his wife of her snobbishness. A servant knocks out the "champeen" neatly and with dispatch, but laughs are comparatively few.—Running time, 19 minutes.

# THEATRE RECEIPTS

Theatre receipts from 189 houses in 31 major key cities of the country totaled $2,351,725 during the calendar week ended May 14, the figure being a decrease of $25,011 from the previous week's aggregate. During the earlier calendar week, ended May 7, 189 theatres in 31 cities showed a total gross of $2,376,736. In the course of the more recent seven-day period, there were established two new individual high house records, at the Metropolitan in Houston, with "Scarface," and at the Uptown in Boston, with "The Miracle Man," while nine new low individual figures were noted. This compares with two new "highs" and four new "lows" in the preceding week.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Albany** | | | | | | | |
| Harm-Bleeker | 2,300 | 25c-40c | "Letty Lynton" (MGM) (6 days) | 11,922 | "Amateur Daddy" (Fox) (6 days) | 8,200 | High 1-24 "Reducing" $18,500<br>Low 2-13-32 "Tonight or Never" 4,820 |
| Leland | 1,350 | 20c-25c | "Freaks" (MGM) (6 days) | 3,860 | "High Speed" (Col.) (3 days)<br>"While Paris Sleeps" (Fox) (3 days) | 1,612<br>1,875 | High 5-2 "Strangers May Kiss" 8,100<br>Low 12-26 "Ex-Flame" 2,900 |
| Ritz | 1,146 | 20c-25c | "Famous Ferguson Case" (F. N.) (6 days) | 3,900 | "The Avalanche" (First Div.) (6 days) | 3,100 | High 10-31 "East of Borneo" 4,950<br>Low 4-16-32 "The Wiser Sex" 1,830 |
| RKO Palace | 4,000 | 25c-60c | "This is the Night" (Para.) (3 days)<br>"Roadhouse Murder" (Radio) (3 days) | 8,200<br>7,500 | "Symphony of Six Million" (Radio) (3 days)<br>"Misleading Lady" (Para.) (3 days) | 8,600<br>7,180 | |
| Strand | 1,900 | 35c-50c | "The Mouthpiece" (W. B.) (6 days) | 8,120 | "So Big" (W. B.) (6 days) | 6,940 | High 10-24 "Susan Lenox" 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Auditorium | 1,600 | 50c-$1.50 | "Grand Hotel" (MGM) (8 days-3rd week) | 5,000 | "Grand Hotel" (MGM) (2nd week) | 18,000 | |
| Europa | 267 | 25c-50c | "Soil is Thirsty" (Russian) and "Morocco" (Para. ret. engagement) | 800 | "Lost Gods" (Principal) and "The Love Parade" (Para.) (6 days and Sun. midnite show) | 950 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond" 450 |
| Hippodrome | 2,250 | 25c-50c | "Symphony of Six Million" (Radio) | 12,000 | "Fireman, Save My Child" (F. N.) (6 days and Sun. midnite show) | 10,000 | |
| Keith's | 2,500 | 25c-50c | "This Reckless Age" (Para.) | 15,000 | "The Mouthpiece" (W. B.) (6 days) | 7,850 | High 4-9 "Bachelor Apartment" 16,080<br>Low 2-6-32 "Manhattan Parade" 4,000 |
| Loew's Century | 3,076 | 25c-60c | "Rich Are Always With Us" (W. B.) | 18,500 | "Misleading Lady" (Para.) (6 days) | 18,200 | High 4-11 "Tailor Made Man" 30,000<br>Low 3-26-32 "The Wiser Sex" 16,000 |
| Loew's Parkway | 987 | 15c-35c | "When A Feller Needs A Friend" (MGM) | 5,000 | "The Wet Parade" (MGM) (6 days) | 3,800 | High 1-30-32 "Emma" 5,600<br>Low 1-10 "Lottery Bride" 3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "Night Court" (MGM) | 18,000 | "The Miracle Man" (Para.) (6 days) | 15,500 | High 4-11 "Strangers May Kiss" 33,500<br>Low 12-12 "The Big Parade 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "Famous Ferguson Case" (F.N.) | 3,000 | "The Wet Parade" (MGM) (6 days) | 2,800 | High 1-3 "Going Wild" 4,500<br>Low 6-13 "Too Young to Marry" 2,400 |
| New | 1,600 | 25c-50c | "This is the Night" (Para.) | 6,500 | "The Trial of Vivienne Ware" (Fox) (6 days) | 6,000 | High 1-10 "Man Who Came Back" 18,000<br>Low 4-30-32 "Cheaters at Play" 4,850 |
| **Boston** | | | | | | | |
| Keith's | 2,800 | 25c-60c | "Night World" (U.) | 19,000 | "Symphony of Six Million" (Radio) | 20,000 | High 12-5 "Frankenstein" 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston | 2,500 | 25c-50c | "Roadhouse Murder" (Radio) | 20,000 | "Lena Rivers" (Tiff.) | 20,500 | High 4-9-32 "Steady Company" 26,000<br>Low 12-26 "The Deceiver" 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "The Wet Parade" (MGM) | 21,500 | "But the Flesh is Weak" (MGM) | 22,000 | High 1-24 "Hell's Angels" 31,500<br>Low 3-26-32 "Polly of the Circus" 18,000 |
| Loew's State | 3,700 | 25c-50c | "When A Feller Needs A Friend" (MGM) | 22,000 | "Letty Lynton" (MGM) | 22,000 | High 4-11 "City Lights" 25,000<br>Low 7-18 "Man in Possession" 19,000 |
| Majestic | 1,800 | 50c-$1.50 | "Grand Hotel" (MGM) (3rd week) | 26,000 | "Grand Hotel" (MGM) (2nd week) | 28,000 | |
| Metropolitan | 4,350 | 35c-75c | "Sky Bride" (Para.) | 39,000 | "Man Wanted" (W. B.) | 40,000 | High 1-31 "No Limit" 44,500<br>Low 7-4 "I Take This Woman" 30,000 |
| Paramount | 1,800 | 25c-50c | "The Miracle Man" (Para.) (2nd week) | 18,000 | "The Miracle Man" (Para.) (1st week) | 18,500 | |
| Scollay Square | 1,800 | 25c-50c | "Woman in Room 13" (Fox) | 14,000 | "So Big" (W. B.) | 13,500 | High 1-17 "Right to Love" 25,000<br>Low 12-26 "His Woman" 9,500 |
| Uptown | 2,000 | 25c-60c | "The Miracle Man" (Para.) (2nd week) | 15,000 | "The Miracle Man" (Para.) (1st week) | 14,500 | High 5-14-32 "The Miracle Man" 15,000<br>Low 12-26 "X Marks the Spot" 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "Letty Lynton" (MGM) | 26,000 | "This is the Night" (Para.) | 24,000 | High 3-28 "My Past" 39,500<br>Low 3-19-32 "Dancers in the Dark" 17,000 |
| Century | 3,000 | 25c-50c | "The Broken Wing" (Para.) | 12,000 | "Man Wanted" (W. B.) (25c-40c) | 17,800 | High 2-14 "Cimarron" 25,600<br>Low 3-5-32 "Cheaters at Play" 5,800 |
| Court Street | 1,800 | 25c | "The Big Shot" (Pathe) (4 days)<br>"Stepping Sisters" (Fox) (3 days) | 1,700<br>1,900 | "After Tomorrow" (Fox) (4 days) | 1,800 | |
| Erlanger | 1,400 | 50c-$1.50 | "Grand Hotel" (MGM) | 22,000 | | | |
| Great Lakes | 3,000 | 25c-50c | "The Mouthpiece" (W. B.) | 13,400 | "The Miracle Man" (Para.) | 15,000 | High 8-8 "Politics" 35,100<br>Low 12-26 "Flying High" 9,100 |
| Hippodrome | 2,100 | 25c-35c | "Are You Listening?" (MGM) | 5,000 | "Sky Bride" (Para.) | 7,000 | High 2-14 "Free Love" 26,300<br>Low 5-14-32 "Are You Listening?" 5,000 |
| Lafayette | 3,300 | 25c | "The Big Timer" (Col.) | 8,500 | "Hell's House" (Zeidman) | 8,000 | High 4-11 "Ten Cents a Dance" 24,100<br>Low 12-19 "Leftover Ladies" 6,400 |
| **Charlotte** | | | | | | | |
| Broadway | 1,167 | 25c-50c | "Man Wanted" (W. B.) (3 days)<br>"The Mouthpiece" (W. B.) (3 days) | 4,000<br>3,000 | "So Big" (W. B.) (6 days) | 6,000 | |
| Carolina | 1,441 | 25c-40c | "The Miracle Man" (Para.) (3 days)<br>"Grand Hotel" (MGM) (3 days-50c-$1.50) | 5,000<br>8,000 | "Night Court" (MGM) (3 days)<br>"When A Feller Needs A Friend" (MGM) (3 days) | 6,000<br>5,500 | |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "Trial of Vivienne Ware" (Fox) | 42,000 | "The Mouthpiece" (W. B.) | 36,000 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "Strange Case of Clara Deane" (Para.) | 24,000 | "The Wet Parade" (MGM) | 24,000 | High 2-7 "Doorway to Hell"<br>Low 3-5-32 "Broken Lullaby" | 38,170<br>20,000 |
| Oriental | 3,940 | 35c-85c | "Woman in Room 13" (Fox) | 23,000 | "Sky Bride" (Para.) | 38,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Devil's Lottery" (Fox) | 21,000 | "The Office Girl" (Radio) | 26,000 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| State Lake | 2,776 | 35c-85c | "Symphony of Six Million" (Radio) (2nd week) | 18,000 | "Symphony of Six Million" (Radio) (1st week) | 21,000 | High 12-12 "Frankenstein"<br>Low 4-30-32 "Young America" | 44,000<br>8,000 |
| United Artists | 1,700 | 35c-85c | "This is the Night" (Para.) (2nd week) | 11,500 | "This is the Night" (Para.) (1st week) | 19,500 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "Shopworn" (Col.) | 4,100 | "Behind the Mask" (Col.) | 4,250 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Misleading Lady" (Para.) | 21,000 | "Amateur Daddy" (Fox) | 20,000 | High 11-14 "The Spider"<br>Low 5-7-32 "Amateur Daddy" | 35,000<br>20,000 |
| RKO Family | 1,140 | 15c-25c | "Without Honors" (Artclass) (4 days) | 2,080 | "Get That Girl" (Talmadge) (4 days) | 2,080 | High 2-14 "No Limit" and "Boudoir Diplomat" | 4,275 |
| | | | "Police Court" (Monogram) (3 days) | 1,120 | "Silver Lining" (U. A.) (3 days) | 1,120 | Low 8-22 "Lawless Women and "Man in Possession" | 1,990 |
| RKO Lyric | 1,400 | 30c-50c | "Famous Ferguson Case" (W B.) (7 days and Sat. midnite show) | 8,000 | "Night Court" (MGM) (7 days and Sat. midnite show) | 11,000 | High 2-14 "Reducing"<br>Low 5-14-32 "Famous Ferguson Case" | 21,300<br>8,000 |
| RKO Palace | 2,700 | 30c-50c | "The Wet Parade" (MGM) (7 days and Sat. midnite show) | 12,000 | "Symphony of Six Million" (Radio) (7 days and Sat. midnite show) | 12,000 | High 8-15 "Politics"<br>Low 4-23-32 "It's Tough to be Famous" | 29,500<br>9,000 |
| RKO Strand | 1,350 | 25c-40c | "Roadhouse Murder" (Radio) (4 days) | 2,600 | "Young Bride" (Pathe) (4 days) | 2,600 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| | | | "The Miracle Man" (Para.) (3 days) | 1,400 | "Beauty and the Boss" (W. B.) (3 days) | 1,400 | | |
| Shuberts | 2,200 | 50c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 10,000 | "Grand Hotel" (MGM) (1st week) | 17,000 | | |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "Scarface" (U. A.) | 19,000 | "The Wet Parade" (MGM) | 16,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| Cinema | 1,200 | 30c | "Her Highness Commands" (Ufa) (35c) | 1,500 | "Express 13" (Ufa) and "Die Privatsekretaerin" (Capital) | 1,000 | | |
| Ohio | 1,500 | 50c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 20,000 | "Grand Hotel" (MGM) (1st week) | 25,000 | | |
| RKO Hippodrome | 3,800 | 25c-50c | "Explorers of the World" (Raspin) | 12,000 | "The World and the Flesh" (Para.) | 13,500 | High 12-5 "Frankenstein"<br>Low 4-18 "Unfaithful" | 30,000<br>10,000 |
| RKO Palace | 3,100 | 25c-75c | "The County Fair" (Monogram) | 21,000 | "The Big Timer" (Col.) | 21,500 | High 5-2 "Laugh and Get Rich"<br>Low 7-18 "Arizona" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "When A Feller Needs A Friend" (MGM) | 18,500 | "Disorderly Conduct" (Fox) | 18,000 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillman | 1,900 | 25c | "Careless Lady" (Fox) | 5,000 | "Destry Rides Again" (U.) | 7,000 | | |
| Warners' Lake | 800 | 25c-50c | "The Mouthpiece" (W. B.) | 7,000 | "So Big" (W. B.) | 6,100 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "The Greeks Had a Word For Them" (U. A.) (6 days) | 9,000 | "World and the Flesh" (Para.) | 14,000 | High 8-8 "Politics"<br>Low 5-14-32 "Greeks Had a Word For Them" | 25,000<br>9,000 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "So Big" (W. B.) | 6,000 | "The Crowd Roars" (W. B.) | 7,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huffman's Rialto | 900 | 20c-50c | "Amateur Daddy" (Fox) (25c-50c) | 4,000 | "A Waltz by Strauss" (German) | 2,700 | | |
| Orpheum | 2,600 | 25c-65c | "Symphony of Six Million" (Radio) | 13,000 | "The Silent Witness" (Col.) | 15,000 | | |
| Paramount | 2,000 | 25c-50c | "Grand Hotel" (MGM) (50c-$1.50) | 13,000 | "The Wet Parade" (MGM) | 9,000 | High 1-10 "Hell's Angels"<br>Low 4-16-32 "The Broken Wing" | 22,000<br>7,000 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "Letty Lynton" (MGM) | 11,500 | "So Big" (W. B.) | 9,500 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 1,776 | 15c-35c | "Night World" (U.) (4 days) | 5,500 | "Lena Rivers" (Tiff.) (4 days) | 4,500 | High 2-14 "Cimarron" | 18,000 |
| | | | "Carnival Boat" (Pathe) (3 days) | 2,000 | "Racing Youth" (U.) (3 days) | 3,000 | Low 2-13-32 "Murders inthe Rue Morgue," | 5,500 |
| Paramount | 1,700 | 25c-60c | "Amateur Daddy" (Fox) (4 days) | 6,000 | "Sky Bride" (Para.) (25c-50c-4 days) | 6,300 | High 8-29 "Sporting Blood" and "Murder by the Clock" | 15,000 |
| | | | "Famous Ferguson Case" (W. B.) (3 days) | 5,000 | "The Mouthpiece" (W. B.) (3 days) | 4,000 | Low 2-13-32 "Hatchet Man" and "No One Man" | 9,000 |
| Strand | 1,100 | 20c-35c | "Beauty and the Boss" (W.B.) (4 days) | 2,200 | "Grand Hotel" (MGM) ($1.00-$1.50) | 11,000 | High 5-7-32 "Grand Hotel" | 11,000 |
| | | | 'While Paris Sleeps" (Fox) (3 days) | 1,200 | | | Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 1,500 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Symphony of Six Million" (Radio) (2nd week) | 9,000 | "Symphony of Six Million" (Radio) (1st week) | 14,000 | | |
| Fisher | 2,300 | 25c-60c | "Man Wanted" (Para.) | 15,000 | "So Big" (W. B.) | 15,000 | | |
| Fox | 5,000 | 25c-50c | "While Paris Sleeps" (Fox) | 22,000 | "Trial of Vivienne Ware" (Fox) | 26,000 | | |
| Michigan | 3,000 | 25c-75c | "Letty Lynton" (MGM) | 32,000 | "Sky Bride" (Para.) | 27,500 | | |
| Paramount | 3,450 | 25c-60c | "Freaks" (MGM) | 10,000 | "Strange Case of Clara Deane" (Para.) | 10,000 | | |
| United Artists | 2,000 | 25c-75c | "Scarface" (U. A.) (3rd week) | 11,000 | "Scarface" (U. A.) (2nd week) | 15,000 | | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 33,000 | "Grand Hotel" (MGM) ($5.00 premiere-6 days) (1st week) | 34,400 | High 7-31 "Trader Horn"<br>Low 10-31 "Yellow Ticket" | 36,000<br>9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "One Hour With You" (Para.) | 12,400 | "Amateur Daddy" (Fox) | 11,300 | High 4-30-32 "Careless Lady"<br>Low 2-6-32 "Ladies of the Big House" | 22,400<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "The Crowd Roars" (W. B.) (2nd week) | 13,700 | "The Crowd Roars" (W. B.) ($2 premiere) (1st week) | 22,000 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | | |
| **Houston** | | | | | | | | |
| **Kirby** | 1,654 | 25c-50c | "This is the Night" (Para.) | 4,500 | "Grand Hotel" (MGM)<br>(50c-$1.50) | 15,000 | High 5-7-32 "Grand Hotel"<br>Low 3-26-32 "Dancers in the Dark" | 15,000<br>3,000 |
| **Loew's State** | 2,700 | 25c-50c | "Letty Lynton" (MGM) | 8,800 | "Night Court" (MGM) | 8,000 | High 5-2 "Trader Horn"<br>Low 6-27 "Five and Ten" | 19,800<br>5,000 |
| **Metropolitan** | 2,512 | 25c-50c | "Scarface" (U. A.) | 14.000 | "The Miracle Man" (Para.) | 7,200 | High 5-14-32 "Scarface"<br>Low 7-25 "Secret Call" | 14.000<br>6,500 |
| **RKO Majestic** | 2,250 | 25c-50c | "Destry Rides Again" (U. ) | 7.000 | "Behind the Mask" (Col.) | 4,000 | High 2-14 "Cimarron"<br>Low 1-16-32 "Girl of the Rio" | 18,000<br>2,000 |
| **Indianapolis** | | | | | | | | |
| **Apollo** | 1,100 | 25c-50c | "Trial of Vivienne Ware" (Fox) | 4.000 | "So Big" (W. B.) | 5,000 | High 6-13 "Daddy Long Legs"<br>Low 12-26 "Surrender" | 10,000<br>3,300 |
| **Circle** | 2,600 | 25c-50c | "Famous Ferguson Case" (F. N.) | 5.000 | "Sky Bride" (Para.) | 6,000 | High 2-14 "Cimarron"<br>Low 8-22 "Traveling Husbands" | 13,000<br>4,000 |
| **Indiana** | 3,300 | 25c-50c | "World and the Flesh" (Para.) | 8.000 | "Ladies of the Jury" (Radio)<br>(25c-65c) | 18,000 | High 1-17 "Her Man"<br>Low 5-14-32 "World and the Flesh" | 25,000<br>8.000 |
| **Lyric** | 2,000 | 25c-50c | "Destry Rides Again" (U.) | 8,500 | "Young America" (Fox) | 8,000 | High 1-10 "Under Suspicion"<br>Low 9-12 "East of Borneo" | 13,000<br>5,750 |
| Ohio | 1.179 | 50c-$1.50 | "Grand Hotel" (MGM) | 14,000 | ........ | | ........ | |
| **Palace** | 2,800 | 25c-50c | "Night Court" (MGM) | 7,800 | "Scarface" (U. A.) | 7,000 | High 5-2 "Trader Horn"<br>Low 4-16-32 "Are You Listening?" | 22,000<br>6,500 |
| **Kansas City** | | | | | | | | |
| **Liberty** | 1,200 | 25c-50c | "Grand Hotel" (MGM)<br>(50c-$1.50) | 14.000 | "The Miracle Man" (Para.)<br>(7 days and Sat. midnite show) | 4,250 | ........ | |
| Mainstreet | 3,049 | 35c-50c | "Night World" (U.)<br>(7 day and Sat. late show) | 15,000 | "Symphony of Six Million" (Radio)<br>(7 days and Sat. late show) | 15,000 | High 1-9-32 "Peach O' Reno"<br>Low 4-23-32 "Scandal for Sale" | 25,500<br>12,000 |
| **Midland** | 4,000 | 25c-50c | "Night Court" (MGM)<br>(7 days and Sat. midnite show) | 15,000 | "Letty Lynton" (MGM)<br>(7 days and Sat. midnite show) | 15,500 | High 1-23-32 "Hell Divers"<br>Low 5-9 "Quick Millions" | 30,400<br>7,500 |
| **Newman** | 2,000 | 35c-50c | "Amateur Daddy" (Fox)<br>(7 days and Sat. midnite show) | 9,000 | "So Big" (W. B.)<br>(7 days and Sat. midnite show) | 9,000 | High 2-27-32 "Shanghai Express"<br>Low 3-26-32 "Alias the Doctor" | 25,000<br>8,000 |
| **Pantages** | 2,200 | 20c-40c | "Fanny Foley Herself" (Radio) and "The Tip Off" (Pathe) | 4,000 | "The Big Timer" (Col.) | 5,000 | ........ | |
| **Uptown** | 2,200 | 25c-50c | "Careless Lady" (Fox) | 4,200 | "The County Fair" (Monogram)<br>(25c-40c) | 4,200 | High 1-10 "Girl of Golden West"<br>Low 4-30-32 "The Wiser Sex" | 8,000<br>3,300 |
| **Los Angeles** | | | | | | | | |
| **Loew's State** | 2,416 | 35c-65c | "Tarzan, the Ape Man" (MGM) | 32,500 | "Devil's Lottery" (Fox) | 25,500 | High 10-25 "Susan Lenox"<br>Low 3-5-32 "The Silent Witness" | 39,000<br>6,963 |
| **Orpheum** | 2,750 | 35c-65c | "Girl Crazy" (Radio) | 11,700 | "Cohens and Kellys in Hollywood" (U.) | 7,200 | High 1-9-32 "Frankenstein"<br>Low 12-26 "Heaven on Earth" | 34,000<br>6,500 |
| **Paramount** | 3,596 | 35c-65c | "World and the Flesh" (Para.) | 15,000 | "Scarface" (U. A.)<br>(2nd week) | 20,500 | High 10-31 "Beloved Bachelor"<br>Low 2-6-32 "Tomorrow and Tomorrow" | 41,000<br>7,500 |
| RKO | 2,700 | 25c-50c | "Vanity Fair" (Allied) | 9,000 | "Impatient Maiden" (U.) | 14,000 | High 1-9-32 "Men of Chance"<br>Low 2-6-32 "The Secret Witness" | 22,100<br>7,000 |
| **W. B. Downtown** | 2,400 | 25c-50c | "So Big" (W. B.) | 12,200 | "The Gay Caballero" (Fox) | 14,000 | High 2-7 "Little Caesar"<br>Low 4-23-32 "Destry Rides Again" | 27,000<br>6,200 |
| W. B. Western. | 2,400 | 35c-50c | "Famous Ferguson Case" (W. B.) | 9,300 | "The Mouthpiece" (W. B.) | 8,200 | ........ | |
| **Milwaukee** | | | | | | | | |
| Garden | 1,150 | 25c | "The Final Edition" (Col.) | 5,300 | ........ | | ........ | |
| **Palace** | 2,587 | 25c-60c | "Night Court" (MGM)<br>(25c-65c) | 7,500 | "The Miracle Man" (Para.) | 7,800 | ........ | |
| Riverside | 2,180 | 25c-50c | "Roadhouse Murder" (Radio)<br>(5 days) | 6,000 | "Symphony of Six Million" (Radio) | 7,500 | ........ | |
| Strand | 1,406 | 25c-50c | "Young America" (Fox) | 4,500 | "Are You Listening?" (MGM) | 4,800 | ........ | |
| **Warner** | 2,500 | 25c-60c | "Famous Ferguson Case" (F.N.)<br>(5 days) | 7,200 | "So Big" (W. B.) | 8,000 | ........ | |
| **Wisconsin** | 3,275 | 25c-65c | "Letty Lynton" (MGM) | 16,300 | "Trial of Vivienne Ware" (Fox) | 13,800 | ........ | |
| **Minneapolis** | | | | | | | | |
| **Aster** | 812 | 20c-25c | "Racing Youth" (U.)<br>(3 days)<br>"Beauty and the Boss" (W. B.)<br>(4 days) | 750<br>800 | "The Big Timer" (Col.)<br>(3 days)<br>"Steady Company" (U.)<br>(4 days) | 750<br>725 | High 2-20-32 "The Guardsman"<br>Low 4-18 "Men Call It Love" | 2,000<br>900 |
| **Lyric** | 1,238 | 20c-40c | "Lena Rivers" (Tiff.) | 2.000 | "Cohens and Kellys in Hollywood" (U.) | 2,000 | High 5-30 "Kiki"<br>Low 1-24 "Men on Call" | 4,000<br>1,200 |
| **Minnesota** | 4,000 | 30c-75c | "Letty Lynton" (MGM) | 24.000 | "Sky Bride" (Para.) | 22,500 | High 6-27 "Daddy Long Legs"<br>Low 12-19 "His Woman" | 32,000<br>18,000 |
| **RKO Orpheum** | 2,900 | 25c-50c | "Scandal for Sale" (U.) | 15.000 | "Young Bride" (Pathe) | 14,000 | High 12-14 "Cimarron"<br>Low 3-26-32 "Prestige" | 30,000<br>12,000 |
| **State** | 2,300 | 25c-50c | "This is the Night" (Para.) | 8.000 | "Tarzan, the Ape Man" (MGM) | 9,000 | High 1-2-32 "Sooky"<br>Low 14-18 "Body and Soul" | 10,000<br>6,000 |
| **Montreal** | | | | | | | | |
| Capitol | 2,547 | 26c-60c | "The Mouthpiece" (W. B.) and "Man Wanted" (W. B.) | 12,500 | "Amateur Daddy" (Fox) and "Careless Lady" (Fox) | 11,500 | High 1-10 "Just Imagine"<br>Low 12-25 "The Guardsman" and "The Tip-Off" | 18,000<br>8,000 |
| **Imperial** | 1,914 | 15c-40c | "Le Cordon de Bleu" (Para.) | 6.000 | "Mistigri" (Fr. Para.) | 5,300 | High 1-17 'Office Wife"<br>Low 12-26 "Mad Parade" and "Reckless Living" | 10,000<br>2,800 |
| Loew's | 3,115 | 30c-75c | "Scandal for Sale" (U. ) | 15,000 | "Cohens and Kellys in Hollywood" (U.) | 15,500 | High 4-2-32 "Fireman, Save My Child"<br>Low 7-18 "Stepping Out" | 16,500<br>9,000 |
| Palace | 2,600 | 30c-99c | "Tarzan, the Ape Man" (MGM)<br>(35c-99c) | 16,000 | "The Miracle Man" (Para.) | 14,500 | High 4-2-32 "One Hour With You"<br>Low 12-26 "The Yellow Ticket" | 19,500<br>10,500 |
| **Princess** | 2,272 | 25c-65c | "Hotel Continental" (Tiff.) and "Nice Women" (U.) | 10,000 | "Three Wise Girls" (Col.) and "Men in Her Life" (Col.)<br>(15c-65c) | 9,500 | High 4-1 "City Lights"<br>Low 7-18 "Colonel's Lady" | 22,500<br>7,200 |
| Strand | 750 | 15c-50c | "Shanghai Express" (Para.) and "Play Girl" (W. B.) | 4,400 | "Broken Lullaby" (Para.) and "Check and Double Check" (Radio) | 4,200 | High 2-14 "London Calling" and "Sisters"<br>Low 6-27 "East Lynne" and "Can Love Decide?" | 5,200<br>3,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **New York** | | | | | | | |
| Astor | 1,120 | 50c-$2.00 | "Grand Hotel" (MGM) (4th week) | 24,100 | "Grand Hotel" (MGM) (3rd week) | 24,100 | High 1-2-32 "Hell Divers" 24,216<br>Low 11-14 "The Champ" 18,759 |
| Cameo | 549 | 25c-75c | "The Soil is Thirsty" (Amkino) | 5,400 | "Wild Women of Borneo" (First Division) (2nd week) | 4,300 | |
| Capitol | 4,700 | 35c-$1.50 | "Letty Lynton" (MGM) (2nd week) | 68,000 | "Letty Lynton" (MGM) (1st week) | 78,889 | High 1-9-32 "Mata Hari" 110,466<br>Low 12-19 "Flying High" 48,728 |
| Embassy | 598 | 25c | All Newsreel | 6,981 | All Newsreel | 6,683 | High 1-3 Newsreels 9,727<br>Low 5-7-32 Newsreels 6,683 |
| Gaiety | 820 | 50c-$1.50 | "Symphony of Six Million" (Radio) (4th week-10 days) | 8,500 | "Symphony of Six Million" (Radio) (3rd week) | 6,000 | |
| Mayfair | 2,300 | 35c-85c | "States Attorney" (Radio) | 28,000 | "The Roadhouse Murder" (Radio) | 8,500 | High 12-12 "Frankenstein" 53,800<br>Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600 |
| Paramount | 3,700 | 40c-$1.00 | "World and the Flesh" (Para.) | 65,400 | "Behind the Mask" (Col.) | 64,100 | High 2-7 "Finn and Hattie" 85,900<br>Low 12-26 "Heaven on Earth" 35,700 |
| Rialto | 1,949 | 40c-$1.00 | "Strange Case of Clara Deane" (Para.) | 12,500 | "The Wet Parade" (MGM) (2nd week) | 11,900 | High 2-27-32 "Shanghai Express" 64,600<br>Low 6-27 "Dracula" and "Hell's Angels" 4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "The Miracle Man" (Para.) (3rd week) | 8,300 | "The Miracle Man" (Para.) (2nd week) | 11,965 | High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100<br>Low 12-19 "The Struggle" 14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Young America" (Fox) | 38,000 | "Trial of Vivienne Ware" (Fox) | 37,200 | High 1-2-32 "Delicious" 133,000<br>Low 3-5-22 "Cheaters at Play" 30,000 |
| Strand | 3,000 | 35c-85c | "Strange Love of Molly Louvain" (F. N.) | 17,471 | "So Big" (W. B.) | 21,146 | High 1-17 "Little Caesar" 74,821<br>Low 4-2-32 "The Missing Rembrandt" 8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | "The Mouthpiece" (W. B.) (4th week) | 24,321 | "The Mouthpiece" (W. B.) (3rd week) | 32,571 | High 9-19 "Five Star Final" 59,782<br>Low 6-6 "Maltese Falcon" 16,692 |
| **Oklahoma City** | | | | | | | |
| Capitol | 1,200 | 10c-50c | "Symphony of Six Million" (Radio) | 4,200 | "Night Court" (MGM) | 4,000 | High 2-7 "Illicit" 11,000<br>Low 4-30-32 "World and the Flesh" 3,400 |
| Criterion | 1,700 | 10c-50c | "Grand Hotel" (MGM) (50c-$1.50) | 10,000 | "So Big" (W. B.) | 4,700 | High 2-21 "Cimarron" 15,500<br>Low 12-5 "Consolation Marriage" 4,400 |
| Liberty | 1,500 | 10c-35c | "Racing Youth" (U.) (3 days) | 1,000 | "After Tomorrow" (Fox) (3 days) | 900 | High 1-24 "Under Suspicion" 7,200<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" 900 |
| | | | "Destry Rides Again" (U.) (4 days) | 1,300 | "Murders in the Rue Morgue" (U.) (4 days) | 1,000 | |
| Mid-West | 1,500 | 10c-50c | "Trial of Vivienne Ware" (Fox) | 4,250 | "Cohens and Kellys in Hollywood" (U.) | 4,500 | High 9-19 "Young as You Feel" 11,000<br>Low 4-30-32 "Scandal for Sale" 3,700 |
| **Omaha** | | | | | | | |
| Orpheum | 3,000 | 25c-50c | "Hotel Continental" (Tiff.) | 10,000 | "Scandal for Sale" (U.) | 9,500 | High 2-14 "Cimarron" 25,550<br>Low 5-7-32 "Scandal For Sale" 9,500 |
| Paramount | 2,900 | 25c-60c | "Letty Lynton" (MGM) | 7,500 | "Scarface" (U. A.) | 10,500 | High 3-19-32 "Broken Lullaby" 16,250<br>Low 3-26-32 "Fireman, Save My Child" 5,500 |
| State | 1,200 | 15c-35c | "Grand Hotel" (MGM) (50c-$1.50) | 6.500 | "The Gay Caballero" (Fox) and "After Tomorrow" (Fox) (4 days) | 900 | High 3-14 "Trader Horn" 10,000<br>Low 5-7-32 "After Tomorrow" "Freaks" 1,300 |
| | | | | | "Freaks" (MGM) (3 days) | 400 | |
| World | 2,500 | 25c-40c | "Sky Devils" (U. A.) and "Beauty and the Boss" (W B.) | 6,000 | "Lovers Courageous" (MGM) and "Devil's Lottery" (Fox) | 6,250 | High 4-11 "Men Call It Love" 16,000<br>Low 11-28 "The Cisco Kid" 4,500 |
| **Ottawa** | | | | | | | |
| Avalon | 990 | 10c-35c | "Michael and Mary" (U.) and "Play Girl" (W. B.) (3 days) | 1,250 | "Passionate Plumber" (MGM) and "Daddy Long Legs" (Fox) (3 days) | 1,500 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton" 3,700<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" 1,900 |
| | | | "Alias the Doctor" (F. N.) and "Devil's Lottery" (Fox) (3 days) | 1,100 | "Fireman, Save My Child" (F.N.) (3 days) | 1,500 | |
| Capitol | 2,592 | 15c-60c | "Sunshine Susie" (British) (6 days) | 9,200 | "Tarzan, the Ape Man" (MGM) (6 days) | 9,500 | |
| Centre | 1,142 | 15c-60c | "Girl of the Rio" (Radio) and "Too Many Cooks" (Radio) (6 days) | 4,800 | "It's Tough to be Famous" (F.N.) (6 days) | 5,200 | High 5-16 "Devil to Pay" 6,300<br>Low 1-3 "Sunny" 2,900 |
| Imperial | 1,091 | 10c-50c | "X Marks the Spot" (Tiff.) (3 days) | 1,700 | "The Misleading Lady" (Para.) (3 days) | 1,600 | High 5-9 "Trader Horn" 7,000<br>Low 3-26-32 "The Expert" and "Working Girls" 2,200 |
| | | | "A Woman Commands" (Radio) (3 days) | 1,800 | "Heart of New York" (W. B.) (3 days) | 1,750 | |
| Regent | 1,225 | 15c-60c | "The Crowd Roars" (W. B.) (3 days) | 2,200 | "Hotel Continental" (Tiff.) (3 days) | 2,800 | High 1-23-32 "Suicide Fleet" and "Dance Team" 6,200<br>Low 12-26 "Cuban Love Song" and "His Women" 3,900 |
| | | | "Are You Listening?" (MGM) (3 days) | 2,700 | "Careless Lady" (Fox) (3 days) | 2,700 | |
| Rideau | 1,000 | 10c-35c | "The Passionate Plumber" (MGM) (3 days) and "After Tomorrow" (Fox) (3 days) | 1.600 | "Bad Girl" (Fox) and "Disraeli" (W. B.) (3 days) | 1.900 | |
| | | | "Fireman, Save My Child" F.N.) and "Rebound" (Pathe) (3 days) | 1,900 | "Business and Pleasure" (Fox) and "Monsters of the Deep" (Principal) (3 days) | 1,700 | |
| **Philadelphia** | | | | | | | |
| Arcadia | 600 | 50c | "One Hour With You" (Para.) (6 days) | 2,800 | "Hotel Continental" (Tiff.) (6 days) | 2,000 | High 12-17 "The Guardsman" 6,500<br>Low 4-30-32 "Beast of the City" 1,900 |
| Chestnut | 1,300 | 50c-$1.50 | "Grand Hotel" (MGM) (6 days—3rd week) | 20,000 | "Grand Hotel" (MGM) (6 days-2nd week) | 20,000 | |
| Earle | 2,000 | 25c-65c | "World and the Flesh" (Para.) (6 days) | 17,000 | "Famous Ferguson Case" (F.N.) (6 days) | 17,000 | High 1-2-32 "Makers of Men" 27,000<br>Low 11-28 "Touchdown" 13,000 |
| Fox | 3,000 | 35c-75c | "While Paris Sleeps" (Fox) (6 days) | 19,000 | "Trial of Vivienne Ware" (Fox) (6 days) | 20,000 | High 2-7 "Man Who Came Back" 40,000<br>Low 3-26-32 "Shop Angel" 17,000 |
| Karlton | 1,000 | 40c-50c | "Rich Are Always With Us" (W. B.) (6 days) | 4.900 | "The Wiser Sex" (Para.) (6 days) | 4,000 | High 5-2 "City Lights" 8,000<br>Low 3-21 "Resurrection" 3,000 |
| Keith's | 1,800 | 30c-50c | "The Final Edition" (Col.) (6 days) | 7,000 | "The Crowd Roars" (W. B.) (6 days) | 8,500 | High 1-30-32 "Arrowsmith" 27,000<br>Low 5-14-32 "Final Edition" 7,000 |
| Mastbaum | 4,800 | 35c-75c | "Two Seconds" (F. N.) (6 days) | 41,000 | "The Rich Are Always With Us" (W. B.) (6 days) | 44,000 | High 1-2-32 "Her Majesty, Love" 65,000<br>Low 10-24 "24 Hours" 28,000 |
| Stanley | 3,700 | 35c-75c | "The Mouthpiece" (W. B.) (6 days—2nd week) | 13,000 | "The Mouthpiece" (W. B.) (6 days—1st week) | 18,000 | High 12-19 "Frankenstein" 31,000<br>Low 7-25 "Rebound" 8,000 |
| Stanton | 1,700 | 25c-65c | "Scandal for Sale" (U.) (6 days) | 9,000 | "The Wet Parade" (MGM) (6 days-2nd week) | 8,000 | High 3-21 "Last Parade" 16,500<br>Low 2-27-32 "Men In Her Life" 7,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| **Portland, Ore.** | | | | | | | | |
| Fox Paramount. | 3,068 | 25c-60c | "Amateur Daddy" (Fox) | 14,000 | "Disorderly Conduct" (Fox) | 13,700 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "The County Fair" (Monogram) | 4,000 | "Blonde Crazy" (Col.) (6 days) | 3,000 | | |
| Oriental | 2,040 | 25c-35c | "Rich Are Always With Us" (F.N.) | 6,300 | | | | |
| Rialto | 1,400 | 25c-35c | "Wayward" (Para.) | 2,650 | "The Speckled Band" (First Div.) | 2,800 | High 3-21 "Trader Horn"<br>Low 5-14-32 "Wayward" | 12,000<br>2,650 |
| RKO Orpheum | 1,700 | 25c-50c | "Symphony of Six Million" (Radio) | 10,200 | "Lena Rivers" (Tiff.) | 12,400 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists | 945 | 25c-35c | "Disorderly Conduct" (Fox) | 3,000 | "Scarface" (U. A.) | 3,000 | High 1-10 "Hell's Angels"<br>Low 3-5-32 "Shanghai Express" | 12,500<br>2,500 |
| **Providence** | | | | | | | | |
| Carlton | 1,400 | 50c-$1.50 | "Grand Hotel" (MGM) (10 days) | 15,000 | | | | |
| Fays | 1,600 | 15c-50c | "While Paris Sleeps" (Fox) | 8,000 | "Sin's Pay Day" (Mayfair) | 7,500 | | |
| Loew's State | 3,800 | 15c-50c | "Night Court" (MGM) | 17,800 | "Letty Lynton" (MGM) | 13,000 | High 2-7 "Inspiration"<br>Low 3-26-32 "The Passionate Plumber" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "Alias the Doctor" (F. N.) and "Man Wanted" (W. B.) | 9,000 | "So Big" (W. B.) | 9,000 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "The Miracle Man" (Para.) | 5,000 | "Sky Bride" (Para.) | 6,000 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-50c | "Night World" (U.) | 11,000 | "Symphony of Six Million" (Radio) | 9,200 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory | 1,600 | 10c-35c | "Partners" (Pathe) | 2,200 | "The Reckoning" (Monogram) and "Office Girl" (Radio) | 3,200 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |
| **St. Paul** | | | | | | | | |
| Paramount | 2,300 | 25c-50c | "Sky Bride" (Para.) | 8,000 | "The Miracle Man" (Para.) | 8,500 | High 8-22 "Smiling Lieutenant"<br>Low 1-17 "Paid" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "This is the Night" (Para.) | 5.000 | "World and the Flesh" (Para.) | 5,500 | High 9-5 "Huckleberry Finn"<br>Low 1-17 "Just Imagine" | 9,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Scandal for Sale" (U.) | 14,100 | "Young Bride" (Pathe) | 12,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Tower | 1,000 | 15c-25c | "Behind the Mask" (Col.) | 2,000 | "Cohens and Kellys in Hollywood" (U.) | 1,700 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |
| **San Francisco** | | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Beast of the City" (MGM) | 12,000 | "Polly of the Circus" (MGM) | 13,000 | High 8-15 "Daddy Long Legs"<br>Low 5-14-32 "Beast of the City" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "Der Grosse Tenor" (Ufa) | 2,000 | "The Song is Over" (German) (2nd week) | 1,900 | | |
| Fox | 4,600 | 35c-60c | "Letty Lynton" (MGM) (35c-90c) | 43,000 | "Sky Bride" (Para.) (25c-60c) | 44,000 | High 1-3 "Lightning"<br>Low 2-20-32 'The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 25c-60c | "The Big Timer" (Col.) | 11,000 | "Behind the Mask" (Col.) | 13,000 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 25c-50c | "Night World" (U.) | 5,000 | "Scandal for Sale" (U.) | 5,000 | High 12-12 "Frankenstein"<br>Low 5-14-32 "Night World" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "Wet Parade" (MGM) | 14,000 | "Trial of Vivienne Ware" (Fox) | 13,000 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists. | 1,200 | 25c-60c | "Scarface" (U. A.) (2nd week) | 18,500 | "Scarface" (U. A.) (1st week) | 23,000 | | |
| Warfield | 2,700 | 35c-60c | "World and the Flesh" (Para.) | 17,500 | "Young America" (Fox) | 16,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "The Crowd Roars" (W. B.) (2nd week) | 5,250 | "Crowd Roars" (W. B.) (1st week) | 13,500 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 25c | "Three Wise Girls" (Col.) (15c-25c) | 3,700 | "Beauty and the Boss" (W. B.) | 4,000 | | |
| Fifth Avenue | 2,750 | 35c-75c | "Trial of Vivienne Ware" (Fox) | 12,000 | "The Wet Parade" (MGM) | 12,000 | High 4-18 "Trader Horn"<br>Low 1-2-32 'The Boudoir Diplomat" | 17,000<br>7,000 |
| Liberty | 2,000 | 10c-25c | "Ex-Bad Boy" (U.) and "The Drifter" (Capital) | 5,000 | "Texas Gun Fighter" (Tiff.) and "Murder at Dawn" (Big 4) | 5,500 | High 1-10 "The Lash"<br>Low 5-14-32 "Ex-Bad Boy" and "The Drifter" | 11,500<br>5,000 |
| Music Box | 950 | 25c-75c | "Scarface" (U. A.) (2nd week) | 6,000 | "Scarface" (U. A.) (1st week) | 8,000 | High 2-28 'City Lights"<br>Low 2-6-32 "High Pressure" | 14,000<br>5,500 |
| RKO Orpheum | 2,650 | 25c-75c | "Lena Rivers" (Tiff.) | 15,000 | "Symphony of Six Million" (Radio) | 13,500 | High 10-31 "Spirit of Notre Dame"<br>Low 3-21 "Kept Husbands" | 18,000<br>10,000 |
| **Toronto** | | | | | | | | |
| Imperial | 3,444 | 15c-80c | "This is the Night" (Para.) (6 days) | 20,000 | "Forbidden" (Col.) (6 days) | 18,000 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "But the Flesh is Weak" (MGM) (6 days) | 10,000 | "Are You Listening?" (MGM) (6 days) | 10,500 | High 4-18 "City Lights"<br>Low 12-19 "Ben Hur" | 22,000<br>9,500 |
| Shea's | 2,600 | 15c-75c | "Play Girl" (W. B.) (6 days) | 13,500 | "Cock of the Air" (U. A.) (6 days) | 12,000 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Royal | 1,600 | 50c-$1 50 | "Grand Hotel" (MGM) (6 days) | 16,500 | | | | |
| Tivoli | 1,600 | 15c-60c | "Girl Crazy" (Radio) (6 days) | 8,500 | "The Lost Squadron" (Radio) (6 days-2nd week) | 6,500 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-65c | "Sunshine Susie" (British) (6 days—2nd week) | 13,000 | "Sunshine Susie" (British) (6 days—1st week) | 14,000 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Nights in a Barroom" | 14,000<br>8,300 |
| **Washington** | | | | | | | | |
| Columbia | 1,232 | 25c-60c | "Night Court" (MGM) (2nd week) | 6,500 | "Night Court" (MGM) (1st week) | 9,500 | | |
| Earle | 2,323 | 25c-60c | "Rich Are Always With Us" (W. B.) | 20,000 | "The Miracle Man" (Para.) | 18,000 | | |
| Fox | 3,434 | 25c-60c | "Cheaters at Play" (Fox) | 13,500 | "Trial of Vivienne Ware" (Fox) | 21,000 | | |
| Metropolitan | 1,833 | 25c-60c | "Famous Ferguson Case" (F. N.) | 5,000 | "Beauty and the Boss" (W. B.) | 3,500 | | |
| Loew's Palace | 2,363 | 25c-60c | "Sky Bride" (Para.) | 15,000 | "When A Feller Needs A Friend" (MGM) | 18,000 | | |
| Rialto | 1,940 | 25c-60c | "The Doomed Battalion" (U.) (2nd week) | 6,000 | "The Doomed Battalion" (U.) (1st week) | 8,500 | | |
| RKO Keith's | 1,832 | 25c-60c | "Vanity Fair" (Allied) (5 days)<br>"States Attorney" (Radio) (2 days) | 4,500<br>4,500 | "Symphony of Six Million" (Radio) (2nd week) | 6,000 | | |

# YOUR PUBLIC

by
RITA C. McGOLDRICK

AT the present moment we are facing the menace of the double feature. From the letters that pour into this department we are prepared to believe that it is no longer a menace but something of a curse! Thoughtful people, the organized club groups, parent-teacher and better film councils are all loud in their protests. They claim that too frequently a good picture which the family might enjoy is shown on the same bill with an objectionable one—and they list among the objectionable variety the lurid sex themes, the gangsters, the subtle boudoir farce as well as the vulgar comedies. Vaudeville is also included in the growing indictment, with its too frequent suggestive acts and double-edged jests.

These bad combinations of program material nullify the work of the better films groups. The members themselves are embarrassed in giving publicity to an endorsed picture which has to share program time with a picture of which they disapprove.

Theatre men, in an attempt to attract business by the double feature method, are providing their patrons with indigestible entertainment. They are offering too much for the money. And, strangely enough, here is one kind of bargain that the public is objecting to. The increasing clamor against this practice is something to think about!

### The Sad Juvenile

While we are on the subject of wails and complaints, here is one for the producers to consider. The past year has given us several outstanding dramatic features for children. But there has not been a gay one in the lot! "Penrod and Sam," "Skippy," "Sooky" and the rest sent the children out of the theatres with their eyes cried out—a forlorn audience immeasurably saddened because of the tragic death of a most dear dog, or, as in "Sooky," the heart wrenching death of a small boy's lonely mother. One juvenile commentator remarked about these pictures that "Sooky" was really not as sad as "Skippy," because in "Skippy" it wasn't a mother; it was the dog that died.

Why do we have to entertain children with tragedy? Why do we have to be constantly reminded of the histrionic genius of the small actors in these pictures who have learned the trick of turning one's heart inside out with their pathos?

Why not, in times of national depression, be gay in our pictures?

### Samuel Goldwyn Answers

The following extract from a letter written by Samuel Goldwyn to a personal friend, has something of serious significance. He has put his finger with fine understanding on the sore spot in this whole subject:

"With you, I am deeply interested in motion pictures for children. For the problem is as personal with me as it is with you. I, too, have a child of my own. And I know that the child audience today will become the adult audience of tomorrow.

"I believe stories like 'Treasure Island,' 'Alice in Wonderland' or 'Huckleberry Finn,' even when they are transcribed to the screen, appeal less to the modern child than pictures that have as their foundation the lore of animal life, the conquest of nature or the creation of mechanical or engineering works. 'Hell's Angels,' 'The Dawn Patrol,' 'Tarzan,' 'With Byrd at the South Pole,' or 'Chang' were vital and absorbing to every child.

"I mean that the principle now widely accepted in primary schools to the effect that the child should be given simple physical things to occupy his hands and mind could be profitably and expertly extended to explain a new psychology of the screen for children. To me, this 'doing something with the hands, something physical,' is an element in a narrative picture that gives it a special appeal to a child. Obviously, it couldn't or shouldn't be made the treatise subject of a full length film.

"Personally, I'm not as much interested in having my son feel Skippy's emotional tremors as I am in seeing him absorbed in something colorful in animal life, something beautiful in nature, or something skillful in the use of his hands.

"I think that the child's diet of fantastic and imaginative literature can easily be filled out of what is already the overstocked storehouse of the world. But the screen, graphic and illuminative, can make interesting and exciting and dramatic what would, in the written word, be dull and uninteresting and possibly unintelligible to the child."

## A. H. Blank, Industry Pioneer, Visiting New York From Iowa

A. H. Blank, pioneer in the industry and one of the 26 original First National franchise holders, is visiting New York this week. Blank is at present operating theatres in the Iowa territory, under the firm name of Central States Theatres Corporation.

Raymond Blank, his son, has just returned from nine months abroad, on assignment for the syndicated newspaper service of the *Des Moines Register and Tribune*, and will enter his father's company at the Des Moines headquarters of the circuit.

## Universal To Do 18 for Veterans

The non-theatrical division of Universal will make 18 features for the 72 hospitals and soldier homes of the Veteran's Administration of Washington, D. C., by a contract signed this week. In addition, Universal will make 42 one-reel subjects, including newsreels, between July 1, 1932 and June 30, 1933, for the organization.

Walter Winchell, columnist, will appear in a Universal feature, with production set for June 6. The title will be "O.K. America." The company has purchased the play "Merry Go Round," by Albert Meltz and George Sklar, for production, probably on next season's schedule.

## Talmadge Will Make 8 Films To Be Marketed by Mercury

Richard Talmadge will make a series of eight action features to be sold through Mercury Pictures Corporation for the state rights market. Carl J. Coe, former general sales manager of Tiffany, is vice-president and general manager of Mercury. The first of the Talmadge pictures is expected to be ready for release about September 1.

Talmadge heretofore has starred in, produced, and distributed his own product. It is understood sufficient financial backing has been obtained, however, to enable Talmadge to devote all his time to production. Amer-Anglo Corporation has contracted for the foreign rights on the pictures. Offices of Mercury are located at 226 West 42d Street, New York.

## Kuykendall Host to Walker, Comerford of MPTOA in South

M. E. Comerford, independent exhibitor leader of Pennsylvania; Frank Walker, chief counsel of the MPTOA; Conn McCole, humorist, were guests of Ed Kuykendall, MPTOA official, at his home town, Columbus, Miss., last week.

The three were principal speakers at the annual conference of the sixteenth district Rotary at Columbus. According to Kuykendall, the guests were treated to a portion of southern hospitality.

## Noice With Explorer Film

"Explorers of the World," Raspin feature, played last week at the RKO Hippodrome, Cleveland, and is booked subsequently for Milwaukee, Dayton and Columbus. Harold Noice, explorer, is making personal appearances in conjunction with the showings.

## "Scarface" at the Rivoli

Howard Hughes' "Scarface," which must be shown in New York, by a censor edict, as "Scarface, the Shame of a Nation," opens at the Rivoli on Broadway Thursday. Virginia's censor board is among those which have already passed the film without deletions.

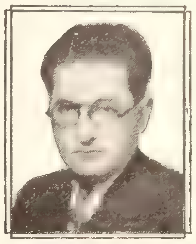
## Regis Toomey on Publix Time

Regis Toomey will accept a Paramount offer to appear in Publix presentations for ten weeks, beginning in a fortnight.

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*



**→CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS←**

## THE S. M. P. E. MEETING!

SOMEBODY said it would take courage to go to a meeting of the Society of Motion Picture Engineers at Washington and discuss something that was not strictly technical. Well, I went and read a paper before that august body and found it took no courage whatsoever. Maybe, because I felt that what I was suggesting was too practical to be passed over lightly. But at any rate they heard me through and then argued about it among themselves. Something may come of it yet. Who can tell?

● ● ●

A steady downpour which started long before I arrived, continued until the morning I left; so as far as I'm concerned Washington was well washed up.

Never even dared to risk the elements to get downtown and visit with some of the theatre crowd, but spoke to many of them on the phone and made a solemn promise that we would be back again soon. We mean to keep that promise because we must be able to tell our great-grandchildren what the Capitol of these here United States looks like.

The banquet which wound up the S. M. P. E. meeting was the bright spot of the entire affair. . . . "Pop" Richardson and his daughter were the life of their table. . . . Harry Holland tried to dance with every female in the place and seemed to be getting away with it . . . if he can sell equipment like he can dance . . . hooray . . . Concord of Blue Seal products had an interesting display of some new booth improvements, and was he making everyone look them over. . . . Genial George Edwards had some constructive comment to offer on most of the theatre papers read . . . and one look at Chauncy Greene would make you doubt that he was ONLY a projectionist . . . but he certainly knows his projection . . . and then some. . . . Jimmy Finn said goodbye twenty-three times and finally did get going . . . no one was believing him towards the end of his "goodbying". . . . Oscar Neu of New York knew everybody around the place . . . (ha, ha—is this a bum gag?) . . . What that meeting would have done without the aid of N. G. Golden is a mystery . . . he was everywhere, looking after every little detail of that banquet, and the gang seemed to appreciate it, too.

Pat McGuire decided to become a dancing master . . . and how he danced. . . . Will Whitmore of Western Electric handled the publicity and certainly turned in a swell job. . . . Dr. Goldsmith, prexy of the Society, made it a point to personally comment on each paper read while he was presiding and as a result encouraged discussion among the other members. . . .

The after-dinner speeches were great . . . except . . . It was this way: The master of ceremonies, Congressman William P. Connery, Jr., of Mass., told some stories that had the crowd rolling between the tables . . . ditto for the other speaker . . . but then they introduced one of those guys who gets started and then never knows when to stop . . . before he was finally finished he had everybody nuts . . . but one must take the good with the bad . . . and we did. . . .

Some of the others present and very well accounted for included: President Robbins of the Independent Supply Dealers. . . . Charles Brownell. . . . J. C. Krosen. . . . Bill Kunzman. . . . Nat Glaser. . . . John M. Gibbs. . . . Stanley Sumner. . . . and many others.

● ● ●

It was great to hear from Frank Boucher and his most gracious wife who phoned before I had a chance to take my overcoat off, to find out if Mrs. "Chick" was along . . . bet they would have shown her a grand time . . . but, unfortunately, she did not go down with me, so we'll have to take advantage of the Boucher family's kind offer some time in the future. . . .

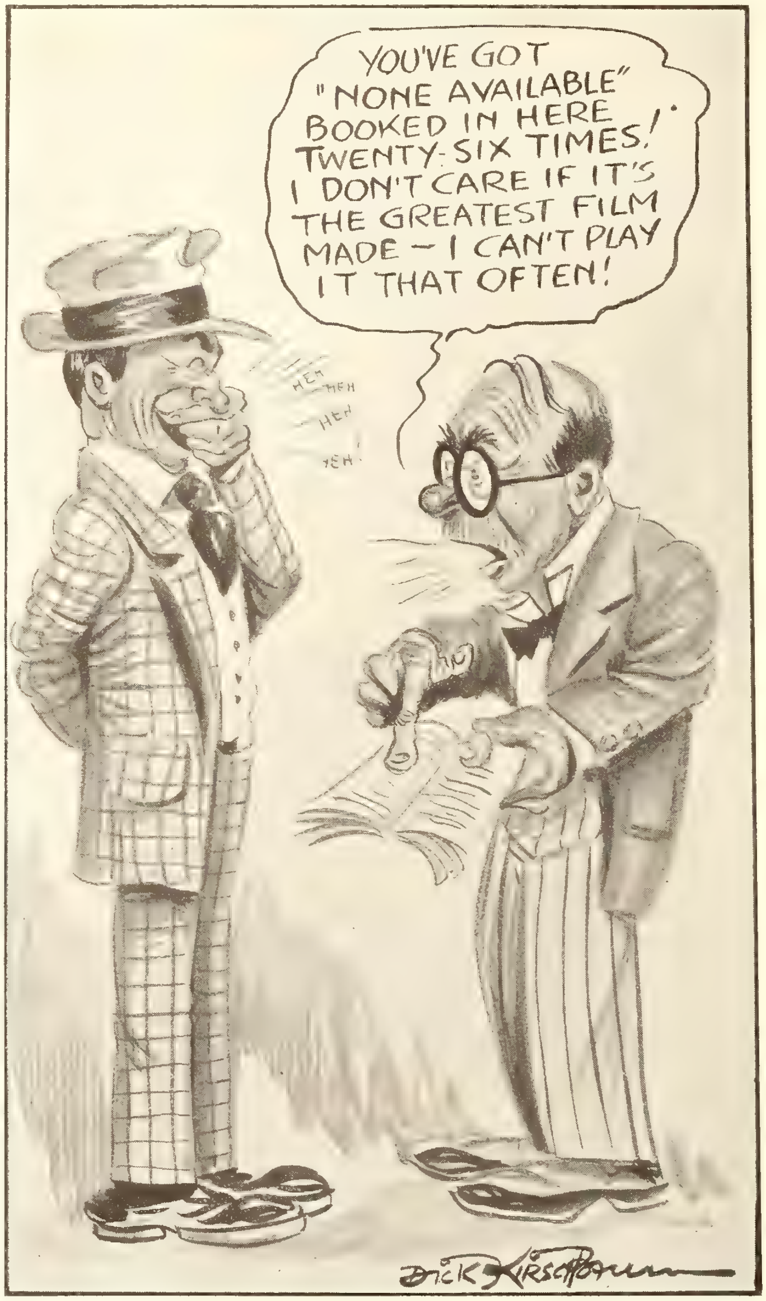
Frank La Falce was another who called right away . . . tough break for the Warner boys having to sit through endless screenings and passing up the big feed bag . . . but thems the breaks . . . if it's any consolation, boys, I ate enough for all of you. . . .

The picture shows after each night session were well patronized by all the ladies in the party and a few hundred who crashed by looking important . . . and in between papers . . . you should have heard some of the conversation . . . we ain't ever hoid such woids before in all our life . . . can't even pronounce them more less know what they meant. . . . Oh, well . . . some day that crowd will learn to talk our language . . . then we'll know what it's all about.

● ● ●

Seriously though, it was a revelation to me to attend the meeting and to find out how these technical men, mostly all engineers of great reputation, tackled the many problems of this business and always were working hard to bring about improvements all along the line. They deserve the support of the entire industry and we hope to watch their future activities with much interest. "CHICK"

# DICK KIRSCHBAUM'S LOBBY LAFFS!


YOU'VE GOT "NONE AVAILABLE" BOOKED IN HERE TWENTY-SIX TIMES! I DON'T CARE IF IT'S THE GREATEST FILM MADE – I CAN'T PLAY IT THAT OFTEN!
HEH HEH HEH YEH
DICK KIRSCHBAUM

Some managers are born "funny" while others get that way from reading home office correspondence. This one has not yet become accustomed to the booker's notes on the booking sheet, but he's out to battle for "good old Palace Theatre" and you can't budge him an inch. Well anyway, he's still able to fight for what he thinks is right.

## WILLS FINDS KODAK STUNT IS VERY GOOD AID TO BOX OFFICE

One of our recently-elected members, H. W. Wills, advertising and house manager of the Palace Theatre, Petersburg, Va., has been using a stunt for the past several weeks and wants to pass it along to his fellow Clubmen.

Every day he has a cameraman on the streets from two to three P. M. who takes pictures of shoppers, etc., at random. The pictures are displayed in the theatre lobby. Anyone who can recognize themselves in the photos is given a guest ticket. The cost is very small and Wills has a tie-up with a local kodak man, who takes care of most of the expense.

As Wills states, the above gag will not sell tickets, but it does result in a steady stream of potential customers in the lobby every day, with interest mounting as time goes on. Thanks to him for sending along the suggestion and we're sure that others will take advantage of it.

## NEXT WEEK!

**The Round Table Club has been very fortunate in securing the assistance of Ken Long, formerly of the Paramount-Publix home office advertising department, to present a series of illustrated articles dealing with the use of exchange mats in the make-up of newspaper advertising.**

**Do not miss this important feature which should prove tremendously helpful to every real showman. It begins in the Club section next week and will continue until every theatre manager has had a chance to acquire a thorough knowledge into the best ways of framing newspaper advertising.**

## SAMS PROMOTED BIG NEWSPAPER SECTION FOR A FASHION SHOW

An eight-page Fashion Show section in a local newspaper proves to us that A. F. Sams, Jr., treasurer and general manager of the Statesville Playhouse Theatre, Statesville, N. C., made a good job of it when he promoted his Spring event. From both an advertising and editorial viewpoint the section was a neat piece of work. Various merchants, clothing and otherwise, were represented.

To hold the show Sams tied-up with both newspaper and Merchants' Association, enough of the special sections being printed to cover every house for miles around. Extra attractions on the night of the show consisted of a singing and dancing act; six prettier-than-usual girls—two blondes, two brunettes and two redheads—and specialty dances and song hits were put over in between displays. Sams tells us that those six good looking girls made $8.95 dresses look like $29.50 garments. Local talent was used wherever possible.

From start to finish the whole show clicked along at a fast clip, which accounted in no small way for the huge success of the occasion. Displays and entertainment were well mixed and killed the usual taint of merchant advertising so evident in many shows of this kind.

All of which serves to remind us to inquire if all our Club members have taken the necessary steps to promote their Spring Show. It's not too late yet by a long shot, but action should be taken before the season advances too far, for very obvious reasons.

### Soup To Nuts

M. A. Zimmerman, manager of the Portland Theatre, Casselton, North Dakota, tells us that the folk out in his town got a big kick out of "Menu" heralds he issued to cover a month's attractions. The different pictures were listed as "appetizers, soups, entrees, salads, deserts, demi-tasse," etc., and theatre heartily "recommended the treatment for sour, sick stomachs."

## OUR OLD FRIEND HANK HAROLD CRASHED LOCAL PAPER WITH A SKETCH

We picked up a copy of the "New York Evening Journal" a short time ago and happened to note a two-column photo of James Cagney, headed, "Art Lover? M'Gosh!" It illustrated an interview with the star by one of the staff and showed Cagney holding a sketch of himself. There was something familiar about that sketch and upon closer examination we found the artist to be none other than our old friend and Round Tabler, Hank Harold, of the Warner theatre staff in Cleveland. Harold gave Cagney the sketch when the latter recently made a stop off in that city.

Such is fame, and it all goes to prove that an up-and-doing artist may wake up most any morning and find that his work made appearance in one of the big city dailies. However, Harold is capable of turning out excellent work and we don't blame Cagney for hanging on to the sketch. It was a fine likeness.

## DE HAVEN ON THE JOB OF BUILDING TRADE FOR BURKE

A variety of recently pulled gags are offered as evidence that Milo De Haven is still on the job with his business builders for the Burke and other J. G. Bolte Theatres in the Bronx section of New York City.

One of his stunts was a radio audition broadcast from the stage of the Burke Theatre and photo on this page shows a front display of three instruments he promoted from a local merchant for giveaways. Note the "mike" attached to one of the radios. This throws the voice right through the loud speaker and most any local radio man can make the hook up. Then your radio-broadcast aspirants can hear what their voices might sound like over the air.

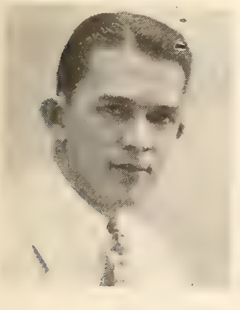
GLORIA SWANSON
TO-NIGHT OR NEVER

We also note that he has been using Sunday matinee and evening vaudeville acts at the Burke, such as the appearance of some well known night club entertainer, to stimulate attendance. A portion of a house program was also devoted to an announcement that the theatre wanted "50 local ladies and gentlemen to take part in the Burke Follies." Singers, dancers and instrumentalists between the age of 17 and 21 were asked to report to the theatre manager.

Okay, Milo, and we know you'll keep plugging along. Keep in touch with headquarters and let's know what else is going on in Bolte houses.

## ROUND TABLE BIOGRAPHIES

After spending eight years in North Carolina, R. N. Christopher returned to Maryland, the state he was born in, and entered showbusiness by way of the Federal Theatre, Federalsburg, a new house which was opened last Fall.



R. N. Christopher

The above managerial post is the only one that Christopher has held thus far, but showbusiness appeals to him and he intends to adopt it as his career, at least at this writing he states that he hasn't any intention of leaving this game for another. He thinks it's "the most fascinating game on earth" and one that makes work a pleasure, so what more can any man ask.

Christopher was born in Hurlock, Maryland, November 30, 1905, and received his education in the Hurclock High School and Baltimore City College. He's a married man and a member of the Odd Fellows.

# "The Showman's Calendar"

## MAY

| | |
|---|---|
| 26th | Paul Lucas' Birthday<br>Norma Talmadge's Birthday<br>Walter Huston's Birthday |
| 27th | Nathaniel Green's Birthday—1742 |
| 28th | Yanks' First Victory at Cantigny—1918 |
| 29th | Ascension Day<br>Wisconsin Admitted to Union—1848 |
| 30th | Memorial Day |
| 31st | Walt Whitman's Birthday—1819 |

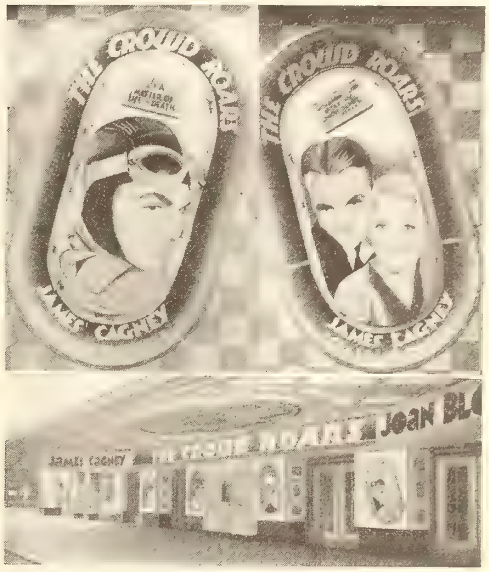
## JUNE

| | |
|---|---|
| 1st | Two cent postage stamp rate established between U.S. and Great Britain—1908<br>Kentucky Admitted to Union—1792<br>Tennessee Admitted to Union—1796<br>Clive Brook's Birthday |
| 2nd to 7th | National Swimming Week<br>Hedda Hopper's Birthday |
| 3rd | Confederate Memorial Day (Tennessee)<br>King's Birthday (Canada and Bermuda)<br>Jefferson Davis' Birthday—1808<br>Robert Edeson's Birthday |
| 5th | First Public Balloon Ascension in France by Montgolfier Brothers—1783 |
| 6th | Nathan Hale's Birthday—1756<br>American Marine Victory at Belleau Woods—1918 |
| 8th | Battle of New Orleans—1815 |
| 9th | John Howard Payne's Birthday—1791 (Author Home Sweet Home)<br>Franklin Drew Lightning from Clouds—1752<br>Pentecost<br>Virginia Valli's Birthday |
| 10th | Kamehameha Day in Hawaii<br>Benjamin Franklin Discovered Electricity<br>Richard Strauss' Birthday (German Composer) |
| 11th | Children's Day |
| 12th | Flag Day |
| 14th | Harriet Beecher Stowe's Birthday—1811<br>Cliff Edwards' Birthday<br>Pioneer Day (Idaho) |
| 15th | Boy Scouts of America organized—1916<br>Arkansas Admitted to Union—1836 |

## WARNER STAFF MADE STRIKING FRONT FOR THE WINTER GARDEN

Among the outstanding fronts recently constructed by the Warner theatre staff in New York City was one made up for the James Cagney picture, "The Crowd Roars," which consisted of the regular, huge Winter Garden sign, a moving display of miniature autos and a striking display of panels, both flush and sunken.

Pictured here is a view of the several panels used between the entrance doors and close-ups of two of them. Both feature Cagney and Joan Blondell, while the others played up the race angles. Sketches of speeding autos decorated the frames of the latter.



The moving display consisted of electrically operated miniature cars running on six tracks erected over the box office and along the entire length of the Winter Garden. The picture has been doing excellent business at the rate of nine shows per day.

## LYKES MADE TIE-UP WITH BALLROOM FOR "DANCE TEAM" STUNT

A tie-up with one of the leading dance ballrooms in his town recently worked out well on "Dance Team" for J. E. Lykes, manager of Loew's Park Theatre, Cleveland, Ohio.

Each night at the dance hall a mysterious judge would select a couple on the floor to compete with seven other couples in an elimination for the "Dance Team Contest," held on a Friday or one day before opening of picture. Announcements were made every night for one week at the ballroom over a radio program, stating that anyone was eligible to participate in the stunt. The ballroom also furnished a couple each night to do the "Sally-Jim" dance and distributed 2,000 heralds that Lykes had run off on his mimeograph. One-sheets were also displayed.

The stunt drew lots of attention and all it set the theatre back was a first award of $10 in gold. Passes were given to the other contestants who took part in the finals. There are a number of dance hall pictures on the market at this writing and it would seem that a stunt of this kind would prove a "natural" for any of them. Thanks to you, Lykes, for passing along the reminder, and let's hear some more.

# WILL MACK'S FASHION SHOW!

## *Careful Planning and Fine Cooperation Helped Make This Profitable For All Concerned!*

A SHORT time ago a group of smart business men out in Jonesboro, Ark., got together and concluded that what the town needed in the way of a Spring tonic was a Fashion Show. Leaders in the movement were Will Mack, manager of the Strand Theatre, and his able advertising manager, Elliott Johnson. Others represented the editorial and advertising departments of a leading evening newspaper. The 17th of March was set for the date and subsequent events proved that not even the birthday of famous St. Patrick playing day and date was enough to stem the tide of publicity rolled up for the occasion.

### Lined Up the Merchants!

The first move was to line up the merchants who, according to some tear sheets we have at hand, came through one hundred per cent. Window carnivals were planned; displays of the newest in clothing by live models on the theatre stage were arranged; a couple was sought out to take part in a stage wedding; a cash prize pooled for creation of the best display, and the High School Band tied-in for a concert on night of opening.

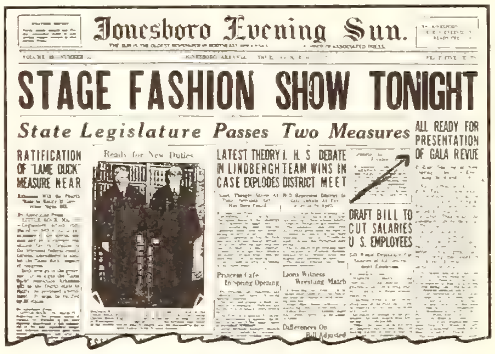
Cooperation on the part of the "Jonesboro Sun" played an outstanding part in the campaign leading up to the Show, as front page tear sheets we have before us testify. For 10 days in advance the paper came through with a well conducted story campaign which culminated in a special style show edition one day before opening. Opening day drew a banner head on the lead story for the day and the issue following the night of the show again featured a front page story under a six column streamer.

### A Business Attracter!

The special fashion edition was as nicely assembled as any ever brought to our attention and again reflects the wholehearted cooperation of the newspaper's able and energetic advertising manager and his assistants. It is out of the question to do justice to the section with the few samples of ads which we are reproducing here but these will at least serve to convey some idea of how every prominent merchant in town subscribed to the event. What have furniture stores, drug stores, auto dealers, a lumber company, an insurance agency, the city water and light plant, an optician, banks, laundries, gas stations and numerous other concerns, to do with fashions in spring clothing, one may well ask, for all those and many others were represented among the 12 pages.

Not directly interested, of course, but darned concerned about the success of a big attraction that many merchants had put their shoulders to in an effort to stimulate trade. Not only would the advertisers reap a percentage of benefit from an increase in revenue to the merchants and employees but it was a great opportunity to take space in a section that was bound to receive wide circulation.

It wasn't difficult to fit copy to the ads not directly concerned with spring fashions. Drug stores always have "spring tonics"; auto dealers are always stepping out with Spring Models; people interested in building homes generally seek out lumber concerns in the Spring; Spring brings a heavy increase in motoring, hence a thought for insurance, and the many modern appliances in stock at light and power companies will make Spring cleaning easier.


Jonesboro Evening Sun.

STAGE FASHION SHOW TONIGHT

State Legislature Passes Two Measures

ALL READY FOR PRESENTATION OF GALA REVUE

RATIFICATION OF "LAME DUCK" MEASURE NEAR

Ready for New Duties

LATEST THEORY IN LINDBERGH CASE EXPLODES

J. H. S. DEBATE TEAM WINS IN DISTRICT MEET

DRAFT BILL TO CUT SALARIES U. S. EMPLOYEES

Princess Cafe In Spring Opening

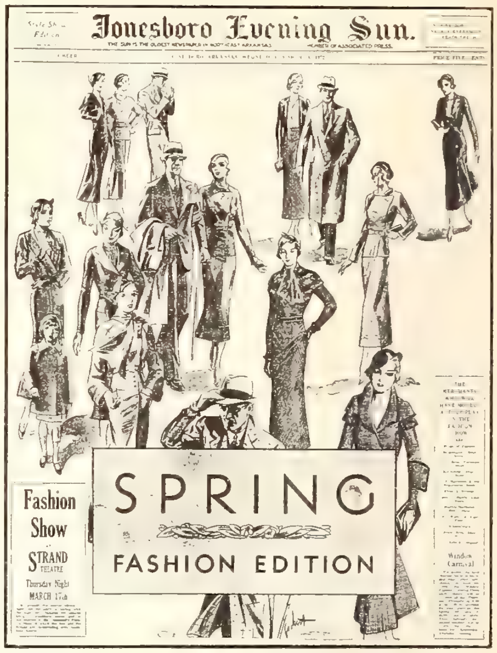
Lions Witness Wrestling Match

Differences On Bill Adjusted

Another interesting angle to the Fashion Show was that it was not merely confined to women's wear but also featured the latest styles in men's clothing. This move brought in many additional tailors, shoe, haberdasher and clothing store ads which would have been otherwise out of step with the parade.

One paragraph in Mack's letter tells the whole story of the opening night of the Show. It stated: "Thirty minutes after the doors were thrown open we had to close them again and turn away more people than we could get into the house, which seats 1,100."

All of which makes us wonder over here why Will and Elliott didn't repeat the show on the following night. However, that was their problem and some existing circumstances may have prohibited a second showing. It was, at any rate, a tremendous success and both these showmen hope that other Club members will have the good fortune to cash in on a similar event.


Jonesboro Evening Sun.

Fashion Show

STRAND THEATRE

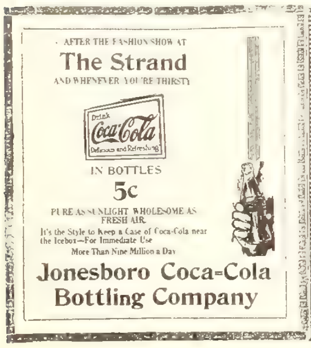
Thursday Night MARCH 17th

SPRING

FASHION EDITION

Window Carnival

Once again let us call readers' attention to the important part played in this campaign by the newspaper. If you have as live a newspaperman in your town as Mack and Elliott apparently have, contact him at once and explain the possibilities in store for both newspaper, merchant and theatre. If your newspaperman is cold to the proposition, take a little time off and sell him the idea. If he doesn't believe it can be done, tell him to write the advertising manager on the "Jonesboro Sun." He'll tell 'em.


AFTER THE FASHION SHOW AT

The Strand

AND WHENEVER YOU'RE THIRSTY

Drink Coca-Cola Delicious and Refreshing

IN BOTTLES

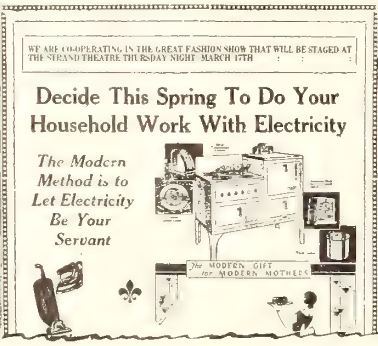
5c

PURE AS SUNLIGHT WHOLESOME AS FRESH AIR

It's the Style to Keep a Case of Coca-Cola near the Icebox—For Immediate Use

More Than Nine Million a Day

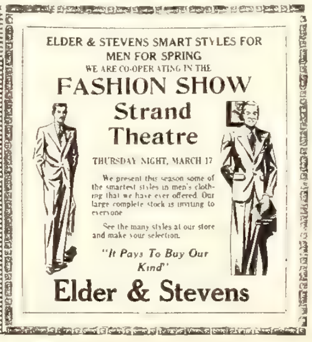
Jonesboro Coca-Cola Bottling Company


WE ARE CO-OPERATING IN THE GREAT FASHION SHOW THAT WILL BE STAGED AT THE STRAND THEATRE THURSDAY NIGHT MARCH 17TH

Decide This Spring To Do Your Household Work With Electricity

*The Modern Method is to Let Electricity Be Your Servant*

The MODERN GIFT for MODERN MOTHERS


ELDER & STEVENS SMART STYLES FOR MEN FOR SPRING

WE ARE CO-OPERATING IN THE

FASHION SHOW

Strand Theatre

THURSDAY NIGHT, MARCH 17

We present this season some of the smartest styles in men's clothing that we have ever offered. Our large complete stock is inviting to everyone.

See the many styles at our store and make your selection.

*"It Pays To Buy Our Kind"*

Elder & Stevens

## WE WOULD LIKE TO HEAR MORE ABOUT A SABLOSKY NEWSPAPER

Once again it is our pleasure to comment on the flourishing condition of that community newspaper, "The North Philadelphia and Erlen News," published and edited by David R. Sablosky, head of the Erlen Theatre.

Headlines across the masthead announces that the paper has the largest circulation of any weekly in North Philadelphia, a matter of 33,000 copies and 150,000 readers. The paper appears unique in its field and there can be no doubt but that it is made to serve as a powerful factor for the Erlen Theatre.

If Manager Sablosky will take some time off one of these days and tell us all about how he came to establish his paper, his present plan of operation, etc., we have an idea that it would make mighty interesting material for this department. We will look forward to hearing from him.

### Business Men To Rescue

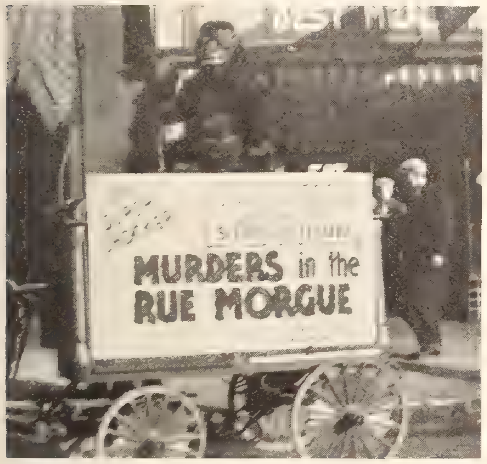
Business men of Alpena, S. D., are financing operation of a motion picture show by having each member of their association pay into a fund each week to make up the deficit caused by operating the house on Saturdays and Sundays under a five and ten cent admission policy. The house is aptly called the Dreamland.

## REETHS MADE DEALS WITH MERCHANTS FOR SPECIAL ADVERTISING

Like many other Round Tablers these days, Fred Reeths, Jr., manager of the Sheboygan Theatre, Sheboygan, Wisc., is working every little gag he can think of to boost trade and, at the same time, keep down overhead expense attached to special advertising.

For instance, three samples of circulars we have at hand did not cost him a cent outside of distribution, for reason that all carried a tie-up ad with some local merchant.

One was a little 3 x 8 inch folder headed on outside, "How to Be Popular," and at bottom, "In One Lesson." The inside copy instructed the reader that this could be attained by taking the girl friend to "Girl of the Rio" at the Sheboygan and after the show to stop at a nearby shop and treat her to a Dolores Del Rio Sundae. Another 6 x 8 inch folder, announcing "New Bargain Prices Now In Effect," was entirely taken care of by a drug store ad on the third page. Still another tied-up with a dry-cleaning establishment advertisement, with theatre copy stating, "Brand New Fords—$23.50—Would not create any more of a sensation than 'Fireman, Save My Child', etc.



Also note by the accompanying photo that Reeths used a gorilla outfit bally when exploiting "Rue Morgue." The "gorilla" was hauled around town in a small horse-drawn vehicle that resembled a miniature circus wagon and attracted plenty of attention.

## SURPRISED, WALTER?

So would we if all of a sudden we found an almost forgotten picture of ourself on the Club pages. It's Walter Morris, in the flesh. (Who are the pretty damsels?) Pardon our curiosity.

## REVIVAL NIGHTS!

As a means of stimulating business on off nights many theatres have inaugurated a sort of revival idea in which the patrons vote for several pictures released since the inception of talkies. These are then presented as an added attraction to the regular performance on specified nights.

Many of the former "big" pictures are well worth running and ought to find plenty of extra dollars for the box office. In most cases such pictures can be bought at a very low price, making it a practical idea all around.

We suggest that you give a little thought to "Revival Nights" and see if they can help you keep out of the red during the coming warm weather.

## FORM LETTERS ARE SOURCE OF PROFIT FOR JOHN MEDFORD

A form letter has been found an excellent means of bringing in patrons from both local and out-of-town communities by John Medford, manager of the Princess Theatre, Oxford, N. C.

This letter was printed on regular theatre stationery by a local printer, space left at top for insertion of name and address by typewriter. Here's one that went out and returned most satisfactory results on "Love Affair." Note that it's short and to the point:

> **"Do you remember what grand entertainment was offered in "Divorcee" and "Strangers May Kiss," with Norma Shearer? Well, we have another picture by the same author, Ursula Parrott, author of best-sellers. It is "Love Affair," a Columbia Picture with Dorothy Mackaill in the leading role, and it is coming to the Princess Theatre, Oxford, N. C., on March 23-24. This is certainly an event to write about!**
>
> **Again Miss Parrott tells a story of modern youth—their cry for freedom—their craving for thrills—romance—adventure! A glamorous story in a brilliant setting, acted by a notable cast. Lovely Dorothy Mackaill has for her leading man, Humphrey Bogart, recruited from the New York stage. Hale Hamilton, Astrid Allwyn and Jack Kennedy play supporting roles and Thornton Freeland directed.**
>
> **Make it "your affair" to see "Love Affair" at the Princess Theatre, Oxford, N. C., on March 23-24.**
>
> **Sincerely,**
>
> **The Management.**

For soliciting trade from adjacent towns where there are no theatres, Medford has had better luck with a letter such as the above than any other kind of advertising and is bringing it to the attention of other Club members who may be similarly situated. He mails the letters about once a week and signs them with his own name.

We hope the next time he gets in touch with the Club he'll see that a clearer and better photo is enclosed. We have one or two at hand but all are too faint, or lacking in detail, to show you what this Round Tabler has been doing. We can see by one that he tied-up with the local fire department to exploit "Fireman Save My Child," and he tells us that the stunt attracted wide attention in Oxford. The truck was driven about town in the morning and evening and made stops at two schools during lunch time. The picture went over very well, despite severely cold weather.

Medford advises us that he intends becoming a regular contributor to this department and we hope he'll keep his word. Many of our members are located in towns just like Oxford, as to size, etc., and we're sure his tips will be appreciated.

## MacPHERSON OPENING NEW THEATRE OUT IN NORTHERN CALIFORNIA

As we pound out these few words, Granville MacPherson, proprietor of a new theatre under construction at Nubieber, Calif., must be just about ready to throw open the doors of his house to a waiting public.

MacPherson's town is one of the more recent developments in Lassen County and the community is all pepped up over its new playhouse. The B. F. Shearer Company of Seattle has equipped the theatre with all that is modern and there's no reason why Nubieber and all of Big Valley folk should not receive the best in entertainment. That means that Mack will be doing some stunts in the way of selling his shows.

## WARNER-CLEVELAND STAFF RATED STORY ON CAGNEY STOP-OFF

On none too authentic rumors that James Cagney, Warner star in "The Crowd Roars," would make a short stop-off in Cleveland, Ohio, to meet Milt Jones, auto race driver, some 50 men and women were on hand to greet him when he stepped off the train. Jones separated Cagney from the crowd and the two strolled about the platform, talking over experiences at the Indianapolis track, until the conductor signaled departure of the train.

We're indebted to "Hank" Harold, art director of Warner Theatres, for the newspaper clipping describing the above incident, which was good for a three-column cut and story in a leading paper. It is assumed that Sidney Dannenberg engineered this publicity stunt.

Which just goes to prove that there is "dough" hiding in every corner for the smart showmen who seek out those corners. As we write this bit, we are wondering how many other showmen would have taken advantage of the opportunity of grabbing this choice morsel of publicity.

Here's the Answer

*Whatever Your Question*

about words, persons, places, look it up in The **"Supreme Authority"**

**WEBSTER'S NEW INTERNATIONAL DICTIONARY**

**452,000 Entries, 2,700 Pages, 12,000 Biographical names, 32,000 Geographical subjects, and 6,000 illustrations.**

Write for specimen pages, etc., mentioning this magazine, to

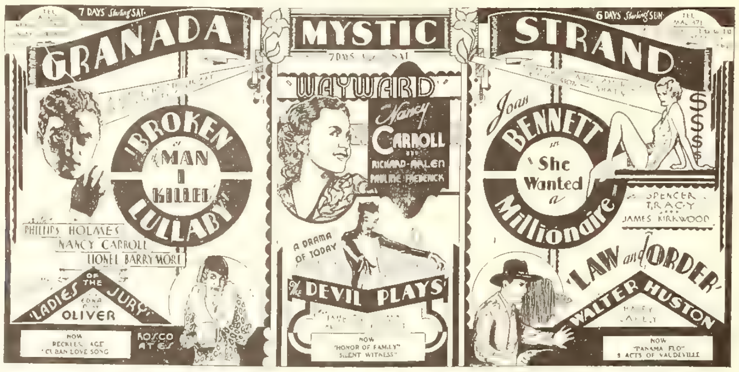
G. & C. MERRIAM CO., Springfield, Mass.

# AD ARTISTS FOR SMALL CITIES!

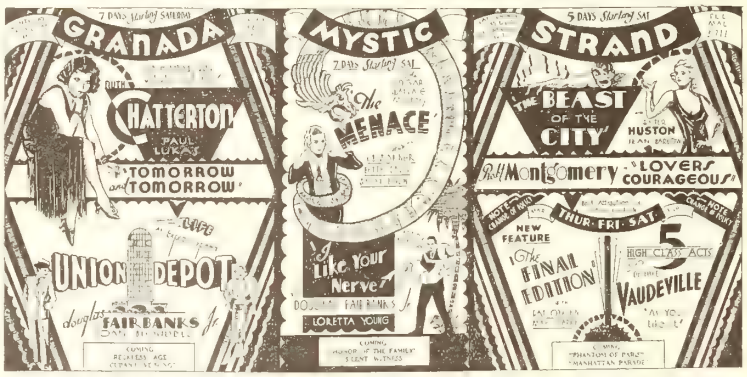
Apparently an ad artist for theatres outside large key cities is far from an impossibility. To judge from the type of "flash" ads being used at the theatres in Malden, Mass., a good ad artist is a worthwhile addition to the theatre's overhead.

Here are three group ads used on separate days. Note the variety of style and the amount of black ink employed for the purpose of making these ads, apparently, eye-arresting in many ways.

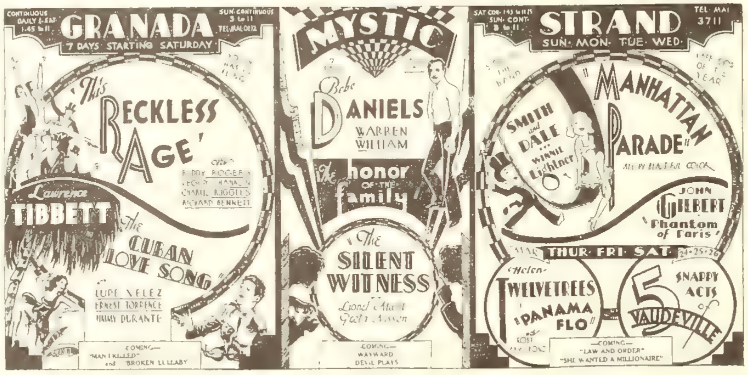
The ad artist's salary carried by three theatres makes its economical to all three and gives them a marvelous break in business-getting ads. Other theatres, especially those operating two or more in one town, should investigate the possibilities of such an arrangement.



7 DAYS Starting SAT.
GRANADA
BROKEN LULLABY
MAN I KILLED
PHILLIPS HOLMES
NANCY CARROLL
LIONEL BARRYMORE
LADIES OF THE JURY
EDNA MAY OLIVER
ROSCO ATES
NOW RECKLESS AGE CUBAN LOVE SONG
MYSTIC
WAYWARD
Nancy CARROLL
RICHARD ARLEN
PAULINE FREDERICK
A DRAMA OF TODAY
The DEVIL PLAYS
NOW "HONOR OF FAMILY" SILENT WITNESS"
6 DAYS Starting SUN.
STRAND
Joan BENNETT in
She Wanted a Millionaire
SPENCER TRACY
JAMES KIRKWOOD
LAW and ORDER
WALTER HUSTON
HARRY CAREY
NOW "PANAMA FLO" 5 ACTS OF VAUDEVILLE



7 DAYS Starting SATURDAY
GRANADA
RUTH CHATTERTON
PAUL LUKAS
TOMORROW and TOMORROW
UNION DEPOT
douglas FAIRBANKS Jr.
JOAN BLONDELL
COMING RECKLESS AGE CUBAN LOVE SONG
MYSTIC
7 DAYS Starting SAT.
The MENACE
I Like Your Nerve
DOUGLAS FAIRBANKS Jr.
LORETTA YOUNG
COMING HONOR OF THE FAMILY SILENT WITNESS
5 DAYS Starting SAT
STRAND
THE BEAST OF THE CITY
WALTER HUSTON
JEAN HARLOW
Robt. Montgomery "LOVERS COURAGEOUS"
NOTE CHANGE OF POLICY
THUR. FRI. SAT.
NEW FEATURE
The FINAL EDITION
PAT O'BRIEN
MAE CLARKE
5 HIGH CLASS ACTS DE LUXE VAUDEVILLE
"As You Like It"
COMING "PHANTOM OF PARIS" "MANHATTAN PARADE"



CONTINUOUS DAILY & SAT. 1.45 to 11
GRANADA
SUN. CONTINUOUS 3 to 11
TEL. MAL 0212
7 DAYS STARTING SATURDAY
This RECKLESS AGE
BUDDY ROGERS
PEGGY SHANNON
CHARLIE RUGGLES
RICHARD BENNETT
Lawrence TIBBETT
The CUBAN LOVE SONG
LUPE VELEZ
ERNEST TORRENCE
JIMMY DURANTE
COMING "MAN I KILLED" and "BROKEN LULLABY"
MYSTIC
Bebe DANIELS
WARREN WILLIAM
The honor of the family
The SILENT WITNESS
Lionel Atwill
Greta Nissen
COMING WAYWARD DEVIL PLAYS
SAT. CON. 1.45 to 11.15
SUN. CONT. 3 to 11
STRAND
TEL. MAL 3711
SUN. MON. TUE. WED.
MANHATTAN PARADE
SMITH and DALE
WINNIE Lightner
ALL IN TECHNICOLOR
JOHN GILBERT
Phantom of Paris
THUR. FRI. SAT.
Helen TWELVETREES
PANAMA FLO
5 SNAPPY ACTS of VAUDEVILLE
COMING "LAW AND ORDER" "SHE WANTED A MILLIONAIRE"

## ATTRACTIVE LOBBY FEATURED CAMPAIGN MADE BY PAUL SHORT

An attractive lobby featured the selling campaign made on "Hell Divers," by Paul Short, manager of the Melba Theatre, Dallas, Texas. It was arranged as follows: The background was snow-white. The title "Hell Divers" and the names Gable and Beery were in red. All copy and descriptive adjectives, the names Clark and Wallace and the remainder of the cast were in dark blue. Swooping planes flying in formation served as background for all copy in shades of light blue.

Cutouts of Beery and Gable were placed in the lobby in naval uniform. A naval instrument worth twenty-five hundred dollars was displayed during the run of the picture with an attendant to explain its uses to patrons. Several large propellers and engines rounded out a perfectly appointed aviation lobby.

There were fifty word announcements daily over radio stations KRLD and WRR plugging the picture as "the mightiest epic of the air."

Certainly there are some worthwhile suggestions for lobby display in Short's contribution and we're passing it along for the benefit of those who have yet to play this picture.

## HERE'S A MERCHANT WHO KEEPS HIS EYE PEELED FOR TIE-UPS

Somewhat a reversal of the usual situation, there's a book store proprietor in New York City, Charlie Landau by name, who ties in with pictures without being sought after by any particular exploitation man.

Recently, in connection with "Rue Morgue," Landau went bally with a vengeance and used a man made up as an ape at his Beekman and Nassau street store to draw attention to sale of a 75c edition of the Poe book.

Landau has found that such exploitation brings big sales on any novel he features in this manner, and that it is particularly unique in his section (downtown financial) of the city. He's a man who doesn't wait for some manager to approach him but acts on his own initiative. Which is just a reminder that merchants are in a receptive state of mind for any stunt that will increase sales.

**Notice to Members:**

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

## JONES SAYS PICTURE DID THE JOB, BUT WE GUESS HE DID A SHARE

No doubt a number of our members will recall a news item in the trade press several weeks ago to the effect that George Jones, manager of Loew's Theatre, Wilmington, Del., had achieved the signal honor of making a success out of a house long in the red. That excited interest at Club headquarters and we dropped this showman a line to find out what it was all about. His answer modestly stated that product, not Jones, was entitled to all honors. However, we still believe that the personal angle was, in a way, responsible for what happened after Jones took charge of the house and will therefore set down just what he did upon arrival in Wilmington.

Territory and people were all new to him when he first set foot in town, so the first thing he did was to make a sort of a survey of the city, gathering most of his information through conversation with storekeepers and other business men. The sum total of this was a decision that the situation sized up more as a community than a city, and a rather "ritzy" one at that, and he proceeded to work along that line.

He studiously avoided all street and theatre ballyhoo and other exploitation stunts and concentrated on the newspapers to sell his theatre and shows. He made daily trips to the newspaper offices, if for nothing more than to wish them the time of the day, and became friendly with the city editors. The net result of this today is that he can get nearly any legitimate story in all papers.

### He Knows His Stuff!

He also made it a point to get acquainted with as many patrons as possible, for the reason that they appear to get a kick out of being able to say hello to the manager on the way in and tell him what they think of the show on the way out. Apparently this leads to what can be termed taking a personal interest in the theatre; hence, he spends as much time as possible in sight of patrons. This same spirit has been drilled into the usher staff, doing away with that wooden soldier effect and making them appear like human beings. They help middle-aged people on and off with their coats instead of saluting them and do many other little courtesies in a natural manner, using their own words instead of some canned phrase.

The only stunt he ever pulled that really made an impression, states Jones, was used with "Hell Divers" and resulted from a tie-up made with the Delaware National Guard. Through that organization he promoted an 8,000,000 candle power anti-aircraft searchlight for the evening and placed it in front of the theatre. Four planes flew overhead during the evening, performing all kinds of stunts, with sirens screaming, as the searchlight beam followed them through the air. Jones thought the day of skygawking was over, but traffic was tied up for blocks around when this stunt was staged.

In closing he still insists that pictures made the house what it is today and so we won't argue that point. We will, however, point out that no one but a smart showman would make as careful survey of the town as he did before deciding upon operating and advertising policies. Apparently, Jones correctly sized up the situation.

## BACKHOUSE PULLED NOVEL POSTER GAG IN ENGLISH HOUSE

General appreciation of humor relating to the Scotch leads us to pass along a gag sent the Club by John J. Backhouse, manager of the Kursaal Kinema, Southend-On-The-Sea, England.

He issued a series of two hand bills, the first headed, "Missing" from his home since last Flag Day. Hugh Seymour, age 75, a native of Aberdeen, now believed to be in Southend-On-The-Sea. He left home with a clean shirt and a one pound note, and we have reason to believe he has changed neither. Where Is He? A Reward will be paid to anyone giving the information to his discovery. Report immediately to Manager, Nearest Cinema.

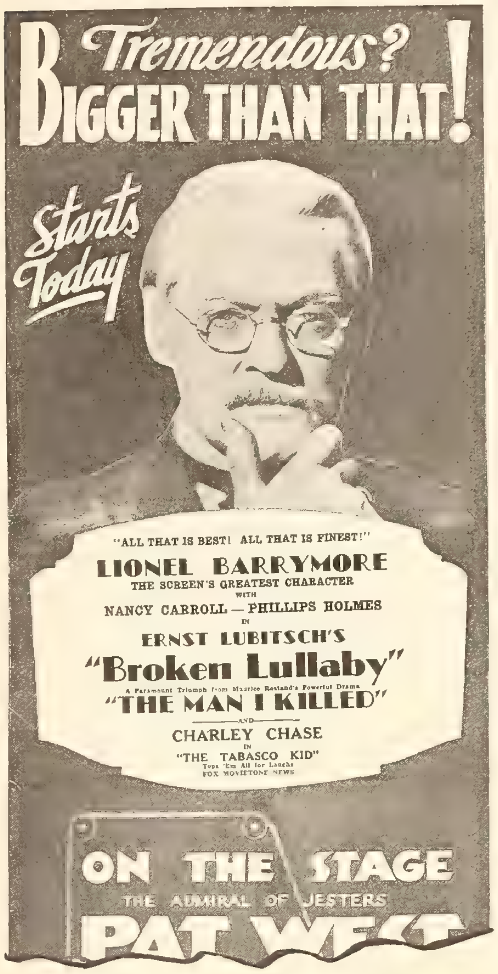
The second bill was headed "Found!" Balance of copy read, "The management of the 'One Bright Spot' are glad to inform their patrons that Hugh Seymour was found in their Kinema on Monday night last. On being interviewed by the 'Sporting Tines' he stated he is Not Missing a single performance at this popular theatre. He laughed at his long walk from Aberdeen, saying he would go miles to see a good program. The reason I selected the Kursaal is because Hugh (accent on U) Seymour at the Kursaal Kinema."

We also have other evidence at hand of Backhouse's advertising, consisting of several attractive teaser one-sheets on several pictures. They are done in blacks, blues, reds, greens, etc., with striking originality as to copy. The Club will be glad to hear more about stunts pulled by its English representative.

### Daillard On Job

W. W. Daillard, recently named manager of advertising and publicity for Publix-Dubinsky theatres in Kansas City, recently conferred with Barney Dubinsky for formulation of a publicity plan.

## HARTMAN'S AD!



Tremendous? BIGGER THAN THAT!

Starts Today

"ALL THAT IS BEST! ALL THAT IS FINEST!"

LIONEL BARRYMORE

THE SCREEN'S GREATEST CHARACTER

WITH

NANCY CARROLL — PHILLIPS HOLMES

IN

ERNST LUBITSCH'S

"Broken Lullaby"

A Paramount Triumph from Maurice Rostand's Powerful Drama

"THE MAN I KILLED"

AND

CHARLEY CHASE

IN

"THE TABASCO KID"

Tops 'Em All for Laughs

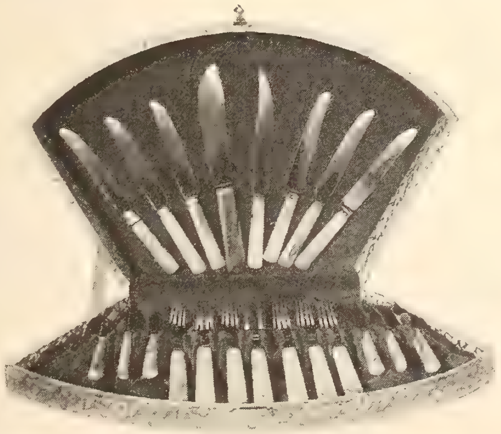
FOX MOVIETONE NEWS

ON THE STAGE

THE ADMIRAL OF JESTERS

PAT WEST

Here's an attention arresting ad that was recently run by H. L. Hartman, manager of the Fox Theatre, San Diego, Calif., and which, we understand, brought excellent returns to the box office. He chose to let Barrymore dominate the copy. Contrasting entertainment was offered by way of a two reel Chase comedy.



Premiums That Sell Seats!

Onyx Marbelette Cutlery

Fire Proof—Stainless Steel—Rust Proof

—and here's another offering:

Fragile and Dainty

JAPANESE LUNCHEON SET

Beautifully Hand-Painted

Your Lady Patrons Will Rave About It!

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
352 W. 44th St., N. Y. C.

Gentlemen:
Please send me further information.

Name.......................... Theatre..............
Address.......................... City....... State......

Check item [X]
Willow Ware ☐ Onyx Marbelette Cutlery ☐
Japanese Set ☐ Dinner Ware ☐

—MAIL THIS COUPON AT ONCE—

## WARNER PUBLICITY STAFF IN NEW YORK USING 'TALKIEGRAM'

Warner Bros. publicity department in New York City recently inaugurated a nine weeks "Talkiegram" stunt in order to gauge audience preferences.

A two-week advance trailer announcement explains the stunt and lists the awards, which will be given those who correctly identify unnamed portions of pictures run off on films played during the nine weeks. "Why Warner product is enjoyable" is also a subject for comment by participants. Replies will be used to prepare future advertising copy.

The above is based upon the idea of furnishing an incentive to people to attend consecutive performances and appears practical only when used by a producer organization. However, it was a good stunt and if some one will volunteer information just how the idea can be used by an exhibitor who plays a variety of company product, we'll gladly pass the word along.

### Abelson At Omaha

Art Abelson, former South Dakota district manager for Publix with headquarters at Minneapolis, has been transferred to Omaha, Neb., from where he will look after Publix houses in Grand Island, Hastings, Columbus and Kearney. These cities were formerly a part of the district supervised by Gerald Gallagher but will now be split between the two men. The division is under control of Evert R. Cummings.

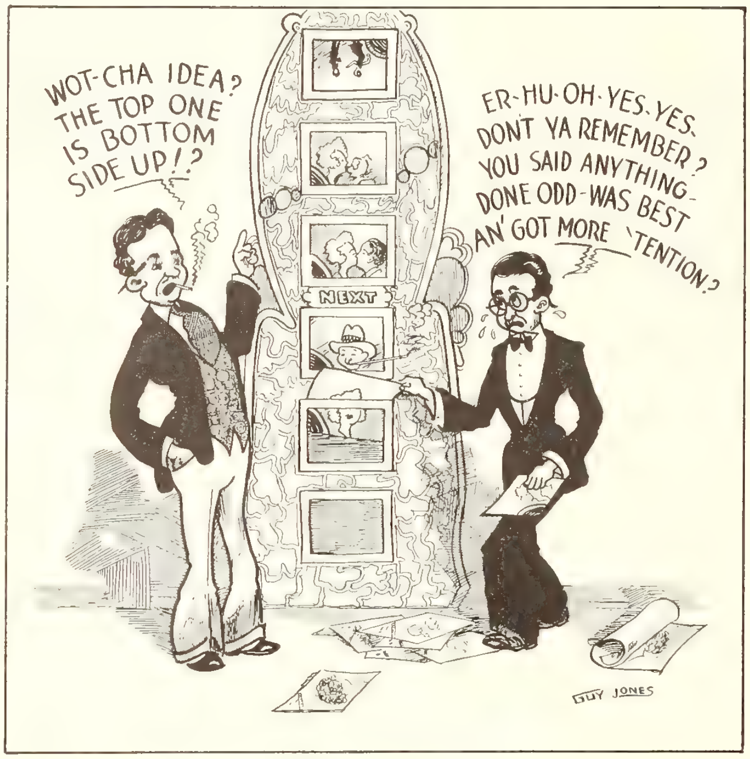
## HOLIDAYS

***Webster defines "holiday" as a day of exemption from labor, of rest or diversion—a period of recreation.***

A period of recreation—the masses of today seek their recreation in motion picture theatres; therefore, every holiday has a particular value to an exhibitor . . . in a great many cases, special matinees are held—holiday prices are charged, and it therefore behooves every manager and every exhibitor to avail himself of every aid to attract attention to his theatre during a holiday—to carry out the holiday spirit and to encourage the maintenance of its observation . . . there are various ways to do this—special holiday programs arranged, embodying subjects that are symbolic of that particular holiday—decorating the lobby and theatre properly . . . special holiday borders on ads, programs, trailer announcements and speaking of trailer announcements, one of the most effective means of creating holiday spirit is a holiday trailer, especially if it is built to carry out the spirit of that particular holiday, embodying symbolic music, illustrations, copy, etc. . . . for instance, I saw one on Memorial Day which was splendidly done, embodying beautiful symbolic illustrations, living figures, music, a stirring message delivered by an offstage voice and bugler playing Taps as the poppies in Flanders Field and the crosses on the graves, move slowly in the background. . . . There was a time when only the biggest theatres put on special holiday presentations, but with the advent of sound it is now possible for any theatre man to put on a very excellent holiday program. . . . So start out with the next holiday, Memorial Day. Start working on it now, build it up, make it mean extra dollars to your box office. It will, if you get behind it and push it.

# Keeping Up With The Times!

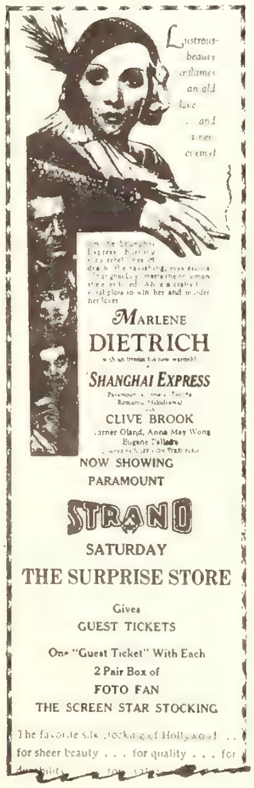
By GUY JONES


WOT-CHA IDEA? THE TOP ONE IS BOTTOM SIDE UP!?
ER-HU-OH-YES-YES. DON'T YA REMEMBER? YOU SAID ANYTHING DONE ODD-WAS BEST AN' GOT MORE 'TENTION?
NEXT
GUY JONES

Should you decide to inject novelty into your displays, do not emphasize it too much or your assistant will be making the signs do hand-springs. In this case, maybe the brilliant up-and-coming young showman at the right may have the correct slant.

## BOB ENOCH ANOTHER CLUB MEMBER WHO CAN PROMOTE NO-COST ADS

We note that Robert T. Enoch, manager of the Strand Theatre, Parkersburg, West Va., is another one of those showmen who can go out among local merchants and promote newspaper display advertising at no cost to theatre other than a few guest tickets.



Lustrous beauty inflames an old love . . . and a new enemy!

MARLENE DIETRICH

SHANGHAI EXPRESS

CLIVE BROOK

Warner Oland, Anna May Wong

Eugene Pallette

NOW SHOWING

PARAMOUNT

STRAND

SATURDAY

THE SURPRISE STORE

Gives

GUEST TICKETS

One "Guest Ticket" With Each

2 Pair Box of

FOTO FAN

THE SCREEN STAR STOCKING

The favorite silk stocking of Hollywood . . . for sheer beauty . . . for quality . . . for durability

One of the ads shown here will convey a good idea of what this Round Tabler is getting away with. The ad ran almost the full length of the page and you will note that mats and copy pertaining to Dietrich and "Shanghai Express" practically stole the whole layout. The few inches of copy we cropped at the bottom carried small type and store signature.

Another large three-column ad before us discloses that fifty per cent of the space plugged "Passionate Plumber" and that a guest ticket would be given free of charge by merchant with every pair of "Foto Fan" stockings. Still another half-page ad tied up "Shanghai Express" with the opening of a new dry cleaning company. Guest tickets were offered as an incentive to new customers. We also note that he succeeded in grabbing a generous slice of an ad inserted by a department store for a plug on a Laurel-Hardy comedy, with no mention of any tie-up at all.

Looks as though Enoch will be giving some competition to Pennsylvania Harry Stern in the costless ad racket. That's good, and maybe it will pep up some of the other fellows in this organization in the matter of showing their hand. Send in examples of your work, Club members, and we'll pass along the dope. If you are good enough salesmen to grab half space in merchants' ads for a few guest tickets, it's certainly worth trying out these days.

### Baltimore Bouquets

Bouquets are being bestowed these days on Bill Saxton, M. A. Mechanic, Louis Rome, Fred C. Schanberger and Arnold Stoltz for their parts in bringing about the Sunday show victory at the polls a short time ago.

## PRESTON WITH RANDFORCE

**Lew Preston, formerly managing director of the Academy of Music, Skouras house on 14th Street, New York City, has joined the Randforce circuit of Brooklyn, N. Y., as a division man. Theatres in the Ridgewood section of the city under his supervision include the Ridgewood, Parthenon, Maspeth, Lefferts, Glenwood, Embassy, Cross Bay and Alhambra. He will make his headquarters at the Ridgewood.**

**Preston entered showbusiness back in the days when vaudeville was outsmarting films and has since held important positions with many of the leading circuits in New York City, Brooklyn and on Long Island.**

## CHARLIE CARROLL IS PUTTING OVER SHOWS AT AUDUBON THEATRE

Back in harness again at the Audubon Theatre, New York City, Charles P. Carroll, well known New York and New Jersey showman, has been busily engaged with the selling of entertainment to Manhattanites who live in the neighborhood of Broadway and 165th street.

Chas. Carroll

One of the main attractions at the Audubon in recent months was Ed Lowry, whose novel presentations were enthusiastically received by a majority of patrons. While there an Ed Lowry Club was started and a considerable membership was obtained among the school pupils. Recruits who could sing, dance or play some instrument were sought out and divided into class squads of four and a Captain. Special prizes, contests, entertainment and various gifts featured each weekly Saturday morning program. Club members were admitted for 15c.

Carnival Week and the progressive presentation of a 12-unit program has been another feature of Audubon shows since Carroll's arrival. Here, for instance, is what appeared on one of the vaude-style heralds issued for the occasion: "1. Sol. Kline, leads the Variety Vaudeville Orchestra; 2. The Girl in the Tonneau, a Riot of Comedy; 3. Giants of the Jungle, You'll Like This One; 4. Villain's Curse, Just a Funny Cartoon; 5. Current News Events; 6. The Menace, Edgar Wallace's Last Work; 7. Serlany Four, Roman Posing and Aerial Novelty; 8. Joe Wong, the Chinese Crosby-Colombo-Vallee; 9. Foster & Van, Dark Rhythm; 10. Jones and Lee, and Their Own Little Show; 11. Charlie Foy, Last of the Famous Foy Funsters; 12. Bob Alton's Dainty Dozen." And you have what was billed as the Golden Dozen and a "Wow of a Show."

The Audubon is also sending out each week a newsette called the "Broadway Bumble Bee," which contains theatre gossip, scene cuts, fan notes, etc. It's a newsy little publication and looks as though it might be aptly filling the want in that direction.

We also hear that Carroll has a circulating library gag in effect at his house whereby patrons may obtain books without any charge other than paying admission to the theatre. We'd like to hear more about this if Charles P. can find time to put us wise. Just as soon as we can pick up the information it will be passed along to others. In the meantime we'll wish him continued success.

### The Cohens and Kellys

The thousands of Cohens and Kellys in the New York City telephone directory inspired the Mayfair Theatre, RKO first run house, to circularize the names when exploiting "Cohens and Kellys in Hollywood." The letter pointed out the advantages of taking a trip through the Movie City with the famous pair of comedians and an enclosed "Studio Pass" entitled members of the Cohen and Kelly Association to see the picture upon payment of regular admission.

# ALL ABOARD FOR A FREE VACATION STUNT; PLAN YOUR CAMPAIGN!

## If You're Interested in Promoting One of These Popular Affairs, Now Is the Time for Tie-ups With Hotels and Transports

## Contact Your Merchant-Friends For Outfits for the Winners; Call On Your Newspaper Editor and Pave Way for Stories

Now that vacation time is just around the corner, many managers will be thumbing over their campaign books to refresh memories on that "Free Vacation—Popularity" stunt which proved so successful the last time it was promoted. To serve as a reminder we are submitting a plan followed out last summer by Thomas D. Soreiro, Warner showman, who, at that time, was working in the C. J. Latta Ohio division. Changes can be made to suit local conditions, but we believe the backbone of the scheme can be applied to most any locality.

### The First Steps

The first steps to take, of course, are to pick your resort, cruise, or what have you, and then arrange for tie-ups with both hotel or steamship and the transportation company. Your locality will naturally determine to a considerable extent a trip which will be of interest to your patrons. It is generally agreed upon that a change of climate carries a strong element of appeal to most people. If you are located in the South a trip North becomes logical; if in the inland North, the seashore becomes attractive. Likewise the mountains for those who breathe salt air the year around. And don't forget that the big cities hold a strong attraction for those who have to spend practically all of the year in the smaller towns and cities and the country.

### Cooperation Assured

Judging from results of past tie-ups made with resorts and transportation concerns, those in charge have shown their willingness to fully cooperate in every possible way toward the success of the scheme in lieu of the advertising received. The plan used last summer by the Warner managers out in Ohio called for four free vacations. The point of destination chosen for the winners was the new Netherland-Plaza Hotel, Cincinnati, which is said to be the very last word in modern hostelries. A descriptive letter, setting forth all advantages of a week spent at this hotel, was sent to all managers in the division, so that they could disclose the necessary information to patrons and as material to use for newspaper readers, etc. Pamphlets were also supplied by the hotel management.

### Stipulations

The contest opened June 28 and closed July 25 and it was stipulated that the winners must use their privileges before September 15. Ballots for votes to be cast for the favorites were distributed at the box office by the transportation company and through a number of merchants. In the campaign outlined here four free trips were given. This, of course, is entirely optional and depends upon local conditions.

While the box office was the main source of ballots, each good for 10 votes when an admission was purchased, it was arranged with the bus company to have all ticket stubs act as a two-for-one when accompanied with a paid admission. The company served as a carrier for people in a number of adjacent cities and made up some 20,000 eight by four inch cards for distribution during run of contest. One side of the card plugged the bus concern and the other carried the following copy: "Winners of the Warner Bros. Ohio Theatres Vacation Trips Will Ride Colonial Stages. Vote Now for Your Favorite." All stages carried a banner on backs and it was arranged to have one bannered on both sides routed through the city during certain hours of the day, parking in front of the theatres at intervals. Photographs and other material were also sent to theatre for lobby display.

**Tom Wear, who was in charge of the Warner house at Elyria, Ohio, at the time this stunt was put over, and lately with Smalley Theatres, Cooperstown, N. Y., tells us that he tied up with the local dealer in Lincoln automobiles for the free transportation of the winners to Cincinnati, a matter of 300 miles, in a sedan car. In exchange he gave the dealer credit on screen and in other advertising matter. This, in addition to promoting over $100 worth of sport clothing and accessories for the most popular girl.**

### Several Tie-ups

A local newspaper, merchants and a commercial photographer were also tied-in for their parts in the campaign. The paper was sold on the idea of running ballots in each issue for duration of contest, each good for 10 votes when cut out and presented at the box office. On the final week of the contest, in connection with a drive made by the paper on subscription, it was arranged to give certificates good for 250 votes to all those subscribing to the paper for one year, 500 votes for two years and 1,000 for three years. The paper was also tied in for the insertion of readers on standing of contestants.

The merchants were tied-up for the purpose of securing free of charge several articles for use by the winners when making the trip. These included summer sport suits, traveling bags, golf bags, golf clubs, sport shoes and other awards. Ballots were also distributed by the merchants, each good for 10 votes on a sale involving 50 cents or over. It was arranged to deposit these ballots in a box provided for this purpose in the theatre lobby. It is thought practical to have this box in the inner lobby rather than on the outside.

Obviously an inside ballot box would work in closer harmony with the box office.

The tie-up with the photographer was made for the purpose of taking photos of the leading contestants each week. These were displayed in the theatre lobby or, as in some cases, used by newspapers to illustrate a story.

### Trailers, Lobby, etc.

So far we have briefly touched on the promotional end of the campaign, its advertising angles and methods of balloting, and we now come to the subject of trailers and other sales work done by the theatre. Two trailers were used, one in explanation of the trips and the other to plug the hotel. Both were made up at no cost to the house.

In order to maintain interest among the entries contact was regularly established by personal letters. Following is a copy of one:

"Dear Miss Blank: In checking over the votes cast in Blank Theatre's Popularity Contest, I find that 350 votes have been cast to your credit. In this contest we are making 27 awards, including two vacation trips, all expenses paid, to Cincinnati via Colonial Stages. (Number of awards depends on supplementary tie-ups.) Among the awards there are (then list whatever you have besides trips). May I suggest that you call and see me personally at the theatre, bringing with you a recent photograph of yourself."

### Blackboard Important

Along with the photographs of contestants in the lobby, with names printed underneath, a blackboard was used to record the standings from day to day. This was made about the size of a three-sheet and large enough to carry 20 or more names. Since the board is the barometer of your contest, it appears advisable to make it as live as possible, changing names and copy each day and, if practical, having a baby spot play on it. It goes without saying that it should be given a prominent place in the lobby.

### Your Own Ideas

There will be many other ideas which will come up for consideration while planning a campaign such as outlined above. Some may be able to effect a gathering of all contestants on the stage one day of each week; if not all, then the leaders, but it seems advisable to get as many as possible, for there may be some girl low in standing who may have enough stage personality to put her up among the winners.

The merchant tie-ups will also come in for a big share of the campaign. The more awards, the more important the contest becomes, and advertising should more than compensate for cost of the gifts. It might also be arranged to make a lobby display of several articles.

### Now's the Time!

At any rate, the Warner boys out in Ohio proved that the stunt can be made a money-maker for theatres, and so, with their compliments, we're passing this skeletonized plan along to club members. Vacations will begin in another month or so and it's not too early to lay the foundation work for your Free Vacation Contest. It's an excellent opportunity to get out and hit the firing line and find out how good a promoter you are.

## BIRTHDAY GREETINGS

Wally Allen
R. E. Archibald
Albert F. Avery
Kenneth P. Behr
Steve Bennis
William E. Burton
Robert C. Cannom
Carroll Coffell
R. P. Couger.
Burton J. Coughlan
J. Glenn Caldwell
Pedro Gelabert, Jr.
Germain Germain
Benjamin Gold
James T. Grady
Jay H. Guthrie
Harry R. Himes
Nat Holt
Wayne T. Jenkins
Elmer W. Johnson
William Kays
Frank V. Kennebeck
Frank V. King
C. T. Kraegel
Garry Lassman
A. H. Lawter
J. R. Long
Joseph Lourie
Orestes Macris
Wallace Nordby
Weldon Parsons
Paul G. Robinson
David R. Sablosky
Nat Salander
S. R. Scott
David Silverman
Alice Simmons
Bill Slater
Charles C. Stanfield
Jack Suckstorff
W. M. Troxell
Lawrence P. Weaver

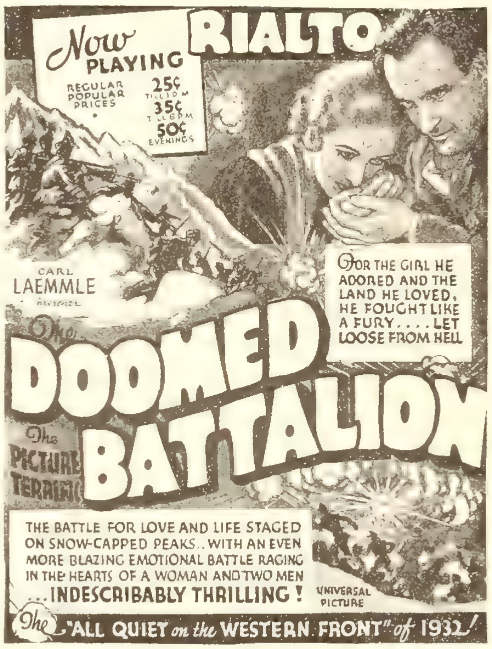
## HOLLYWOOD PREMIERE HELD IN WASHINGTON ON "BATTALION" FILM

Residents of Washington, D. C., were recently treated to a real old-fashioned Hollywood Premiere when Universal decided to stage the World's first showing of "Doomed Battalion" in the nation's capital. Accordingly the home office exploitation staff, assisted by special exploiteer Eddie Hitchcock, supervised the opening campaign and received splendid support from Ralph Ravenscroft, manager of the Rialto Theatre, and Rodney Collier, its publicity director.

A news-review of the event, large photos of dignitaries who attended the event and other newspaper stories attest the interest which three leading newspapers of the city displayed in the event. It was not treated as a theatre opening but as an important social happening among those prominent in political and civic life of the Capital. A column and a half story in the "Post" listed Cabinet members, Ambassadors, military and naval attaches of all legations, members of the Senate, and many other political people of note among those who received special invitations.

The 75 piece band of the local Veterans of Foreign Wars was promoted for a march through the main streets of the downtown section, later playing for one hour in front of the theatre for the opening ceremonies. A local military post cooperated to the extent of loaning searchlights for the projection of giant beams of light into the skies. A special police detail was on hand to keep the crowd in order. Local newspapers assigned cameramen to take shots of the celebrities entering the theatre.

DOOMED BATTALION


Now PLAYING
RIALTO
REGULAR POPULAR PRICES
25¢ TILL 1 P.M.
35¢ TILL 6 P.M.
50¢ EVENINGS
CARL LAEMMLE presents
The DOOMED BATTALION
FOR THE GIRL HE ADORED AND THE LAND HE LOVED, HE FOUGHT LIKE A FURY. . . . LET LOOSE FROM HELL
The PICTURE TERRIFIC
THE BATTLE FOR LOVE AND LIFE STAGED ON SNOW-CAPPED PEAKS. . WITH AN EVEN MORE BLAZING EMOTIONAL BATTLE RAGING IN THE HEARTS OF A WOMAN AND TWO MEN . . . INDESCRIBABLY THRILLING!
UNIVERSAL PICTURE
The "ALL QUIET on the WESTERN FRONT" of 1932!

The advance campaign included circularization of important Italian, Austrian and German individuals and societies, high schools and clubs; house to house distribution of heralds; distribution of special blotters in office buildings; novelty dodgers with imitation stick of dynamite and copy, "Blown To Bits," in office buildings and parked cars; newspaper campaign ten days ahead with slogans such as "Watch for the World Premiere—The Picture Terrific—The All Quiet of 1932," etc.; ads for $3 top opening run far enough in advance to sell out to the society people; front decorated with flags of all nations; drive on foreign population due to international cast of picture; plugs over radio; tickets and awards for best 100 word dispatches as outlined in newspaper stunt; classified tie-up, and numerous window tie-ups.

Many campaigns on this picture will be based on work outlined in the above paragraphs. There are any number of suggestions that can be adapted to other cosmopolitan cities or scaled down to suit local conditions. Comb through them, if this one is on your list, and file the ideas away.

### Leon Levy in L. A.

Leon Levy, formerly associated with the United Artists and Western Theatres, Los Angeles, has been placed in charge of the Los Angeles district of Warner houses.

## BODIE ENLISTED THE ONE AND ONLY COXEY TO EXPLOIT PICTURE

If any of our members think that the Coxey Army was a myth we're here to let you know that the one and only Coxey is no less than the Mayor of Massillon, Ohio, where Harry F. Bodie manages the Lincoln Theatre for the Brothers Warner.

We have a newspaper clipping before us showing the famous Mr. Coxey all dolled up in a Fireman's outfit and presumably plugging "Fireman Save My Child," as the caption intimates. But it then goes on to explain that "Joe Brown had nothing on him when he was a volunteer sixty years ago in Danville."

Coxey is a well known personality out his way and Bodie tells us that he is a candidate for next president. We can well believe that the photo received its share of attention.

Bodie has a man's size job on his hands out in his neck of Ohio and we'll be interested in learning how he's making out. What it takes to put a shoulder to the wheel he's got, and we and all his fellow Round Tablers wish him success.

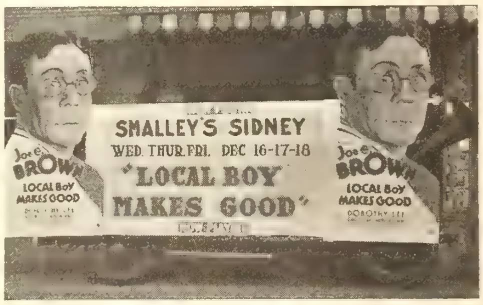
## GEORGE ROTSKY USED BIG GUNS IN CAMPAIGN WAGED ON ARLISS FILM

A full page announcement in all English papers in the city was the big gun fired in campaign made on "Man Who Played God," by George Rotsky, veteran show-manager of the Palace Theatre, Montreal, Canada. Headlines in red ink screamed, "It Will Live in Your Memory Forever—George Arliss," and name of theatre. He also used large display ads in all Montreal French newspapers and the Jewish Adler, following the big shot with three column ads which ran the length of the page.

Rotsky's confidence in the drawing power of the picture was justified by a gross that went considerably above the house average, during the week that Lenten season took its toll at all theatres.

Several years ago we used to receive interesting material from this showman on the art of showmanship and we're glad to be in touch with him again. We know of no one better qualified to make worthwhile suggestions and hope that he will find time to drop the Club a line now and then.

## LIKES BAND WAGON!



*From what we hear about W. T. A. Webb, manager of Smalley's Sidney Theatre, Sidney, N. Y., he's "just c-r-a-z-y" about the big sound truck pictured above. It's the regular company bally that makes the rounds of the Smalley Circuit and you can believe us when we tell you that Webb let the whole town know it was around when it recently paid Sidney a two-day visit.*

# YOUR SPRING CLEANING CHART!

### EXTERIOR

Banners and Cards
Color Hoods
Electric Signs
Exterior Cleanliness
Flashers
Floodlights
General Illumination
Interchangeable Letters
Lamps
Marquee
Neon Signs
Poster Frames

### LOBBY

Box Office Safe
Brass Rails
Bulletin Boards
Change Makers
Decorations
Display Frames
Flooring
Lobby Rope
Rubber Mats
Ticket Booths
Ticket Choppers
Ticket Register

### AIR CONDITIONING

Air Washer Systems
Driving Belts
Heating Ducts
Insulation
Motors
Noisy Fans
Refrigerating Plants
Temperature Control
Ventilators

### SOUND EQUIPMENT

Amplifiers
Condensers
Control panels
Dynamic units
Exciter lamps
Horns
Horn lifts, towers
Loud speakers
Photo electric cells
Pickups
Sound couplings
Sound head
Sound screen
Storage batteries
Turn tables
Volume controls

### SEATING

Acoustic values
Aisle lights
Broken seats
Chairs
Chair anchor bolts
Chair cement
Chair covers
Hat holders
Hinge noise
Upholstering

### LIGHTING

Automatic switches
Batteries
Cove lighting
Decorative Lamps
Dimmers
Directional Signs
Emergency lighting systems
Exit signs
Fixtures
Fuses
Lamps
Orchestra lights
Panel boards
Switchboards
Wiring

**THIS is the time of the year when it is imperative that you check off every detail and item in your theatre with a view of getting them in proper shape and first class condition.**

**The items listed here were taken from the April 9th issue of Motion Picture Herald's Better Theatres supplement. Incidently, that supplement contained many useful suggestions for the maintenance of your theatre and we urge you to look it over and read the various articles on the care of theatre equipment and furnishings.**

**Go over every one of the items listed here and check them off after they have been inspected. When the entire list has been checked off and repairs made you can then feel certain that your house has been properly attended to.**

### FOYER

Admission signs
Artificial flowers
Carpets
Carpet cushion
Curtains, drapery
Decorative lamps
Directional signs
Drinking fountains
Exit signs
Furniture
Lighting fixtures
Mirrors
Usher Signal systems
Vending machines

### STAGE

Asbestos curtains
Border lights
Color plates
Counterweight systems
Curtain control
Cyclorama
Dimmers
Footlights
Olivettes
Rigging
Screen
Screen adjusters
Scenery
Spotlights
Stage hardware
Switchboards

### MAINTENANCE

Accounting systems
Chewing Gum remover
Cutout machines
Date strips
Disinfectants
Film cement
Floor, tile cleaners
Janitor supplies
Lubricants
Metal polish
Programs
Safety ladders
Slides
Tickets
Trailers
Uniforms
Vacuum cleaning equipment
Wall board

### AUDITORIUM

Acoustical treatment
Carpets
Carpet cushion
Cove lighting
Decorative scheme
Directional signs
Draperies
Lighting fixtures
Music stands
Orchestra lifts
Organs
Organ Grilles
Organ heaters
Organ lifts
Perfumers
Wall coverings
Wall hangings

### PROJECTION

Adapters
Cable
Color wheels
Dissolvers
Effect discs
Effect projectors
Film cabinets
Film cement
Film cleaning machines
Film perforator
Film Speed indicator
Film splicer
Motors
Motor generators
Panelboards, cabinets
Port shutters
Rectifiers
Reels
Reel end alarms
Rewind
Rheostats
Spare parts
Stereopticons
Ventilators

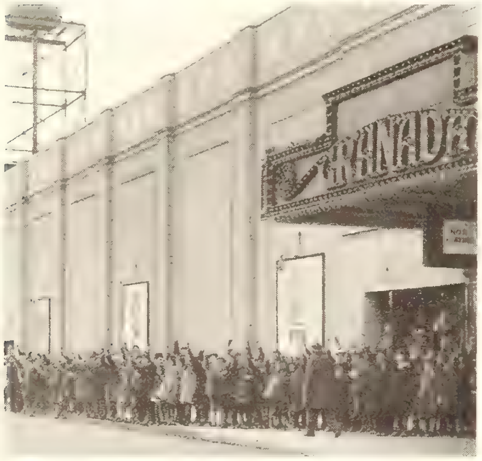
## BUCK JONES RANGER CLUB GOING STRONG AMONG THE KIDDIES

Columbia Pictures Corp. has a new stunt for showmen interested in organization of the juvenile element called the Buck Jones Rangers' Club which, according to its sponsors, already boasts a membership of over 500,000 boys and girls in various parts of the country.

A complete plan of organization has been prepared by Captain F. Heath Cobb, writer and juvenile organizer, which is claimed to be practical for both large and small communities. The sponsors are also backing up the move with advertisements in leading boys' magazines, one of which is said to have brought over 10,000 replies in two weeks.

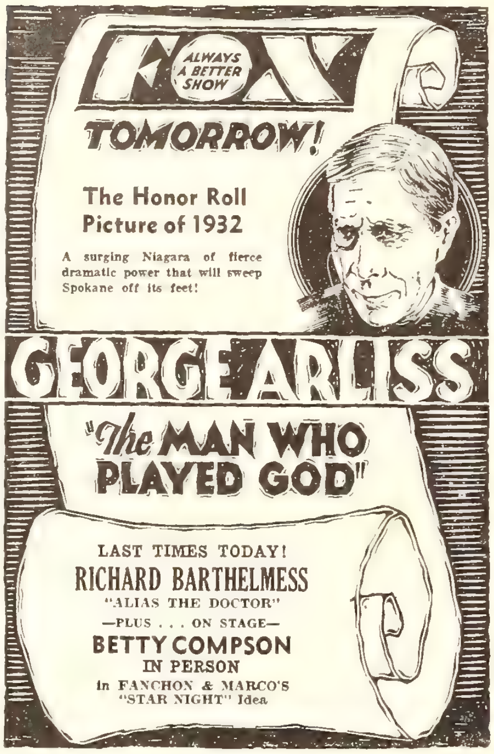
A letter to Columbia from R. L. Nowell, manager of the Cherokee Theatre, Monroe, Ga., enthusiastically comments on the initial meeting of his unit when several hundred boys and girls marched to the theatre as a body. The Mayor, Superintendent of School various Women's Clubs and other organizations cooperated to the fullest extent. Nowell was assisted by Ted Toddy, Columbia exploiteer.

In order to facilitate openings of these clubs Columbia has prepared two trailers, one advance and one current. The advance presents Jones telling about the Club and showing a few feats in roping. The current trailer brings Jones and the National officers to the local theatre for the opening meeting, during which the pledge of the Rangers is portrayed. A manual containing details of rodeos, pageants and programs which may be staged by clubs without involving much time on part of the manager, or causing any great outlay of money, has been prepared. Club and all material is copyrighted in order to protect theatre-members.



Buck Jones is a likeable screen personaity and one likely to impress the younger generation. As far as the writer's opinion is concerned, he was one of the best of the western stars in silent pictures and one of the few who, in addition to being able to pull sensational screen stunts, could really act. The writer also happened to catch a Jones picture, "High Speed," a short time ago, and was most agreeably surprised at the entertainment value contained in that particular picture. It was apparent that Jones had little difficulty in adapting himself to the new order of the screen.

## A SPOKANE "MONEY" AD!



FOX

ALWAYS A BETTER SHOW

TOMORROW!

The Honor Roll Picture of 1932

A surging Niagara of fierce dramatic power that will sweep Spokane off its feet!

GEORGE ARLISS

"The MAN WHO PLAYED GOD"

LAST TIMES TODAY!

RICHARD BARTHELMESS

"ALIAS THE DOCTOR"

—PLUS . . . ON STAGE—

BETTY COMPSON

IN PERSON

in FANCHON & MARCO'S "STAR NIGHT" Idea

## OVER 1100 KIDDIES TURNED OUT FOR BIG PARTY HELD BY GATES

Easter egg hunts are slightly out of season at this writing, but we cannot wait until next year to record that Arnold Gates, manager of Loew's Granada Theatre, Cleveland, Ohio, put over a corker out in his city a short time ago.

Gates tied-up with his community newspaper and over twenty merchants to stage his big event, and the net result was attendance of over eleven hundred youngsters between the ages of two and fifteen years. Over fifty awards, consisting of live bunnies, roller skates, puppies, kodaks, candy, baseballs, bats, scooters, hats and numerous other articles were distributed from the theatre stage to the fortunate ones.

The paper and merchant tie-ups gave the hunt wide publicity and it naturally reacted most favorably to the theatre. If some of our members didn't hold their Easter Egg Hunt this season, file this tip away for next year and maybe it will serve as a reminder that it's a good method to employ as a stimulator of good will among many elements in your community. Thanks to Gates for calling our attention to the stunt.

## "JAMEY" SENDS CLUB UNIQUE AD RUN BY MISSOURI EXHIBITOR

We are indebted to H. E. Jameyson, advertising and publicity supervisor of the Midland Division, Fox West Coast Theatres, for calling our attention to a unique newspaper ad inserted by the manager of the Star Theatre independent house at Warrensburg, Mo. As "Jamey" states, he evidently believes in telling the truth. Here's the boxed off portion of his ad on "Freaks":

> **We Do Not Recommend This—Take It Or Leave It. (head). We think the picture today is terrible. It is horrible, unreal—revolting. However, all tastes must be appealed to at some time or other. There has been demand by the public for this kind of picture—We have had many requests to show this—So here it is—but you had better stay at home.**

Seems to us that the above was a darn good way to whet the curiosity of his patrons, telling them that it was an absoluteyl different sort of picture, etc. We'll make a guess that this picture can be sold along those lines, playing up the grotesque angle for all that it's worth. Thanks to you, H. E., for passing along the idea.

## ROUND TABLE BIOGRAPHIES

Concluding that showbusiness offered more possibilities than the newspaper game, Herrwood E. Hobbs, present manager of the Hippodrome Theatre, Pottsville, Pa., after spending four years as reporter on a local paper, broke into the amusement business at the age of 20 as assistant manager of the Capitol Theatre, also in Pottsville.

Hobbs plugged along as assistant for one and one-half years and was then promoted to his present position, which means that he has been with Comerford and Publix ever since he entered this game.

Herrwood Hobbs

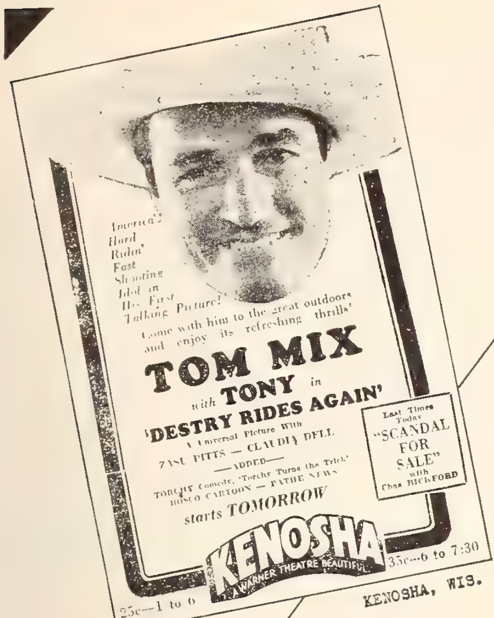
He was born in Nescopeck, Pa., April 24, 1910, and is a graduate of the Pottsville High School. He's twenty-two years old at this writing and as far as we know still unmarried. If he had to start all over again showbusiness would be his choice of a profession.

## CAN YOU MAKE UP ONE OF THESE?

**Warren Yates, organist for the Fabian theatre in Paterson, N. J., made up this one and it was used as a good institutional plug for that theatre:**

**For the best in entertainment, any season of the year,**
**Attend the Fabian Theatre, you'll always find it here;**
**Because "WE" strive to bring to you, as our Feature Presentations,**
**Initial showings, week by week, of the latest screen sensations;**
**Animated funny cartoons—comedies to make you smile—**
**News reels with Graham MacNamee, in his own distinguished style.**

**This Theatre plans always for your comfort and amusement,**
**Here every week is shown a Bill of wholesome entertainment;**
**Each program is diversified—music, laughter, recreation,**
**All the latest songs on the organ played in rhythm and syncopation.**
**The AIM is "JUST TO PLEASE YOU"; our Management is sincere;**
**Remember, Friends and Patrons, there's a cordial welcome HERE.**
**Entertainment DeLuxe, Comfort, Pleasure throughout the Year.**



America's Hard Ridin' Fast Shooting Idol in His First Talking Picture!

Come with him to the great outdoors and enjoy its refreshing thrills!

**TOM MIX**
with **TONY** in
**'DESTRY RIDES AGAIN'**
A Universal Picture With
ZASU PITTS — CLAUDIA DELL
—ADDED—
TORCHY Comedy, 'Torchy Turns the Trick'
BOSCO CARTOON — PATHE NEWS
starts TOMORROW

Last Times Today
"SCANDAL FOR SALE"
with Chas BICKFORD

**KENOSHA**
A WARNER THEATRE BEAUTIFUL
25c—1 to 6
35c—6 to 7:30

KENOSHA, WIS.

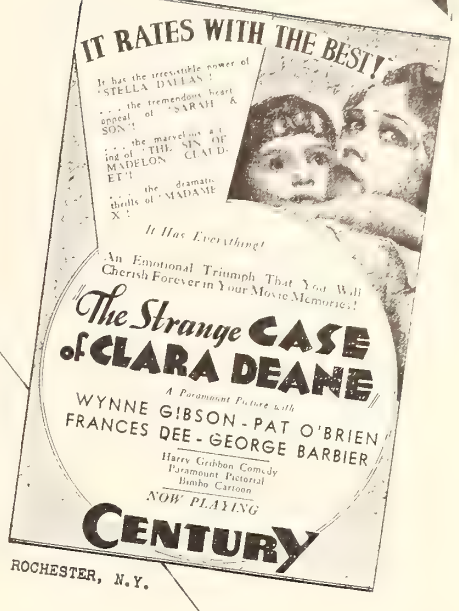
## What are we going to do with him?---

What are we going to do about the most terrifying secret power that has ever threatened these United States? . . . This power-drunk terror who challenged the world when his influence ran high, but when fortune turned, his blood turned yellow, and like a whipped dog he looked to the woman he ruined to save him from his doom.

"Scarface" shows this horrifying menace stripped of his glory as he really is! Though revealing him in a pitiless spotlight, it puts the hoodlum on the run. It is a challenge to every true-blooded American citizen to combat the greatest menace this nation has ever known.

"Scarface" is the attraction at the Carolina Theatre Monday, Tuesday and Wednesday.

CHARLOTTE, N.C.



**IT RATES WITH THE BEST!**

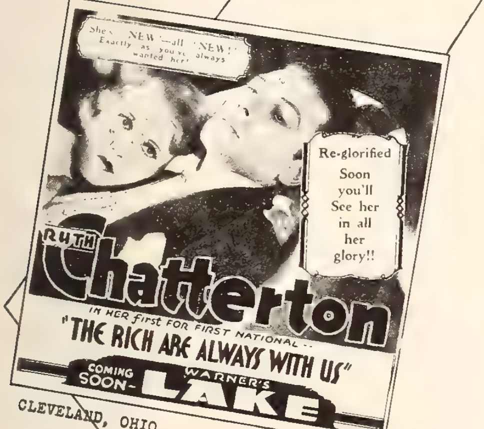
It has the irresistible power of 'STELLA DALLAS'!
. . . the tremendous heart appeal of 'SARAH & SON'!
. . . the marvelous acting of 'THE SIN OF MADELON CLAUDET'!
. . . the dramatic thrills of 'MADAME X'!

It Has Everything!

An Emotional Triumph That You Will Cherish Forever in Your Movie Memories!

**"The Strange CASE of CLARA DEANE"**
A Paramount Picture with
WYNNE GIBSON - PAT O'BRIEN
FRANCES DEE - GEORGE BARBIER
Harry Gribbon Comedy
Paramount Pictorial
Bimbo Cartoon
NOW PLAYING
**CENTURY**

ROCHESTER, N.Y.

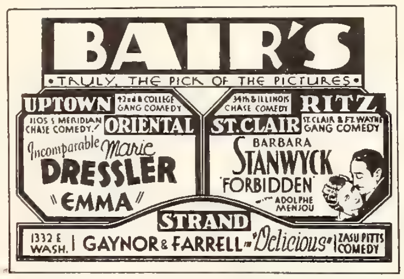


She's 'NEW'—all 'NEW!' Exactly as you've always wanted her!

Re-glorified
Soon you'll See her in all her glory!!

**RUTH Chatterton**
IN HER first FOR FIRST NATIONAL . .
**"THE RICH ARE ALWAYS WITH US"**
COMING SOON—WARNER'S **LAKE**

CLEVELAND, OHIO



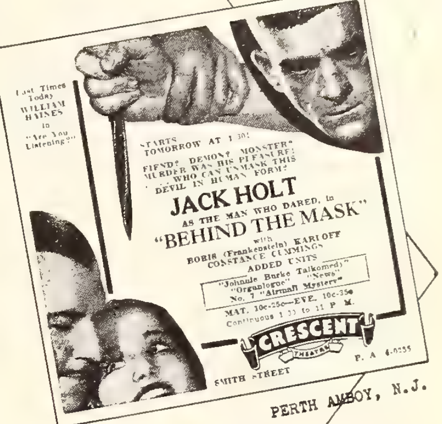
**BAIR'S**
•TRULY, THE PICK OF THE PICTURES•

**UPTOWN** 42nd & COLLEGE GANG COMEDY
**ORIENTAL** 1105 S MERIDIAN CHASE COMEDY
Incomparable Marie **DRESSLER**
"EMMA"

**RITZ** 34th & ILLINOIS CHASE COMEDY
**ST. CLAIR** ST. CLAIR & FT. WAYNE GANG COMEDY
BARBARA **STANWYCK**
'FORBIDDEN'
with ADOLPHE MENJOU

**STRAND**
1332 E. WASH. | GAYNOR & FARRELL in "Delicious" | ZASU PITTS COMEDY

INDIANAPOLIS, IND.



Last Times Today
WILLIAM HAINES
in
"Are You Listening?"

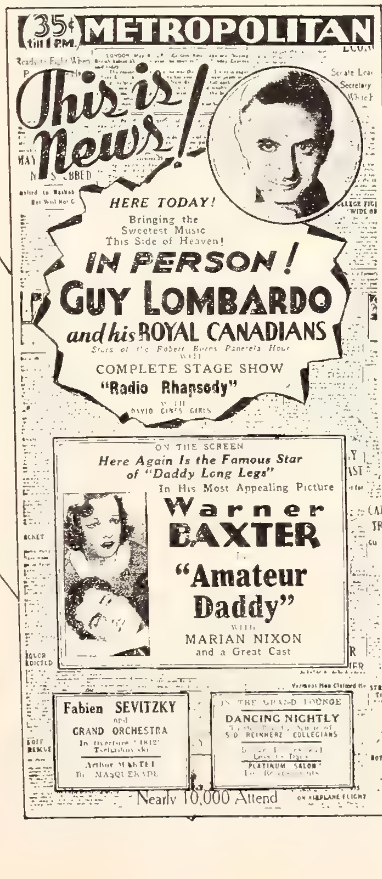
STARTS TOMORROW AT 1:30!

FIEND? DEMON? MONSTER? MURDER WAS HIS PLEASURE! . . . WHO CAN UNMASK THIS DEVIL IN HUMAN FORM?

**JACK HOLT**
AS THE MAN WHO DARED, in
**"BEHIND THE MASK"**
with
BORIS (Frankenstein) KARLOFF
CONSTANCE CUMMINGS
ADDED UNITS
"Johnnie Burke Talkomedy" "News" "Organlogue" "Airmail Mystery" No. 7
MAT. 10c-25c—EVE. 10c-35c
Continuous 1:30 to 11 P. M.
**CRESCENT** THEATRE
SMITH STREET
P. A. 4-0255

PERTH AMBOY, N.J.

BOSTON, MASS.



35¢ till 1 P.M. **METROPOLITAN**

**This is News!**

HERE TODAY!
Bringing the Sweetest Music This Side of Heaven!
**IN PERSON!**
**GUY LOMBARDO**
and his **ROYAL CANADIANS**
Stars of the Robert Burns Panatela Hour
WITH
COMPLETE STAGE SHOW
"Radio Rhapsody"
WITH
DAVID GINES GIRLS

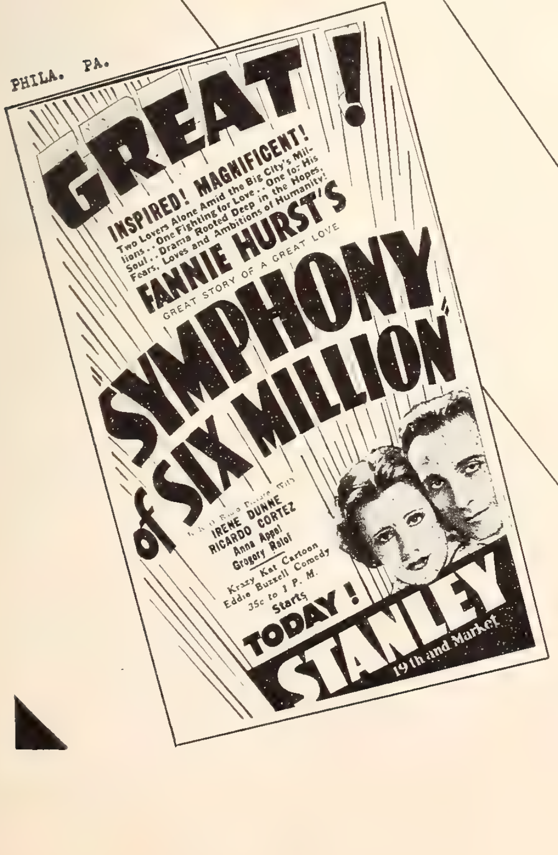
ON THE SCREEN
Here Again Is the Famous Star of "Daddy Long Legs"
In His Most Appealing Picture
**Warner BAXTER**
in
**"Amateur Daddy"**
WITH
MARIAN NIXON
and a Great Cast

Fabien SEVITZKY
and
GRAND ORCHESTRA
In Overture "1812" Tschaikowsky
Arthur MARTEL
In MASQUERADE

IN THE GRAND LOUNGE
DANCING NIGHTLY
SID REINHERZ COLLEGIANS
PLATINUM SALON

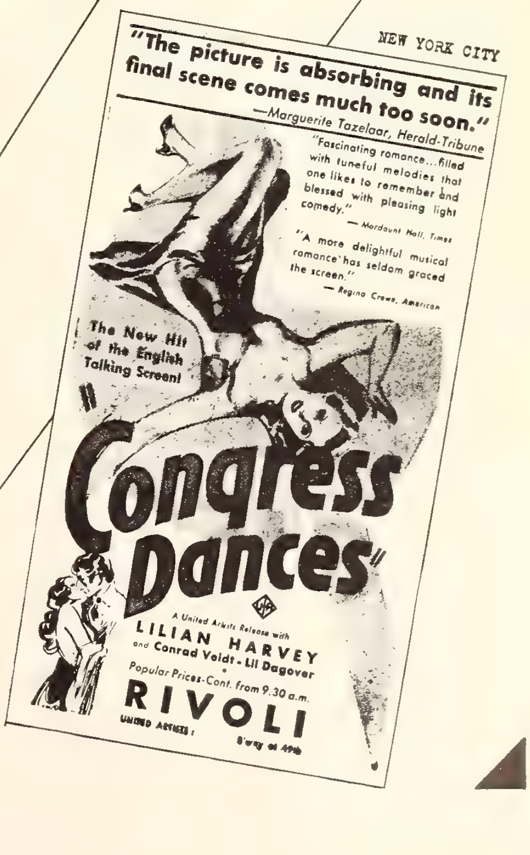
Nearly 10,000 Attend

PHILA. PA.



**GREAT!**
INSPIRED! MAGNIFICENT!
Two Lovers Alone Amid the Big City's Millions . . One Fighting for Love . . One for His Soul . . Drama Rooted Deep in the Hopes, Fears, Loves and Ambitions of Humanity!
**FANNIE HURST'S**
GREAT STORY OF A GREAT LOVE
**"SYMPHONY of SIX MILLION"**
R K O Radio Picture with
IRENE DUNNE
RICARDO CORTEZ
Anna Appel
Gregory Ratoff
Krazy Kat Cartoon
Eddie Buzzell Comedy
35c to 1 P. M.
Starts TODAY!
**STANLEY**
19th and Market

NEW YORK CITY



**"The picture is absorbing and its final scene comes much too soon."**
—Marguerite Tazelaar, Herald-Tribune

"Fascinating romance . . . filled with tuneful melodies that one likes to remember and blessed with pleasing light comedy."
— Mordaunt Hall, Times

"A more delightful musical romance has seldom graced the screen."
— Regina Crewe, American

The New Hit of the English Talking Screen!

**"Congress Dances"**
A United Artists Release with
LILIAN HARVEY
and Conrad Veidt - Lil Dagover
Popular Prices-Cont. from 9.30 a.m.
**RIVOLI**
UNITED ARTISTS' B'way at 49th

# PERSONALITIES

**HARRY SEFTON**, manager of the Fox-Orpheum Theatre, Wichita Falls, Kas., recently promoted an aviation lobby display valued at $14,000.

▽

**J. E. MANUEL**, manager of Warner's Ohio Theatre, Sandusky, Ohio, recently received instructions from his home office to close the house for the summer months.

▽

**MICKEY McFARLAND**, proprietor of the Essaness Theatre, Rushville, Neb., has reported the arrival of a baby son at the McFarland home.

▽

**SOL BERNSTEIN**, manager of the Ritz Theatre, Mansfield, Ohio, is bewailing the fact that his house has become a popular point of attack by yeggmen, who recently cracked his safe for the second time within the period of a few weeks.

▽

**FRED RINEHART** and Bob Shields, operating the Parkland Theatre, Cincinnati, have brought suit to dissolve their partnership.

▽

**GRIFF GRANGER**, formerly operator of the Kaypee Theatre, Mt. Gilead, Ohio, recently added to his chain of subsequent run houses in Ohio and adjoining states by acquisition of the Ritz Theatre, West Milton, and the Plymouth, at Plymouth, Ohio. John Hickman formerly operated the latter house.

▽

**LEON LEVY** has taken up his duties as manager of Warner theatres in the Los Angeles district.

▽

**JOE DECKER**, proprietor of the Granada Theatre, Denver, is the proud father of a baby son.

▽

**ABE SHAFER** has reopened the Shafer Theatre, Edgerton, Mo., following extensive reconditioning.

▽

**TOM HOWELL**, former chief of service at the Newman Theatre, Kansas City, recently succeeded Ray Minor, treasurer.

▽

**DAN KRENDEL**, formerly in charge of the St. Clair Theatre, Toronto, Canada, has been assigned management of the Capitol Theatre, Windsor, his old stamping ground.

▽

**RAY STUMBO** informally received two bandits in his office after the show at the Hollywood Theatre, Salem, Ore., a short time ago, and at the point of a gun was persuaded to give his guests a parting token of about $200.

▽

**HARRY WREN** is the new manager of the Varsity Theatre, Dickinson house at Lawrence, Kas.

▽

**M. L. CONLEY**, proprietor of the Conley Theatre, Frankfort, Ind., recently suffered considerable damage to his theatre through fire thought to be of incendiary origin.

▽

**BUTTERS BROTHERS** have opened Our Theatre, a new 200-seat house at Williamstown, Mich.

▽

**B. B. BENFIELD**, manager of the Ritz Theatre, Dillon, S. C., is building another 600-seat motion picture house in his town.

**E. W. SEARFOSS**, former Dickinson theatre manager, is head of a group of business men in Paola, Kan., who will construct a new motion picture theatre.

▽

**GEORGE S. GAFFORD** has announced that he will reopen the Ritz Theatre, Hobbs, N. M.

▽

**AMBROSE NUGENT**, assistant manager of the Fox Theatre, Merrill, Wis., was recently called to Chicago for reassignment. He is succeeded at Merrill by his brother, Elton Nugent.

▽

**FLOYD G. NUTTING**, manager of the State Theatre, Minot, S. D., for the past two years, has been promoted to the post of manager of the Paramount Theatre in Grand Forks. He is succeeded in Minot by James Stroud of Aberdeen, S. D.

▽

**H. S. WALDORF** has purchased the fire-damaged Palace Theatre, Vinton, Iowa, from A. J. Diebold for a reported price of $10,000 and hopes to have the house ready for operation by June 1.

▽

**W. R. LEWIS**, manager of the Rialto Theatre, Ruston, La., has made arrangements for installation of new sound equipment.

▽

**JULIUS A. NERMOE** of Minneapolis has purchased the State Theatre, Blooming Prairie, Minn., from N. E. Ristey.

▽

**JOSEPH ROSENFELD** has taken up his new duties as South Dakota district man for Publix. He will make his headquarters at Sioux Falls.

▽

**WALDO IVES** has given up operation of the Lincoln Theatre, Mount Vernon, Wash. He plans to reopen the local Paramount after installing new equipment.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..................................

*Position* ..................................

*Theatre* ..................................

*Address* ..................................

*City* ..................................

*State* ..................................

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

**JOHN HAMRICK**, operator of the Blue Mouse, Music Box and Alder theatres, Portland, and other houses in Seattle, has leased the Oriental Theatre, Portland, on a long-term lease and plans to run it as his ace house. Andrew Saso, now at the Music Box, will be transferred to the Oriental.

▽

**ERNEST MORRIS**, former newspaperman, has been made a member of the exploitation staff of the Denver Theatre, Denver, Colo.

▽

**WILLIAM COLLINS** has taken over the Lyric Theatre, Sullivan, Mo., from C. Lapee. Collins also operates in other Missouri and Illinois towns. "Buck" Lewis is building another new house in Sullivan.

▽

**BOB WHITE**, former Portland exhibitor, has been placed in charge of the Hartman Theatre, Bandon, Ore. The house is undergoing alterations and redecoration.

▽

**HARRY HOROWITZ** has closed the new Broadway Theatre, Cleveland, Ohio, for the summer season.

▽

**JOHN KALAFAT**, Associated Theatres executive of Cleveland, is recovering at his home from a severe attack of pneumonia.

▽

**ARNOLD RITTENBERG**, former RKO division man in St. Louis, has been appointed publicity director of the Palace Theatre, Albany, N. Y., succeeding Alton Cook.

▽

**DICK HILL**, assistant to Harry Kalmine, Warner zone manager in New Jersey, is the proud father of a baby daughter, Jean Marie.

▽

**ROY MARTIN**, of Columbus, Ga., and operator of several theatres throughout Georgia and Alabama, has acquired the Ryland, Americus, Ga.; the Liberty, Roanoke, Ala., the Riviera, LaFayette, Ala., and the Palace, at Dadeville, Fla.

▽

**JOHN HAMRICK** has reopened the Rex Theatre, Seattle, as a "return engagement" house at a 10 cent admission. Changes will be made four times a week.

▽

**A. L. BROWN** has denied that management of the State Theatre, Rapid City, South Dakota, has been turned over to a Mr. J. B. Shearer, as reported in these columns a short time ago. Brown states that at one time Shearer owned a third interest in the house but that he (Brown) is now sole owner.

▽

**J. R. MacEACHRON**, formerly manager of the Malco Theatre, Stuttgart, Ark., has resigned and plans to open a house of his own.

▽

**EMMETT THURSTON**, counsel and secretary of the Rocky Mountain Theatre Owners Association, and Lucile Atherton, both of Denver, Colo., are to be married next month.

▽

**CLEM POPE** has arrived on the job at Spokane, Wash., to take over Floyd Maxwell's duties at the Fox Theatre, Maxwell having left for Portland, where he will manage four of John Hamrick's theatres.

▽

**RUSSEL TERHUNE**, manager of the Strand Theatre, Plainfield, N. J., recently played host to bandits to the tune of $1,900.

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

## *Theatre Equipment Bargains*

BRAND NEW FLAMEPROOFED BEADED OR PERFORATED CHROME SOUND SCREENS AT 29c SQ. FT. LIMITED RANGE OF SIZES, GUARANTEED FACTORY PERFECT. TEST SAMPLES FURNISHED FREE. WIRE FOR YOURS NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## *Mail Order Bargains*

NEW S.O.S. CATALOGUE YOURS FOR ASKING —SEND FOR USED BARGAIN LIST—MAKE YOUR MOTTO "SAVE ON SUPPLIES" THRU S.O.S.:—A cordial invitation is extended to the Trade to visit us in our palatial Show Rooms when in New York. We are the Largest Mail Order House in the Motion Picture Industry. What have you to buy, sell or trade? S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

BUY FOR CASH AND SAVE — EVERYTHING BRAND NEW. SATISFACTION GUARANTEED OR YOUR MONEY BACK. REFLECTORS: Peerless, $10.95—Strong, $11.95—Morelite, $8.75—G. E. Mazda, $3.75. RECTIFIER BULBS: 15 Ampere, $8.85—6 Ampere, $4.85. MAZDA ADAPTERS, $6.50. MAZDA PROJECTOR LAMPS: 900 watt, $6.40—1000 watt, $6.20. THUMB TACKS, $1.15 thousand. PEERLESS CONDENSERS, $6.95. WESTINGHOUSE EXCITER LAMPS: 7.5 ampere, $1.25—4 ampere, $1.15. SIMPLEX OIL, 95 cents gallon. SOUND FILM LACQUER, 65 cents bottle. AMPLIFIER AND POWER TUBES less 45%. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

## *Equipment for Sale*

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

MANUFACTURERS OVERSTOCK SALE — BUY THESE LOBBY DISPLAYS WHILE THEY LAST—GUARANTEED WEATHERPROOF FINISH — One Sheet, to hang, $6.72; One Sheet Easels, $8.40; Combination One Sheet and Photo Case, to hang, $14.70; Combination One Sheet and Photo Case Easels, $16.80; Photo Case, to hang, $5.60. Polychrome Golden Brown Antique Finish, with Blue Striping, Genuine Compo Board Backs. Catalogue furnished. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

YOU CAN BUY THIS RCA EQUIPMENT OUTRIGHT—NO STRINGS ATTACHED:—Another lot of these P2 Professional Projectors complete with RCA type Sound-on-Film Heads; Bausch & Lomb Cinephor Optical Systems; UX868 RCA Photophone Photocells; Rear Shutter, Double Exciter Lamp Sockets; 3000′ Magazines; Direct Drive, all ready to run for $395.00. These are worth $2500.00, and are ideal for Private Projection Rooms, Churches, Schools, etc. RCA Photophone type Sound Heads for Simplex and Powers also available, $225.00. Write S.O.S. Corp., Dept. E-H, 1600 Broadway, New York. Cable Address, "SOSOUND," New York.

BARGAINS: Silent machines and films. Road Shows. Address National Equipment Co., Duluth, Minn.

PAIR POWERS 6B Projectors, Powers Lamps, Cinephor Lenses, New Syncrofilm Sound Heads, $450.00 complete. Address M. ENGLAND, 86 Van Braam Street, Pittsburgh, Penna .

USE SPEEDY PRINTER for printing Heralds, Programmes, Window Cards. Complete outfit, $12.50. Pekas Duplicator Co., Lesterville, So. Dak.

## *Equipment for Sale*

TWO REBUILT single-bearing intermittent movements with Simplex parts in first-class condition, $28.50 each. Address Box No. 148, Motion Picture Herald, 1790 Broadway, New York.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:
ILLINOIS THEATRE EQUIPMENT COMPANY,
1150 South Michigan Avenue. Chicago, Illinois.

BARGAIN HUNTERS TAKE NOTICE: Two Rebuilt Simplex Projectors (Double Bearing Intermittent Movements) and Equipped with Peerless Reflector Arc Lamps, $740.00 pair. Two Rebuilt Simplex Projectors (Single Bearing Intermittent Movements) and Equipped with Strong Standard Reflector Arc Lamps, $668.00 pair. Two Garver 30 ampere Rectifiers, just like New, $185.00 pair. All Equipment Perfect condition. Same Guarantee as given on new equipment. SAVE AND BUY from MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

CHANGE LENSES NOW—NEW UNIFORM APERTURES FREE—TRADE-INS ALLOWED:—Used Lenses, All Standard Makes, Quarter Size, $9.75; Half Size, $19.50; New Snaplite Special, Quarter Size, $11.95; New Superlite Special Half Size, $39.00; New Kollmorgen Half Size for Large Theatres, List Price $125.00, Extra Special, $49.50; Lens Cleaning Kits, $1.89; New Pictures are Smaller. DON'T NEGLECT YOUR PROJECTION. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

BARGAINS USED ARCTIC NU-AIR AND AMERICAN BLOWERS FOR THEATRE USE; ALSO SILENT BELT DRIVES. WRITE FOR DESCRIPTION AND PRICES. SOUTHERN FAN SALES CO., Box 440, ATLANTA, GA.

COMPLETE SOUND-ON-FILM INSTALLATION FOR A 600 SEAT THEATRE. Two Senior Model Sound Heads, All-Electric Theatre Amplifier, Two Motors, RCA Photophone Speaker. Complete with everything needed for $350.00. Satisfaction Guaranteed. Beaded Sound Screens 38c per square foot; New Uniform Aperture Plates $1.00 each; Brand New Lens $9.75. Address THEATRE SOUND SERVICE, ROCHESTER, NEW YORK.

WRIGHT-DeCOSTER SPEAKERS, $15; Wright-DeCoster directional baffles, $4; Mellaphone turntables, $20; Samson Pam 19 Amplifier, $28 with tubes: straight arc lamphouses for Powers, $4; Speedometers, $2; all second-hand but in good condition. Address LUDLOW AMUSEMENT COMPANY, Ludlow, Vermont.

## *Chairs For Sale*

INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to
ILLINOIS THEATRE EQUIPMENT COMPANY,
1150 South Michigan Avenue Chicago, Illinois.

## *Sound Equipment Bargains*

WARNER BROS. INSTALLING OWN SOUND—YOU, TOO, CAN BREAK YOUR SHACKLES, HERE'S HOW! Famous S.O.S. Sound-on-Film System at lowest prices ever—Choice of three systems, SMALL HOUSES, $395.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00 Senior Sound Heads less Amplification and Speakers, complete otherwise, $109.37 each. Liberal allowance on Disc Equipment. Agents Wanted. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

O.K.—YOU SUMMER SHOWMEN—HERE IT IS—YOU ASKED FOR IT—PORTABLE SOUND-ON-FILM AT A PRICE:—Complete, nothing else to buy. Plug in any convenient light socket, set up in five minutes ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and 250 type Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audience up to 1,500. 92′ throw—9 x 12 picture. Special $495.00. Write for bulletin DVM. S. O. S. Corp., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

STILL MORE SOUND-ON-FILM HEADS AT $25.00 EACH—GRAB 'EM QUICK:—Complete with Optical System Mounting; Exciter Lamp Socket; Photocell Compartment; Sound Gate; Slit Block; Idler Roller; Friction Roller; Outer Case; Fly Wheel and some Driving Attachments. Genuine Western Electric Photocells, $5.00 each extra. Ideal for Experimenters or Portables. Write for details. Write S.O.S. Corp., Dept. U, 1600 Broadway, New York. Cable Address, "SOSOUND," New York.

## *Position Wanted*

SOUND PROJECTIONIST — married, Christian, five years theory and practice all equipments, good mechanic, wants steady position in small city, New York, New Jersey, Pennsylvania, Connecticut. Now employed. State particulars. Address Box No. 146, Motion Picture Herald, 1790 Broadway, New York.

PROJECTIONIST 5 years. Experienced on Western Electric and other equipments. State salary. References. Address Wayne Smith, 728 Meredith St., Saginaw, Michigan.

AM I CRAZY? Licensed Chicago operator will work as operator FREE OF CHARGE for four months to prove efficiency, then if satisfactory to manager, will work for reasonable salary. Experienced on sound. Address Box No. 149, Motion Picture Herald, 1790 Broadway, New York.

AGGRESSIVE THEATRE MANAGER, 35 years old, thoroughly experienced, good exploitation man, community builder, organizer, executive and publicity man. Go anywhere. Moderate Salary. Address Box No. 150, Motion Picture Herald, 1790 Broadway, New York.

## *Programs and Heralds*

WEEKLY PROGRAMS, new design, requires no folding, displaying cuts created in our own engraving plant—500, $2.50; 750, $3.25; 1000, $4.00; each thousand after the first, $2.50; postage prepaid to any point in the U. S. A. Over 300 theatres acclaim them the best yet. HERALDS, 5x10, beautifully illustrated with special cuts and imprinted with theatre name, town, dates, shorts and admission—250, 70c; 500, $1.10; 750, $1.50; 1000, $1.85; each thousand after the first, $1.50, postage prepaid. All orders, shipped same day as received. Address, "FEPCO" HERALD SERVICE, Leflang Bldg., Box 795, Omaha, Nebraska.

## *Chair Covers*

CHAIR COVERS. CUSHIONS. Tailored to fit. Wide selection, rightly priced. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, S. C.

**CLASSIFIED ADVERTISING**
*(Continued on next page)*

# (CLASSIFIED ADVERTISING--CONT'D)

## *Projector Repairing*

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

## *Theatre Training Schools*

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

## *Patents*

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

## *Business Stimulators*

MOVIE THEATRE MANAGERS: PACK YOUR HOUSES playing the new HOO-RAY game. It's brand new. Taking the country like storm. Something like Bingo or Corn game now available for theatre audiences. Everybody plays. Works from the screen. We furnish everything: trailers, slides, Hoo-Ray cards, one-sheets, score sheets, mats, etc., you furnish prizes. Great advertising stunt for yourself and local merchants. Costs you $7.50 per week. Write for full details. THE HOO-RAY GAME CO., 710 Cooper Bldg., Denver, Colorado.

## *Theatres for Sale or Lease*

MIDDLESEX THEATRE, MIDDLETOWN, CONNECTICUT, seating capacity, 1,450. One of the finest and best equipped theatres in New England. Address FRANK ARRIGONI & SON, Inc., Middletown, Connecticut.

## *Theatres Wanted*

THEATRE WANTED—will lease or buy for cash—Middle West—small college town preferred. Address Box No. 151, Motion Picture Herald, 1790 Broadway, New York.

## *Equipment Wanted*

WANTED—Used automatic ticket registers of any kind. State size and price. Address Box 145, Motion Picture Herald, 1790 Broadway, New York.

WANTED, TO BUY: Powers 6B or 6A Projector Bases and Mechanisms; also Power Amplifiers and Speakers. Address Box 485, Rochester, New York.

# WABASH AVENUE

### CHICAGO

The sudden death of Frank Schaefer, former operator of the Crystal theatre and a brother of Pete and Harry Schaefer, came as a shock to everyone along Film Row. Few men have held the warm affection and esteem of his fellows to the extent that Mr. Schaefer did, and as word of his passing spread along the row his many friends expressed their sorrow. Mr. Schaefer was playing golf with Oscar Florine when he complained of feeling faint and dizzy. Starting back to the clubhouse he collapsed and died in Florine's arms. Death was attributed to heart attack.

▽

Clyde Eckhardt and M. A. Levy of the Chicago Fox office were joined here by Jack Lorents of Minneapolis and Al Davis of Milwaukee last Saturday and the quartet made the trip to the Fox convention in New York together.

▽

Ben Judell has acquired distribution through his four offices of four new Rin-Tin-Tin features. The films will be based on stories by Peter B. Kyne, Albert Payson Terhune, Gerald Beaumont and James Oliver Curwood. They will be released in July. Judell has also acquired "Should a Doctor Tell" for the state of Wisconsin.

▽

*Irving Mandel declares that the Security Bookers Contest which started May 1 and continues to June 15 is going along at top speed, with Chicago, Milwaukee and Indianapolis offices doing a neck and neck drive turning into the stretch.*

▽

Members of the Illinois Federation of Women's Clubs attending the state convention here last week were guests of Balaban & Katz and MGM at a special midnight preview screening at the Roosevelt theatre of "When a Feller Needs a Friend."

▽

Jim Best has reopened the Blaine theatre on Southport Avenue.

▽

*Irving Mack's son celebrated his "Barmitzvah" party last week. Irving explained that the majority of the boys along the Row would know what this was all about without further explanation.*

▽

Bill Drake is handling the bookings on Supreme Screen Service Company trailers at 1304 S. Wabash.

▽

Adolph Zode of the Garden Amusement Company, Peoria, Ill., was spotted along the Row last week.

▽

*Warner's Avalon on the South side reduced admission prices last week and went single feature policy.*

▽

Harry Gittleson, who edits the RKO Titan, was first on hand for the opening of the RKO convention.

HOLQUIST

# ON BROADWAY

### *Week of May 14*

| | | |
|---|---|---|
| CAPITOL | | |
| | In Walked Charley | MGM |
| MAYFAIR | | |
| | Spring Antics | RKO Pathe |
| | Shanghai | RKO Pathe |
| PARAMOUNT | | |
| | Beyond the Blue Horizon | Paramount |
| | Lighthouse Love | Paramount |
| RIALTO | | |
| | Those Blues | Paramount |
| | Twenty Horses | Paramount |
| | Betty Boop Limited | Paramount |
| RIVOLI | | |
| | Pro and Con | Paramount |
| | Admission Free | Paramount |
| ROXY | | |
| | The Mad Dog | Columbia |
| STRAND | | |
| | Bosko and Bruno | Vitaphone |
| | Absent Minded Abner | Vitaphone |
| | How I Play Golf No. 5 | Vitaphone |
| WINTER GARDEN | | |
| | Campus Spirit | Vitaphone |
| | Goopy Gear | Vitaphone |
| | On Edge | Vitaphone |

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 67—Burgoo King wins Kentucky Derby before 50,000—Al Capone gets a number at Atlanta—Mme. Schumann-Heink sings at Washington Mothers' Day service—New commandant takes over superintendency at West Point—President of France slain by assassin—New York harbor blaze destroys Cunard pier—German big guns boom at coast defense practice.

**FOX MOVIETONE NEWS**—No. 68—Woman wets open nationwide drive—Flier set to brave Atlantic in ocean hop from New York—Uncle Sam's troops still on job in China—Army post hunters pursue coyote—Fox shows first films of Mt. Kenya, high African peak—Another election stirs Berlin.

**HEARST METROTONE NEWS**—No. 266—Pacific yachtsmen spread their sails—Spanish children become queens in annual Spanish fete—Cape Cod herring run opens with record haul—Royal Air Force conquers Africa's last barrier—Swiss Air fete hails coming of sping—Women open nationwide drive to repeal prohibition—Flier aims at new record from New York to Paris—United States Marines on job at Shanghai.

**HEARST METROTONE NEWS**—No. 267—President pledges nation's aid in Lindbergh kidnaper hunt—Schmeling trains for bout with Sharkey in June—Happy days for monkeys in San Antonio zoo—Japanese premier assassinated by young militarists in Tokio—100.000 parade for beer in New York—Two die in attempt to moor Akron at San Diego—Burgoo King wins $50,000 Preakness at Pimlico.

**PARAMOUNT NEWS**—No. 83—Reds hail May Day in Berlin—Albert B. Fall, former government official, quits prison—"Lefts" in sweeping victory at polls in France—Gambling ship anchors outside limit off California coast—New steel bridge a bit of modern in Siam—5,000 handy gadgets on exhibition at New York Patent Exposition.

**PARAMOUNT NEWS**—No. 84—100,000 march in New York's beer parade sponsored by mayor—Flashes from everywhere—Sharkey and Schmeling train for championship bout in June—Two of landing crew killed in attempt to hold Akron to ground at San Diego—Nation's police band to capture kidnappers of Lindbergh baby.

**PATHE NEWS**—No. 83—Army riders put Olympic jumpers through test—Armless golfer shows amazing skill on Washington links—Gaston Means freed on bail at Washington—Torture tools once used in inquisition, exhibited in New York—Baby sea lion learns to lead clean life—Box lacrosse proves "stunning" game for players at New York.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 40—Peace in Far East indicated by evacuation of China by Japanese—Nation's housewives aid needy with "Share a Meal" plan—150,000 workers in Vienna pledge party solidarity—Poultrymen in West unite in egg hatchery project—Nobility in Italy re-enact exploits of 1530—Thousands thrilled as speed aces race in California hill-climb—Nation shocked as body of Lindbergh baby is found.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 41—New York applauds as 100.000 march in beer parade—Daring workers harness natural gases as "steam well" erupts in Italy—News paragraphs—Cabot breaks speed mark in outboard racing classic at Albany—Akron commander rescues one of three men carried aloft on ground lines at San Diego.

## Wallace Smith Not to Go Abroad

Wallace Smith this week cancelled his proposed tour of the Far East. His novel, "The Little Tigress" will be reprinted.

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 128.**—(A) Tell us just what a "condenser" does, meaning the optical sort. (B) What similarity is there in the action of a glass condenser and a curved mirror such as is used in connection with reflector type lamps. (C) Describe a plano-convex condenser such as is used in projection work. (D) Just what is a "collector" lens and why is it that? (E) What is a "converging" condensing lens and why is it that?

## *Answer to Question No. 121*

*Bluebook School Question No.* 121 *was: "(A) Tell us just how you would prove the fact that the ordinary arc cannot use above* 60 *amperes without increased proportional light loss. (B) Using the ordinary arc, in what proportion is screen illumination increased with different arc amperages, assuming the correct optical line-up to be used in each case. (C) With the ordinary arc and plano-convex condenser, is it possible to increase screen illumination by increased current flow over and above* 120 *amperes? (D) Is it essential to best results that there be a certain fixed carbon separation (ordinary arc) for different amperages?"*

There was a good showing on this one, as follows: Lester Borst, S. Evans and C. Rau, Frank Dudiak, G. E. Doe, John Wentworth, T. Van Vaulkenburg, Bill Doe, Andrew Wells, Nic Granby, Another Doe, Charles Ray and Tom Taylor, Dan Emmerson, Dave Goldberg, Dave Lambert and Tom Davis, Andy Bailey, H. D. Tyler, John Rathburn and Dave Little, G. Tinlin, Jack Billings, Henry Edwards, Tom Murphy, Pat O'Brien, P. L. Davis, D. L. Sinklow, Dave Andrews, Robert Giddings, Aleck Giebto, P. T. Garling, William Broadbent and James Granby, Dan L. Mason, P. L. Toeping, K. L. Knight, Dave Anderson, Chick Peters, Frank Ferguson, Albert Ilks, George Deckson, Dan Holler and T. R. Peters, Andrew Breaston, Joe Daniels, D. K. Ormie, Seymour Carroll, John Cermak, Frank Davis, Frank F. Franks, D. L. Simmons, D. V. Peterson, H. D. Schofield, Thos. McGruder, Wm. Love and Sam D. Love, G. Farmann, Mike McGuire, Dave Lode, Albert Jones, Richard Singleton, F. B. Gamble, Tom McClelland and Frank Appleton, Henry B. Coates, S. Kay, Leo Garling, Hohn Williams, Andrew Wells, Peter Jackson and Bob Diglah, Alonzo Zerach and John Ahrenson.

Many of the answers were excellent. We will hear from John Wentworth on A. He says:

"The fact that with our present projector optical systems and straight arc we cannot use much in excess of 60 amperes d-c. without heavy losses of light—increasingly heavy as amperage is boosted above 60 in steps—may be proven as follows. Wash the converging condenser lens thoroughly with soap and water, rinsing and polishing it until it is very clean. Coat the convex surface with a previously prepared mixture of lampblack mixed with turpentine, or brown or other dark colored calcimine.

"Reinstall the lens in place and, using a needle point, make a very small hole in the coating on the exact center of the lens diameter. Plates of thin metal may be used, with suitable holes drilled in them, but I prefer the coating for the reason that unless the metal be in actual contact with the lens surface at the point where the hole is, the results won't be quite what they should be.

"With the hole completed, strike the arc, and it will be found that at about 60 amperes the resultant spot at the aperture will just about cover the entire aperture opening. If the amperage be further increased the central pin hole will be found to project a spot which exceeds the aperture in size, which of course indicates loss.

"By making other pin holes at different distances from the center, the effect may be observed. Finally, at about 120 amperes, it will be found that the spots of light from even the outer zones of the condenser entirely cover the aperture, hence the entire condenser is working up to its maximum capacity, so far as has to do with that size of aperture."

### *NEW FILM UNHURT BY GLARING LIGHTS*

*New photographic effects in the studio, are forecast by MGM with the use of a newly developed "non halation" film, with which it is possible to photograph any glaring light, with the camera pointing directly at the light source, without the "fog" which ruins the rest of the picture, resulting. The film was used at a recent Hollywood opening, when studio arc lights shone directly into the camera lens. All incidental matter in the camera's field of vision was recorded with excellent results, it is claimed. The new film will probably be used in the studio for special effects.*

Excellent, Friend Wentworth! I have heretofore suggested a thin metal plate with tiny holes drilled therein, but the coating is, I believe, in every way better. Frank Dudiak, Evans and Rau, Lester Borst, G. E. Doe, Bill Doe, Another Doe, Nic Granby and William Broadbent also supplied what I would consider 100 per cent answers to A.

Concerning Section B, S. Evans and C. Rau say, "According to the National Carbon Company's experiments, there is 160 per cent gain in screen candle-power when the current is increased from 30 to 50 amperes; 46 per cent gain in screen candle-power when the current is increased from 50 to 70 amperes; 18 per cent gain in screen candle-power when the current is increased from 70 to 90 amperes; 15 per cent gain in screen candle-power when the current is increased from 90 to 110 amperes; 12½ per cent gain in screen candle-power when the current is increased from 110 to 120 amperes."

Frank Dudiak quotes the same figures, as also do all the Does, John Wentworth, T. Van Vaulkenburg, Frank Davis, P. L. Toeping, Peter Jackson, Dave Goldberg and Nic Granby. Lester Borst says:

"The greatest increase in screen illumination, as amperage is increased from zero to 120, will be between zero and 60 amperes, using the ordinary arc of course. Increasing the current flow from 25 to 60 will result in an indicated illuminometer increase of approximately 180 per cent. In excess of about 60 amperes, however, the gain will fall off with increased rapidity with each jump in amperage, until an increase from 100 to 120 amperes will show an improvement of only 15 per cent in screen illumination. As the tests by which these results were arrived at were laboratory conducted, they clearly illustrate the correctness of the results arrived at by experiments described in section A of this question."

(C) G. E. Doe says, "Using an ordinary plano-convex condenser and the ordinary arc, when 120 amperes, or thereabouts is reached, the whole condenser diameter is working up to its maximum capacity, assuming the aperture to be of standard dimensions. If the aperture be made smaller, then this would occur below 120 amperes. If larger, above that figure. When the condenser is working at maximum capacity, no more light, or approximately no more can be got through to the screen."

(D) William Broadbent answers thus: "It is essential to best results, either with the ordinary arc, the reflector type arc or the H. I. arc, that a certain fixed carbon separation be maintained for each different current strength or amperage. This is especially important with the high intensity arc, though very important with them all.

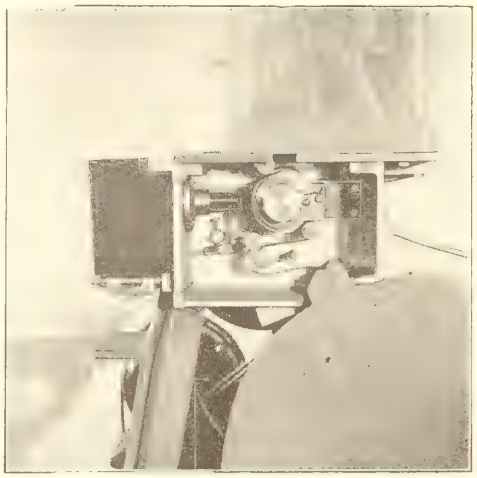
# Current Activities Of the S. M. P. E.

Among the various subjects under consideration by the Sound Committee of the S.M.P.E., is that of determining and studying the many elements upon which the faithful reproduction of sound in a theatre depends. The first part of this work consists in outlining these various elements, in order more easily to assign to each the importance it deserves—that is, to list them in as nearly the order of their importance as possible—and finally to classify them according to their nature and their occurrence in sound reproducing systems.

By so doing, the program which the committee is to follow in making its study of conditions requisite to good reproduction, will of necessity construct itself. And—having been so constructed, those elements of the list possessing characteristics that are somewhat similar, will admit of being placed in groups, and so facilitate the study of what may be done to diminish whatever difficulties may be recognized in them, and to segregate items that are amenable to standardization.

The first part of the study involves the listing of all the possible sources of distortion that may be found in recording and reproducing systems, and to make a bibliography regarding these sources of distortion. The Sound Committee has already undertaken to study some of the elements of this classification. The sub-committee whose function it is to study the variations that occur in making negative exposures has already rendered its preliminary report. In this report it is pointed out that the principle causes of variations in negative exposure lie in (1) the source of light, (2) the exposing device, (3) the film characteristics, and (4) the method of processing the film. Each of these causes must be subject to control, hence the committee is carefully looking into the means that may, and ought to be, used for controlling them, the proper means of adjusting them, and the proper kind of equipment that ought to be used in the first place.

The sub-committee on frequency characteristics is also working on the problem of attaining fidelity of reproduction, but is confining its attention to the recording devices only. In particular, the sub-committee is endeavoring to indicate the adjustments of the slit azimuth requisite to good recording, and to determine where, if any, compensation should be made for losses that occur in recording. It is the opinion of the sub-committee that no compensation should be made for such losses in the reproducing apparatus, but that it is preferable that the frequency characteristic of the reproducing system be as flat as possible, from the photoelectric cell to the loud speakers. All compensation for losses incurred in recording should be made in the recording apparatus itself. It is also the opinion of the sub-committee that all compensation should be based on 0.5-mil light slits, both in recording and reproducing. Methods of adjusting the azimuth of the slit in the recorder are to be recommended, as it is felt that continual checks of this adjustment are necessary in order to assure satisfactory reproduction at frequencies above 5,000 cycles per second.



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### Projection Screens Committee

In the course of its activities, the Projection Screens Committee has collected material which demands standardization, and for this reason the Standards Committee of the S.M.P.E. has been asked to act upon it. This material includes the following:

(1) Acoustic Factors: Establishment of and agreement upon, of methods used in testing acoustic materials and auditoriums, and standardization of tolerances as regards frequency characteristics of motion picture screens.

(2) Light Reflection: It is desirable that measurements of light reflected from motion picture screens be made with the light incident upon the test sample at a prescribed angle above the normal, the particular angle to be determined later by the committee. The reflected light should be measured in a horizontal plane and in a vertical plane containing the light beam, both being normal to the sample. This procedure leads to results more directly comparable with conditions existing in theatres.

(3) Definitions: As some confusion exists concerning the acceptations in the commercial field and in the engineering field, of the words "specular,". "reflective," and "directive," as applied to beaded and metallic screens, the Standards Committee is asked to decide upon the recommended usage of these words. In view of the fact that all screens reflect, it is felt that the adjective "reflective," as applied to the beaded screen, may be misleading. The recommendation is made that the term "directive" be applied to the beaded screen inasmuch as it implies a property peculiar to this type of screen; namely, that of directing a large portion of the incident light back into the source.

(4) Miscellaneous: The relation between the width of the screen and the distance of the front row of seats, from the screen should be established. An earlier study of this problem by the committee indicated that a desirable recommendation is that the distance between the front row of seats and the screen should measure ⅞ of a foot for each foot of screen width. The Standards Committee is asked to study the problem and to act upon this recommendation or any modification of it that the study may indicate. However, this problem, due to the influence of balconies and other structural limitations of the theatre, in addition to the problem of establishing standards of screen sizes, has had to await final action on standardization of the projector aperture.

Among the various problems now being considered by the Projection Screens Committee are (1) new developments in screens, including metal, embossed—and any other types; (2) standardization, referring to sizes of screens, requisite illumination and methods of making optical measurements of screens, the definition of brightness, acoustical ratings of screens, proper sizes of screen to install in theatres; (3) reflection loss characteristics of screens; (4) tolerable variations of brightness across the width of the screen, and variation of brightness as a function of the seat location; (5) characteristic of screens for 16-mm. projection.

# STAGE ATTRACTIONS
## FOR PICTURE THEATRES

# RIESENFELD WINS ROYAL WELCOME WITH HIS 80 MUSICIANS AT THE ROXY

### Inaugural Program of Conductor and Composer Is Played to One of Most Enthusiastic Audiences of the 'Cathedral'

Broadway welcomed back its own this week end as Dr. Hugo Riesenfeld, distinguished conductor and composer, presented his inaugural program at the Roxy "Cathedral." Dr. Riesenfeld chose for the first part of the overture Tchaikovsky's "Capriccio Italien," playing it in varied arrangements and to one of the most enthusiastic audiences the theatre has ever held. He followed this up, as he put it, with proof that his 80 musicians could play popular numbers as well as classics. Miss Ann Ronell's entrancing song, "Rain on the Roof," was the number. It was enhanced by rain effects on the screen and interspersed with many other appropriate effects, bringing out all of the song's intrinsic novelty.

#### Noted Before Reaching U.S.

Dr. Riesenfeld came to America as a young man with a reputation already made. His first engagement here was as concert master and conductor at Oscar Hammerstein's Manhattan Opera House. From there he went to the Century Opera House and served in the same capacity. Later on he conducted two seasons of operettas for Klaw and Erlanger and also composed and directed two operettas, one of which was produced by Klaw and Erlanger and the second by the Shuberts. In addition to these he also composed music for dramatic productions.

When the Rialto theatre was built he was engaged as General Musical Director for that house, also for the Rivoli. Samuel L. Rothafel (Roxy) was at that time General Managing Director for these theatres and when he left Riesenfeld was appointed to succeed him. He held this post for ten years, during this time conducting the orchestras and producing all the presentations for the stages of the Rialto, Rivoli and Criterion theatres.

#### Originated Classical Jazz

It was in this period that he originated Riesenfeld's Classical Jazz, which became known from coast to coast. This was the predecessor of all the special jazz arrangements which are being used by the present day celebrated jazz orchestras.

In 1928 when movieland became music conscious and each tried to outdo the other in musical extravaganzas, Dr. Riesenfeld was appointed musical director of United Artists. During his stay in California he supervised the musical settings for many of their motion picture productions. Among his accomplishments while with UA are the one-reel music productions which he created and produced, and which are still enjoying success throughout the world.

Upon his return to New York he supervised the music and composed different numbers for the last "Ziegfeld Follies."

*Dr. Hugo Riesenfeld*

### *SUCCESS DOES TURN THEIR HEADS*

*When Charley Washburn, who spends the money to bring 'em in at the New York Palace, saw how his show opened on Saturday, which was the switch day from two to continuous, he looked like a piece of chewed cellophane. When I walked into the theatre it was as empty as an ashcan gin bottle. The show was going on. I walked out into the lobby. "What's up? Are they rehearsing?" I asked. He just said, "You never can tell. An $18,000 show gone to hell. Lend me a dollar. I want to pay someone to keep you company." Just then George Bradley came up and I coaxed him in for nothing. It was a wonderful show—a 100 per center. I never saw artists work so hard to put it over. Perspiration ran off them in torrents. I thought that when I left the theatre it would be over the quivering corpse of Washburn.*

*But by the time the second show arrived people were fighting to get in. Every inch of the theatre was packed and the lobby was filled to the gutter edge. Charley had such a broad grin on his face that I couldn't tell whether it was his ears or his tonsils I could see in his mouth. "Well," he said, "you never can tell. Here's that dollar I borrowed." I took the dollar and left. The funny thing is I didn't lend him a dollar. Success does turn people's heads.—F. de T. C.*

### RKO To Feature Foreign Stars In Building Up of Vaudeville

RKO, in an effort pointing definitely toward strengthening of vaudeville on the circuit, will feature numerous headline acts of foreign music and variety halls, the vanguard of whom are expected in this country in June. Martin Beck, chief of RKO vaudeville, is now in Europe signing these attractions.

RKO also plans the appearance of many "old timers" of the American vaudeville stage, for short engagements. Beck has cabled the RKO home office indicating that foreign vaudeville stars are showing a "marked willingness to come to America."

### Paul Ash to Return to Show Business in Los Angeles

Paul Ash, who recently gave up theatre work and who planned to reopen Tait's-at-the-Beach, San Francisco's famous cafe, with Charles Kurtzman, is out of the cafe deal and has gone to Los Angeles to form an amusement connection.

### Lenzberg Assists Riesenfeld

Dr. Hugo Riesenfeld, new musical director of the Roxy in New York, has appointed Julius Lenzberg as associate conductor. Lenzberg has conducted at the Palace and Hippodrome in New York.

### Ates in Warner Houses

Roscoe Ates, screen comedian, has been booked by the Warner Artists Bureau for personal appearances at the Stanley, Pittsburgh and the Earle, Washington. He is currently playing the latter engagement.

# REVIEWS OF ACTS

## SINGERS

### Madam Matzenauer
*New York Roxy*

This lady, a Metropolitan opera singer, has a splendid voice, but not the voice that picture audiences like. She is a great artist and in her realm clicks, but the Roxy goers gave her faint applause after she had made a fine operatic effort. Madam Matzenauer has a winning personality. She sang "My Heart at Thy Sweet Voice" from "Samson and Delilah," an Indian love song, and encored on a fast hand with "A Cottage Small." There are about six theatres in the United States where this artist could sing, if they would let her.—F. de T. C.

### Boswell Sisters (3)
*Brooklyn Paramount*

These three popular radio stars are building up a greater popularity with their personal appearances. They are singing the songs in that style of their own that has made them so popular with radio audiences. They offer the following songs: "Everybody Loves My Baby," "My Mom," a harmony medley, and a special arrangement of "River, Stay 'way from My Door."—E. D.

### Jue Fong
*Detroit Fox*

This Chinese tenor from Portland, Ore., has a varied repertoire that ranges from "Rigoletto" in Italian to a Chinese lullaby variation of "When Irish Eyes Are Smiling." He introduces "Rigoletto" as an excerpt from Chinese opera. And of course he sings "Poor Butterfly."

### Lester Cole and His Singing Soldiers of Radio (15)
*New York Academy*

This company of NBC radio artists sing a number of songs that they have featured in many of their radio programs. They open with a special introduction and then go into the stirring strains of "Road to Mandalay." The Oriental motif is carried out in their dress and in the setting. The second number, a Negro spiritual, is effectively presented. The stage is darkened for this number, shadowy outlines are seen and as they start singing and chanting their clothes, painted with phosphorus, gleam. The applause on this number was of the best. The next offering, a composite of two "drinking" songs, though beautifully done, failed to please this audience. Their singing of "You're the One," which they used for closing, received enough applause to make up for the lack of it in the number before. It was apparent that this audience preferred the popular songs. Running time, 16 minutes.—E. D.

### Arthur Tracy
*New York Capitol*

Here is a chanteur whose haunting voice and able artistry smack the audience right in the solar plexus. There is nothing just like it. It has feeling, romance, mystery and is the voice of a man with a tender understanding of life's melody. His songs are clean. He is good for any theatre—anywhere.—F. de T. C.

### Murray and Allen
*Detroit Fisher*

A medley of Kentucky songs wins a good hand for this team, which appears in correct afternoon dress. Their second bit, a comedy song of "3,000 years ago in Egypt," is the type of thing that's not so fresh and not so hot.

### Helen Broderick
*New York Paramount*

In the stage show, "The Band Wagon," abbreviated, and in that interlude which features a bathroom fixture shop it's quite rough and rather odorous, even to the jokes. Helen, to put a song over, talks about the *God-damned* elevators going up and down. That stuff, somehow, won't go in America if it does in Manhattan. They ought to know better.—F. de T. C.

### Hal Byrnes
*San Antonio Strand*

Billed as the "Cowboy Ambassador of the Hard Luck Blues," Byrnes sings several songs, and wisecracks. He is the composer of "The Blue Bonnet Blues" and has appeared on the screen.

### Mark Pepper
*Oakland Paramount*

Introduced as a gas-station "find," he sings "That's Why Darkies Were Born" and shows that he is the possessor of a resonant voice which might be cultivated to advantage.

## NOVELTY

### Trixie Friganza
*Oakland Paramount*

Trixie Friganza, chaperoning a brood of "discoveries," is cavorting her ample self over the stage of the Paramount theatre this week and making fun over her embonpoint and age, subjects which might be touchy with anyone else. The jolly comedienne bursts out onto the stage all in white to open the show and starts right in on her age, confessing to thirty-eight and then acknowledging that she may be confused and that this is her waist measure. She admits that she is the dame who put the flame in flaming youth and that although the years go rolling by she still can take the hills in high. Trixie is the clever ringmaster of a lively circus and introduces her "discoveries" in a manner that suggests she takes a lot of pride in them. And well she might, as there is not a dull performer in the lot. But if she discovered all of them she must harken back to prehistoric days, as there are a couple in the lot this reviewer has seen since he began attending theatres. Trixie offers some impersonations of stars of yesterday and causes near convulsions with her rendition of the Cuban rumba, with ruffled gown, scarf and all.

### Ben Bernie and Band
*Cincinnati Albee*

"The old maestro," and his lads are seen through a scrim with Bernie announcing himself offstage. Scrim raises and Bernie appears, which is signal for prolonged applause. Entire routine is handled before microphone with amplifiers at each side of stage. Pat Kennedy, "the unmasked tenor," sings, "Lovable," "When Shadows Fall," and other favorites which have identified him over the ether lanes. Frank Prince, crooner, also is featured. Orchestral selections include "Coming Round the Mountain," "Beside the Fireside," "Was That the Human Thing To Do?", "Paradise," etc., punctuated with solo and ensemble vocalizing by members of the orchestra, one of the highlights being a German quartet composed of Paul Weigland, Leonard Cavash, Russ Morehuff and Eddie Ehlert. Bernie introduces an 11-year old lad "discovered" in St. Louis last week, who sings "Auf Wiedersehn, My Dear" in a pleasing voice. As a finale, Bernie steps into the pit to direct Charlie Stone's house orchestra in conjunction with his own, greatly swelling the volume and rhythm.

### Parker, Babb and Lottioe
*New York Academy*

A flash act, carrying four extra people. The act features various kinds of dancing, different types of singing and a good idea behind it all. Unfortunately there is plenty room for improvement in the entire act, except for the singing of the feminine harmony trio. Their bit consisted of the singing of a few hill-billy songs, which warranted more applause than anything else in the act. An unannounced young lady, for her two appearances, first offered a good tap dance and then a novelty dance, for which she was dressed as a cat. Her acrobatic routine in this bit made up for the mediocrity of her singing, and drew good applause. The two or three dances offered by the principals lacked the finesse usually associated with this type dancer.—E. D.

### Canzano and Josephine
*Milwaukee Wisconsin*

Gabriel Canzano puts the ringtail monkey Josephine through some snappy tricks. They toss a ball back and forth in true baseball fashion.

### Cherry and June Preisser
(Booked as Sisters)
*New York Palace*

These two kids from N'Orleans are sure good. They dance, sing, gag and perform some surprising acrobatics. They are both very young, and it's their first appearance on the New York stage. I never saw so much pep in two people in all my life. One is a little blond and the other a shapely brunette, tall in comparison, who has a head of beautiful curly auburn hair. They wear practically nothing, but there is nothing suggestive about their act. It is clean as a whistle. Good anywhere.—F. de T. C.

### Alice and Sonny La Mont and Co.
*Dallas Palace*

The chubby Sonny is a monologist, acrobat, dancer and a "wow" as a gagster with his parade of "gap props" as he crosses and recrosses the stage with his changing exhibits, his father questioning him to elicit the wisecracks. This entire act of father, mother, son and daughter is good, with father and Alice doing some neat tightwire work as well as dancing turns.

### Williams and Cryor
*New York Academy*

A piano and singing act featuring two colored boys. The first part of their act is the usual singing of popular numbers by Cryor, with Williams accompanying him at the piano. Cryor has a good voice, but just about outdoes himself on the high notes. Williams offers a piano solo that makes the audience warm up to them and follows it with repartee between himself and Cryor that gets plenty laughs. For this bit, he takes on the accents of the "silly ass" type of Englishman and puts it over in fine style. Act runs 14 minutes.—E. D.

### Gaston Palmer
*Brooklyn Albee*

Billed as "The French Humorist," Palmer chatters, both in English and in French, while he juggles balls, balances sticks, etc. Some of his tricks are difficult, but the most entertaining part of the act is his line of chatter.—E. D.

### Cab Calloway with His Orchestra
*New York Capitol*

Cab does his monkey shines, directs dances and sings. To help out his jungle music he puts on ultra fashionable clothes—a white dress

# REVIEWS OF ACTS

suit, for instance, and he sings all the Cotton Club stuff in his repertoire. He stands alone in his style and the audience likes it.—F. de T. C.

### Ruth Roland

*Dallas Palace*

Charming, petite, accomplished and beautiful, Miss Roland does not need her smiles of flickering celluloid experience to succeed as a stage attraction. She is versatile, and pleasingly effective in her songs, yodeling, dancing and patter.

### Clifford Wayne and His Six Indians

*New York Hippodrome*

This is a strange but attractive act because of its unusualness. Six full-blooded American Indians (billed thus) do a lot of Indian stuff and also a goodly amount of stage negro business that was invented to amuse the whites. However, it is well done and pleased the audience.—F. de T. C.

### Frank Morgan

*New York Paramount*

Frank, after a hard struggle to get a laugh, tells the audience that "Mother came home plastered and told me I was a ——." Some snickered and some sighed; a few laughed and a lot grunted. Not good American stuff.—F. de T. C.

### Don Barclay

*Detroit Michigan*

If he was ever a musical comedy favorite, as his billing proclaimed, he must have been considerably better than he appeared in this role as the "Cisco Kid" in the stage show, "Westward, Hi! Ho!" He demonstrated great burlesque ability in his anatomical explorations of Marion Eddy.

### Rosetta Duncan

*New York Palace*

Rosetta goes over big in her half of the act that she and her sister became famous in. She carries a laugh in her eccentric verbalities and winning grimaces. She has a way of entering the hearts of her audience, confidential-like. She is some psychologist.—F. de T. C.

### Frank and Milt Britton

*Cincinnati Albee*

The Brittons and their gang, in their roughhouse musical act, smash violins to smithereens, hurl chairs into the orchestra pit, rip clothing off one another and tear down the backdrop.

### Doc Baker

*Brooklyn Albee*

Doc Baker, famous quick-change artist, and his company of eight present "Flashes of 1932," in three scenes. First scene opens in Central Park, with Baker, dressed as bum, sitting on park bench. An apparition in the form of a young girl appears back of him on scrim, and tells him he can have another chance to go back on the stage. Doc walks off stage and appears nearly instantaneously in full afternoon dress and does a song and dance routine with six steppers. Charles and Helen Stone are then introduced by Doc and offer well-timed dance steps to heavy applause. The next scene, in front of a saloon the night prohibition went into effect, offered Doc a number of instances where his ability to change dress quickly was brought into play. Helen and Charles Stone are each given a chance to offer their dancing singly and each do very well. Helen does tap steps and Charles a difficult eccentric dance. The final scene is called the "Magic Screen," and behind it each member of the company makes quick changes of costume. The act is both novel and entertaining.—E. D.

## PLAYLETS

### Pola Negri

*Brooklyn Albee*

The exotic star of the screen presents her own playlet entitled "So This Is Love." It is a dramatic episode built around the histrionic ability of this tempestuous star. Walter Peitri effectively plays the part of the former lover and acts as a perfect foil for Miss Negri's acting. Besides acting extremely well the part of the discarded lover, Miss Negri incorporates into the skit the popular song, "Paradise," which she beautifully sings both at the opening and closing scene.—E. D.

### Bert Lytell (5)

*Cincinnati Albee*

The stage and screen star, with a company of four, presents a dramatic sketch, "The Valiant," which, although devoid of comedy relief, is a welcome diversion in the maze of straight vaudeville turns. The sketch, revolving around the last moments of a condemned man about to be executed without revealing his identity, is tense and gripping throughout. Lytell in a curtain talk explained that the script was based on an actual occurrence at San Quentin prison. The sketch has lost none of its power since Lytell presented it at another Cincinnati house three years ago.

### Edmund Lowe, Victor McLaglen and Fifi D'Orsay

*New York Capitol*

This trio do an act that would be amateurish were it not for the size of their names. The vehicle is unworthy of their importance in the entertainment world. It is just horse play and showed every evidence of lack of preparation. It ought to be rehearsed. Fifi D'Orsay shows up well under the handicap, which is plenty.—F. de T. C.

## DANCERS

### Patricia Bowman

*New York Roxy*

Patricia Bowman is a solo dancer and a very beautiful one, indeed. Her costume and the scene she danced in were becoming and artistic. She was subordinate to the general theme in which the Roxyettes overweighed the program. She danced with a big slowly moving hoop which seemed to hamper the freedom necessary to a dancer. This is a slow-moving act and would be out of place anywhere else in the country.—F. de T. C.

### Lucille Page

*Brooklyn Paramount*

Miss Page, a comely young lady, first offered an acrobatic and contortion dance routine that was exceedingly well done, but which rated only fair with this audience. Her second appearance, later on in the show, was one of the same nature, but featuring a turnover split. This time she had no difficulty in getting a goodly amount of applause.—E. D.

### Dorothea (2)

*Detroit Fox*

Dorothea, spectacular control dancer, is assisted by a male partner in a dance combining two-steps, twirls and kicks. In her control dance she shows remarkable endurance. Working around the stage on one foot, she slowly kicks the other with unfaltering grace.

### Two Jays

*Dallas Palace*

The team presents a clever array of eccentric steps.

### Bob, Andy and Tod

*Milwaukee Wisconsin*

They do some neat tap dancing, both singly and in turns. The boys are in full dress with silk toppers.

### Red and Strugge

*Detroit Fisher*

These colored boys do an excellent sotto voce patter and dance pantomime.

### De Haven and Nice

*New York Roxy*

These two dancers burlesqued a balloon dance given in the Roxy ballet and were a snappy addition to the show. They received the biggest hand of the entertainment, which as a whole seemed to be suffering from the blues—perhaps because Fred Waring was leaving. De Haven and Nice recently returned from Germany where they have been working for Ufa.—F. de T. C.

### Viola Dobos

*Detroit Fisher*

Following a ballet number, Miss Dobos gyrates into a fast dance that ends in a split at the top speed of her spin. This spectacular feat draws spirited applause.

### Dorothy Roberts

*Dallas Palace*

A classy dancer she is, with acrobatic antics and taps.

### King Twins

*Oakland Paramount*

Limber-jointed girls, they offer some lively acrobatic stunts in which beauty and skill are intermingled.

### Sound Film Equipment Part Of New College Music Hall

Sound motion picture projection apparatus is included in the equipment of the newly erected $600,000 music and dramatic arts building at the Louisiana State university at Baton Rouge.

In addition, the structure, which has an auditorium seating capacity of 578, contains a broadcast system controlling 36 microphones, two rehearsal rooms and various other appurtenances of the modern theatre.

### Jackie Cooper on Tour

Jackie Cooper, M-G-M's juvenile star, is currently making a personal appearance tour. He has already appeared in St. Louis, Mo. He will return to the studio in three weeks.

### Compose for Chevalier Film

Richard Rodgers and Lorenz Hart, New York composers, have completed nine musical numbers for Maurice Chevalier's latest for Paramount, "Love Me Tonight."

# SPOTS & SHOTS ON BROADWAY

**JIMMY (JAMES) CAGNEY,** carrying out his threat to quit **WARNERS'** screen, in installments, has bought a speculum (Look it up in the dictionary). He will specialize in gyn-e-cology, or sumpin' to do with wimmin, when and if he gives up his interneship in the movies. How's this? James Cagney in "The Crowd Roars," $8,000 a month; Dr. James Cagney, M. D., in from 2 to 4 P. M., $541.05 a year. And birth control sweeping the country.

▽

The hit of the Beer Parade were the **Jewish Theatre Workers,** who were marching all together, one after the other, singing "Eli! Eli!"

▽

The **Forward,** Jewish Daily, is looking for picture and vaudeville talent for broadcasting, it is rumored.

▽

**Harry Richman** and **Lily Damita** will appear on the same program at the reopened Hollywood theatre on June 5, and for some time thereafter.

▽

**Ilse Marvenga,** the fraulein from the Fatherland, who will appear in the musical play, "There You Are," opening at the George Cohan theatre this week, says she "just loves America" and her favorite song is the "Magic Flute."

▽

**Phil Baker** is making them laugh at the New York Palace and is received "accordionly." In an interview, Phil, who has just returned from a successful tour of the country as a star in Billy Rose's "Crazy Quilt," had some wise remarks to make about the show business. Here's Phil's Formula: "Take three good entertainment names with a like amount of minor talent, put the bundle on tour, play at the right prices, and you'll come home with the bacon. The country is hungry for stage plays." Before he left for England last month, Pat Powers said the same thing.

▽

We extend our sympathy to **George Gershwin,** the composer whose father, Morris, died at the age of 62 years in the Hotel Broadmore, on the 14th. George has living two brothers, Arthur and Ira, and a married sister.

▽

**Mitzi Green,** who is making personal appearances in the East, is neglecting her fan mail—? . . . In the spring a young girl's fancy often turns to thoughts of love, and Mitzi has a crush on **Eric Linden.**

▽

The first broadcast dedicated to Radio City was sent over the NBC network recently. This program also put Roxy back on the air. The dedication, done in blank verse, was written for the occasion by Martha L. Wilchinski.

▽

**Peggy Antrim,** you remember, of the Chicago Opera Company, is thinking of returning to the public ear via the airway. She is studying microphone technique at the **Robert Evans Studio.** Evans says she has a new idea that will please the managers. He ought to know.

▽

**Floyd Gibbons** is talking more slowly this week. He bit his tongue, according to his press agent.

F. DE TRAFFORD CRAVEN

# REVIEWS OF ACTS

## COMEDY

### Ritz Bros. (3)

*Brooklyn Paramount*

This comedy trio is one of the most entertaining before the public. Their comedy songs and dances earn them great applause and are climaxed by their laughable impersonations of famous personages. Their opening bit is a comedy routine built around the days of Julius Caesar. They are dressed as gladiators, sing special lyrics and offer a few silly dances to fit in with the idea. They follow this with a number of good gags and a blackout that is good for plenty laughs. In this, one of the boys does the famous Dr. Jekyll and Mr. Hyde transformation, and another the impersonation of Frankenstein. Intermingled with their dancing in the next scene, one of them gives his impression of a number of screen stars doing the "Charleston." They close to great applause with a comedy dance done in unison. A good, clean act that's a show-stopper for any house.—E. D.

### Benny Rubin

*New York Loew's State*

Benny Rubin must be sick or something. He's done better, but it would be hard for him to do worse. He talks and tries to sing, and dances a little—very little. As a master of ceremonies he is a great flag pole sitter.—F. de T. C.

### Hal Sherman

*Brooklyn Albee*

Sherman uses Dorothy Ryan as a foil throughout his act, she doing the singing and straight for his gags. Hal is dressed in oversized summer attire and offers a number of laughable bits before going into his specialty of eccentric comedy dancing. This dance closes the act and should have been more prominently featured, for it drew the most applause.—E. D.

### Joe Besser & Co. (3)

*New York Academy*

One of the most laughable comedy acts in the business went over great here and except for a little toning down in spots is great for any other house. The act opens in a Spanish setting in which a dramatic scene is enacted. Very serious until Besser, rotund comedian, bursts on the scene. From then until the curtain goes down there's one laugh after another. His comedy dress and odd mannerisms overshadow every attempt of the others to be dignified. Act did very well here.—E. D.

### Russel Marconi & Gerry

*New York Loew's State*

This trio have a good act. A shrimp-sized man with a powdered face and an accordion gets the laughs when his trousers get emotional and go up his legs on the high notes. A blonde girl and male guitarist do a dance routine, and the act goes over well. Good anywhere.—F. de T. C.

### Carl Shaw (3)

*Cincinnati Albee*

A hodgepodge of buffoonery, patter, songs and dances is aided and abetted by a man and girl, both unbilled. "Whose Little Whoosit" by Shaw and "Lovable," by the girl, are the highlights of the vocalizing.

### Jack Pettet and Buddy Douglas

*Cincinnati Albee*

It's a round of wisecracks, hoofing and singing. Buddy, a lad apparently not yet out of his teens, displays most unusual talent in all three branches.

### Milton Berle

*Brooklyn Albee*

This popular young comedian works throughout the show as master of ceremonies, introducing each act in an informal and laughable fashion. He offers some gags and stories that our forefathers chuckled over; nevertheless, this audience did laugh lustily at them. They had probably heard them, but the way this young fellow "sells" them is different. For his own spot on the bill, Berle offers some of his own humor and then sings a comedy song, made up of special lyrics and varied titles to popular songs.—E. D.

### Frank Gabby

*Detroit Fox*

Frank steals the show with a well-balanced brand of comedy. Gabby's gab emanates from the gastric regions—he is a first-rate ventriloquist. A balcony character interrupts his acts and adds considerable to the performance despite the antiquity of the device.

### Eddie Cole

*Milwaukee Wisconsin*

An artist with a comic chatter and a novelty. An old-fashioned Charlie Chaplin film is thrown on the screen and Eddie directs Charlie through the picture, with plenty of laughs from the audience.

## ACROBATICS

### Rath Brothers

*Brooklyn Albee*

These boys have a standard vaudeville and presentation act that has played in nearly every house in the country. Their display of acrobatics is done with the utmost of ease and we have yet to see them when they haven't received a great hand.—E. D.

### Anderson and Allen

*San Francisco Warfield*

Strong men and acrobats, they present some difficult feats that win particularly through their newness.

### Rector and Doreen

*Dallas Palace*

In this aerial strong-jaw act, daringly diverting and original, the lady goes through a prolonged suspended spinning routine.

### DeLong Sisters (3)

*Cincinnati Albee*

Somersaults, handsprings and pyramiding all are done in rapid-fire succession by the trio.

## Columbia System Features a Stage Program from England

Musical comedy and vaudeville, in the form which entertains the theatre going population of Great Britain, will be heard in the United States on Friday, May 20, by a special broadcast from London, to be transmitted in this country over a WABC-Columbia broadcasting network.

The program is one of a series of eight international exchange broadcasts arranged between Columbia and the British Broadcasting System. On June 3 Columbia will return the favor with a similar program from this country to England, to be called "Broadway."

# OVERTURES

JOE RUSSO (New Orleans Orpheum) and his RKO'lians, assisted by Eddie Newcome, the singing usher, remembered Mother with a selection of numbers written about her and played in fine style. Opening was a flash on Al Jolson's celebrated "Mammy," followed by Jac Assunto's trombone solo of the mother song from "My Maryland." The trumpets and the trombone then stood in a baby spot for a trio of "Mother Machree," which went big both because of the playing and the effect of shadows which the spot created. Eddie Newcome, billed as the singing usher, sang "M-o-t-h-e-r," after which the entire orchestra played "My Mother's Eyes," closing with a return to "Mammy."

CHARLES E. STONE (Cincinnati Albee), ever alert for diversification in his programs, played "Die Shone Galathea," the first German overture to be given at this house. The symphonic arrangement of the score exerts a subtle appeal to those who have a flair for harmony, while those who are not musically inclined cannot help but enjoy this worth to the nth degree. In the ensemble numbers, as well as the individual passages, the overture clicks, as evidenced by the salvos of hearty applause which greeted the presentation at the first show.

HERSCHEL LEIB (Detroit Fox) believes in the occasional use of standard arrangements of standard composition. The effectiveness of such a presentation, stripped of all embellishment, can test the ability of an orchestra and conductor. The most ardent student of music could find little to criticize in Leib's rendition of Liszt's "Second Hungarian Rhapsody." Joseph Wohl handled the piano interlude in praiseworthy manner.

JULIUS SOKOLOVE (Baltimore Keith's) who has taken over the direction of the Rhythm Boys, at this playhouse, played as an overture selection from the stage musical, "Rose Marie," all members in the pit in an orange flood light. The spot was used on Sokolove when he soloed with violin in playing thematic part.

WALT ROESNER (San Francisco Fox) and the Fox Orchestra made Mothers' Day last a full week by offering an especially arranged overture made up of airs in which the mother motif prevailed. "Songs My Mother Taught Me," by Dvorak, was played on the organ, with orchestra accompaniment, and "Mighty Lak a Rose" was presented as a trumpet trio. Joaquin Garay, appearing after an absence of two weeks, sang "My Madonna," while a mother in soft lights formed a lovely picture on the stage.

ALEXANDER KEESE (Dallas Palace), has practically become permanent director for an indefinite engagement as his adeptly arranged programs continue to meet with great favor. The Modern Rhythm Band first indulged in "Here Comes the Missus" and then "When the Moon Comes Over the Mountain." With the baton wielder leading the whistling, the versatile orchestra displayed similar talent and made a hit of "The Whistler and His Dog" while a nicely sung solo part enhanced the beautiful strains of "The Perfect Song." The throbbing rhythm of "Dixiana" glided into "Goodnight, Sweetheart" with an oboe solo neatly done. The climax was reached in the expressive "Hallelujah" with an ensemble of nine of the orchestra as a vocal chorus. It was a diversified and very entertaining program of music which was added to greatly by an additional sequence of smoothly adapted musical numbers played from the stage for the stage show.

# UP AND DOWN THE ALLEY

## HELLO, EVERYBODY!

Instead of going out and hitting the little "pill" around for 18 holes, last Saturday, I stayed around the office and listened to the melodious strains of "How Dry I Am," etc., which were wafted up here to the fourteenth floor, on the gentle breezes around Columbus Circle. . . . Yes, I was a traitor to the cause and failed to march in the **Honorable Jimmy Walker's "Beer" parade**; nevertheless, I am for it and "hurrahed" as loudly as the next fellow. . . .

* * *

I understand that **Blossom Seeley** and **Benny Fields** (and under the direction of **Danny Winkler**), headline vaudeville performers, are presenting their own arrangements of popular songs—some of which they made famous—in a series of broadcasts over an NBC-WEAF network every Monday at 7:30 P. M.

* * *

There are three important reasons why the **Remick** song, "Whistle and Blow Your Blues Away," is a hit. . . .One is that it is a natural . . . the second is that when **Joe Young** and **Carmen Lombardo** wrote it they wanted to prove to the Maine professor that people that whistle are not crazy . . . and the third is that it is the kind of tune needed in these times. . . .

* * *

**Ben Alley,** co-featured weekly with **Ann Leaf** on the Charis Musical Revue, broadcasting over the **Columbia** network, is a handy man to have around when things go wrong. . . . His ingenuity served him in good stead during a recent stage engagement. . . . He left his dressing room, garbed in a bath robe, to answer a phone call. . . . When he returned, he found his door locked. . . . The janitor, the only person in possession of a key, was not to be found. . . . Ben finally "jimmied" the door open and dressed in double-quick time to get on stage at his proper cue. . . .

* * *

**Herbie Kay,** youthful **MCA** maestro, is now a member of the Sioux tribe of Indians. . . . Herbie was inducted into the tribe by **Chief Little Bear** and was given the Indian name of "Chaydah-Sappa," which means "Happy Music."

* * *

**Sammy Lee,** who is rehearsing for "Rio Rita," which opens at the Capitol soon, is seeking tall and slender showgirls who can sing. . . .

**Julius Lenzberg** has been appointed associate conductor to **Dr. Hugo Riesenfeld** at the Roxy. . . . **Jacques Gasselin** will be concertmaster and **Cornelius van Cliet,** solo 'cellist. . . . **William Lockwood** is the manager of the orchestra. . . .

ED DAWSON

## Organist Appointed Manager

Henry B. Murtagh, veteran organist at Shea's Buffalo, has been named manager of Shea's Hippodrome in Buffalo. The house recently shifted to an all-film policy when vaudeville was moved to Shea's Century.

Use solos that hit "the spot"
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# ORGAN SOLOS

EGON DOUGHERTY (New York Astoria Triboro) presented another of his popular song-fests that had the entire audience singing and put them in a jovial mood for the vaudeville that followed. Dougherty opened with the song "Oh What a Thrill," and offered for the second number a stunt different than is usual in his routine. For this spot, Egon had Mark Levant, conductor of the house orchestra, play a violin solo of the semi-classic number, "Sylvia," while he played a soft accompaniment on the organ. The hand given them was of the finest. The balance of the program consisted of the following singing numbers: "Whistle and Blow Your Troubles Away," "Call It Madness," "Where the Lilies of the Valley Grow," an old novelty song, "Pussy Willows Whisper," which incidentally earned an encore, and a final chorus of "By the Fireside."

JULIA DAWN (New Orleans Saenger) receives a splendid reception for her opening here, a reception which is the more surprising as her work is dignified and altogether different from the type of solo which prevailed in this house for two years. Miss Dawn is a brunette Valkyr with a pleasing personality and an unobtrusive manner. She uses the triumphal march from "Aida" to open, has some slides explain how happy she is, and so on, all to the tune of "Hello, Everybody." Her program really gets started with "Was That the Human Thing to Do?" followed by a novelty "Kitten on the Keys," and closing with "Kiss Me Goodnight," with Miss Dawn singing both verse and chorus. Her voice is a bit high, but fills the ample auditorium and, judging from her breathing and phrasing, she knows something about singing. The audience gave her a heavy hand.

HAL BECKETT (Brooklyn Fox), who shares his billing with the popular "singing usher," George Kaye, presented a pleasing organ solo, built around and entitled "Songs of the Night." Singing songs for the audience were "Dream Sweetheart," "Good Night Moon," "Blue of the Night," and a final chorus of "Starlight." George Kaye, who possesses a most pleasing voice, entertains the audience with a chorus of "At Dusk." Hackett, who has a nice personality, talks well and uses his smile to advantage. Good applause is given the boys.

ARSENE SIEGEL (Detroit Fisher) does a solo entitled "Singing the Blues Away," opening with "Dream Sweetheart" and "Dancing While Lights Are Low." Very successful was a novelty done by four groups, left, center, right and balcony, with "Was That the Human Thing to Do?" "My Mom" was timely, well received. It was played first without words and with a cornet solo. With this the audience threw in a voluntary humming.

JOE STOVES (New York Jamaica Valencia) presented a novelty organ solo entitled "Show Boat," which proved very entertaining. Opening with "Here Comes the Show Boat," (word slides superimposed on boat and river effect slide covering entire screen), Stoves in his natural southern drawl told the audience the story of the showboat and followed it up with the song, "I Love a Parade," which Charley Paul and his orchestra played. The audience were told that they were the showboat's singing ensemble and they did their part by singing the balance of the program which consisted of "Somebody Loves You," a special to "Human Thing to Do," "By the Sycamore Tree," a "humming" special and a special finale of "Roll On Mississippi." A very good reception was given Mr. Stoves.

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **COLUMBIA** | | | |
| "Hollywood Speaks" | Story by Norman Krasna, Jo Swerling. Director: Eddie Buzzell. | Genevieve Tobin, Pat O'Brien. | Shooting |
| "McKenna of the Mounted" | Story by Harold Shumate, Randall Faye, Stuart Anthony. Director: D. Ross Lederman. | Buck Jones. | Shooting |
| **FOX** | | | |
| "Fancy Free" | Story by Phillip Klein, Barry Conners. Director: Al Werker. | Adolphe Menjou, Joan Marsh, Minna Gombell | Shooting |
| "The First Year" | Story by Lynn Starling. Director: W. K. Howard. | Janet Gaynor, Charles Farrell. | Shooting |
| "Down To Earth" | Story by Edwin Burke. Director: David Butler. | Will Rogers, Irene Rich, Dorothy Jordan. | Shooting |
| "Burnt Offering" | Written by staff. Director: Frank Lloyd. | Elissa Landi, Wm. Von Brinkin, Melvyn Douglas. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Red Headed Woman" | Written by staff. Director: Jack Conway. | Jean Harlow, Chester Morris, Lewis Stone. | Shooting |
| "Public Life" | Story by staff. Director: Charles Brabin. | Lionel Barrymore, Karen Morley, Nils Asther. | Shooting |
| "Speak Easily" | "Story by staff. Director: Edward Sedgwick. | Buster Keaton, Jimmy Durante. | Shooting |
| **MONOGRAM** | | | |
| "Honor of the Mounted" | Story and direction by Harry Fraser. | Tom Tyler. | Shooting |
| **PARAMOUNT** | | | |
| "Love Me Tonight" | Story by Samuel Hoffenstein. Director: Rouben Mamoulian. | Maurice Chevalier, Jeanette MacDonald. | Shooting |
| "Gates of Hollywood" | Story by Sam Mintz, Arthur Kober and Walter De Leon. Director: William Beaudine. | Stuart Erwin, Frances Dee, Zasu Pitts. | Shooting |
| "The Sporting Widow" | Story by M. S. Boylan, Harvey Gates. Directors: Harry Wagstaff Gribble, Alexander Hall. | Alison Skipworth, Robert McWade, George Barbier. | Shooting |
| "The Challenger" | Story by Grover Jones, W. S. McNutt. Director: Stephen Roberts. | Geo. Bancroft, Wynne Gibson, Charles Starrett. | Shooting |
| "Movie Crazy" | Story by staff. Director: Clyde Bruckman. | Harold Lloyd, Constance Cummings. | Shooting |
| "Million Dollars Legs" | Story by Henry Myers, Nick Barrows. Director: Eddie Cline. | Jack Oakie, W. C. Fields. | Shooting |
| "The Man From Yesterday" | Story by Oliver H. P. Garrett. Director: Berthold Viertel. | Claudette Colbert, Clive Brook. | Shooting |
| **RKO-PATHE** | | | |
| "Hollywood Merry-Go-Round" | Story by Robert Presnell. Director: George Cukor. | Constance Bennett, Neil Hamilton, Lowell Sherman. | Shooting |
| **RKO-RADIO** | | | |
| "Hold 'Em Jail" | Story by Timothy Whelan, Lew Lipton and Eddie Welch. Director: Norman Taurog. | Bert Wheeler, Robert Woolsey, Edna May Oliver. | Shooting |
| "The Eighth Wonder" | Story by J. A. Creelman. Director: Merian C. Cooper. | Joel McCrea, Fay Wray, Gustav von Seyffertitz. | Shooting |
| **TIFFANY** | | | |
| "Hell Fire Austin" | Story by Betty Burbridge. Director. Ernest Sheldon. | Ken Maynard. | Shooting |
| **UNITED ARTISTS** | | | |
| "Rain" | Story by Maxwell Anderson. Director: Lewis Milestone. | Joan Crawford, Walter Huston. | Shooting |
| **UNIVERSAL** | | | |
| "Back Street" | From novel by Fannie Hurst. Director: John M. Stahl. | Irene Dunne, John Boles, June Clyde, Zasu Pitts. | Shooting |
| "Brown of Culver" | Story by George Green, Tom Buckingham. Director: William Wyler. | Tom Brown, H. B. Warner, Slim Summerville. | Shooting |
| "The Old Dark House" | Story by Benn W. Levy. Director: James Whale. | Boris Karloff, Lilian Bond. | Shooting |
| "Jungle Mystery" | Story by George Plympton, Basil Dickey, Ella O'Neill, Joe Roach. Director: Ray Taylor. | Cecelia Parker, Carmelita Geraghty. | Shooting |
| **WARNER-FIRST NATIONAL** | | | |
| "Life Begins" | Story by Earl Baldwin. Directors: James Flood, Elliott Nugent. | Loretta Young, Hardie Albright, Eric Linden, Aline McMahon. | Shooting |
| "Children of Pleasure" | Story by Larry Baretto, Earl Baldwin. Director: Wm. Dieterle. | Ruth Chatterton, George Brent. | Shooting |
| "Tiger Shark" | Story by Wells Root. Director: Howard Hawks. | Edward G. Robinson, Zita Johann. | Shooting |
| "Cabin in the Cotton" | Story by Paul Green. Director: Michael Curtiz. | Richard Barthelmess, Bette Davis, Dorothy Jordan. | Shooting |
| **WARNER BROTHERS** | | | |
| "The Night Flower" | Story by Robert Lord. Director: William Wellman. | Barbara Stanwyck, George Brent. | Shooting |
| "The Crooner" | Story by Charles Kenyon. Director: Lloyd Bacon. | David Manners, Ann Dvorak, Ken Murray. | Shooting |
| "Blessed Event" | Story by Howard Green. Director: Roy Del Ruth. | Lee Tracy, Mary Brian. | Shooting |

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| | | | Running Time | |
|---|---|---|---|---|
| Title | Star | Rel. Date | Minutes | Reviewed |
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| | |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| | | | Running Time | |
|---|---|---|---|---|
| Title | Star | Rel. Date | Minutes | Reviewed |
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| | |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| Night Rider, The | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| | | | Running Time | |
|---|---|---|---|---|
| Title | Star | Rel. Date | Minutes | Reviewed |
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | May 7,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| | |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Pony Express Kid | |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| | | | Running Time | |
|---|---|---|---|---|
| Title | Star | Rel. Date | Minutes | Reviewed |
| Behind the Mask<br>(Reviewed under the title "The Man Who Dared) | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Branded | Buck Jones | Sept. 1 | 61 | Nov. 21 |
| Deadline | Buck Jones | Dec. 3 | 58 | Jan. 30,'32 |
| Deceiver, The | Lloyd Hughes-Dorothy Sebastian-Ian Keith | Nov. 21 | 68 | Nov. 28 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | [illegible] | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | Mar. 17,32 | 68 | May 7,'32 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | 62 | May 14,'32 |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| No Greater Love | Alexander Carr-Dickey Moore | | | |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| One Way Trail | Tim McCoy | Oct. 15 | 58 | Oct. 31 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness<br>(Reviewed under title "Terror by Night") | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 88 | Oct. 17 |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| American Madness | W. Huston - C. Cummings-K. Johnson | | | |
| Attorney for the Defense | Edmund Lowe-C. Cummings-E. Brent | May 21,'32 | 68 | May 7,'32 |
| Bitter Tea of General Yen | Anna May Wong | | | |
| Daring Danger | Tim McCoy | | | |
| Destroyer, The | | | | |
| Hello Trouble | Buck Jones-Lina Basquette | | | |
| Hollywood Speaks | Genevieve Tobin-Pat O'Brien | | | |
| McKenna of the Mounted | Buck Jones | | | |
| Murder in a Pullman | Adolphe Menjou | | | |
| Murder of the Night Club Lady | | | | |
| Riding Tornado, The | Tim McCoy-Shirley Grey | | | |
| Thirteenth Man, The | Jack Holt | | | |
| Two Fisted Law | Tim McCoy-Alice Day | June 8,'32 | | |
| War Correspondent | Jack Holt | | | |
| Washington Merry Go Round | | | | |
| Zelda Marsh | | | | |

## FIRST NATIONAL

### *Features*

| | | | Running Time | |
|---|---|---|---|---|
| Title | Star | Rel. Date | Minutes | Reviewed |
| Alias the Doctor | Richard Barthelmess | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| Her Majesty, Love | Marilyn Miller-Ben Lyon | Dec. 15 | 76 | Nov. 14 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 | |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 | May 14,'32 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| Big City Blues | Joan Blondell | |
| Cabin in the Cotton | Richard Barthelmess | |
| Children of Pleasure | Ruth Chatterton | |
| Dark Horse, The | Warren William-Bette Davis | June 16,'32 |
| Dr. X | Lionel Atwill-Fay Wray | July 9,'32 |
| Life Begins | Loretta Young-Eric Linden | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 |
| Miss Pinkerton | Joan Blondell-George Brent | |
| Revolt | D. Fairbanks, Jr.-Ann Dvorak | |
| Tenderfoot, The | Joe E. Brown | June 11,'32 |
| Tiger Shark | Edw. G. Robinson | |
| Two Seconds | Edward G. Robinson | May 28,'32 |
| Week-end Marriage | Loretta Young-Norman Foster | June 18,'32 |

## FOX FILMS

### *Features*

| | | | Running Time | |
|---|---|---|---|---|
| Title | Star | Rel. Date | Minutes | Reviewed |
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | 56 | May 7,'32 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct 17 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | 70 | May 14,'32 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| After the Rain | Peggy Shannon | July 3,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 17,'32 |
| Burnt Offering | Elissa Landi-Melvyn Douglas | |
| Death Valley | Geo. O'Brien-C. Parker | June 12,'32 |
| Down to Earth | Will Rogers | |
| Fancy Free | Adolphe Menjou-Joan Marsh-I. Purcell-Minna Gombell | |
| First Year | Gaynor-Farrell | July 31,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | June 26,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 29,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | | |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 15,'32 | 63 | May 14,'32 |
| Love In High Gear | Alberta Vaughn-H. Ford | May 1,'32 | 65 | May 7,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |
| Soul of the Slums | Wm. Collier, Jr.-B. Mehaffey | Nov. 15 | 63 | Nov. 28 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Dynamite Denny | Jay Wilsey-Blanche Mehaffey | July 1,'32 | | |
| Gorilla Ship | Ralph Ince-Vera Reynolds | June 11,'32 | | |
| Honor of the Press | Edw. J. Nugent-Rita La Roy | May 15,'32 | | |
| Temptation's Workshop | Helen Foster-Tyrrell Davis | June 20,'32 | | |
| Trapped in Tia Juana | Edwina Booth-D. Renaldo | May 27,'32 | | |
| Widow in Scarlet | D. Revier-Kenneth Thompson | July 15,'32 | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy<br>(Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert<br>(Re-issue-Sound) | Dec. 19 | 125 | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Letty Lynton | Joan Crawford-Montgomery | May 7,'32 | 86 | May 7,'32 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 30,'32 | 76 | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 28,'32 | | |
| China Seas | Clark Gable | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Good Time Girl | Marian Davies | | | |
| Huddle | Ramon Novarro-M. Evans | May 14,'32 | 104 | |
| New Morals for Old | Robert Young-M. Perry | June 4,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | |
| Prosperity | Dressler-Moran | June 18,'32 | | |
| Public Life | L. Barrymore-Karen Morley | | | |
| Red Headed Woman | Harlow-Chester Morris | June 11,'32 | | |
| Sky Scraper | M. Evans | | | |
| Smilin' Thru | Norma Shearer | | | |
| Speak Easily | Buster Keaton | | | |
| Strange Interlude | Shearer-Gable | June 11,'32 | | |
| Three Blondes | Marian Davies | June 25,'32 | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 50 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 63 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20'32 | 7 reels | |
| Flames | Johnny Mack Brown | May 30,'32 | 7 reels | |
| Honor of the Mounted | Tom Tyler | | | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 6 reels | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 6 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| False Madonna, The | Kay Francis-Wm. Boyd | Dec. 5 | 58 | Nov. 28 |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| M'racle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sinners in the Sun | Carole Lombard-C. Morris | May 13,'32 | 70 | |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | May 14,'32 |
| Strangers in Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | May 14,'32 |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Challenger, The (Tent.) | Geo. Bancroft-Wynne Gibson | July 29,'32 | | |
| Devil and the Deep, The | T Bankhead-G. Cooper | July 22,'32 | | |
| Gates of Hollywood | Stuart Erwin | July 1,'32 | | |
| Forgotten Commandments | Sari Maritza-Gene Raymond | June 10,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Man From Yesterday | C. Colbert-C. Brook | July 15,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 17,'32 | | |
| Million Dollar Legs, The | Jack Oakie | July 8,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | | |
| Sporting Widow | Alison Skipworth-G. Barbier | June 24,'32 | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | May 27,'32 | | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 71 | May 7,'32 |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | June 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Skin Game, The | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 60 | |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochelle Hudson | | | |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Hollywood Merry Go Round | Constance Bennett | June 17,'32 | | |
| Just a Woman | Ann Harding | | | |
| Westward Passage | Ann Harding | May 27,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 8 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Peach O' Reno | Woolsey-Wheeler | Dec. 25 | 70 | Nov. 14 |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | May 7,'32 |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | 79 | May 14,'32 |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | Apr. 2,'32 |
| Way Back Home | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| (Reviewed under the title "Other People's Business") | | | | |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bird of Paradise | D. Del Rio-Joel McCrea | June 24,'32 | | |
| Eighth Wonder, The | Joel McCrea-Wray | | | |
| Hell Bent For Election | Edma May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | | | |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | June 10,'32 | | |
| Law Rides | Tom Keene | | | |
| Roar of the Dragon | Richard Dix-Gwill Andre | July 7,'32 | | |

## SONO ART-WORLD WIDE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bachelor's Folly | Herbert Marshall-Edna Best | | | |
| Man From Hell's Edges, The | Bob Steele | | | |
| Racetrack | Leo Carrillo | June 5,'32 | | |

## STATE RIGHTS

### *Features*

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Blue Danube | Joseph Schildkraut | W. & F. Film Service | | 72 | Feb. 6,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| First Mrs. Fraser, The | Henry Ainley | Sterling Films | | 90 | May 7,'32 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Goodnight Vienna | Jack Buchanan | British & Dom. | Sept. '32 | 76 | May 7,'32 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Love's Command | Dolly Haas | Tobis | Apr. 26,'32 | 90 | May 7,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Plc. | | 72 | Nov. 14 |
| Probation | John Darrow - Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss In Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Service for Ladies | Leslie Howard | Paramount British | | 90 | Feb. 6,'32 |
| Shop Angel | Marion Shilling | Tower Prod. | Mar. 19,'32 | 71 | May 7,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Trapeze | Anna Sten | Protex | May 2,'32 | 80 | May 14,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Women Men Marry | Harlan-Blane | Headline Plc. | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodor Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Hell Fire Austin | Ken Maynard | | | |
| King of the Range | Ken Maynard | | | |
| Last Mile, The | | | | |
| Man Called Back, The | | | | |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 | 70 | |

## UNITED ARTISTS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Scarface | Paul Muni | Mar. 26,'32 | | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Ballyhoo | Eddie Cantor | | | |
| Brothers Karamazov | Ronald Colman | | | |
| Congress Dances | Lilian Harvey | | | |
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |
| Kid From Spain, The | Eddie Cantor | | | |
| Rain | Joan Crawford | | | |
| Way of the Lancer | Ronald Colman | | | |

## UNIVERSAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Frankenstein | Colin Clive-Mae Clarke | Nov. 21 | 71 | Nov. 14 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 80 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 63 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Strictly Dishonorable | Paul Lukas-Sidney Fox | Dec. 26 | 91 | Nov. 7 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Adventure Lady | Rose Hobart | | | |
| Back Street | Irene Dune-John Boles | | | |
| Brown of Culver | Tom Brown | | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | | | |
| Fate | | | | |
| Information Kid | M. O'Sullivan | | | |
| Jungle Mystery | Cecelia Parker | | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | June 2,'32 | | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 26,'32 | | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |

## WARNER BROTHERS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Night Flower, The | B. Stanwyck | | | |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |
| Under Eighteen | Marian Marsh-Warren William | Jan. 2,'32 | 81 | Jan. 2,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blessed Event | Lee Tracy Mary Brian | | | |
| Crooner, The | David Manners | | | |
| Jewel Robbery, The | Wm. Powell-Kay Francis | July 30,'32 | | |
| Night Flower, The | B. Stanwyck | | | |
| One Way Passage | Wm. Powell-Kay Francis | | | |
| Street of Women | Kay Francis | June 4,'32 | | |
| Winner Take All | James Cagney | July 2,'32 | | |
| Without Consent | Ann Dvorak-David Manners | July 23,'32 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1931 unless otherwise stated]*

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | Apr. 13,'32 | | |
| Champ, The | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 10 | Apr. 30,'32 |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | Apr. 18,'32 | | |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | | |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| Mickey's Revue | | | |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Pet Shop, The | Apr. 28,'32 | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | | |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | 22 | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Prowlers, The | May 1,'32 | 9 | May 7,'32 |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | Apr. 30,'32 |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Divorce A La Mode | May 22,'32 | 22 | |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry<br>Harry Gribbon | | | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| Spot on the Rug, The | June 19,'32 | 19 | |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 21 | Apr. 30,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | 6 | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | 6 | |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | Apr. 30,'32 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| Torchy's Two Toots | June 5,'32 | 20 | May 14,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Now's the Time<br>Harry Barris | June 12,'32 | 20 | |
| Ship A-Hooey | | 20 | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 13 The Kingdom of Sheba | Nov. 1 | 8 | |
| 14 In the South Seas | Nov. 8 | 9 | |
| 15 The Pageant of Siam | Nov. 15 | 9 | May 9 |
| 16 Birds of the Sea | Nov. 22 | | |
| 17 When Geisha Girls Get Gay | Nov. 29 | 8 | |
| 18 Paris of the Orient | Dec. 6 | 9 | |
| 19 Happy Days in Tyrol | Dec. 13 | 8 | May 9 |
| 20 Paris Nights | Dec. 20 | 8 | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| Wild Babies | | | |
| **CHARLEY CHASE** | | | |
| First in War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Boze | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | 9 | May 14,'32 |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | 9 | |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Over the Seas to Borneo | | | |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | | |
| School Days | | | |
| Spooks | Dec. 21 | 7 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 13,'32 |
| Pooch | June 4,'32 | 21 | |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | May 7,'32 |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | May 7,'32 |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | 10 | May 7,'32 |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | 10 | Apr. 23,'32 |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 26 |
| Naughty Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9 | Apr. 29,'32 | 1 reel | |
| No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin | May 27,'32 | 1 reel | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| I Ain't Got Nobody<br>(Mills Bros.) | June 17,'32 | | |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweeheart<br>Ethel Merman | May 20,'32 | 1 reel | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 7 | May 7,'32 |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | 1 reel | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | July 1,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | Nov. 21 | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | 1 reel | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 8 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | 19 | May 7,'32 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Jimmy's New Yacht | June 3,'32 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Light House Love | May 6,'32 | | |
| Loud Mouth | June 17,'32 | | |
| Mile. Iren, The Great<br>Al St. John | Nov. 7 | | |
| Meet the Senator | May 20, '32 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Rookie, The<br>Tom Howard | Apr. 29,'32 | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Singing Plumber | July 8,'32 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur | Apr. 15,'32 | 20 | May 14,'32 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Happy Polo | May 14,'32 | | |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Spring Antics | May 21,'32 | | |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | May 7,'32 |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| Promoter, The | May 30,'32 | 17 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Rule 'Em and Weep | May 2,'32 | 19 | |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | |
| Mother-in-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Shanghai | May 23,'32 | | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | May 7,'32 |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | Apr. 30,'32 |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | May 14,'32 |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | May 21,'32 | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CINES-PATTALUGA** | | | |
| A Doll's Fantasy | | | Dec. 19 |
| **FEATURETTES, INC.** | | | |
| A Night in the Jungle | | 10 | Apr. 30,'32 |
| Holy Men of India | | 10 | May 7,'32 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Last Pelicans in Europe | | 10 | May 7,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Jungle Jumble, A | June 20,'32 | 1 reel | |
| Let's Eat | April. 25,'32 | 7 | Apr. 30,'32 |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Wet Knight, A | June 6,'32 | 1 reel | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6.'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 9 | May 14,'32 |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 9 | May 7,'32 |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | 9 | May 14,'32 |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| No 20—Novelty | June 13,'32 | 1 reel | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| Around the World in 18 Minutes | June 15,'32 | 18 | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 2 reels | |
| Doctor's Orders | June 29,'32 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |
| Unshod Maiden, The | Apr. 18,'32 | | |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | Apr. 9,'32 |
| No. 9—The Toreador<br>Joe Penner | | 17 | May 7,'32 |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 19 | May 7,'32 |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| No. 9—A Regular Trouper<br>Ruth Etting | | 2 reels | |
| No. 10—A Mail Bride<br>Ruth Etting | | | |
| No. 11—Stage Struck<br>Ruth Etting | | | |
| **HOW I PLAY GOLF—BOBBY JONES** | | 1 reel (each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | May 7,'32 |
| No. 9—Bosko and Bruno | | 7 | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 9 | Apr. 23,'32 |
| No. 7—Pie, Pie, Blackbird<br>Eubie Blake and Band<br>Nina Mae McKinney | | | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Gear | | 6 | Apr. 30,'32 |
| No. 10—It's Got Me Again | | | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| Four Wheels—No Breaks | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | May 7,'32 |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | | |
| No. 11—Napoleon's Bust<br>Dan Coleman-Ted Husing | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES**<br>(Donald Meek-John Hamilton) | | | |
| No. 1—The Clyde Mystery | | 21 | Oct. 31 |
| No. 2.—The Wall Street Mystery | | | |
| No. 2—The Week-End Mystery | | | |
| No. 4 Symphony Murder Mystery | | | |
| No. 5—Studio Murder Mystery | | | |
| No. 6—Skull Murder Mystery, The | | 2 reels | |
| No. 7—The Cole Case | | 20 | Apr. 23,'32 |
| No. 8—Murder in the Pullman | | 2 reels | |
| No. 9—The Side Show Mystery | | | |
| No. 10—Campus Mystery, The | | | |
| No. 11—Crane Poison Case, The | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| **WAYNE AND WHITE COMEDIES** | | | |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |
| No. 11—Dear Old London | | 1 reel | |
| No. 12—When In Rome | | 1 reel | |
| No. 13—Berlin Today | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18<br>(each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |

# *WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?*

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it...lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

THE REAL ★★

# *Tallulah* BANKHEAD

in

# THUNDER BELOW

with

**CHARLES BICKFORD**
**PAUL LUKAS**
**EUGENE PALLETTE**

*DIRECTED BY RICHARD WALLACE*
*From the novel by Thomas Rourke*

Tallulah Bankhead comes into her own! The real Tallulah—the star! Sensuous, glamorous, gorgeous! In a great picture from a best-selling novel, with a strong cast, designed to send her to the very peak of popularity! A throbbing, vibrant story of a love-torn woman in a lonely colony of white men . . . irresistible, unresisting—she trades honor for love, and finds penance. THUNDER BELOW will make BANKHEAD one of the biggest box office names—it will make you one of the biggest box office grosses you've ever had!

PARAMOUNT

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## INDUSTRY NO LONGER PIONEERS' OWN CONCERN

EDWARD R. TINKER declares motion picture business is at stage where principal units become public companies

## ARBITRATING SUBSTITUTIONS

CARL LAEMMLE discusses new Universal contract and expresses hope that industry soon will refer all disputes to arbitration

## THE ORIGIN AND DEVELOPMENT OF STARS

MARTIN QUIGLEY says stars are created by good pictures, good parts, and becoming known to the public through appearances in good pictures and good parts

## FOX ANNOUNCES NEW SEASON'S PRODUCT

**Vol. 107, No. 9**

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 18*
*lished Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 2*

May 28, 1932

# IT HAPPENS ONCE EVERY YEAR!

An unsuspected gold-mine!

A picture that *leaps out of the pack and creates history!*

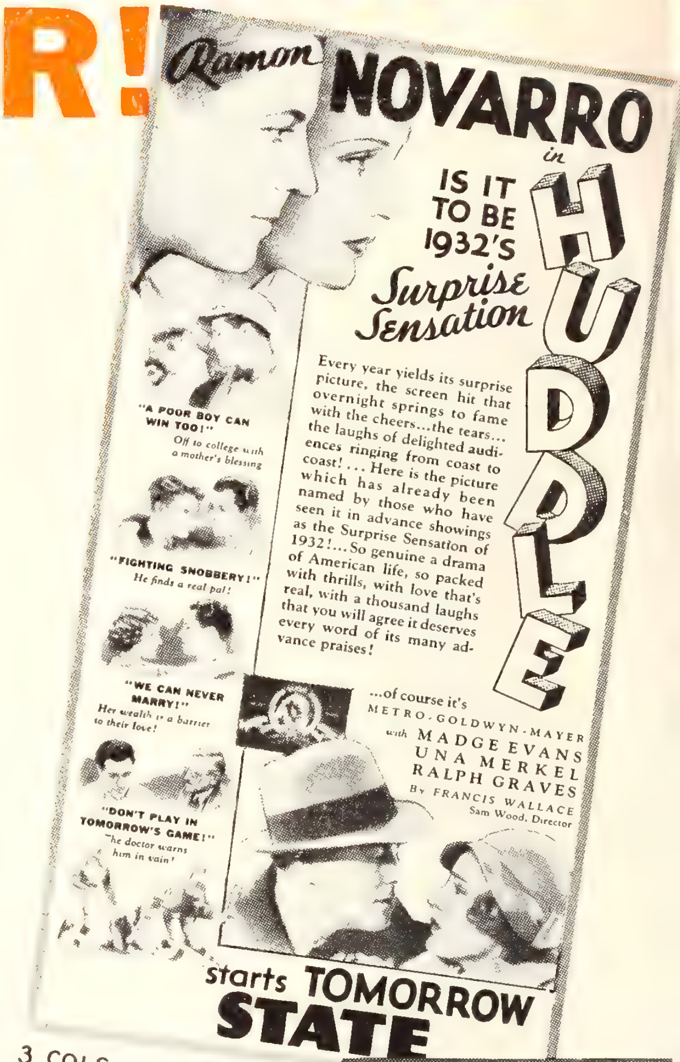
And fortunate is the exhibitor who is awake to the opportunity!

We were advised by our studio that "Huddle" was a *swell* picture!

But most M-G-M pictures are *swell*—

**THIS ONE IS SENSATIONAL!**
**A BOX-OFFICE NATURAL AS SURE AS YOU'RE A SHOWMAN!**

**Plug it! Advertise! Promote!**
**You'll thank us for the tip-off!**



Ramon NOVARRO in HUDDLE

IS IT TO BE 1932'S *Surprise Sensation*

Every year yields its surprise picture, the screen hit that overnight springs to fame with the cheers...the tears... the laughs of delighted audiences ringing from coast to coast! . . . Here is the picture which has already been named by those who have seen it in advance showings as the Surprise Sensation of 1932!...So genuine a drama of American life, so packed with thrills, with love that's real, with a thousand laughs that you will agree it deserves every word of its many advance praises!

**"A POOR BOY CAN WIN TOO!"** *Off to college with a mother's blessing*

**"FIGHTING SNOBBERY!"** *He finds a real pal!*

**"WE CAN NEVER MARRY!"** *Her wealth is a barrier to their love!*

**"DON'T PLAY IN TOMORROW'S GAME!"** *The doctor warns him in vain!*

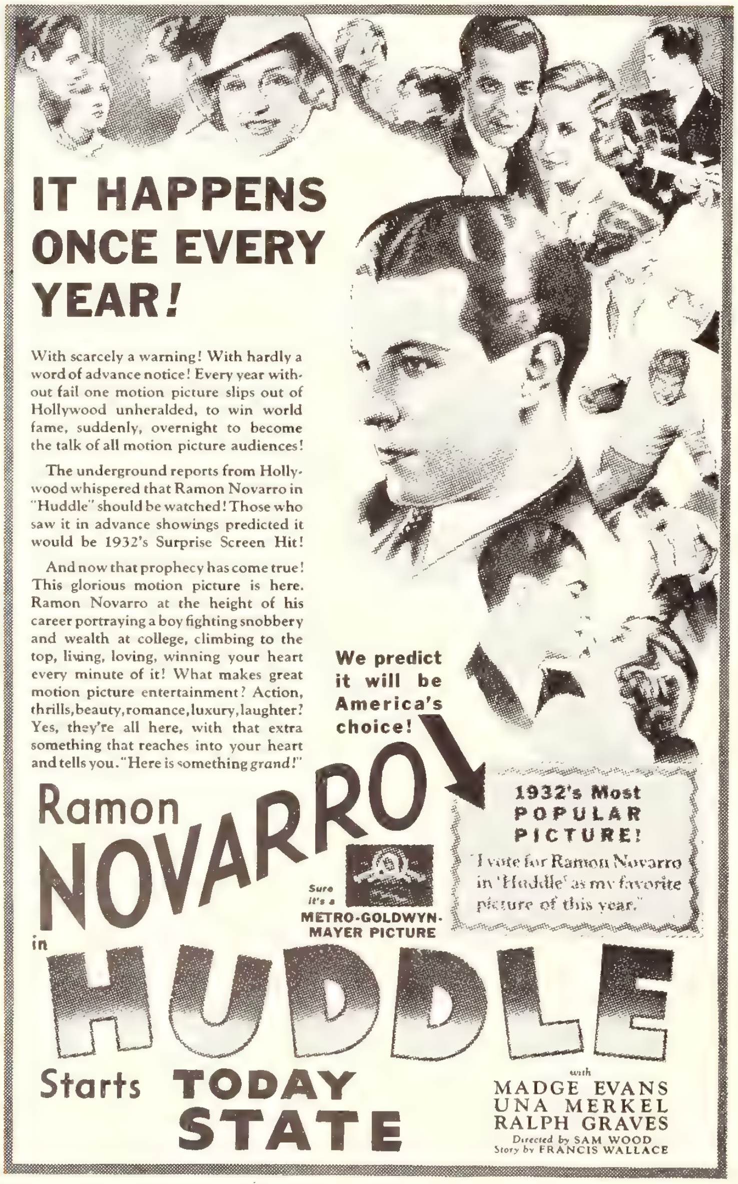
...of course it's METRO-GOLDWYN-MAYER

*with* MADGE EVANS UNA MERKEL RALPH GRAVES

By FRANCIS WALLACE
Sam Wood, Director

starts TOMORROW
STATE

3 COLS x 160 LINES



**IT HAPPENS ONCE EVERY YEAR!**

With scarcely a warning! With hardly a word of advance notice! Every year without fail one motion picture slips out of Hollywood unheralded, to win world fame, suddenly, overnight to become the talk of all motion picture audiences!

The underground reports from Hollywood whispered that Ramon Novarro in "Huddle" should be watched! Those who saw it in advance showings predicted it would be 1932's Surprise Screen Hit!

And now that prophecy has come true! This glorious motion picture is here. Ramon Novarro at the height of his career portraying a boy fighting snobbery and wealth at college, climbing to the top, living, loving, winning your heart every minute of it! What makes great motion picture entertainment? Action, thrills, beauty, romance, luxury, laughter? Yes, they're all here, with that extra something that reaches into your heart and tells you. "Here is something *grand!*"

**We predict it will be America's choice!**

**1932's Most POPULAR PICTURE!**

"I vote for Ramon Novarro in 'Huddle' as my favorite picture of this year."

Ramon NOVARRO in HUDDLE

Sure it's a METRO-GOLDWYN-MAYER PICTURE

Starts TODAY STATE

*with* MADGE EVANS UNA MERKEL RALPH GRAVES
*Directed by* SAM WOOD
*Story by* FRANCIS WALLACE

4 COLS x 180 LINES

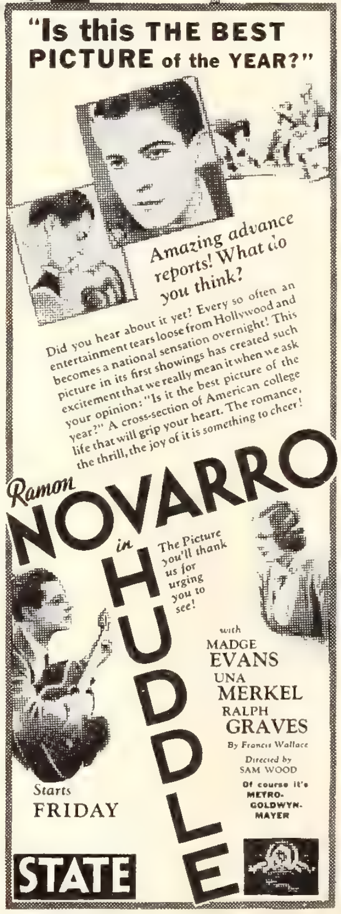
**SPECIAL EXTRA CAMPAIGN—**

*Prepared in addition to our press-sheet ads. Write for mats. at cost!*
M-G-M ADVT. DEPT.
1540 B'WAY, N. Y. C.

**TOP:**
3 col. x 160

**LEFT:**
4 col. x 180

**RIGHT:**
2 col. x 150



**"Is this THE BEST PICTURE of the YEAR?"**

*Amazing advance reports! What do you think?*

Did you hear about it yet? Every so often an entertainment tears loose from Hollywood and becomes a national sensation overnight! This picture in its first showings has created such excitement that we really mean it when we ask your opinion: "Is it the best picture of the year?" A cross-section of American college life that will grip your heart. The romance, the thrill, the joy of it is something to cheer!

*Ramon* NOVARRO *in* HUDDLE

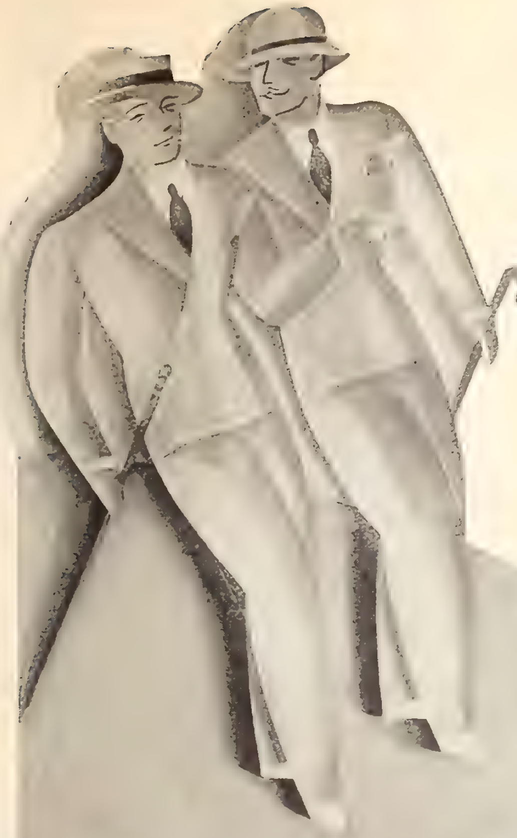
The Picture you'll thank us for urging you to see!

*with* MADGE EVANS UNA MERKEL RALPH GRAVES
*By Francis Wallace*
*Directed by* SAM WOOD
Of course it's METRO-GOLDWYN-MAYER

*Starts* FRIDAY

STATE

2 COLS x 150 LINES



# . . . SPEAKING OF MOTION PICTURES

**Speaking of motion pictures these days means speaking of Warner Bros.! Not since the early days of Vitaphone has one company so dominated the thought and comment of the trade. The astounding quality pace maintained consistently by Warner Bros. for the past five months is recorded in the ledgers of thousands of theatres. It would have won universal recognition of supremacy even in normal times . . . Today it has won the GRATITUDE of a great industry to whom Warner Bros.' vigorous and unfaltering showman spirit has meant . . . Salvation!**

## Here ☞

**are just a few samples from the amazing volume of recent tributes to Warner Bros.' Leadership for 1932 . . . . .**

# NOT A PAID TESTIMONIAL IN A CARLOAD!

## Yet MILLIONS couldn't buy such convincing testimony to

# WARNER BROS'.

## COMMANDING POSITION IN PICTURE BUSINESS TODAY!

"In comparing your next two months' releases with the other companies', your pictures appear to be head and shoulders over everybody's."—*A Leading Opposition Circuit Booker.*

"What the Warners have done recently is a subject for the movie theorists. They brought out the Vitaphone at a time when everything was sagging. Now they are bringing dynamically powerful atmosphere back in as the movie art threatens to become effete. They have brought in once again powerful treatments to American talking pictures."—*N. Y. Sun, May 19*

"**THERE IS NOTHING WRONG WITH THE FILM INDUSTRY** when it can turn out entertainment like this Warner Bros. picture." —*From review of "The Crowd Roars" in "Box Office," March 31 issue.*

VITAGRAPH, INC., DISTRIBUTORS

# "Your next two months' releases appear to be head and shoulders over everybody's"...

**EDWARD G. ROBINSON in "Two Seconds"**

"Drew such standing room at Winter Garden as has not been equalled since 'The Crowd Roars'."—*N.Y. Sun.* A First National Picture.

**JOE E. BROWN in "The Tenderfoot"**

"Funniest Joe E. Brown comedy to date."—*N.Y. Daily News,* Play it in Joe E. Brown Laff Week, June 4-10. A First National Picture.

**"STREET OF WOMEN"**

Daring divorce drama with KAY FRANCIS, Roland Young. A Warner Bros. Picture.

**"LOVE IS A RACKET"**

Will start a new vogue of scandal columnist stories. Written by leading N. Y. columnist, Rian James. With 4-Star cast—Doug. Fairbanks, Jr., Ann Dvorak, Lee Tracy, Frances Dee. A First National Picture.

**"WEEK-END MARRIAGE"**

Sensational story of part-time wives and two-time husbands. By famous Faith Baldwin, who wrote "Office Wife." With 5-Star cast—Loretta Young, Norman Foster, George Brent, Aline McMahon, Vivienne Osborne. A First National Picture.

**"THE DARK HORSE"**

Your cash-in on presidential year. A political landslide of laughs. WARREN WILLIAM'S follow-up on "The Mouthpiece," with Bette Davis, Guy Kibbee. A First National Picture.

**JAMES CAGNEY in "Winner Take All"**

Cagney in an entirely new type of role An epic of socks and blondes, loaded with love interest. Has Marion Nixon and Virginia Bruce in cast. A Warner Bros. Picture.

**"DOCTOR X"**

A totally different mystery thriller. It starts where the others left off. Packed with production values and star names—Lionel Atwill, Fay Wray, Lee Tracy, others. A First National Picture.

**"Messrs. Warner have unearthed a new slant on American psychology in Mr. Cagney's exploits. It tends to be a most profitable viewpoint."**
*—N. Y. Morning Telegraph*

**"This business needs more pictures of the type of this Warner Bros. release — stories that appeal to the rank and file and are not over the heads of the masses."** — *E. E. Bair, American Amuse. Co., Liverpool, O.*

**"I have used Warner Bros. and First National pictures for years, and this last season they have delivered better product than this group has put out for several years. I like the pictures and can depend on the stars—and that is something these days in the show business."**
*—Marthe F. McSpadden, Home Theatre Company, Inc., Electra, Texas.*

*And Remember!*

**PAST PERFORMANCE IS THE ONLY PROOF OF FUTURE QUALITY! Think of THAT when you think of 1932 '33!**

*Please turn to*

**Page 18**

*for the*

GREATER

*New* **FOX**

**ANNOUNCEMENT**

©CIB
MAY 27 1932

# MOTION PICTURE HERALD

Vol. 107, No. 9 May 28, 1932

## NEUTRALITY AND PICTURES

According to the outgivings of Mr. Lynn Farnol for Mr. Samuel Goldwyn, a bit of difficulty is being had getting a suitable vehicle for Mr. Ronald Colman, attended the while with not a little literary fussing over two pieces of Russian material. First there was "Karamazov," commented upon as "vivid dramatic material for the theatre" but rejected finally because it is not a story of the modern Russia, the Russia of the Soviet. And then there was "Way of the Lancers," which Mr. Goldwyn's staff endeavored to prepare for the talking screen, now also abandoned—this, by contrast, because it is just too infernally modern in that "it is brilliant, empassioned and fervent" but "it takes sides, frankly, with the Whites" as against the Reds.

"We can't take sides in our film stories," says Mr. Goldwyn. ". . . It would have been easy to neutralize it. But then Boleslavsky's fine story would have been a different story. We couldn't do the tale with his fire and his conviction and his memory of the suffering he witnessed. . . ."

There is no occasion to take issue with Mr. Goldwyn's business judgment, and he is to be entirely commended in a decision to abandon a story rather than to manhandle it by a process of "neutralization." The motion picture has suffered not a little in status through the familiar Hollywood process of "dumbing it up for the hicks."

But just at the moment, one may be made unhappy by the apparent necessity for Mr. Goldwyn's decision against material which he found so full of merit. It is again an evidence of that constant endeavor of the makers of motion pictures to make them with a weighty intent and endeavor to please all of the people all of the time. No other art form, no matter how much intermeshed with commerce, finds itself so handicapped.

As the author of these paragraphs solemnly forecast in 1920, the time seems to be approaching when the picture producer will have to cast his villains entirely among the Esquimaux and the Thibetan tribes without a diplomatic representative to make official protest to Hollywood and the Hays office.

If Mr. Goldwyn is correct, and for the grand average he may be, then the motion picture is tethered to the immediate contemporary world of Now, and to neutrality on every big issue which burns in the breast of man. If adequately applied, such a policy can prevent the motion picture from ever amounting to much. Militant novels are published, militant pictures are painted, sardonic music is composed, and there are caricatures carved in stone. Neither the publishing business, nor the arts of painting, music and sculpture are thereby indicted.

The motion picture seems ever so professionally to view with alarum that it can not set itself at the task of trying once in a while to make a profit by importantly pleasing or interesting an audience of something less than world extent.

We have set forth in these pages, often enough, that "the customer is always right," but that has not been said on a presumption that the customer is everybody all of the time. The motion picture, with its adventures and misadventures in "sponsored pictures" and its assorted worriments about censorship, taxation, fire regulations and what not, has evolved into a self-conscious and timid medium. It never takes a chance on contradicting anything or anybody—except general principles.

△ △ △

## THE SMUT VENDORS

Mr. "Observer," who writes with such poignancy on page one of our able contemporary, HOLLYWOOD HERALD, is considerably annoyed about "the studio personages responsible for a new vogue in publicity stills," remarking that: "The gag is to photograph female stars exhibiting their garters," etc. The etc. is ours. Really the vogue is not new, but current demand from publications more concerned with circulation for 10 cent magazines than with the welfare of the industry is giving encouragement to persons who might know better. Placed in the proper hands, the improper pictures, and some undercover salacious circulars now extant, can do much to fix this industry, proper and plenty. The code of this industry must ever be the code of the consumer, the American public, which has not yet approved the fence writing pornography of bad boys, of any age. It is not yet smart to be smutty, in public.

△ △ △

## A BANKING VIEWPOINT

Mr. EDWARD R. TINKER, chairman of the board of Fox Film Corporation, in his address before the Motion Picture Club this week has told the industry, for the first time, in clear crisp words just what the motion picture industry looks like from where the banker sits. In sum Mr. Tinker finds the motion picture just coming to adult status among industries in a period of business depression, and suffering what he deems the typical symptoms of all developing new industries. He admits that there are troubles but finds "the pessimism of today is strangely familiar to one who encountered like problems in the crises of 1902, 1907, 1914 and 1921." This coming of age and the passing of the industry from its status as a group of private enterprises into an aggregation of public companies entails two new lines of responsibility, in Mr. Tinker's opinion—a responsibility to the investor public and a product responsibility to the morals, mores and wellbeing of the whole people.

△ △ △

Mr. TOM KEENE, star of RKO westerns, came across the country to hear about the market for pictures at first hand from bookers, exchangemen and exhibitors. When a youngster from the horse operas will go to that much trouble about the product it might convey a suggestion to those impressarios of Hollywood who contact the United States by spending two weeks on Broadway and New York's night clubs.

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# 'RAISE THE STANDARD OF THE POSTERS'

—*CHRISTIAN SCIENCE MONITOR*

## CLEAN POSTERS

*CHRISTIAN SCIENCE MONITOR, commenting upon a plea in "Sight and Sound," New British quarterly, that the standard of posters in England and America be improved, warns that "a sensational poster may easily give a very inaccurate and injurious impression," explaining as follows:*

> The new British quarterly, *Sight and Sound*, very opportunely draws attention to the need for improving the quality and type of posters commonly used in England and America to advertise cinema programs. Objectionable posters may do more harm than objectionable films. In the first place, they are far more numerous; in the second, no one is compelled to see an objectionable film unless he chooses to do so, but, short of a willingness to remain indoors for twenty-four hours a day, it is impossible to escape the lurid pictures with which film exhibitors advertise their wares.
>
> These posters frequently do the films they advertise an injustice, keeping away many who would otherwise go to see them. Time and again they give quite false impressions of the sort of entertainment to be found inside the cinema. When a famous continental talkie was to be shown in England some weeks ago the British Board of Film Censors cut out certain scenes. But it was these very scenes that were exhibited on enormous posters. . . .
>
> In this case, the advertised scenes actually were not in the English version of the film. But even where this is not so, a sensational poster may easily give a very inaccurate and injurious impression. A poster of a single scene is very like a passage torn from its context. It may even suggest that a fine and uplifting work is harmful and deleterious in tendency. The films are not as a rule by any means as bad as their advertisers make out. Let us by all means raise the standard of the films; but let us raise the standard of the posters as well.

## NASTY

*"Nasty filth in the form of 'shorts'" is objected to in the following vigorous language by the HERALD at MANCHESTER in CONNECTICUT:*

> . . . Here is a department of Filmdom that definitely does need cleaning up, and which easily could be. . . . Feature pictures, on the whole, are probably as good as the age and as good as the people who look at them, and possibly as decent as the theatre has ever been in any age or any country. But we could do very nicely without the introduction before average audiences of nasty filth in the form of "shorts." . . .

## BAMBOOZLING

*The "censorship boys" are "playing for higher stakes than motion pictures" was the somewhat cryptic statement of A. de Bernardi, Jr., motion picture critic of the NEWS at DENVER in COLORADO in addressing the local clubwomen and Federal Council of Churches. Thus:*

> Several bills in congress are aimed in the general direction of censorship. The best way to defeat them is to let your representatives and senators know—by letter—that you are unalterably opposed to any form of censorship. Don't wait until the law is on the books and then try to get it repealed—kill it before it becomes law! Don't let anyone bamboozle you into believing it's the movies the censorship boys are after, for that's only a smoke screen. They are playing for much higher stakes than motion pictures!

## *This Week*

Motion picture business is now a public investment, no longer a speculative enterprise, says Edward R. Tinker; parallels case with auto and oil industries in final stage "when principal units became public companies and ceased to be private concern of pioneers" *Page* 9

Distributors consider offering 5-5-5 contract as alternative to their own company contracts *Page* 10

The Origin and Development of Stars—a discussion by Martin Quigley *Page* 11

French producers reduce product by one-half and American industry benefits, says Paul Gordeaux, Paris correspondent of Motion Picture Herald *Page* 12

Provision is made for arbitration of substitutions in new contract of Universal *Page* 18

Columbia will distribute 48 features, 104 one-reel pictures and 24 of two reels, convention is told *Page* 83

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## MIRROR

*That the motion picture "is the most extensive mirror of American life today" is the conviction of MR. CYRIL KAY-SCOTT, director of the Art Museum at DENVER, who, writing in the NEWS of that city, says:*

> The moving picture is the most extensive mirror of American life today. I have often wondered why our art critics have so neglected it. . . .
>
> The moving picture has become, whether we like it or not, the art which is seen and heard by more Americans than all the other arts combined—many times over. Sentiment, public opinion, morals, manners, the mass reactions of a race, are here echoed and recorded. In much the manner that architecture, music and the graphic arts expressed the soul of the renaissance the movies express the America of our time. . . .
>
> The place from which to begin the task of improving the movies artistically is in the mind of the public. Sneering and scolding at the men who have immense sums invested in the industry is about as effective as carping at the stockholders of General Motors. The public will have what it wants.
>
> I am not saying that the movies are all silly, or even esthetically bad. Many of them in part, and some in entirety, are astonishingly good. Even in the ethically dubious ones, indignation over which I will leave to our clergy, there are moments revealing a unity of sight, sound and rhythm for which any artist, however highbrow, can feel nothing but unalloyed gratitude. . . .

## THE AGE

*It's the age, not the cinema, that is to be blamed for "never saying anything of importance," in the opinion of the motion picture critic of the PUBLIC LEDGER in PHILADELPHIA, thus:*

> The continual cry against cinema is: "It never says anything of importance." That is perfectly true; but then, what is saying anything of importance these days?
>
> It is a fault of this age that we write, paint, sing and talk about things that don't matter. And if anybody asks our artistic creators why they do it, they look down paternally and smile: "Ah, that's impressionism." . . .
>
> I fail to see where cinema has chased its tail any more furiously than have the more dignified arts. In the general scheme of affairs I feel the screen, bad as it is most of the time, is getting just as much (or as little) really important work done as are its companion efforts: Drama and Opera. . . .

# INDUSTRY NOW PUBLIC INVESTMENT, NOT A SPECULATION, SAYS TINKER

## Parallels Auto and Oil Trades "When Principal Units Became Public Companies, Not Private Concern of Pioneers"

## Says Corporate Machinery Must Be Overhauled and Policy Revised When Public Are Invited To Be Partners and Creditors

The motion picture industry is at its final stage of development, having become an important public investment instead of a speculative enterprise, Edward R. Tinker, chairman of the board of Fox Film Corporation, told the weekly forum of the Motion Picture Club of New York. Lowell Thomas, lecturer, who was also a guest speaker, related theatrical experiences and described the type of news items which bring the greatest response when broadcast to radio audiences.

Mr. Tinker likened the present status of the industry to that attained not so long ago by the automobile and oil industries "when their principal units became public companies and ceased to be the private concern of pioneers." In so doing, Tinker paid tribute to the Motion Picture Club's forums and the opportunities they provide for performing an industry service.

"These forums," he said, "are interpreting the industry to itself, and that is important. Even more important, this forum contributes in a major degree to the development of mutual faith and understanding among those who make motion pictures, those who pay money to see them, and those who provide the capital and credit on which the industry is based."

### Parallel Evolution

Pointing out a similarity in the evolution of this industry to other "young" industries, Tinker intimated that it was not difficult for bankers to diagnose and prescribe for the growing industry's ailments.

"It is within the recollection of each of us," he said, "that the automobile and the oil industries passed through this period. They, like other industries, in their infancy were closely concentrated in the hands of a few great leaders whose contribution as pioneers to the industrial development of this country is undeniable. Theirs was a spirit of adventure. Their business endeavors were conducted, and perhaps properly, in that spirit.

"And so the public at the commencement came to look upon their particular business as a speculative, rather than a sound undertaking. Policies and practices were developed which may have been legal and ethical on the part of a private business, but were neither legal nor ethical once the public were invited to become partners and creditors."

*"When that transpires,"* Tinker said, *"corporate machinery must be overhauled; public policy must be revised; ethical concepts must be reconstructed and credits must be established; stockholders must be appeased and the investor, rather than the speculator, must be won over.*

## AUDIENCE REACTIONS

*News items as innocent appearing as one concerning a 150-year old woman in Bulgaria, who attributed her longevity to the fact that she had always slept with a potato in her bed, frequently bring the most pronounced public reaction when broadcast over the radio, Lowell Thomas, "Voice of the Literary Digest" in the realm of radio and occasional picture talker, told a New York Motion Picture Club audience this week.*

*"On the morning after I had read that news dispatch over the radio," Thomas said, "I was swamped with mail from all parts of the country, commenting on the item. There was a wide variety of response to it, but the letter I enjoyed most was written by an 85-year old woman living in Connecticut. She wrote: 'I may not be 150, but I've lived quite a while myself and I can certainly say that a potato in my bed would never satisfy me. It's not hot enough. What I always use is a hot water bottle, and I'm in pretty good health today'."*

*An equally spirited response, Thomas related, followed his broadcast of a news story recording the unearthing of the graves of Irish royal chieftains by an archeological expedition. "They're probably the ancestors of 'Pat and Mike'," Thomas commented.*

*"I was busy explaining my admiration and affection for the Irish for weeks after," Thomas said. "It was one of my greatest audience responses, and the message that seemed to summarize them all was written me by a woman in Pittsburgh: 'I spit in your eye, you dirty Orangeman'."*

---

"We have seen the automobile and the oil industries go through that period and emerge with new corporate strength, enhanced credit and public understanding. Our business is now facing this trial just as theirs did. The duration of the period of stress depends somewhat upon general business conditions, but more particularly upon the quality of leadership and the degree of cooperation attained within all elements of the industry itself."

### Non-Interference Policy

Referring to the not infrequently heard references to "a banking invasion of the motion picture industry," Mr. Tinker said that the policy of non-interference which has pursued since entering the Fox organization is very likely the policy which would be followed by any experienced banker.

"I have but to remind you," he said, "that I have never attempted to make pictures and have no intention of so doing."

He pointed out that, with the exception of himself and "a financial man installed as vice-president on the Pacific Coast," the Fox corporation continued intact as before, or else derived its manpower from within the industry itself.

"Banking influence in the company," Tinker said, "has been and will be largely confined to the guidance of the corporation as concerns its financial and corporate activities and the development of a favorable public opinion as regards the company itself, and, as far as possible, the industry as a whole."

Mr. Tinker reminded his audience that, however necessary it may be for the industry to meet its responsibilities to stockholders, it has also a responsibility to the public which does not permit it to be "too provincial" in its viewpoints, or "too ambitious for the box office dollar."

*"The management of this industry," he said, "has an ever increasing responsibility not only to its stockholders, but to the public as well. Our task is not alone measured by the fact that we have a two-billion-dollar investment in our business in this country which must be put on a profitable basis. A much greater responsibility is the judgment we use in dealing with that great power for good or evil, necessarily inherent in the selection of material for the screen.*

*"We must ever remember that millions of people attend motion picture theatres every week. The leaders of an industry wielding a power of this magnitude can not afford to be too provincial in their viewpoints, nor too ambitious for the box office dollar. Theirs must be a policy of broad vision and foresight if this industry is to hold its rightful position in world affairs and avoid the pitfalls of over regulation and suppression which has been the fate of other industries, where greed for the immediate dollar has obscured the broader viewpoint."*

*"I believe," Mr. Tinker declared, "the industry is preparing to meet these responsibilities with wisdom and courage. Admittedly, these are trying times for all business executives—yet the pessimism of today is strangely familiar to one who has encountered like problems in the crises of 1902, 1907, 1914 and 1921."*

*"The American people are mercurial," he said. "They respond rapidly to the law of action and reaction. The pendulum has*

(Continued on page 12)

# 5-5-5 CONTRACT AS ALTERNATIVE IS CONSIDERED BY DISTRIBUTORS

### Study of Proposal by 9 of 11 Large Companies Is Won by Lightman After Conferring With Their Attorneys

### Distributing Concern Would Have Available Its Own Contract and Standard Licensing Agreement for the Exhibitor

A majority of large distributors have under consideration a plan to make available to exhibitors this season a draft of the 5-5-5 standard licensing agreement as an alternative of the individual contract of each company, for exhibitors who desire it.

Consideration for the plan was won by M. A. Lightman, president of the Motion Picture Theatre Owners of America, who, charging that the legal departments of large distributors were responsible for obstructing the adoption of the uniform contract, met with attorneys of all but two large companies last week and urged them to consider his proposal for placing the contract in work, and possibly arrive at some form of arbitrating disputes with exhibitors.

There is no indication at this time whether any or all of the larger distributors will act on Lightman's recommendation, but nine of 11 large companies are currently giving consideration to his plan. Lightman's intervention in behalf of the uniform contract was undertaken in his official capacity as president of the MPTOA which, at its annual convention in March of this year, urged "the immediate adoption of the proposed standard license agreement by all distributors for the optional use of every exhibitor who prefers that form of contract."

It is the intention of Lightman and his association to secure adoption of the 5-5-5 contract immediately as an initial step which can be followed by negotiations with exhibitors pointing toward changes and correction for improving the instrument.

The MPTOA convention also urged the initiation of negotiations for the improvement of the standard contract, but Lightman, in currently advocating immediate action on the optional contract plan, is proceeding in the belief that the current selling season will be too far advanced to obtain contract reforms this year if exhibitors wait upon the outcome of negotiations for the improvement of the standard licensing agreement, and that that agreement, even in its present form, represents an improvement over individual company contracts in many respects.

### First Interested Universal

In his campaign to obtain action on the 5-5-5 contract, Lightman first visited Universal, as that company was the first to complete its new-season sales meeting and was about to launch its sales campaign on new product. The favorable reaction to Lightman's plea for an alternative contract led P. D. Cochrane, R. H. Cochrane, George Schlaifer and Willard Stewart McKay, all Universal executives, to urge Lightman to make a smilar presentation of the contract case to the legal departments of each large distributor. Lightman refused to visit each company separately, but he did agree to present the situation to all company attorneys in a body at the New York offices of the MPPDA. At a session held last week, and attended by representatives of the legal departments of all but two large distributors, Lightman repeated his accusation that company attorneys were responsible for the failure of distributors to place the 5-5-5 contract in work. He urged them "to cease bickering" and to take some immediate action on the uniform agreement.

## WHEN DOCTORS DISAGREE

*WINFIELD SHEEHAN*

vice-president of the Fox Film Corporation, is quoted in The Daily Film Renter of London as saying:

*Pictures of the future must convey a bright and happy note; they must be made for the family audience and leave the seamy, sordid side of life alone.*

*DARRYL ZANUCK*

production executive of Warner Brothers, is quoted in the New York Sun as saying:

*Every one seems to want to cry. People like to go to a theatre and see others suffer, then say, "Why, that other fellow's troubles are worse than mine." They feel more cheerful later.*

Further conferences were held subsequently, and it was stated that as a result, certain of the attorneys and some distribution executives are inclined to further discuss the 5-5-5 contract. Unofficial legal opinion holds that the availability of an optional contract avoids all the illegal aspects of a uniform contract. Under the proposed plan, the distributor would have available either his own contract or the standard licensing agreement, and the exhibitor could select his preference, it being a question for the exhibitor to decide, not the distributor.

### Arbitration Proposed

At the group meeting of attorneys, Lightman presented a proposal for arbitration of disputes between exhibitor and distributor. According to his plan, a clause would be inserted in contractual forms allowing the exhibitor the right to select either legal channels for settling or else arbitrate. The exhibitor would not be asked to exercise his right, nor make a decision of selection until after the distributor had claimed an offense had been committed. It is understood that the exhibitor would not be obligated to agree in advance to adopt either one or the other means of settlement. The arbitrating would be done along the lines of the "universal arbitration system." It cannot be a nationwide industry form because this was declared illegal a few years ago in a federal decision handed by Judge Thacher.

Some of the provisions of the standard licensing agreement not contained in individual company contracts now in work, and said to be regarded as being particularly advantageous to exhibitors, follow:

Product automatically becomes available to subsequent-run houses 90 days after date of availability for first-runs, except in cases of long run theatres and provided the first-run has 30 days time to play the picture if desired.

The exhibitor may play a film out of release order provided he is up to schedule on play dates and further provided that all skipped releases be dated or paid for within 30 days of that date.

The exhibitor is allowed to eliminate five per cent of the pictures called for by his contract provided he buys 20 or more on an average of $250 or less, including score charge.

Provisions for arbitration.

Exhibitors are allowed to cut sound newsreels to fit local needs.

Percentage checkers are required to be regular employees of a distributor or an accountant.

## MPTA Is Seeking Service and Trailer Charge Reductions

President Van Hyning of the MPTA of Kansas and Missouri named a committee to seek reduction in trailer charges and he also asked Electrical Research Products for a statement on service charge reductions, at the opening of the two-day annual convention at Kansas City on Wednesday.

Howard E. Jameyson, Wichita, Kan., district manager for Fox theatres, clashed at an early session with independents when he objected to a special night conference of exhibitors at the convention, which had been called by Van Hyning, and which was planned without the inclusion of circuit representation. Jameyson declared that circuits and independents have common problems and he cited efforts of Fox theatre officials in the Kansas City territory to make Sunday shows possible for everybody in the state.

The meeting is expected to resolve itself into an airing of the grievances of independent exhibitors against the circuits. A new schedule of zoning and protection is said to be one of the demands of the independents. The Fox accessories order demanding return of material will also be discussed.

# *The* ORIGIN *and* DEVELOPMENT *of* STARS

### by MARTIN QUIGLEY

PERSONALITIES have been, are and seem destined to continue always, as the cornerstone of the amusement industry structure.

It would seem, therefore, that a thorough understanding of the origin and development of personalities, or stars, would be sought after and held as an essential element of knowledge for this industry.

This, however, is not the case. Instead of exact knowledge the usual attitude seems to be one in which persons are content to look upon stars as some miracle of good fortune; an accidental happening attributable to no certain cause, or as a personification of lofty genius.

*The fact is that stars are created by:*

*I. GOOD PICTURES*

*II. GOOD PARTS*

*III. BECOMING KNOWN to the public through appearance in good pictures and good parts.*

We have deliberately refrained from listing the personal qualifications of acting ability, face, figure, voice and the other attributes of personality because, while the world is full of distinguished exemplars of these gifts, it is not full of stars; hence, the possession of the attributes of personality is not the determining factor—and actually is not even a principal factor—in the creation of stars.

There is nothing whatsoever in the make-up of established stars which is not duplicated times without number in the rest of humanity. There is no combination of the attributes of personality enjoyed by any or all of the stars which is not repeated countlessly elsewhere.

Hence, the stars or outstanding personalities in pictures are not possessors of some extraordinary genius, the mere possession of which has insured for them, from the cradle, a royal road to stardom.

We do not say that any person might become a star; obviously not. But in the case of any person who has become a star, this eventually has not been due to any exclusive possession of certain attributes of personality; thousands of other persons, placed in identical circumstances while seeking to appeal to the public's favor, would have gone the same way, to the same end.

We do not attempt to reduce the question to a scientific formula because, after all, the vagaries of human nature—the public's as well as the star's—are such that there will necessarily be the occasional exception or there will be the obscure case which does not stand immediately susceptible to explanation. But the rule is plain:

Assuming possession of the attributes of personality, in a reasonable quantity and quality, stars are made by good pictures and good parts. Every leading personality of the screen has become such as the result of a good picture and a good part, or—as applies in most cases—a succession of good pictures and good parts. Practically every star has been made in pictures and parts which may readily be called to mind. Either they have been made in pictures or else they came to pictures after having been made leading personalities in good stage plays and good parts in them.

Through good pictures and good parts, gradually, with the idealizations achieved on the screen, they have penetrated the public's consciousness and have eventually become to the public a personified medley of the parts and pictures in which they have played.

*It therefore becomes plain that the search for stars is a silly business.*

*There are no stars to be found anywhere—except out of good pictures.*

There is plenty of star material everywhere; what is needed is the good picture, a succession of good pictures, to sublimate the raw material which abounds by the thousands into the stellar substance.

It readily follows, then, that the correct search for stars does not lead away from the gates of the studios and around the world but right into the studios themselves—into the pages of the writer's manuscript, into the brain of the director, into the showmanship of the producer and onto the studio floor where the player who is at work, if given a good part in what proves to be a good picture, is on the road to stardom.

It is interesting to recall that virtually all of the stars have eventually come to be recognized as stars only after this process of a succession of good pictures in which they have had good parts. Of course, the competency of the player and the spirit in which he or she enters upon the work is important. But such competency and such spirit is not rare; there is a vast supply of it.

It is also a striking fact that through the years one company and then another seems to occupy the limelight as a star-maker. The real explanation of this phenomenon which lies beneath the surface indication is that the company which is making the stars is the company which is making the outstanding pictures. Other companies go on year after year producing indifferent pictures. The complaint is raised that such a company is "creating no stars"; of course it is creating no stars because while it has at hand or easily available vast quantities of the material from which stars are made, the stellar personalities are not realized simply and solely because the pictures in which their players are appearing are not sufficiently distinguished to make the necessary appeal to the public's interest, for themselves and for their players.

The elements which comprise a star consist of a combination of memories and recollections in the public mind of the various pictures and parts in which the star has appeared. Hence the difficulty in any established star successfully changing to radically different characterization than that to which the public has become accustomed.

Stars after once having been made are unmade for either or both of two reasons:

The interested and favorable attitude of the public, originally created through appearances in good pictures and good parts, is dissipated through appearances in poor pictures and poor parts, or else the personality becomes out-moded by being supplanted by another personality whose pictures and parts enable him to become emphasized over his predecessor.

Publicity, either that gained through appearances upon the screen or through the use of printers' ink or in other recognized ways, is an important influence in hastening the development of the process which is being carried on through good pictures and good parts. But publicity alone, unless it is backed up through the sublimation of the personality in good pictures, cannot be genuinely or lastingly effective.

*On account of the hastening influence of publicity in bringing to fruition the process already at work in the case of the player appearing in good parts in good pictures, the theatre performs an important function in the development of stars. In the first place, it is upon the screen that the player is presented to the audience. The manner and spirit of this presentation has important bearing upon the public's reaction. Similarly the various means of publicity within reach of the theatre materially hasten or retard, depending upon the skill and diligence of the theatreman, the progress of the personality into the consciousness of the public.*

Stars are made by pictures—a fact which when thoroughly realized and appreciated throughout the industry should have a generally salutary effect.

# ECONOMIES HALVE FRENCH OUTPUT AND AMERICAN PICTURES BENEFIT

## Public Delighted at Prospect of Again Enjoying Films from U. S. as Dubbing Improves; New Quota in Effect July 1

By PAUL GORDEAUX, Paris

American product is benefiting by a dilemma in which the producing companies of France are finding themselves. Readjustment to the general economic situation has forced the French producers to cut in half their output for the coming year. And French exhibitors are turning to foreign-made pictures to fill their programs, a solution with which the French public is quite in sympathy, and much to the satisfaction of the exhibitor himself. As a result, the French producing companies have appealed to their government for protection with quota restrictions, and a new quota law becomes effective July 1.

The dubbing process has reached a stage of development sufficiently satisfactory to make a good French show of a foreign picture and the result is that, week after week, dubbed pictures are invading the French screen. Most of them have been well received by French audiences, delighted at the prospect of again enjoying American pictures and viewing the work of Hollywood's world-famed stars, of whom they have not had a glimpse since the good old days of the silent celluloid.

### A Turning Point

Thus the French motion picture industry is reaching a turning point of its history. In the early days of talkers, the lure of novelty alone was powerful enough to attract crowds to the box-office and pack the pictures houses. Little it mattered whether the pictures shown were good or bad. That at last the screen could talk was the one and only feature which interested the French audiences.

Little by little, however, the novelty wore away, and the public has now learned to beware of eulogistic publicity. Before lining up at the box-office, most of the people endeavor to get some kind of information about the picture shown. Thus the screen is subjected to the same law which has always been ruling the legitimate stage: huge receipts, long runs for the outstanding shows, failure and financial disaster for the bad ones. After all, this is only logical, but it means a lot of trouble for the French exhibitors. The good old days when any cheap "lemon" turned out to be a financial success are passed and theatre owners have a different problem.

### Realize Past Wastefulness

At the same time, film production is experiencing a most acute crisis. French producers now realize that they have been spending millions recklessly and that, owing to the general depression, they cannot raise additional funds. They therefore are obliged to carry out a restriction policy. This has necessarily affected the number of films produced in the past few months, and French companies have been obliged to halve their picture output for the new season.

Exhibitors are perfectly satisfied with the resultant arrangement that is bringing back the American production. They get good pictures on an average and at a renting rate which is not prohibitive.

So far, so good. But what is going to become of the French producers, if dubbed foreign pictures prove satisfactory to the public? Who will care about original versions, if dubbed pictures are better—and cheaper? The consequence would be a hopeless situation for the local producers.

Once more the French companies have turned to the government for help, requesting the powers-that-be to protect them against foreign competition by establishing a quota regulation. The *Chambre Syndicale de la Cinematographie* has already laid out a plan providing for the admission of 200 foreign pictures, either in dubbed or original versions, every year. It also stipulates that 75 per cent of the dubbed pictures should be post-synchronized in the French studios.

### Quota Effective July 1

Two hundred pictures every year. But the next question is: Will this figure be large enough to supply the French picture houses with enough material to live up to their expectations? I doubt it very much, and even so, there is another question which arises immediately: In what ratio will these 200 pictures be divided among the various foreign industries; how many German, how many American films will be allowed to enter the country each year? No one knows, thus far.

The scheme outlined by the *Chambre Syndicale* must now obtain the approval of the *Conseil Superiour du Cinema.* This official body is very likely to agree in spite of the efforts of the French actors' equity, which is openly against the dubbing of foreign-made pictures. The new quota law will come into effect on July the 1st. Whether it will bring a new fillip to the film industry remains to be seen. There's just one good thing about this new quota regulation. From now on, American firms will not have to live in this atmosphere of uncertainty that has been paralyzing their action for months.

## Receivers Report Year Loss On Skouras St. Louis Houses

Two St. Louis theatres, the Ambassador and Missouri, lost $104,000 and $120,000 respectively last year, according to a report filed in the St. Louis circuit court by Jesse W. Barrett and Walter H. Nohl, receivers for Skouras Brothers Enterprises, Inc., controlled by Warner.

The receivers estimated that the houses cannot be operated at a profit under present economic conditions, unless operating costs are substantially cut. Assets of the company are listed at $6,449,225.

## Industry Is Public Investment: Tinker

(*Continued from page 9*)

swing far downward to the bottom of the arc. This country has always recovered from such crises and will do so again. Our abundant resources are still with us. The spirit of our people is not broken—their confidence will return.

"The picture industry has been no exception to the general rule except that, being younger and more vigorous, it offered at the start more resistance to the wave of business recession and felt its adversities later than other lines of endeavor. This is indicated by the fact that the highest grosses of the year were returned in November and December of 1929 when the stock market panic was at its worst.

"Its readjustment period should be shorter than in other lines of industry, but perhaps more drastic. A young growing industry, full of enthusiasm and the suffering from mistakes due to enthusiasm, as a rule has more corrections to apply than its more fully developed and experienced neighbors."

## Both Sides Filing Answers In Youngclaus "Test Case"

Attorney Paul F. Good, counsel for Youngclaus, Nebraska exhibitor involved in the test case on protection in which various national distributors are defendants, has filed his answer, with defense counsel expected to follow immediately. The answers are expected to be argued early next month at Lincoln.

No final decision is anticipated before the latter part of June or early in July.

## Langdon Deal with Christies Cancels Tieup with Woolsey

The Christies have engaged Harry Langdon to star in six two-reel comedies, giving him a free hand on stories and supporting players. The arrangement cancels a proposed deal which would place Langdon in a team with Woolsey, the comedian, with both starring in features for Columbia.

## Warner Omits Dividend

Warner Brothers Pictures, Inc., has omitted the regular quarterly dividend of 96¼ cents a share on the preferred stock due at this time, by decision of the board of directors.

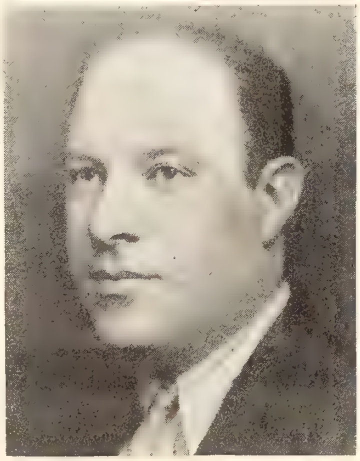
## Zeidman-Gilda Gray Deal Off

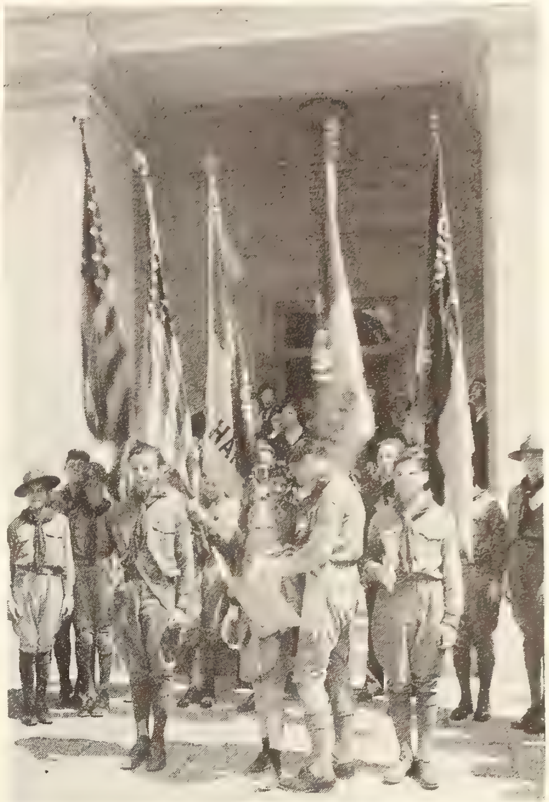
Bennie Zeidman's proposed deal to produce independently two features starring Gilda Gray will have to wait until Miss Gray completes a presentation tour lasting a year. She will head her own unit.

# THE CAMERA REPORTS

READY FOR DEBUT. Irene Ware, who was recently signed by Fox, as she arrived at Movietone City. She has been appearing in Broadway stage revues since winning the title of "Miss America" several years ago.

APPOINTED. Two new officials of the Educational-World Wide organization—Joe Brandt (above), elected vice-president of Educational and president of World Wide; and Joe Goldberg (below), named general sales manager of World Wide.

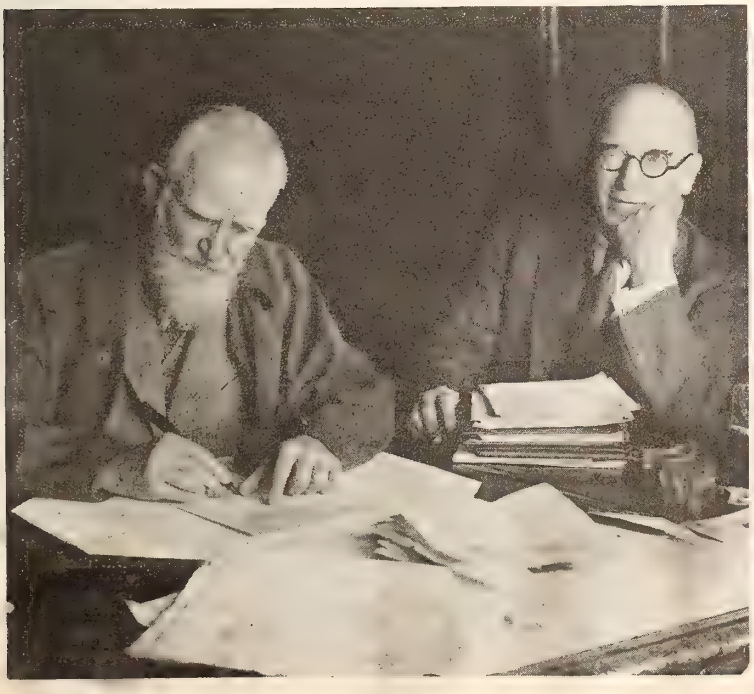




BUDDIES NOW. In front of the replica of Federal Hall in Bryant Park, New York, as Jackie Cooper, M-G-M's youthful star, was made an honorary member of the Boy Scouts, during his personal-appearance tour.

G. B. S. SIGNS UP. (Below) George Bernard Shaw and John Maxwell (British International executive) as they completed arrangements in London for production by B. I. P. of "Arms and the Man." Powers will release it here.

LITTLE NURSE. (Below) A bit of cheer and food being administered to Joe E. Brown by his daughter at Cedars of Lebanon Hospital, Los Angeles, where the Warner star is being treated for an old spine injury.



LUNCH TIME. With William Powell and Kay Francis responding (even as you and I) to the noonday bell that means, "Come and get it—just as you are!" Thus did evening suddenly elapse on the Warner set for "The Great Jewel Robbery."

STUDYING. (Above) A class of Japanese students of projection, who have answered a call for more efficient sound and projector operators. Over 500 are enrolled.

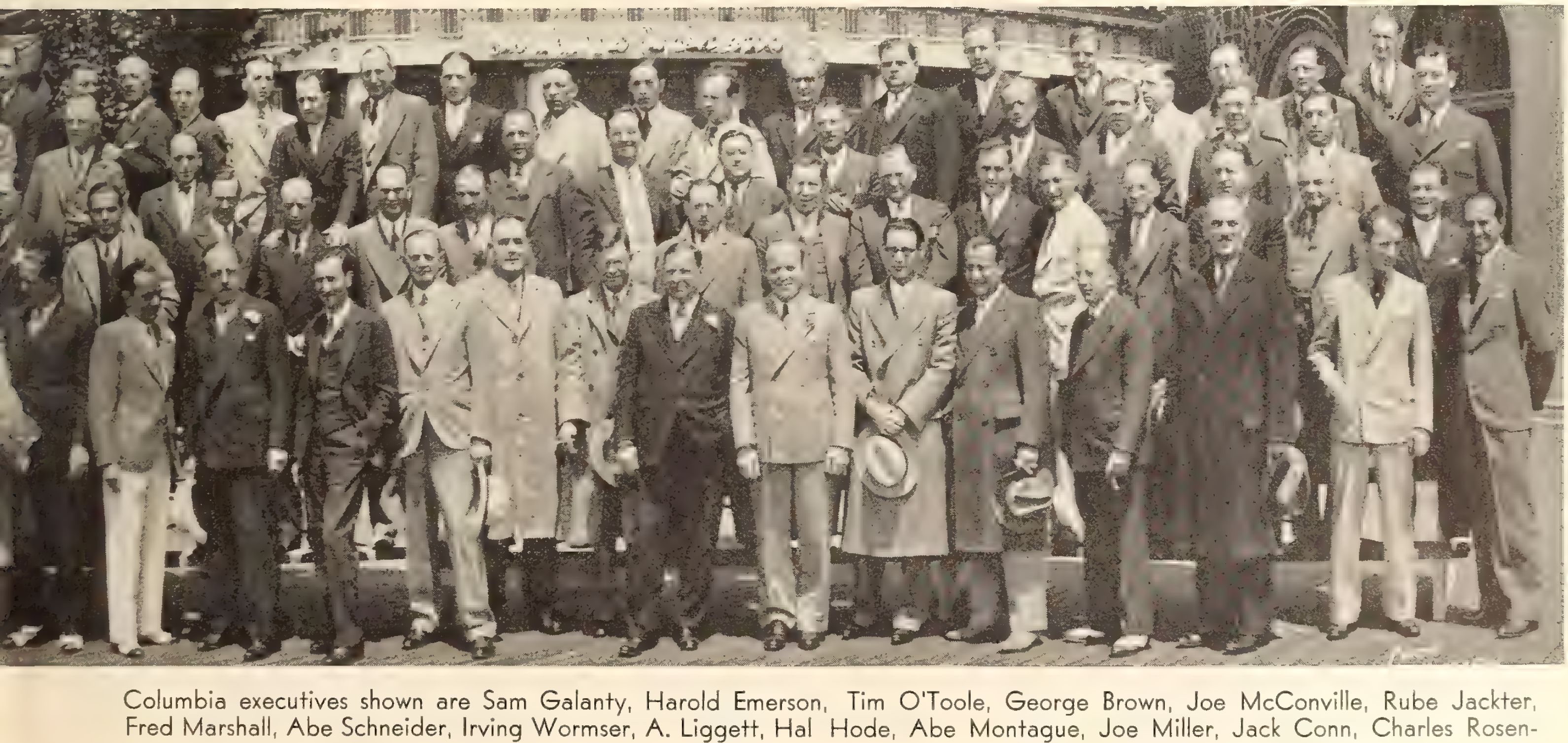
IN SATIRE. (Left) Sidney Fox, who has been selected by Universal for a leading role in the picturization of "Once in a Lifetime," stage burlesque of "movie" making.

COLUMBIA IN CONVENTION. Executives of Columbia and members of that producer-distributor's sales organization at Atlantic City, where they met this week to discuss the company's production and sales program for the 1932-33 season in the first of two conventions. The second convention will be held in Hollywood, beginning the last of this month.

TINY VISITOR. (Above) Barbara Bebe Lyon, daughter of Ben Lyon and Bebe Daniels, calls on Daddy and Joan Bennett on the "Week Ends Only" set at the Fox studio.

BELLIGERENT. (Right) But merely a pose of the kindly Marie Dressler, to indicate her role in M-G-M's "Prosperity"—in which, by the way, Polly Moran will also appear.

EVERY MAN FOR HIMSELF. Says Will Rogers, turning his homely philosophy to matters gastronomic as dinner time arrives without the proper feminine touch. A new Rogers production is on the way at the Fox studio—entitled "Down to Earth."



Columbia executives shown are Sam Galanty, Harold Emerson, Tim O'Toole, George Brown, Joe McConville, Rube Jackter, Fred Marshall, Abe Schneider, Irving Wormser, A. Liggett, Hal Hode, Abe Montague, Joe Miller, Jack Conn, Charles Rosenzweig, Harry Weiner, Lou Weinberg, Phil Meyer, William Jaffee, Henry Brunet, J. Crewe, H. C. Bissell and Sam Moscow.

# PROPOSES SMALL TAX UPON EVERY BUSINESS

## Hamrick Suggests Levy as Low as One Per Cent on All Income Producing Occupations, Wholesale or Retail

A plan for a non-discriminatory emergency tax measure designed to aid the Government in balancing the national budget without placing undue obligations on any industry or enterprise has been conceived by John Hamrick, operator of the Blue Mouse Music Box Theatre at Seattle, Portland and Tacoma. The plan has been communicated to every senator and congressman in Washington, and to the President and the secretary of the treasury. Hamrick's revenue plan calls for a very nominal tax, probably one per cent, levied against all income-producing occupations, without exception, whether commercial enterprises or professional practices.

### Calls All Lines Equally Affected

A copy of Hamrick's plan as it was presented to Federal lawmakers, follows:

"With full confidence that our lawmakers are earnestly and honestly seeking ways and means to pass an emergency tax law that will do the greatest good with the least possible harm to the greatest number of people, and speedily liberate the government from a tremendous burden, I offer the following idea that came to me as a revelation:

"Every line of business, whether wholesale or retail, including doctors, lawyers, merchants of every kind and description, including theatres, pay the government a very small tax, say one or two per cent on their gross business monthly without having to name any particular article, the tax to be allowed as an expense to every individual business, and the tax should be as small a burden as possible to raise sufficient funds to balance the budget.

"Today every line of business is terribly affected, one equally as much as the other, and every business is making it very hard on the lawmakers because they are each one endeavoring to shove the tax over on the other fellow. What we need most right now above all else is a pure unselfish tax law absolutely equal to every line of business that should be made on its gross business monthly and paid to the revenue department monthly. No one can complain if it is equal to all and there should be no excuse in this particular emergency to exempt any line of business.

### Sees Lower Income Tax

"This plan will gross the government so much quick revenue that income taxes could be greatly reduced instead of increased and thus encourage capital to step out and try to do business which would employ millions of people and have a tendency to more speedily end the depression.

"Just as important as during war times, newspapers could carry the message that every line of business must file with the revenue department in their district a statement of their gross monthly business for the past year to be treated strictly confidential and never to be made public, which would give the department some idea whereon to base future calculations.

"I most earnestly beg of you to seriously consider this plan, as it will honestly and constructively lift the mists and let in some real sunshine."

# Fox Midwest and Independents End Double Bill Fight

After weeks of negotiations between the Independent Theatre Owners, Inc., and Fox Midwest Theatres, both have agreed to drastic regulation of double billing, effective immediately in Kansas City. One double bill a week will be allowed and none on Sunday. Houses charging 10 cents admission will be allowed to dual-feature twice a week.

This provision was stipulated in the "Code of Ethics" which was adopted by Fox and independent theatres last February, but went into the discard three weeks later when Fox houses went on a double-bill policy seven days a week. Independents vehemently protested scrapping the regulations, at the same time resorting to twin features as a competitive measure. Recently Fox Midwest evinced a willingness to negotiate.

Patrons of Kansas City suburban theatres have expressed a majority preference in favor of a balanced program consisting of one feature and selected short subjects and have voted down double bills in a preference poll just completed by Skouras-operated Fox Midwest theatres.

A total of 20,000 addressed business reply postcards were given out by ushers over a period of a week at nine neighborhood houses that have been double billing consistently more than two months. Fox Midwest paid the postage. Approximately 60 per cent of those replying voted for the single feature and varied short subjects.

Disregarding the fact that it was completely surrounded by double feature houses, the Avalon, Chicago Warner house, recently reverted to a single feature policy. The change was effected by general manager Joseph Bernhard and James E. Coston, local zone manager, because of the scarcity of good product and the high cost of dual programs.

The public's response to the Avalon's first single feature program is claimed to have exceeded all expectations. The total paid attendance for the week increased about 30 per cent over the average for six weeks preceding the new policy. Patrons' comments were unanimously favorable.

### Miss Macpherson at Paramount

Jeanie Macpherson, novelist, has rejoined the Paramount staff of writers at the Coast studio.

# Walsh Opens Fight To Lift Exemption Back to 45 Cents

The first gun in the United States Senate's admission tax fight was fired on Tuesday by Senator Walsh of Massachusetts in the form of a proposal that the Senate finance committee exemption of 10 cents be raised to the House figure of 45 cents as part of his plan to substitute for a number of excise taxes a general manufacturers' sales tax covering all commodities except necessities and agricultural implements.

Walsh's proposal for a manufacturers' tax will receive considerable backing from Senate members who may be against such a levy, but are more opposed to the various individual taxes which have been written into the bill. He has made a bid for the support of important groups by providing for the elimination of the automobile taxes, the lubricating oil tax, etc., and will receive support from Shortbridge of California and a number of other members in the proposal to increase the admission tax exemption.

With a great deal of time already lost in the consideration of the import taxes, the Senate is facing a big problem in the disposition of all pending legislation before June 11 in order to adjourn before the national political conventions, the House having served notice that it will not adjourn or recess until the tax bill, the general economy program and the departmental appropriation bills are disposed of.

While the theatre owners, beverage manufacturers and tobacco dealers in Massachusetts have won the first step in the battle being waged against imposition of special taxes by the state on these industries, Governor Joseph B. Ely announced this week that the fight had only just commenced and that he would carry the battle to the floor of the state legislature. The committee on taxation on Friday rejected the proposal made by Governor Ely for a tax on these industries, terming such a levy a "nuisance tax."

### Grainger Given Scroll From Sales Force at Fox Session

James R. Grainger, vice-president of Fox, was presented with a scroll, pledging the loyalty of the sales force, at the final session of the company sales convention last Thursday, at the home office. A silver replica of the scroll will be given to Grainger.

The company was awarded the MPPDA silver fire prevention trophy, given annually for the best kept film exchange in the United States, at the final session. The Cleveland office won the award. Will H. Hays presented the trophy to Sidney R. Kent, Fox president.

### Warner Before Senate Group

Harry M. Warner, president of Warner Brothers, on Saturday testified in Washington before the banking and currency committee of the Senate, explaining his transactions in Warner Brothers stock. He was interrogated by Senator Couzens of Michigan and committee counsel, William A. Gray.

# Dr. Wingate Denies Suit Threat Caused 'Scarface' Passing

The passing of "Scarface," with eliminations, by the New York State Board of Censorship is a "knockout victory" over the board, in the opinion of Lincoln Quarberg, of the Howard Hughes organization in Hollywood, who, in current publicity material sent to the trade press, says that the censors' action was taken because the board sought to "avoid a lawsuit" which Hughes had threatened.

"That is not our viewpoint," said Dr. James Wingate, chief censor, in answering Quarberg's statement, which Dr. Wingate said "looks very much to me like box office publicity."

"Opposition to 'Scarface,'" continued Quarberg, "was claimed by" Hughes to have been "promoted by dishonest politicians because the picture depicted 'unpleasant political truths'." Hughes "accused the censors of New York and other states of ulterior and political motives in attempting to suppress the film," Quarberg's publicity release stated.

Dr. Wingate answered this by reiterating, "that is not our viewpoint." "As a matter of fact," he continued, "I urged the Hughes organization to take an appeal and we have in our files the official application of the appeal on which they listed eliminations we had suggested and which they had made on 'Scarface.'"

# MPTOA Completes Plan for Contol By Independents

The election last week of a new executive committee for the Motion Picture Theatre Owners of America completed the transfer of the organization's executive direction to independent exhibitors, in accordance with plans formulated at the recent national convention at Washington, D. C.

Elected were Jack Miller, Chicago; J. B. Fishman, New Haven; M. E. Comerford, Scranton; O. C. Lamb, Atlanta; David Barrist, Philadelphia; E. Van Hyning, Iola, Kan.; M. A. Lightman, president of the association, and Frank C. Walker, general counsel, are ex-officio members of the committee.

The executive committee was chosen by the board of directors along regional lines, to carry on the work of the organization between board meetings, and report to the directors at their sessions. Fred H. Wehrenberg of St. Louis is chairman of the board.

### Seeks to Break Injunction

Federal Judge John C. Pollock, in Kansas City, has under advisement a motion by Dickinson Theatres seeking dissolution of a state injunction with reference to Sunday operation, or removal of the case to federal court. Defense claims the suit is a civil action, the state contending it is criminal.

# HUGHES *and* CENSORSHIP

Mr. Lincoln Quarberg, in charge of publicity for Mr. Howard Hughes, has assumed to work himself into a considerable frenzy over the menace of censorship and the necessity for a vigorous fight by the industry against the menace. Meanwhile he has been gaining much notice for the Hughes production, "Scarface."

Mr. Quarberg's efforts, publicity-wise, are being ably conducted; he is doing a good job. As far, however, as his noisy agitation against censorship is concerned the results are absolutely nil. The whole matter, in this respect, becomes upon close examination more than a little ridiculous. He is presenting Mr. Hughes as a valiant and unselfish crusader whose sensibilities have been shocked by the autocratic, domineering and unreasonable attitude of the censor boards.

Having inspected several pictures which have carried Mr. Hughes' name on their main titles, an assertion that Mr. Hughes has any sensibilities would have to be classified under the index of, "Important if true." We recall with unpleasant vividness the unwholesome mess which Mr. Hughes presented as the story in his great air spectacle, "Hell's Angels." Various of the lesser production efforts under the Hughes banner have also given much notice to just those things which have brought about censorship and which, so long as they are being done, will keep censorship in one form or another alive.

We can recall no one now active in the industry who could with less grace than Mr. Hughes himself become excited about the question of censorship, for the reason that just the things which Mr. Hughes seems to delight most in doing are just the things which brought about censorship in the first place and which have defeated every serious effort thus far made to wipe out censorship.

There is so much in this situation which Mr. Hughes does not know—and which he is either incapable of knowing or does not want to know—that it would be quite useless to argue with him. He apparently sees no reason whatsoever why persons will lean upon political censorship—as bad as it is—in an effort to keep filth off the screen where no other method seems to be effective. Mr. Hughes' record as a producer makes his current excitement over censorship appear more than a little absurd.

Mr. Quarberg, in behalf of Mr. Hughes, has been primarily concerned with the safe escape of "Scarface" from the attention of the censors. That "Scarface" should have encountered censorship difficulties ought not to have surprised Mr. Hughes—and probably did not. Obviously, he set out in this picture to top everything that had been done in the making of gang pictures and outside of one exceedingly nasty sequence in the original version, which has since been materially altered, he succeeded rather well.

As long as there is censorship a picture like "Scarface" will encounter censorship difficulties. This is unfortunate because there is no conclusive proof that a gangster picture is capable of doing any harm to the public, young or old. There is, of course, a real danger in making a hero out of a gangster character. But this need, and should, not be done.

But so long as there are pictures of the kind to which Mr. Hughes has largely devoted his interest—there will be censorship.

Mr. Hughes can contribute very much more importantly to the fight against censorship by directing his efforts toward cleaning up his pictures rather than toward cleaning up the censor boards.—M. Q.

## Laemmle Operation Success; To Leave Hospital Shortly

Carl Laemmle will be able to leave the Johns Hopkins Hospital in Baltimore within about two weeks, it is announced, following a successful operation on Monday, performed by Dr. H. H. Young.

Carl Laemmle, Jr., was with his father during the operation and reported him as in good spirits. A bulletin announcing the excellent condition of the patient was received at the home office on Monday afternoon.

## Feld Supervises Additional Territory in Publix Change

Milton H. Feld has taken over active supervision of Chicago, Detroit and Toledo for Publix, in addition to his other duties, in charge of the northern "A" division, Buffalo, St. Louis, Indianapolis, the Colorado division.

Dave Wallerstein of the Publix New York office, has gone to Chicago to assume the district managership of a territory as yet not specified.

## Former Omaha Exhibitors Get $2,000 in Anti-Trust Action

Newton & Leddy, former Omaha exhibitors, operating the Garden theatre, have been awarded $2,000 in Omaha federal court in their anti-trust action against nine distributors and the Omaha Film Board. They sued for $105,000 charging a conspiracy prevented them from obtaining films.

The verdict was given for the loss of physical property, including fixtures of the Garden theatre, and light. The court denied damage for alleged loss of profit. Unless there is an appeal, this terminates the case, which has been in litigation for five years.

### Theatre Official Freed

The Missouri supreme court has issued a preliminary writ of habeas corpus freeing T. J. Martin of New York, treasurer of Skouras Brothers Enterprises, Inc., St. Louis, in connection with a contempt of court citation issued by a circuit judge. The high court writ is returnable this week.

# SUBSTITUTION TO BE ARBITRATED UNDER NEW UNIVERSAL CONTRACT

## Cites Simplifying of Availability and Plan to Modify Protection to Aid Competitor When Theatre Changes Prices

## Board and Umpire to Determine Equitable Solution of Each Case; Laemmle Also Expresses Hope for Dispute Arbitration

The much bedevilled issue of "substitutions" is met with an arbitration clause in a new form of exhibition contract announced by Carl Laemmle, president of Universal, this week.

Further, in the course of a discussion of the new contract Mr. Laemmle, at Baltimore, where he underwent an operation at Johns Hopkins Hospital last week, declared a hope for a plan by which any and all disputes with exhibitors could be arbitrated.

"The new contract not only has many original features," said Mr. Laemmle, "but it is absolutely plain and unequivocal in its language, and best of all, it is the most equitable contract that any company has ever used. It combines all of the experience that we have acquired throughout the years, and eliminates many of the difficulties that have cropped up in former contracts. We have knocked all of the doubts and misunderstandings out of the availability clause; we have set up an easily understood and easily worked clause dealing with substitutions; and we have put the entire thing in much less complicated language and in a form which can easily be read by every exhibitor.

"I am proud of this contract. I am proud of the plain language in which it is stated. I am proud of its fairness and readability. I am proud of the brains which dictated it and drew it up. I am grateful to Jack Schlaifer, our sales manager, and to Willard McKay, our general counsel, and I know that exhibitors will be grateful to them for a contract which is so easily understood and so equitable in every way.

"One of the most important provisions in the new contract is that dealing with substitutions. The nature of this business is such that substitutions are absolutely bound to occur and are as necessary for the exhibitor's sake as they are for that of the producer. The object of the new clause, unique in motion picture history, is to determine equitably when a substitution can be made by the producer, and when an exhibitor can justifiably refuse a substitution which is offered to him under the contract. This question, which has been so vexatious over a period of years, has been solved by the establishment of a board of arbitration and an umpire. The clause (sixth) governing substitutions is as follows:

" 'The exhibitor agrees that provided any such substituted motion picture is equal in box office possibilities to the motion picture for which it is substituted, the exhibitor will accept such substituted motion picture in the place of the motion picture originally designated, with like force and effect as if the substituted picture had been originally designated in the schedule. If the exhibitor desires to raise any question as to the relative box office possibilities of the original motion picture and the substituted motion picture, the exhibitor may do so within five (5) days after the receipt of the notice of substitution, which shall be sent to the exhibitor in writing prior to or concurrently with the mailing of the notice of availability. At the time of mailing such notice of substitution Universal shall have available a print of the substituted motion picture for screening at the exchange from which the exhibitor is served. If the exhibitor contends that the substituted motion picture is not equal in box-office possibilities to the original motion picture, the exhibitor shall, within such five day period, so notify Universal in writing and at the same time shall desgnate an arbitrator, stating his name and address, failing which the exhibitor shall be deemed to have accepted the substitution. Within three days after the receipt of such notice from the exhibitor, Universal shall appoint an arbitrator and notify the exhibitor and the exhibitor's arbitrator of such appointment. The arbitration shall proceed within five (5) days after the appointment of Universal's arbitrator and shall be held in the city in which is located Universal's exchange from which the exhibitor is served.

### *HIGHLIGHTS OF NEW UNIVERSAL CONTRACT*

*A board of arbitration and an umpire will "determine equitably when a SUBSTITUTION can be made by the producer, and when an exhibitor can justifiably refuse a substitution which is offered to him under the contract."*

*Of the new AVAILABILITY clause Carl Laemmle says: "I'll guarantee that anyone with common, horse sense can read it without wrinkling his brow too deeply and get the full sense of it at one reading."*

*If an exhibitor, after having obtained PROTECTION against a competitive house, changes his admission prices so that he is charging less than the subsequent run, "the protection may be modified so as to do the right thing by the competitive exhibitor."*

*As to the period of ACCEPTANCE of application, "the exhibitor is bound by the terms of the agreement for ten days plus twice the time which it would take for mail to travel between that city and the home office, and the distributor agrees not to solicit any competitive exhibitor until the application has been accepted or rejected."*

" 'If the two arbitrators are unable to arrive at a decision they shall appoint an umpire. In the event of their inability to agree upon an umpire, an umpire shall be appointed by the president of the Chamber of Commerce or person holding similar position in such city and the decision of the umpire shall be final and binding on each of the parties hereto, on the question of the relative box-office possibilities of the two motion pictures.

" 'If within thirty (30) days after the receipt from Universal of the notice of substitution, the exhibitor shall send to Universal a notice in writing that the exhibitor desires to exhibit the motion picture originally designated in the schedule when, as and if released by Universal, the exhibitor shall be entitled and obligated to exhibit the said motion picture upon the same terms as are set forth in the schedule, if such other motion picture shall be released by Universal within two (2) years from the date of notice of substitution.'

"Another thing which will delight every exhibitor is our job of simplifying the availability clause (clause three). The old clause was a terror. It had to be read and re-read several times before it made sense. I'll guarantee that anyone with common, horse sense, can read our new availability clause without wrinkling his brow too deeply and get the full sense of it at one reading.

" 'Universal shall mail to the exhibitor at least fifteen (15) days' notice in writing of the date upon which each motion picture will be available for exhibition by the exhibitor (which date is hereinafter referred to as "the available date"). Within fourteen (14) days after the mailing of such notice the exhibitor shall select an exhibition date or dates within a thirty day period commencing with such available date, and shall give written notice to Universal of such date or dates so selected. If Universal shall have a print of such motion picture available for exhibition by the exhibitor on such date or dates, Universal shall confirm such date or dates to the Exhibitor and they shall thereupon become the exhibition date or dates of the said motion picture. If Universal shall not have available print of such motion picture for exhibition by the exhibitor upon such date or dates, it shall immediately so notify the exhibitor and the exhibitor shall within five days thereafter select new exhibition dates and notify Universal in writing, such new dates to be not later than twenty-one days from the date or dates originally selected by the exhibitor. Universal shall thereupon notify the exhibitor whether or not it has a print available for exhibition by the exhibitor on such new date or dates and this procedure shall be continued until the exhibitor shall have selected a date upon which Universal shall have a print of the said motion picture available for exhibition by the exhibitor.

" 'If the exhibitor shall fail to select an exhibition date or dates and notify Universal thereof in writing within fourteen (14) days after the day of mailing of the notice of availability, or if, after having been notified by Universal that there is no print of said motion picture available for exhibition by the exhibitor upon the date or dates theretofore selected by the exhibitor, the exhibitor shall fail to select a new exhibition date or dates within five (5) days after receipt of such notice, Universal may designate the exhibition date or dates of such photoplay, following the available date, and in the second instance within the twenty-one (21) days following the exhibition dates originally selected by the exhibitor.

" 'Except as to the first run in the territory served by the exchange mailing the notice of availability no notice of availability shall be mailed until there shall be at least one print of the motion picture referred to in the exchange.'

"In dealing with protection, we have endeavored to remedy the situation which frequently arose during the past year where an exhibitor, after having obtained protection

(Continued on page 81)

# The GREATER NEW FOX

1932
1933

## Announcement

*Watch Fox This Year!*

# STABILITY *and* SECURITY

● The first concern of this corporation in the year 1932-1933, will be for the quality of the pictures it produces. For more than 20 years it has been a consistent producer of seat-selling pictures. We expect it to continue that record with credit to ourselves and with profit to our customers.

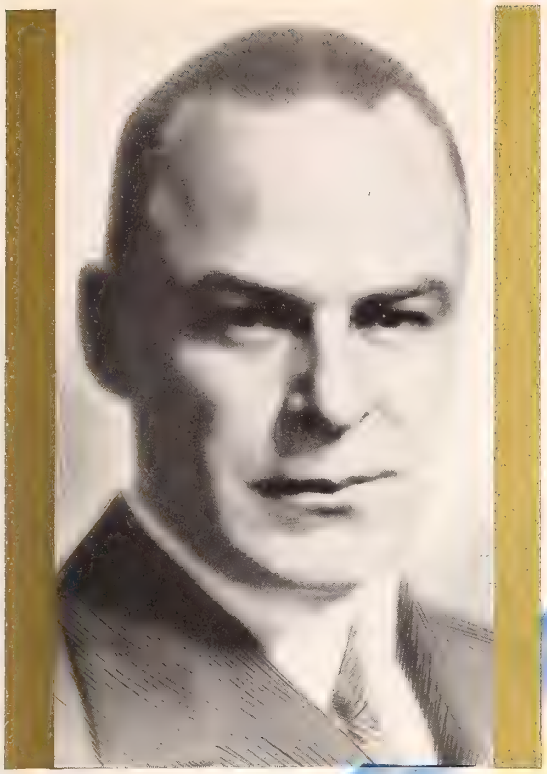
In recent months, personnel engaged in production and management has been materially strengthened, giving added security to more than 9,300 customers who look each year to the Fox Film Corporation for their dependable source of revenue.

For the coming season Fox Film Corporation will produce and deliver to exhibitors productions of high entertainment quality and strong box office appeal.

Movietone City today is animated by an enthusiastic creative spirit maintaining and improving the quality of its product. New elements of showmanship have been introduced. Administration has been so adjusted that the creative ability of the whole organization may contribute to the technical perfection and the entertainment quality of our output. Such an organization and such a policy tend to secure your investment and to protect your profits.

Prosperity depends upon the stability and security of the exhibitors who are our customers. We recognize our responsibility to you. We meet it herewith and greet all showmen with our Greater New Fox productions. We offer them with confidence and with pride.

E. R. TINKER, *Chairman of the Board of Directors*



# IMPORTANT
# *to* SHOWMEN

● Every thinking exhibitor will realize that it is impossible, particularly with trade conditions as they are today, to choose intelligently and to announce in advance a complete list of the titles, stories, and casts that will constitute this company's product for the coming year. The public taste changes, world events make new subjects timely, new plays, new books, and original stories develop which offer great box office possibilities. Occasionally stories which promise much fail to develop under treatment. Frequent changes must be made if showmanship standards are to be maintained.

Our interest is the same as yours. We operate many theatres. It is to our interest as exhibitors as well as to the interest of our exhibitor customers, that we be sure our product is new and timely and that it makes the most of the showmanship opportunities and ideas of the moment. For us to say at this time that we have bought and are prepared to cast and produce a full and exact list of the pictures we will make during the coming year, would be dishonest and would serve notice on the trade that we are in no position to purchase and produce the best of what becomes available during that year.

With those thoughts in mind we are announcing sincerely and as definitely as is humanly possible, a production schedule of approximately two-thirds of next year's output. This list constitutes a well balanced selection of strong stories. It leaves us opportunity to purchase the best stories that develop during the year and to take advantage of showmanship opportunities as they arise. It is our belief that such a policy frankly stated is the best guarantee for box office prosperity for ourselves and our customers.

I further believe that pictures must be made down to earth to meet the average mind and to appeal to the average audience. Highly sophisticated pictures are fine for a limited class but deadly for the masses. We are prepared to get back to first principles and make pictures from simple, human stories of universal appeal.

SRKent *President*

# SETTING *the* PACE

● The coming season will be one wherein the resources of the entire industry should be concentrated on the effort to materially increase motion picture theatre attendance and to secure such an increase, once it has been effected. Realizing that this result can be obtained only through the presentation of a variety of quality entertainments moulding the best in stories, casts, arts and craftsmanship, this corporation proudly submits its 1932-33 product announcement to exhibitors.

This we do with the knowledge that these productions will set the pace in box office earnings.

In this announcement we outline facts and data pertaining to attractions dedicated to a quality of entertainment patterned to attain a quantity attendance consistently over a 52 week-to-week period.

We are aware that the responsibility of producer-distributor to its exhibitors this coming season is greater than ever.

With this knowledge we accept this responsibility and supplement our acceptance with the sincere pledge that this corporation will leave no effort untried in the delivery to its exhibitors of a product that will merit and command maximum profit.

J. R. GRAINGER, *Vice-President in Charge of Distribution*

# FOX

## 1932-33

# PRODUCTIONS

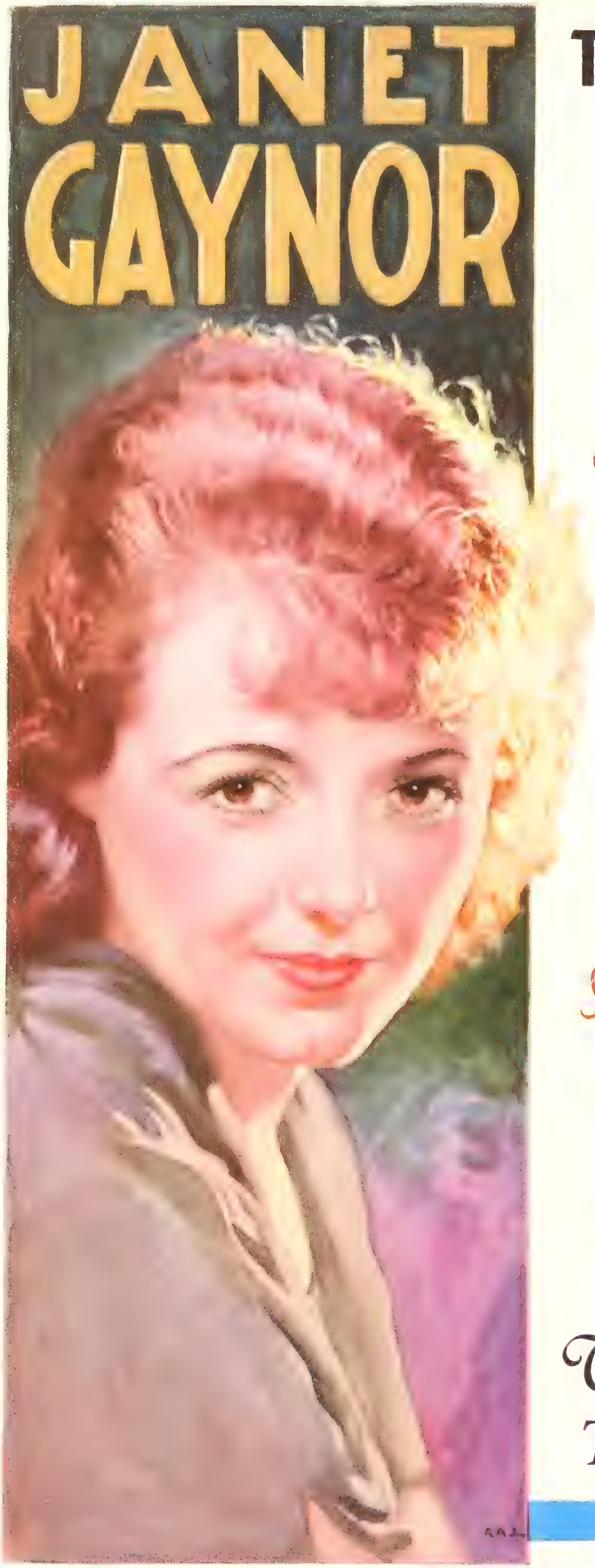
- CAVALCADE
- WHAT PRICE GLORY
- LITTLE TEACHER
- THE INSIDE STORY
- HAVOC
- APARTMENT HOUSE LOVE
- BITTER SWEET
- SHANGHAI MADNESS
- THE CRY OF THE WORLD
- SIX HOURS TO LIVE
- ON PARADE
- BAD BOY
- HAT CHECK GIRL
- CONGORILLA
- RACKETY RAX

◆

Distributor reserves the right to change story, plot, cast and director except that in those cases where a definite published book or play is designated, such designation is to remain unchanged.

- **3 GAYNOR-FARRELLS**
  1. PRECIOUS
  2. ELEGANT ARMS
  3. TITLE TO COME
- **2 WILL ROGERS**
  1. DOWN TO EARTH
  2. TITLE TO COME
- **4 DUNN-EILERS**
  1. WALKING DOWN BROADWAY
  2. CHECKERS
  3. BORN WILD
  4. OKAY
- **1 CLARA BOW**
  CALL HER SAVAGE
- **3 JOAN BENNETTS**
  1. BOUGHT ON TIME
  2. EASY
  3. TITLE TO COME
- **3 WARNER BAXTERS**
  1. DESERT FLAME
  2. TRICK FOR TRICK
  3. KISS OF COURAGE
- **5 GEORGE O'BRIENS**
  1. THE LAST TRAIL
  2. ROBBERS' ROOST
  3. CANYON WALLS
  4. ARIZONA WILDCAT
  5. WHIRLWIND ROMEO
- **4 ELISSA LANDIS**
  1. RED DANCER
  2. GLAMOROUS
  3. FORGOTTEN KISSES
  4. TITLE TO COME
- **2 EDMUND LOWES**
  1. CHANDU THE MAGICIAN
  2. TITLE TO COME

inted in U. S. A. by Prospect Press, Inc., New York City.



# THE TEAM THAT HAS

## *Dwarfing All Past*

# *Prec*

• The screen's supreme sweethearts. Janet...sparkling soul of loveliness. Charlie ... ideal of every girl. Truly an appealing combination — dearer than ever.

*Speedier than*

**SUNNY SIDE UP**

*More romantic tha*

**MERELY MARY ANN**

*Watch Fox This Year!*

**NEVER FAILED YOU**

*Achievements in*

# *ious*

● Love beats and heart throbs tuned to the rhythm of youth in the pulsating quest for happiness.

●

*Directed by*
DAVID BUTLER

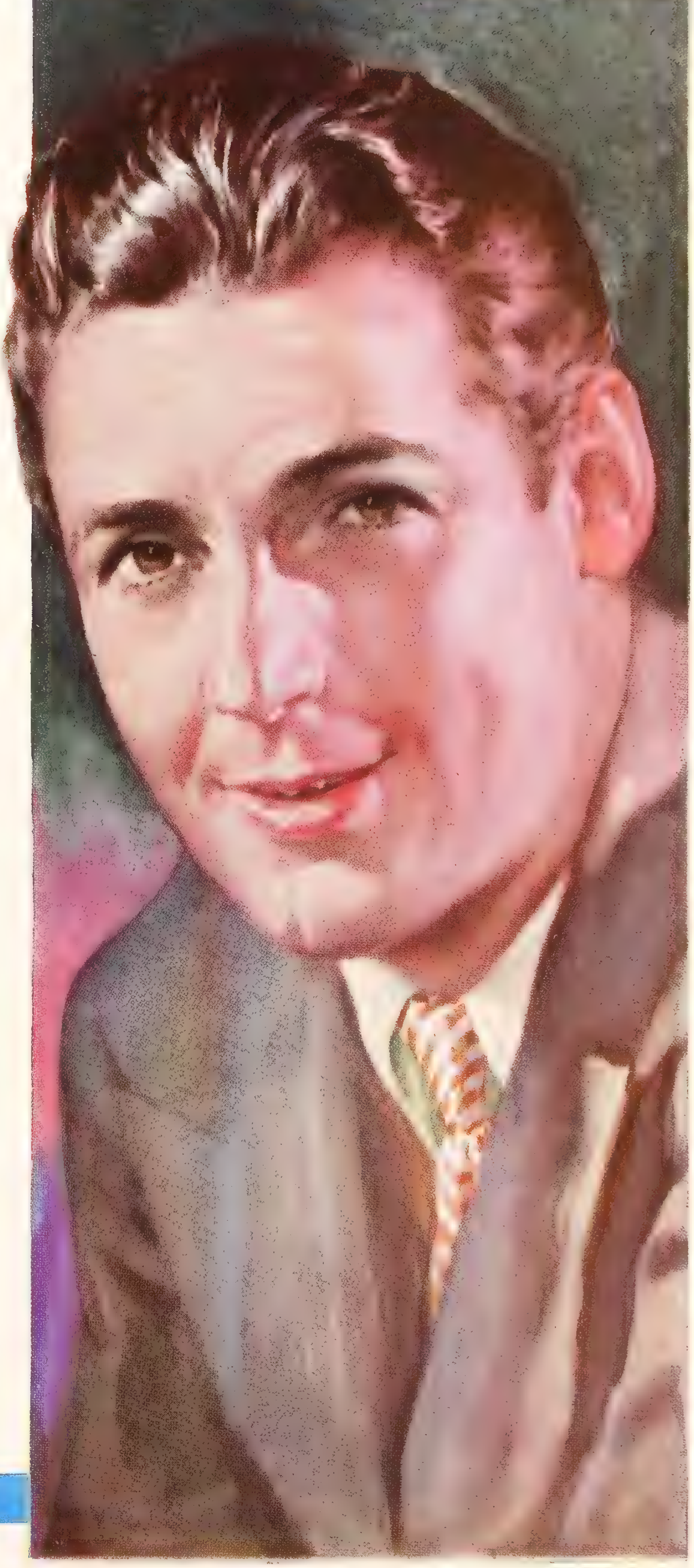
*Sweeter than*

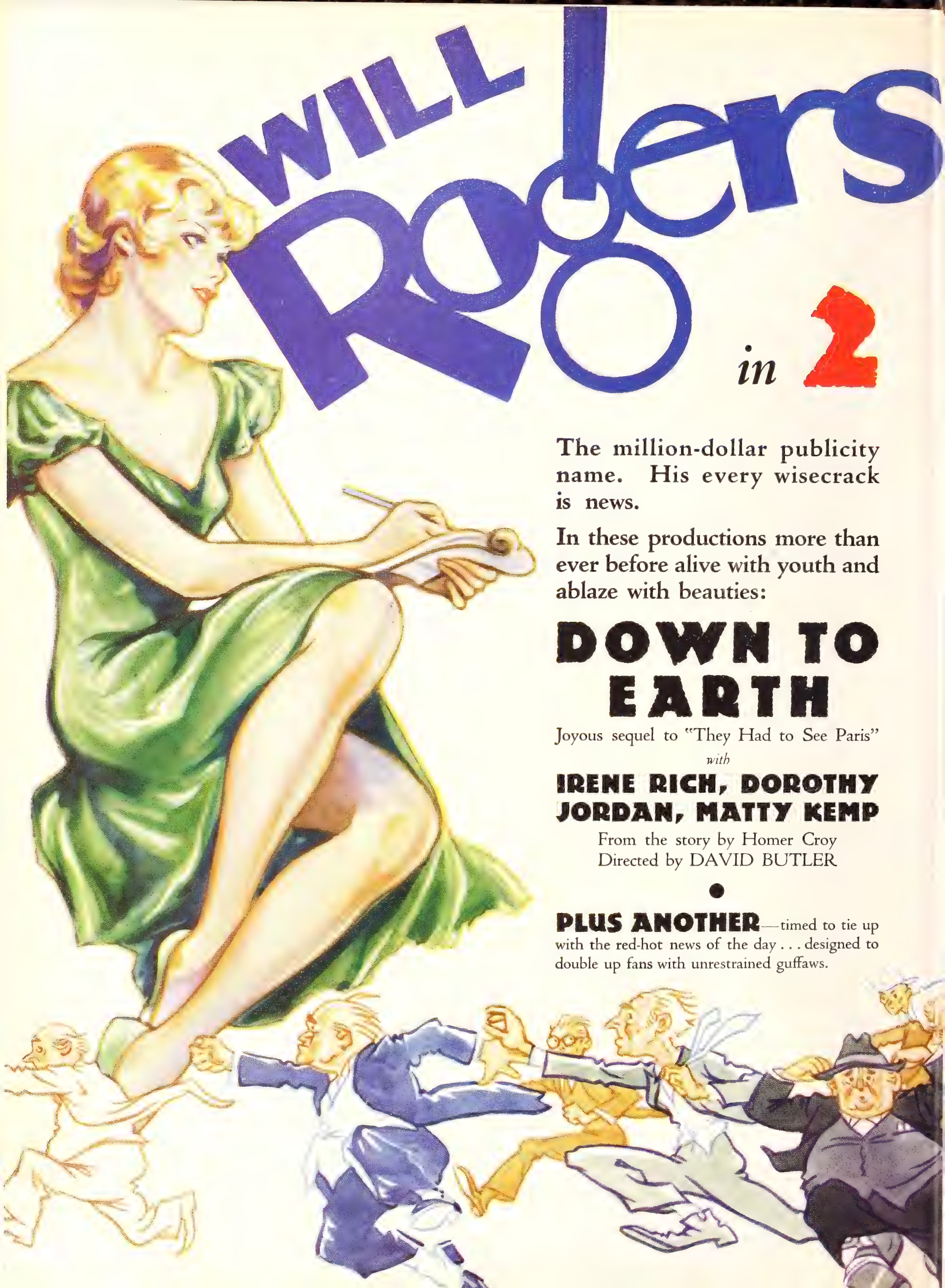
**7th HEAVEN**

*More Lovable than*

**DELICIOUS**

# CHARLES FARRELL





# WILL Rogers *in* 2

The million-dollar publicity name. His every wisecrack is news.

In these productions more than ever before alive with youth and ablaze with beauties:

## DOWN TO EARTH

Joyous sequel to "They Had to See Paris"

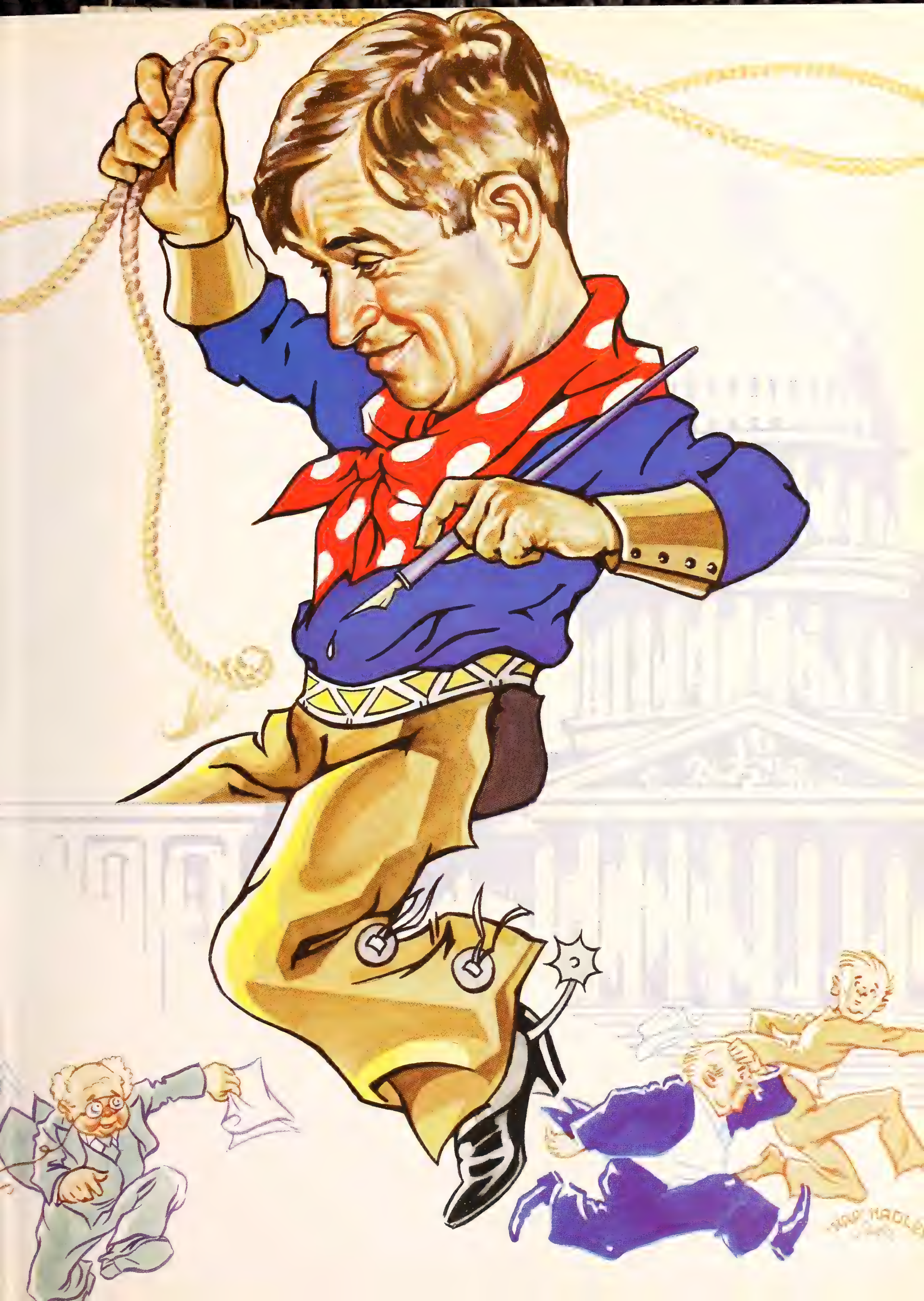
*with*

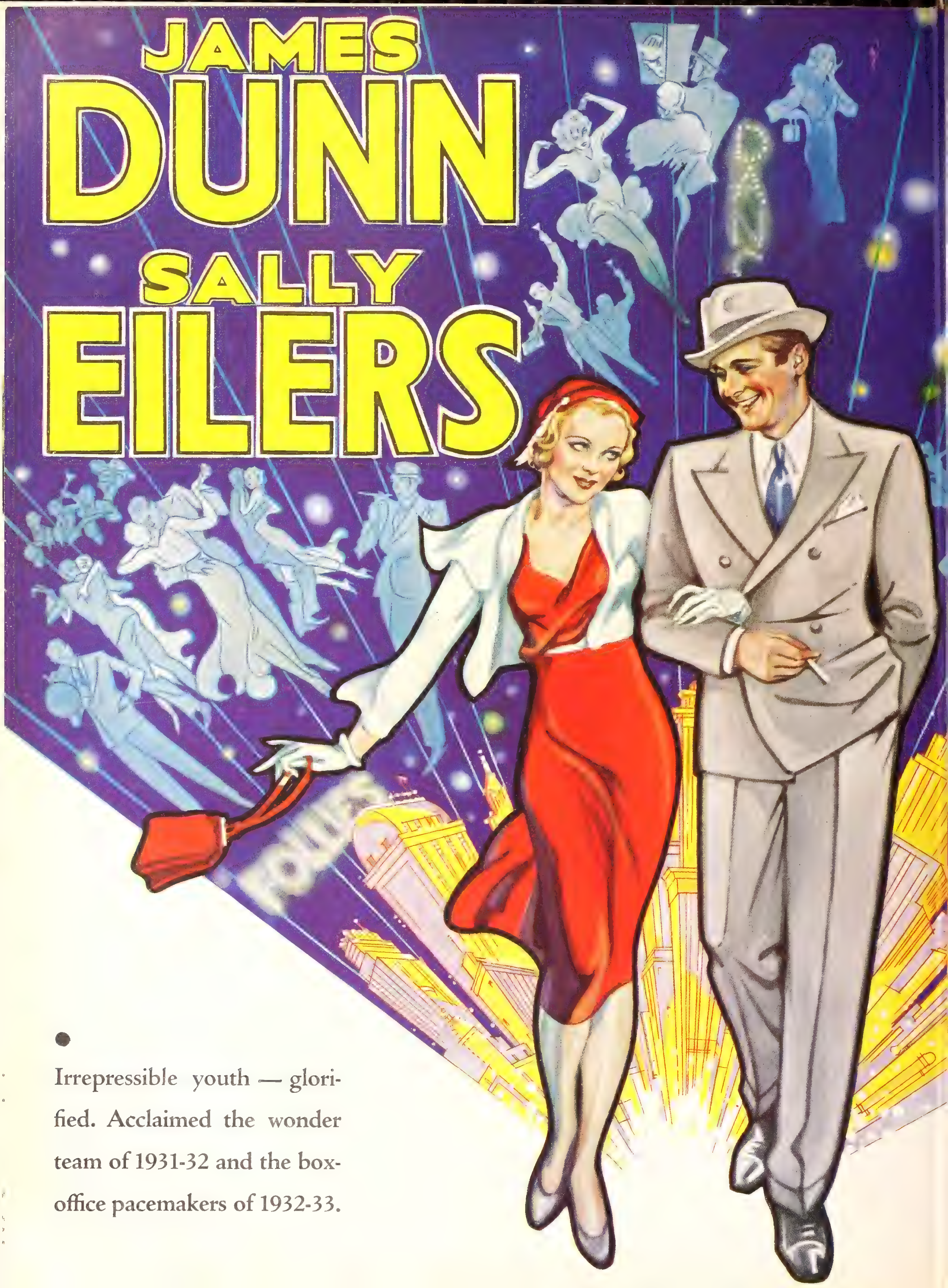
**IRENE RICH, DOROTHY JORDAN, MATTY KEMP**

From the story by Homer Croy
Directed by DAVID BUTLER

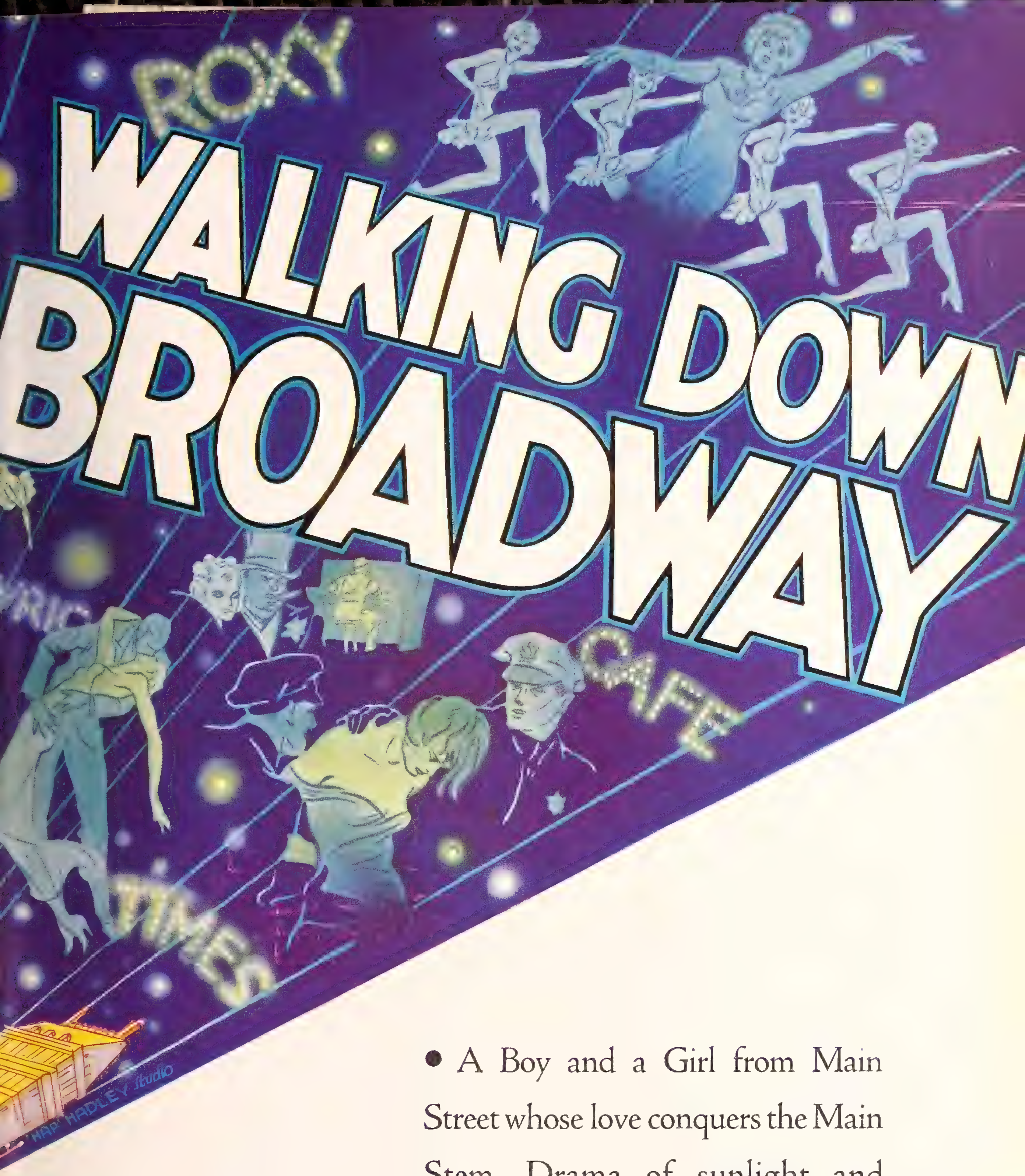
●

**PLUS ANOTHER**—timed to tie up with the red-hot news of the day . . . designed to double up fans with unrestrained guffaws.




JAMES
DUNN
SALLY
EILERS
FOLLIES

Irrepressible youth — glorified. Acclaimed the wonder team of 1931-32 and the box-office pacemakers of 1932-33.

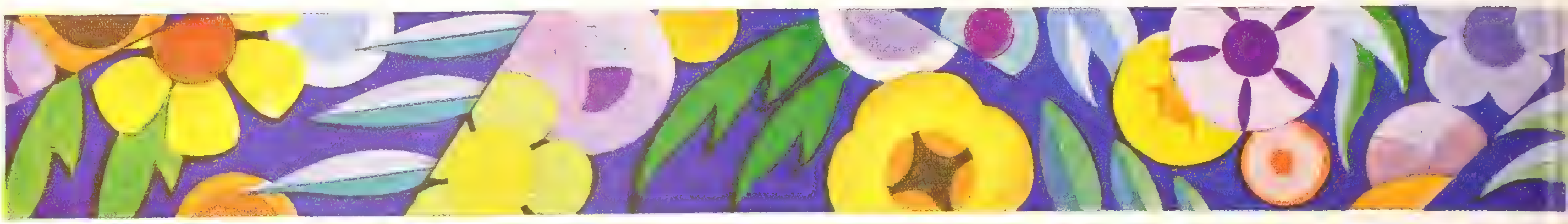

ROXY
WALKING DOWN
BROADWAY
RIC
CAFE
TIMES
HAP HADLEY Studio

● A Boy and a Girl from Main Street whose love conquers the Main Stem. Drama of sunlight and shadow...mirth and misery...cruelty and caresses...truth and deception ...misunderstanding and forgiveness

*Directed by*
**SIDNEY LANFIELD**
From Dawn Powell's story

*Watch Fox This Year!*

# SHE'S BACK - *and*



BIG NEWS *to you.*
BIG NEWS *for your patrons!*

# CLARA BOW

*returns to the screen*

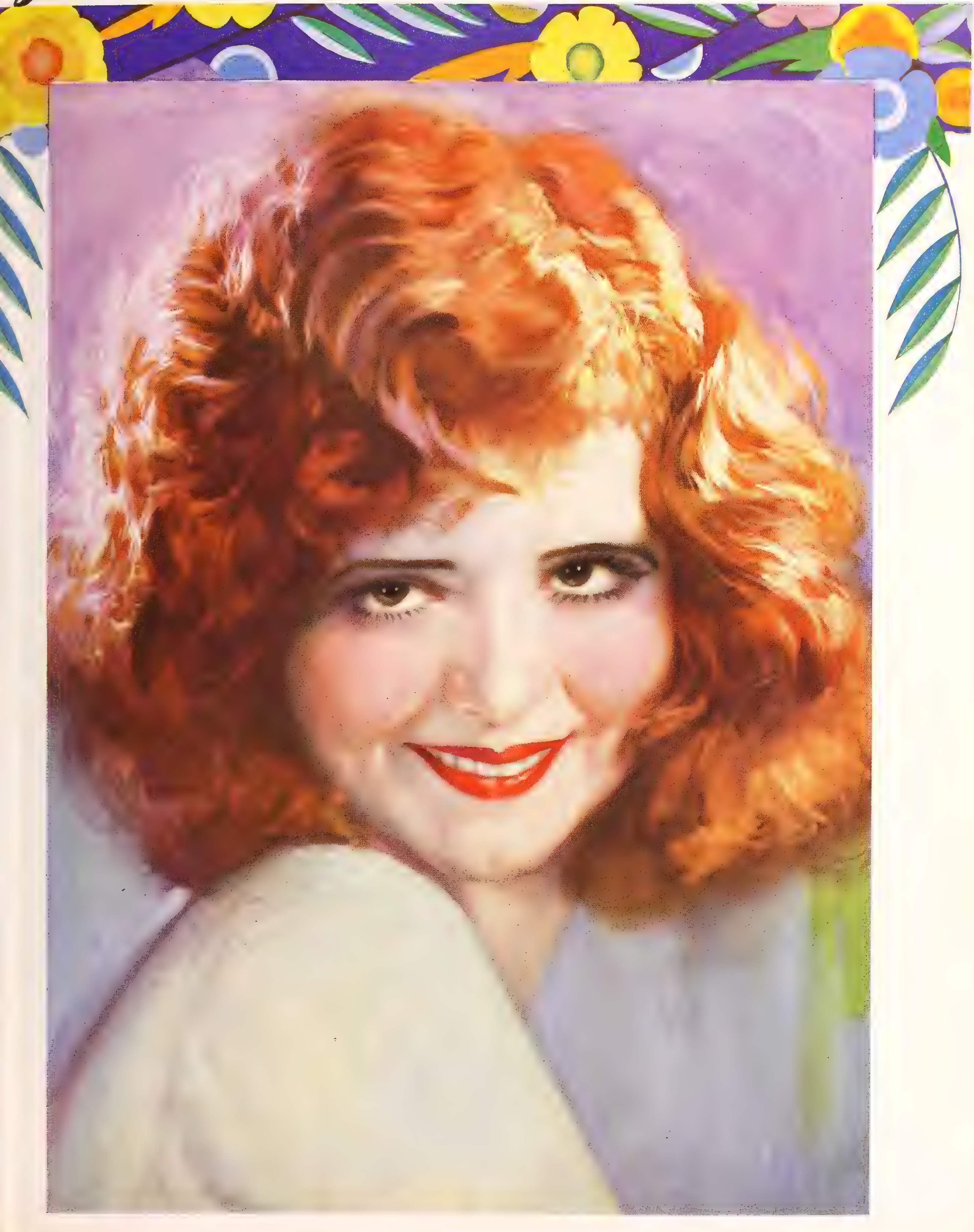
*in*

# CALL HER SAVAGE

**best-seller by Tiffany Thayer**

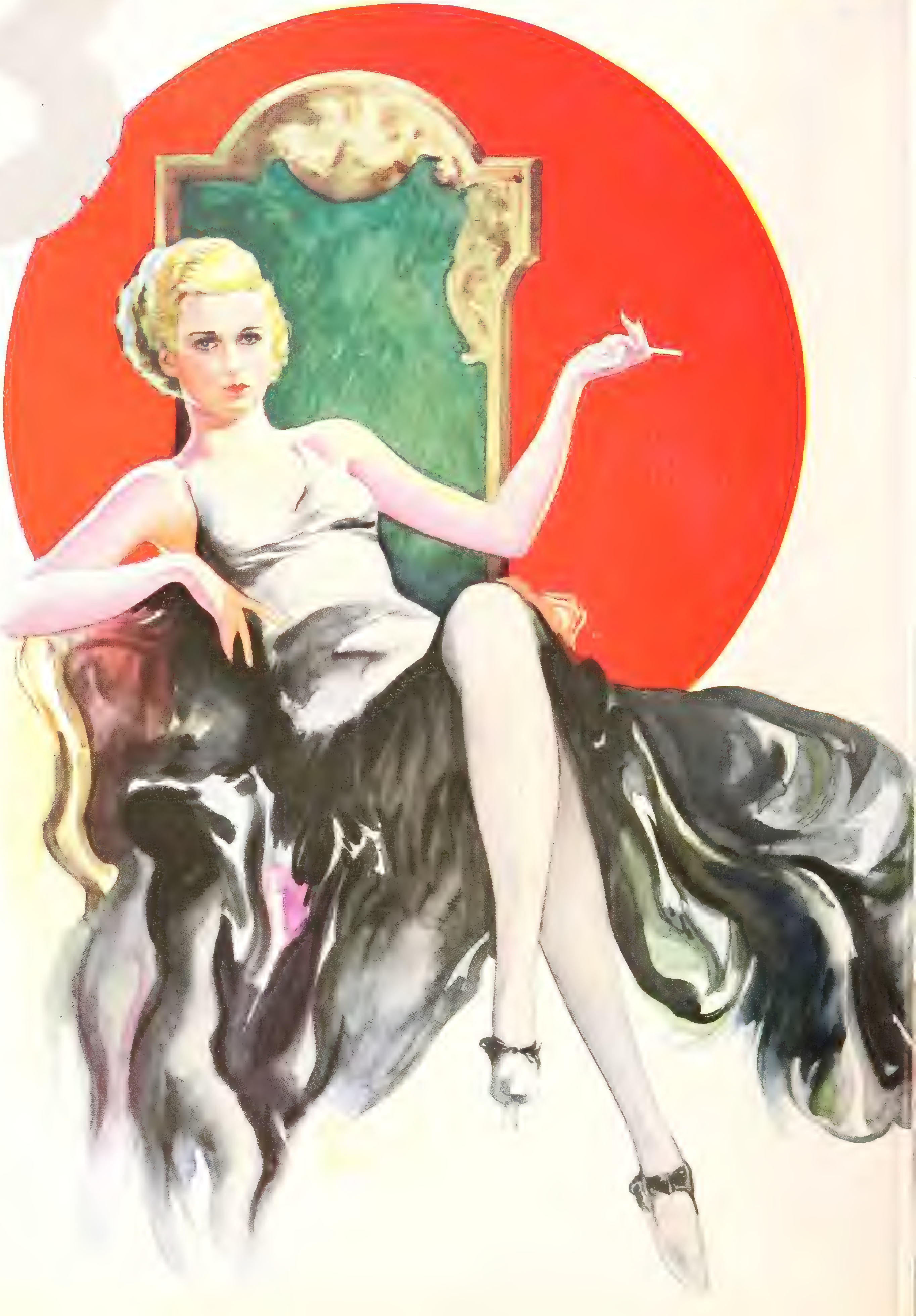
- Thousands of letters to fan papers demand her. Current nationwide popularity polls prove her tremendous hold on public favor undiminished and undimmed.
- Here is a Clara Bow never before revealed. At last given full scope to display her genius as a dramatic actress, yet retaining the vivid personality that skyrocketed her to fame. And coming through with a performance so sincere, so forceful that it again places her high among the screen's great.
- *You know what it will mean to put her name upon your marquee again!*

*greater than ever!*



## 3

# JOAN



# BENNETT

- Electrifying . . vivacious . . vibrant . . sleek and slender. Resplendent personification of the smartly-dressed American girl. Goddess of dramatic glory.

## BOUGHT ON TIME

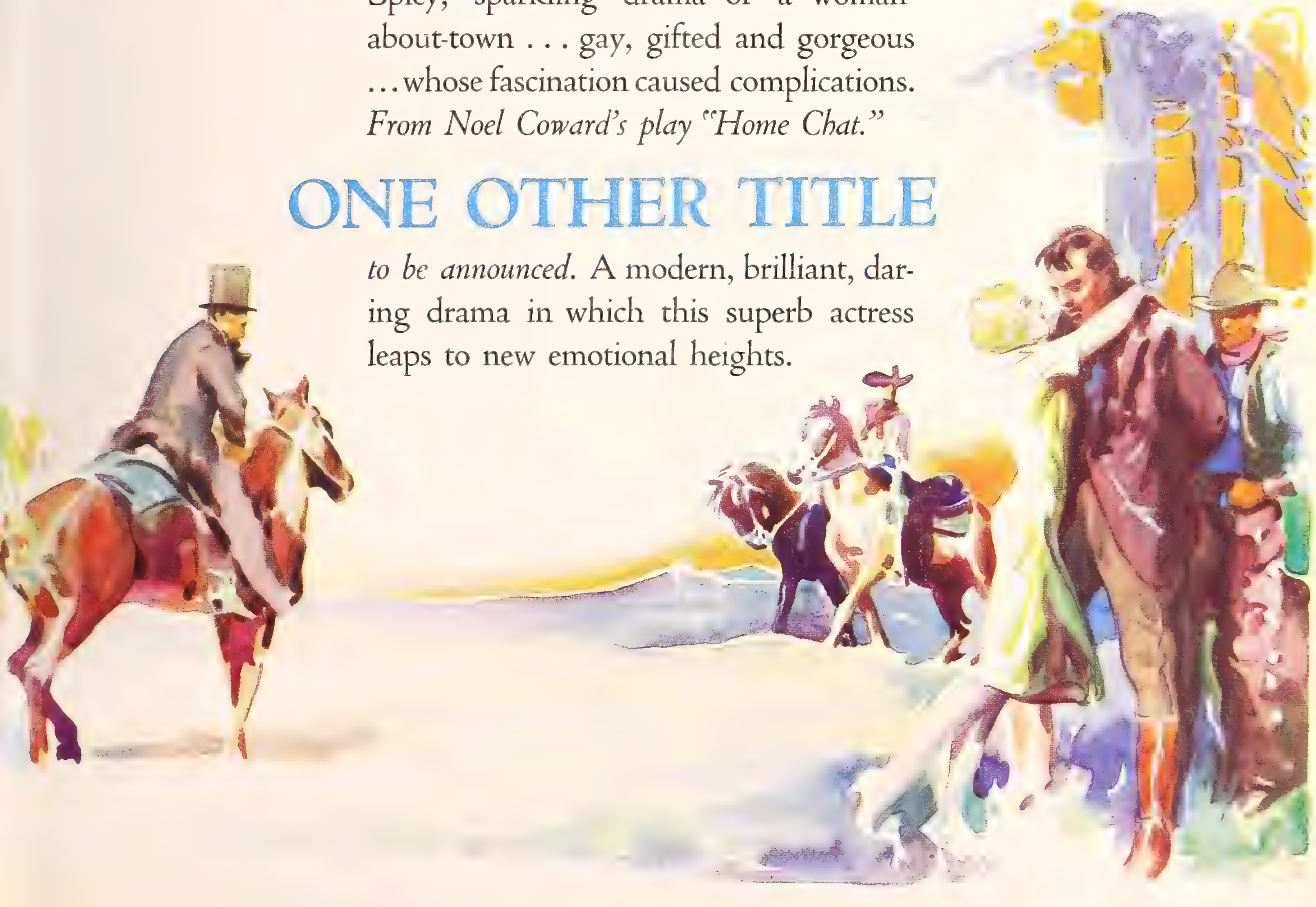
A pent-house blonde who loved in instalments and wouldn't go off the gold standard.

## EASY

Spicy, sparkling drama of a woman-about-town . . . gay, gifted and gorgeous . . . whose fascination caused complications. *From Noel Coward's play "Home Chat."*

## ONE OTHER TITLE

*to be announced.* A modern, brilliant, daring drama in which this superb actress leaps to new emotional heights.



# WHAT PRI

**SPENCER TRACY**
**RALPH BELLAMY**
**EL BRENDEL**

# CE GLORY

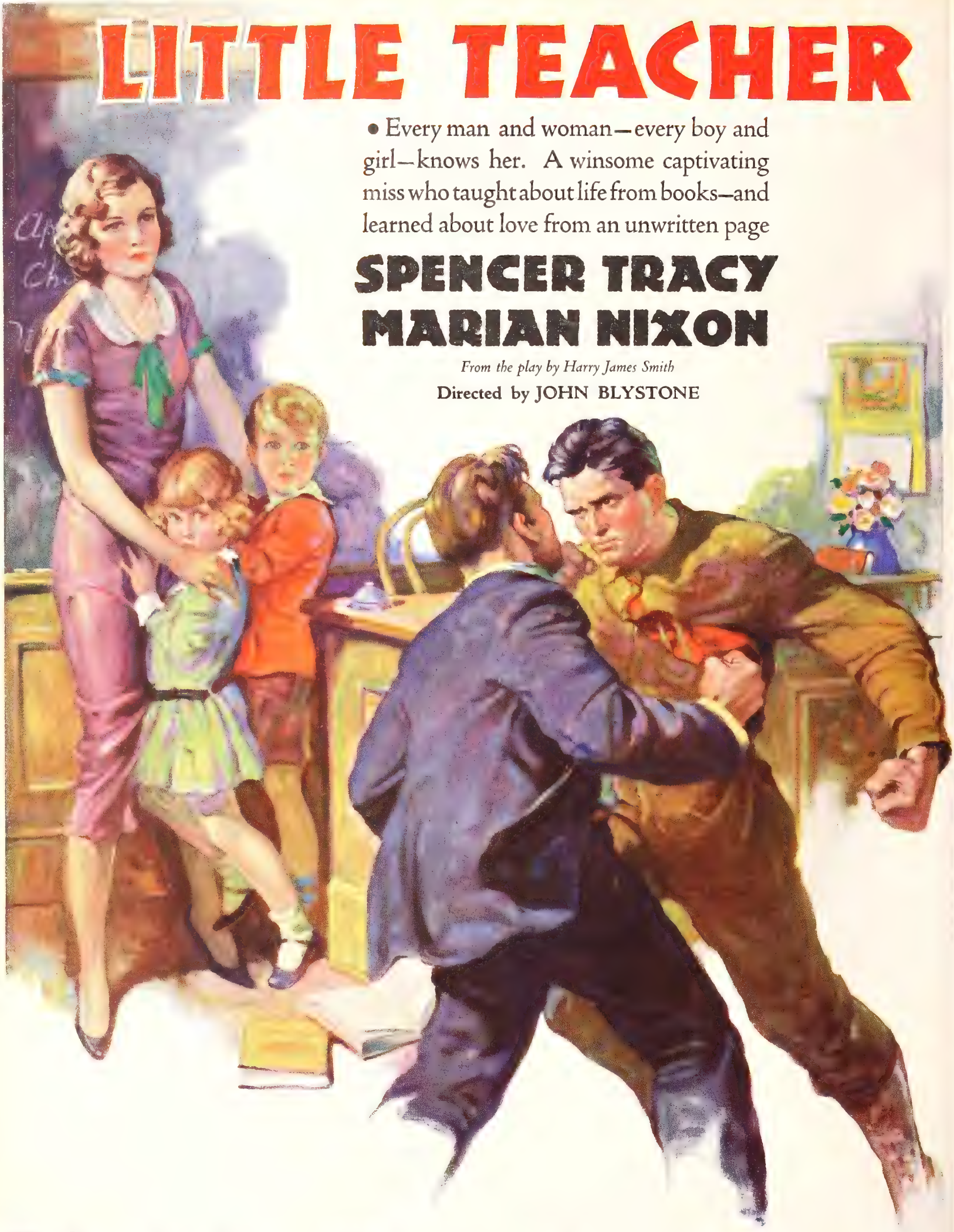
- Brand new from first hilarious frame to final uproarious fadeout. A new and cockier Flagg and Quirt. New cock-eyed gags. New knockout dames…and plenty of them. NEW RECORDS—as these frolicing, flirting, fighting fools convulse the nation with the belly-laughs of the century.

*Based on the play "What Price Glory" by*
*Maxwell Anderson and Laurence Stallings*

***Directed by***
**WILLIAM K. HOWARD**

*William K. Howard*

*Watch Fox This Year!*



# LITTLE TEACHER

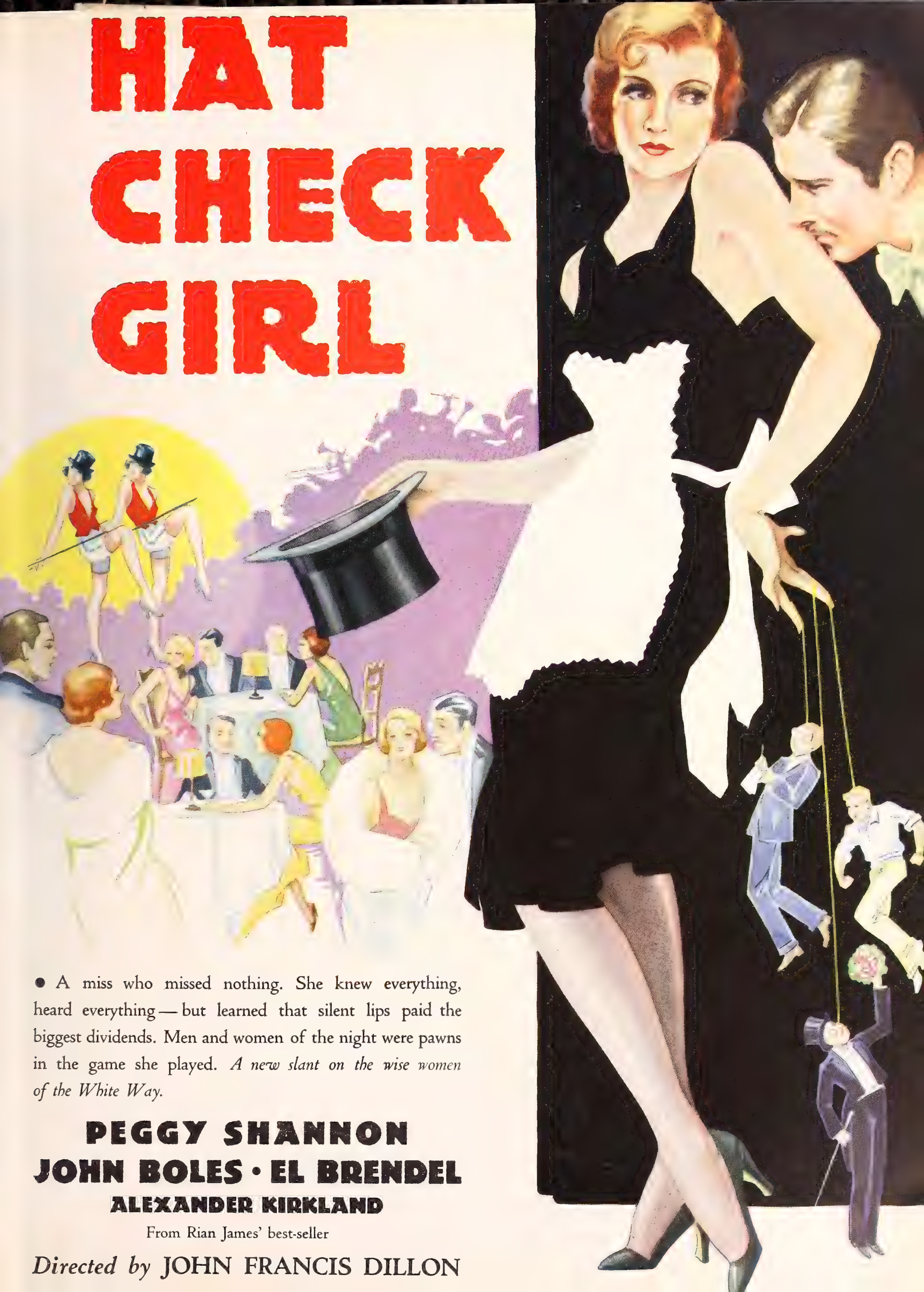
- Every man and woman—every boy and girl—knows her. A winsome captivating miss who taught about life from books—and learned about love from an unwritten page

## SPENCER TRACY
## MARIAN NIXON

*From the play by Harry James Smith*

**Directed by JOHN BLYSTONE**

*Watch Fox This Year!*



# HAT CHECK GIRL

• A miss who missed nothing. She knew everything, heard everything — but learned that silent lips paid the biggest dividends. Men and women of the night were pawns in the game she played. *A new slant on the wise women of the White Way.*

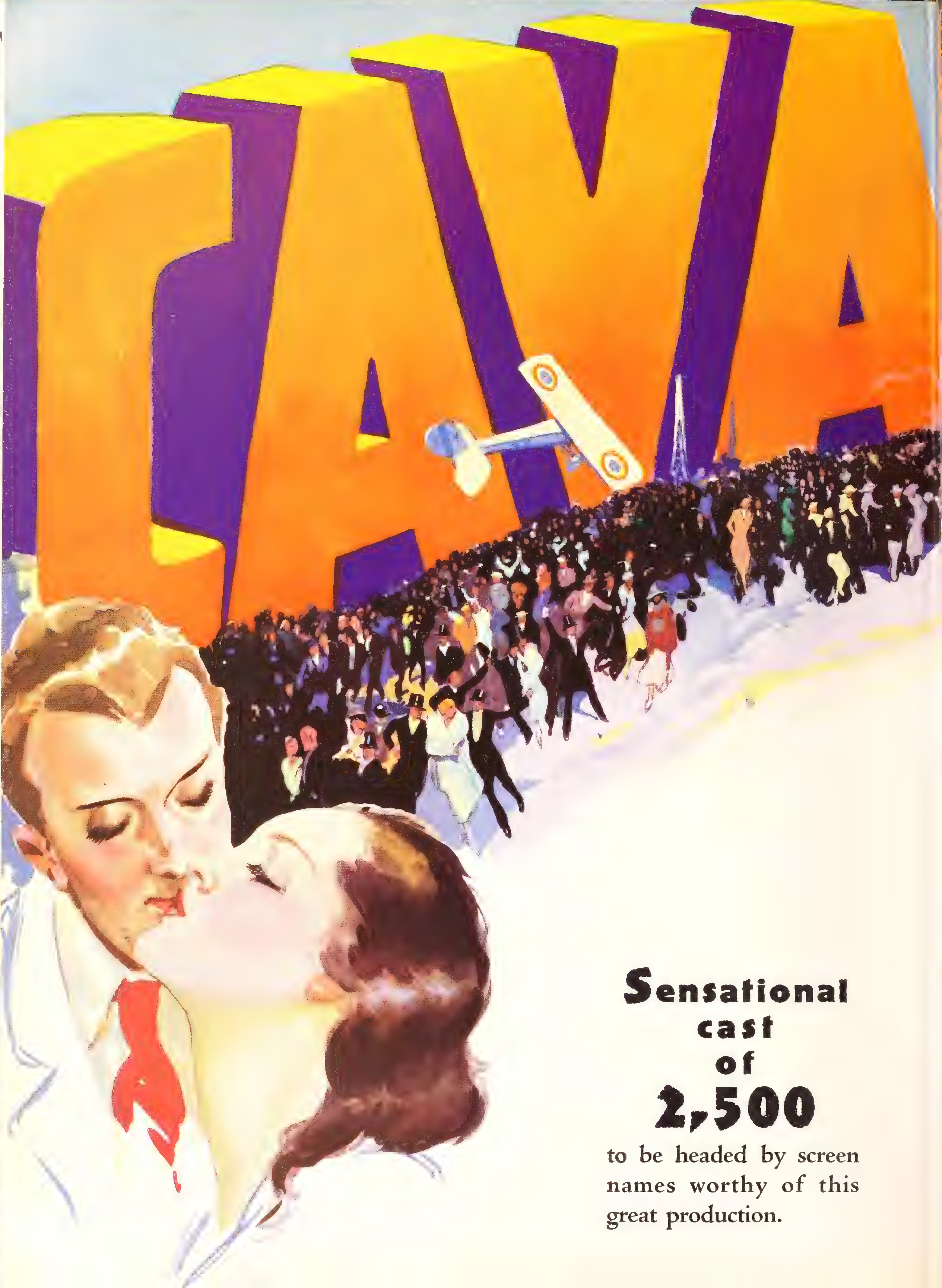
**PEGGY SHANNON**

**JOHN BOLES • EL BRENDEL**

**ALEXANDER KIRKLAND**

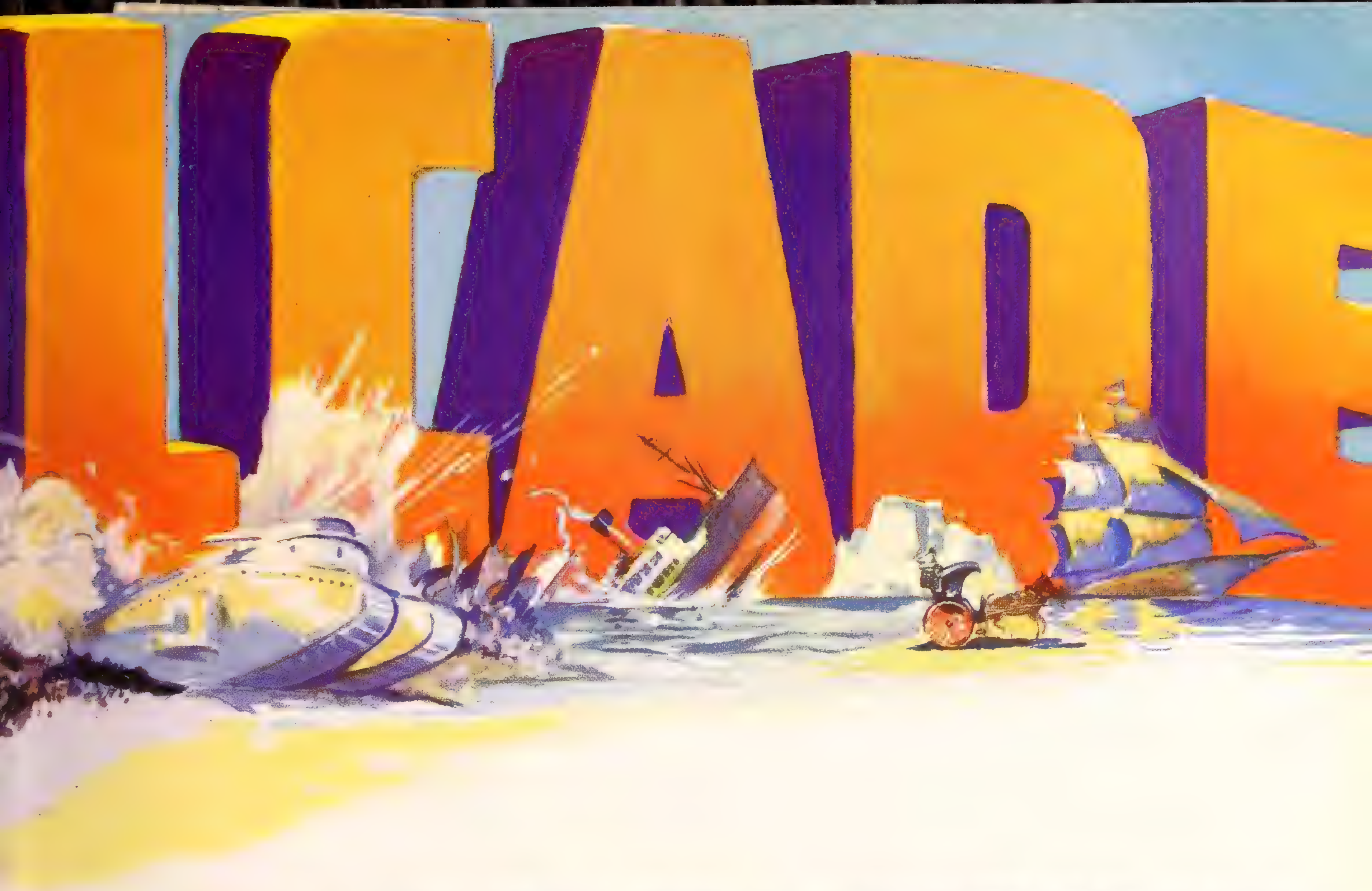
From Rian James' best-seller

*Directed by* JOHN FRANCIS DILLON



**Sensational cast of 2,500**

to be headed by screen names worthy of this great production.



# NOEL COWARD'S TREMENDOUS INTERNATIONAL DRAMA—

## Talk of 2 continents as a stage play—awaited by the whole world as a motion picture!

*Spectacular Torrent of Humanity Swept Along by Epochal Forces of the 20th Century*

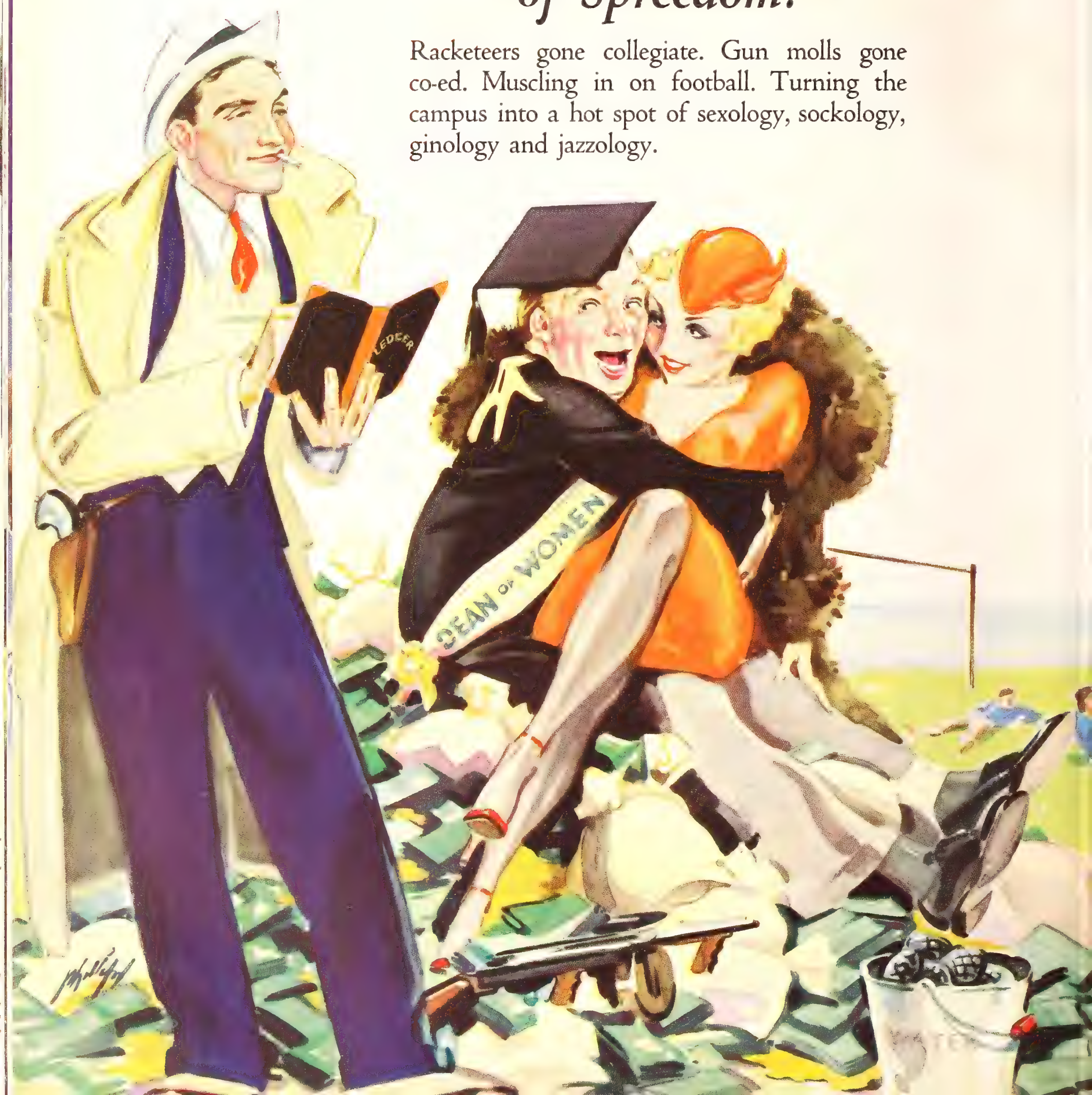
● LOVERS caught in the whirpool of a mad-paced, thrill-crazed age—seeking their destiny within their own hearts. Breathless panorama of the 20th Century's world-staggering tumult. Modern as tomorrow's headlines.

Directed by
FRANK BORZAGE

# RACKETY

## *Shouting the Bottle Cry of Spreedom!*

Racketeers gone collegiate. Gun molls gone co-ed. Muscling in on football. Turning the campus into a hot spot of sexology, sockology, ginology and jazzology.



# RAX!

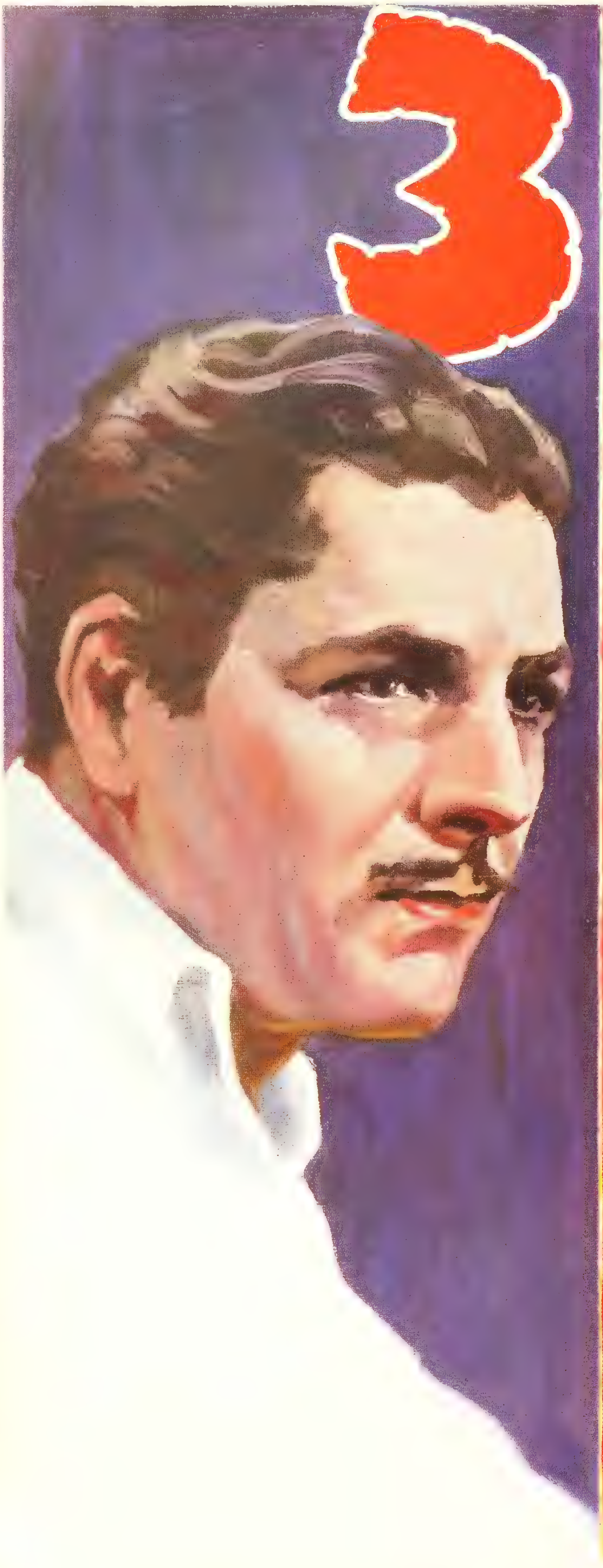
**SPENCER TRACY**
**GRETA NISSEN**
**EL BRENDEL**

From Joel Sayre's hilarious novel

*Directed by*
DAVID BUTLER

*Watch Fox This Year!*

# 3 WAR



● He mirrors the romance in every woman's heart. Man's man… at home in saddle or in boudoir… Beau Brummell of the screen… paling a magnificent past with an incomparable galaxy of roles destined to make him an even greater box-office personality.

# NER BAXTER

## DESERT FLAME

*With* PEGGY SHANNON. From the romance by Pierre Frondaie. Directed by John Francis Dillon.

## KISS of COURAGE

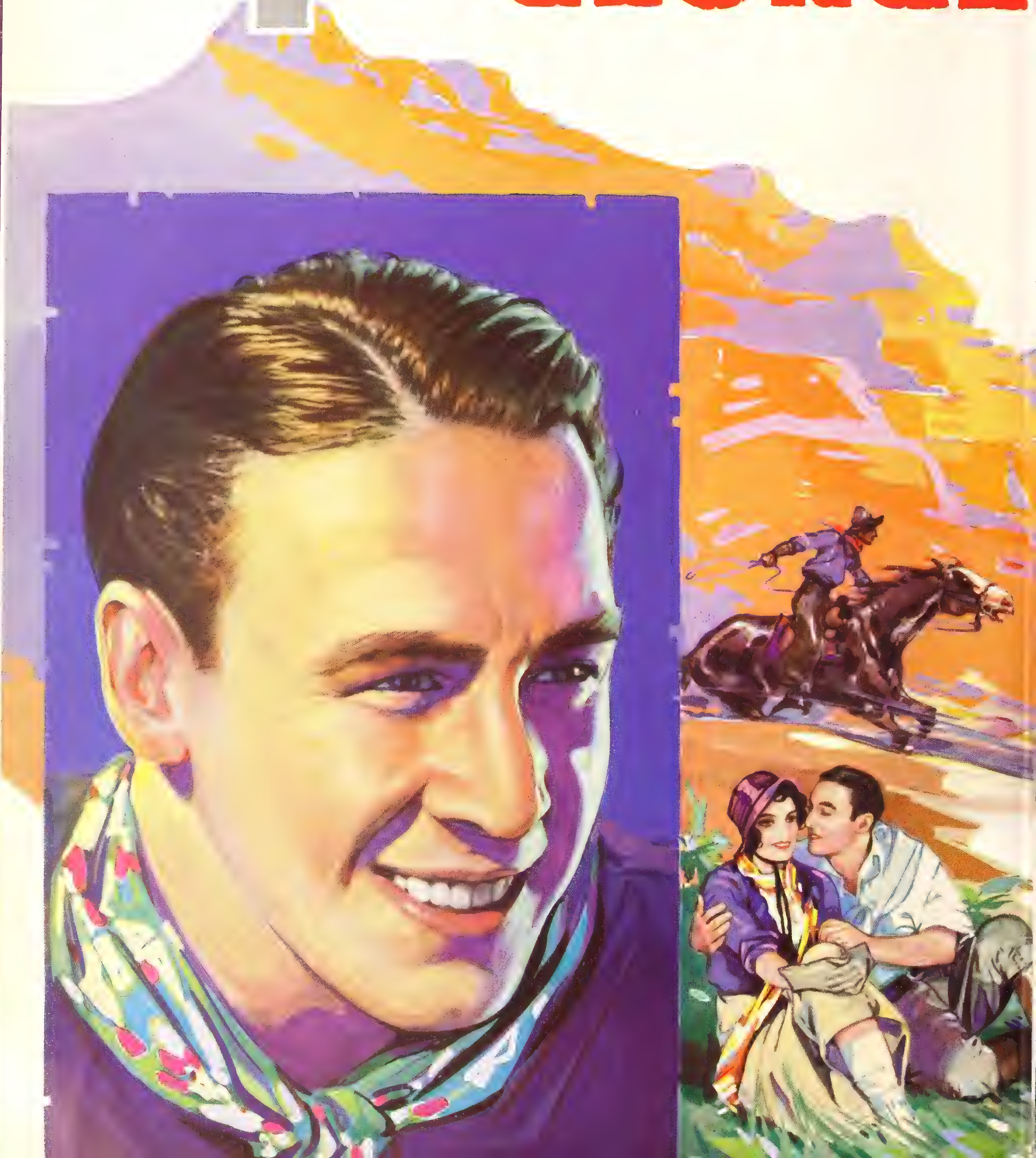
Baxter loves again as the Cisco Kid. *With* MARIAN NIXON. Founded on the story by Bret Harte, play by Paul Armstrong.

## TRICK FOR TRICK

From the play by Shirley Warde, Vivian Cosby, Harry Wagstaff Gribble.

# 4

# Zane Grey with GEORGE



# Outdoor Romances

# O'BRIEN

ZANE GREY

Crashing through with a sure-fire, thrill-packed quintet of rip-roaring, outdoor, action romances—

**THE LAST TRAIL**

**ROBBERS' ROOST**

**CANYON WALLS**

**ARIZONA WILDCAT**

(*Adapted from* "FROM MISSOURI")

*and*

## Whirlwind Romeo

From MAX BRAND'S blood-stirring speedy romance.

•

*and every picture shot in actual scene of story*

•

•

*Watch Fox This Year!*

# ELISSA LA

## *Radiant and Glorious*

● Exotic, magnetic enchantress—supremely beautiful—superbly gowned. In four high-tension dramatic attractions made to order for her sparkling personality—revealing to a dazzled show world the full flaming genius that is Landi's.

## IN 4 SPECIALS

### RED DANCER

● Silken siren—spy—ruthless with men. Love and intrigue awakened the tenderness in her heart.

*with*

RALPH BELLAMY
ALEXANDER KIRKLAND

Story by Viktor Kelemen

*Directed by*
JOHN BLYSTONE

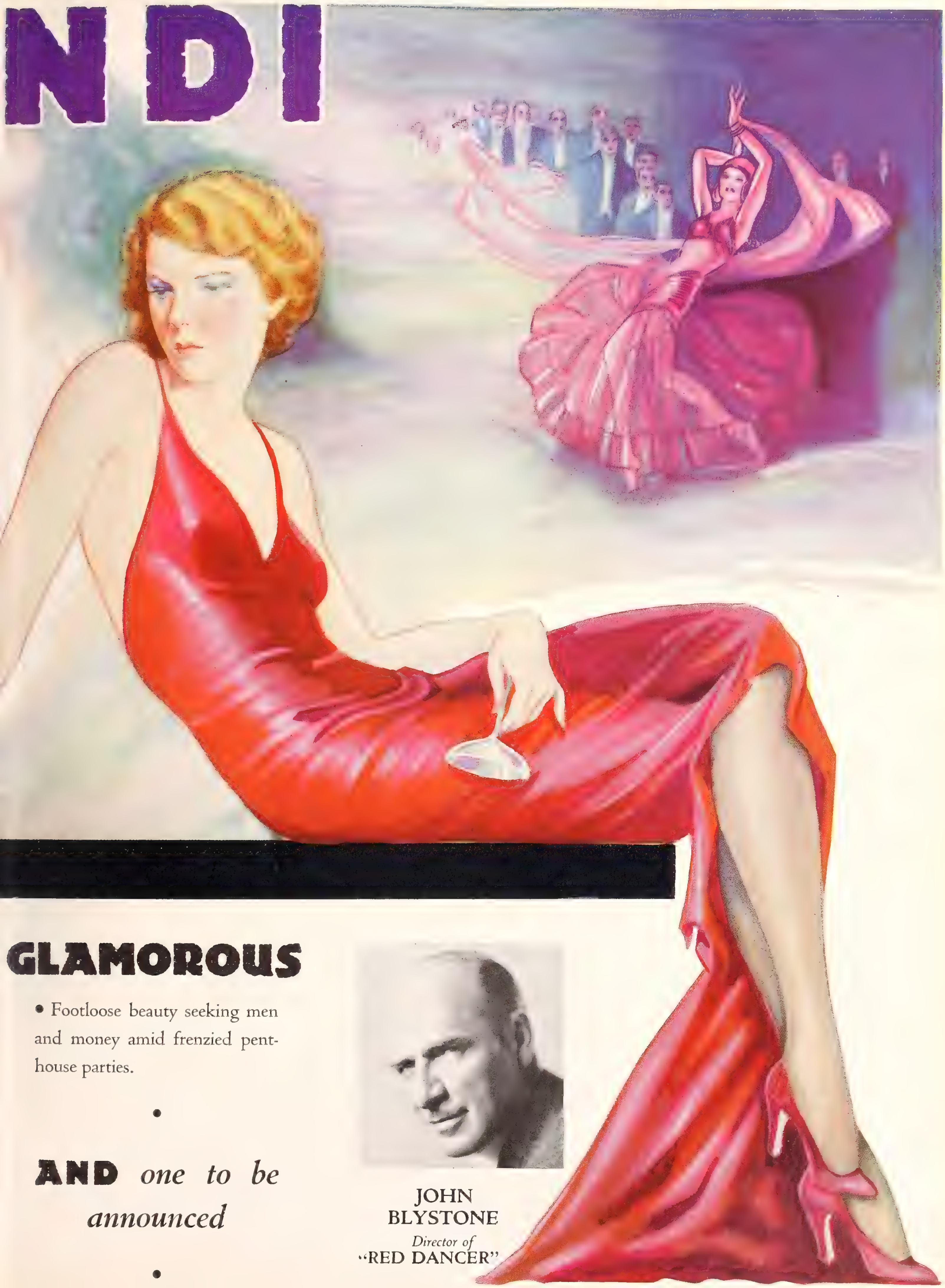
●

### FORGOTTEN KISSES

● Brilliant drama of a woman of the world—smart, sophisticated, modern. Who made a pastime of love until it conquered her.

*from*
NOEL COWARD'S
celebrated play
"The LAST TRICK"
*with*
RALPH BELLAMY

●



## GLAMOROUS

- Footloose beauty seeking men and money amid frenzied penthouse parties.

•

**AND** *one to be announced*

•

JOHN
BLYSTONE
*Director of*
"RED DANCER"

# The INSIDE STORY

• Amazing revelation of the malevolent powers that strike terror into the hearts of honest men and hurl them into the paths of corruption. An innocent woman...her sweetheart...her defenders... caught in the meshes...fighting back bravely. The *real* inside story behind today's lurid headlines . . . *authentic, dynamic, compelling!*

**PEGGY SHANNON**
**RALPH BELLAMY**

From the Broadway stage hit of the current season by
George Bryant and Francis M. Verdi

# HAVOC

- Taunted by her smile — haunted by her kisses — men lied, stole, betrayed and killed — in an unholy struggle for the love of this woman.

*with*

**SPENCER TRACY**
**PEGGY SHANNON**
**RALPH BELLAMY**

From Henry Wall's play

*Directed by*
WILLIAM K. HOWARD

# EL BRENDEL

● . . . millions of fans . . . demanded a picture starring Brendel. *And here it is!* Packed with joy. Brimming with romance. YOUR answer to laugh-starved audiences that want to be happy.

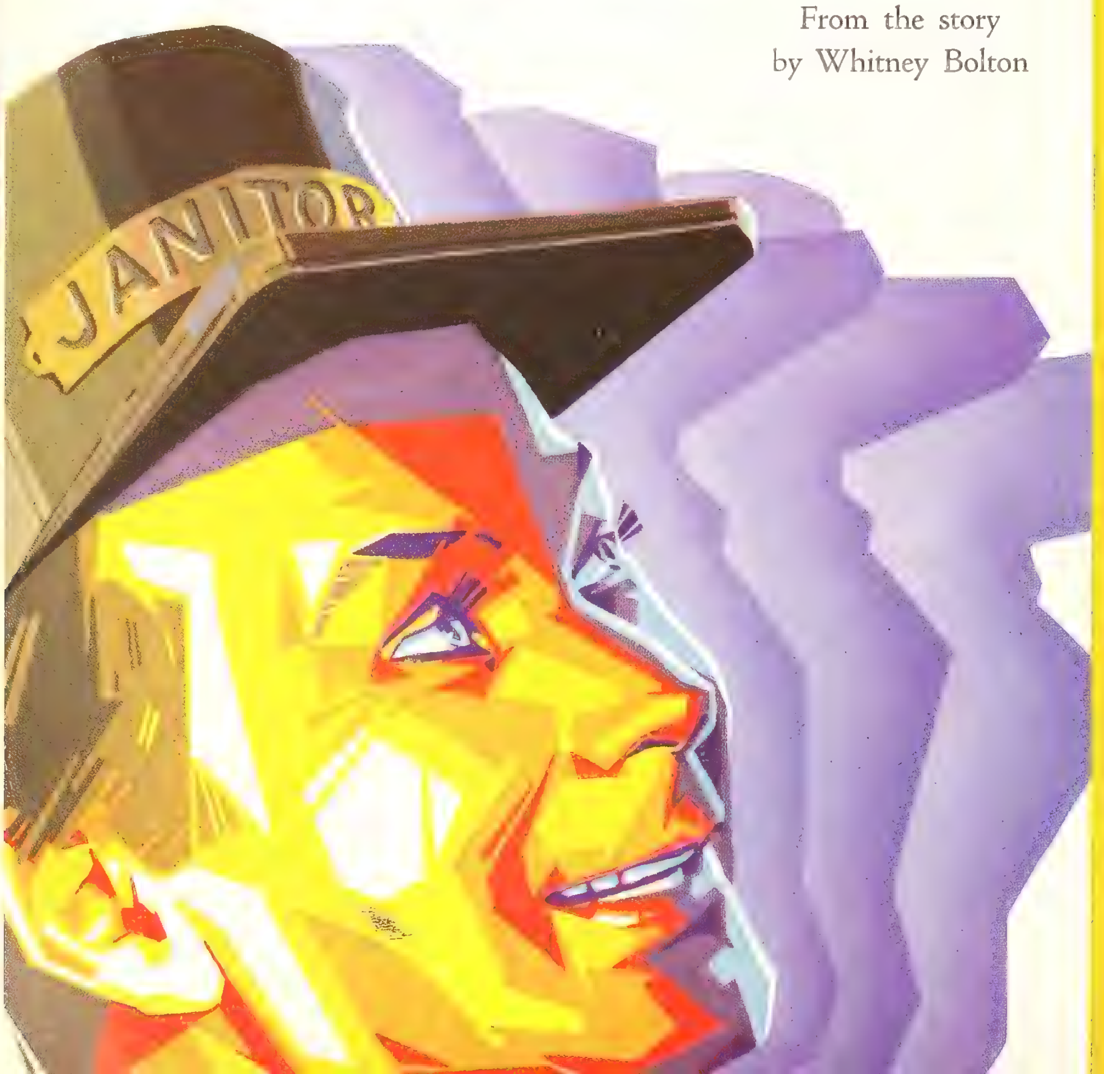
# APARTMENT HOUSE LOVE

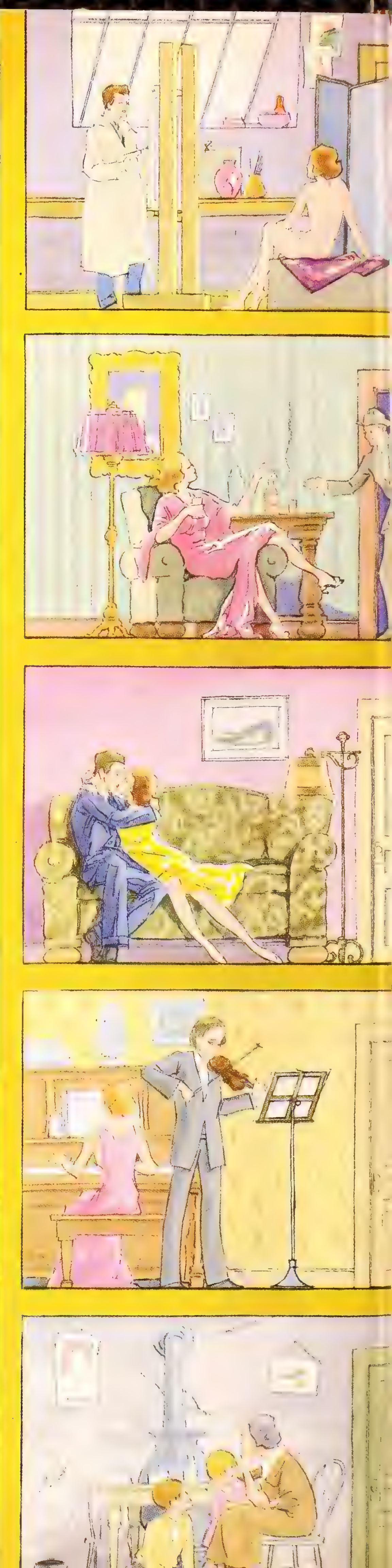
● El as a Swedish knight of the broom . . . rushing to the call of buzzers . . . hurrying to the aid of romance in distress. Wistfully comic . . . comically wistful. *One El of a long laugh.*

*with*

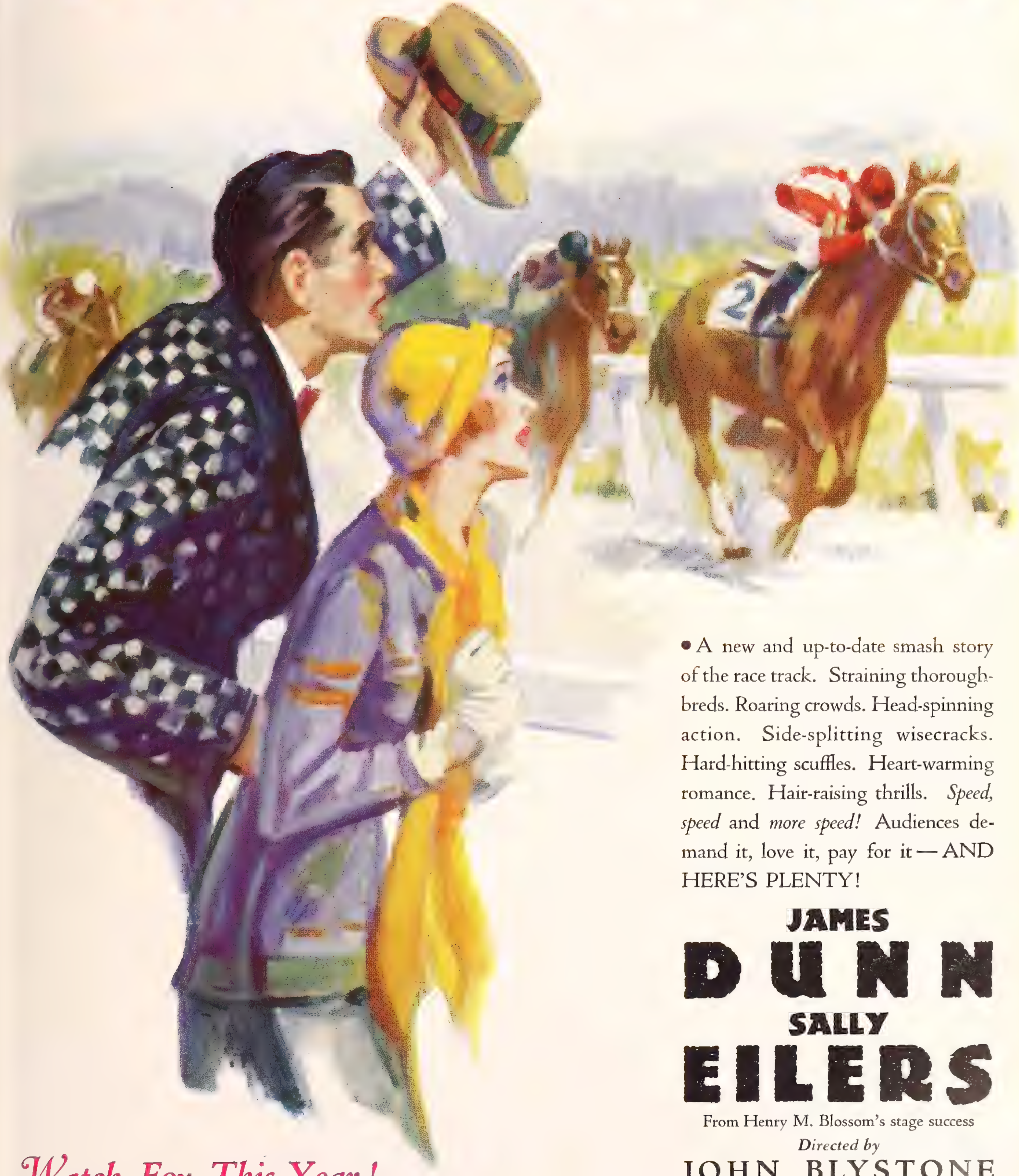
**MARIAN NIXON • ARTHUR PIERSON**
**MINNA GOMBELL**

From the story
by Whitney Bolton





# Checkers



• A new and up-to-date smash story of the race track. Straining thoroughbreds. Roaring crowds. Head-spinning action. Side-splitting wisecracks. Hard-hitting scuffles. Heart-warming romance. Hair-raising thrills. *Speed, speed* and *more speed!* Audiences demand it, love it, pay for it — AND HERE'S PLENTY!

**JAMES**

**DUNN**

**SALLY**

**EILERS**

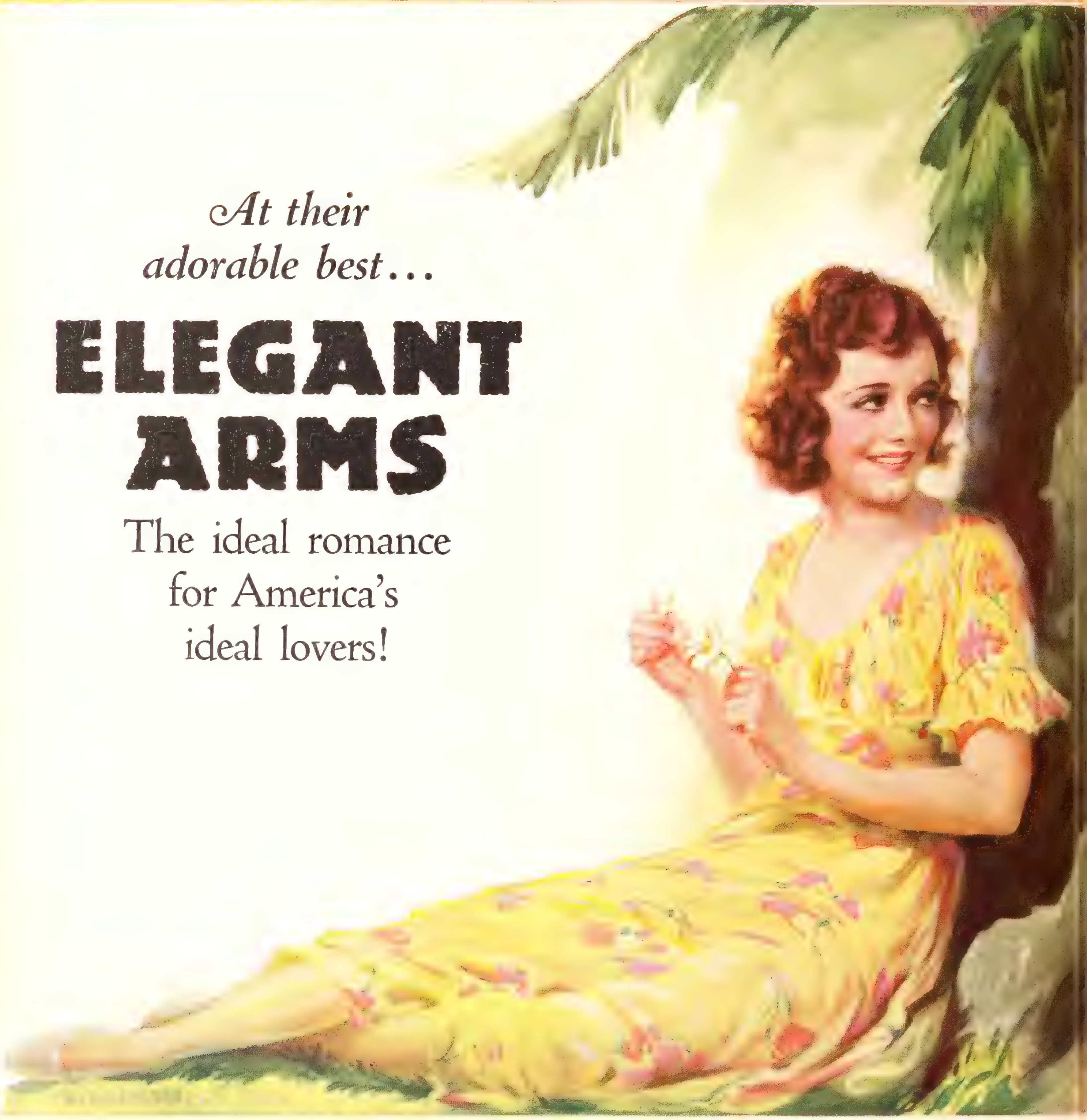
From Henry M. Blossom's stage success

*Directed by*

JOHN BLYSTONE

*Watch Fox This Year!*

# 2 *more from* JANET GAYNOR

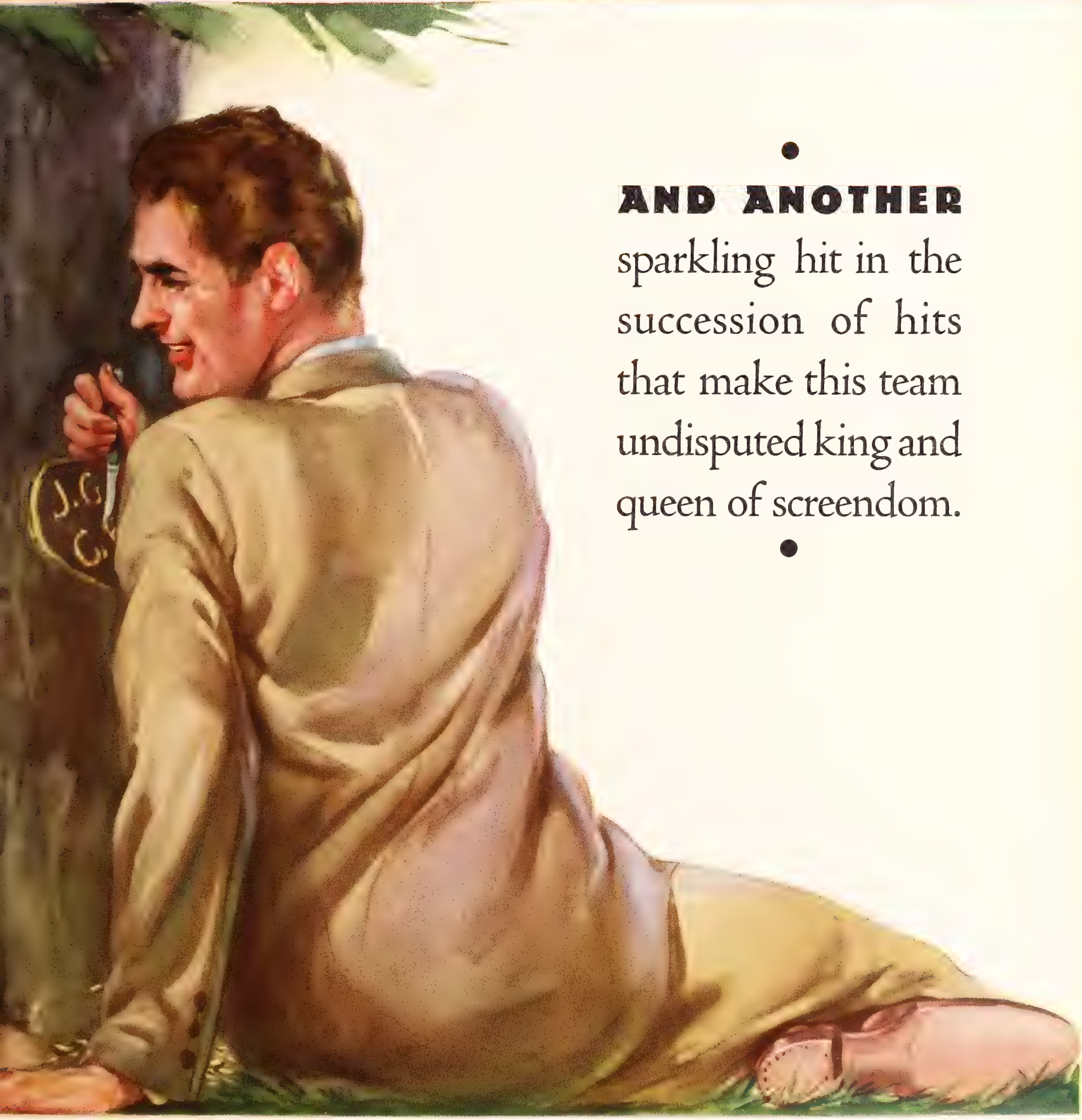


*At their adorable best . . .*

## ELEGANT ARMS

The ideal romance
for America's
ideal lovers!

# CHARLES
# FARRELL



•

**AND ANOTHER** sparkling hit in the succession of hits that make this team undisputed king and queen of screendom.

•

# 2 more from JAMES DUNN

Embodying the unconquerable spirit of American youth in love . . . rising triumphantly over all obstacles . . . rallying new throngs to their present host of admirers.

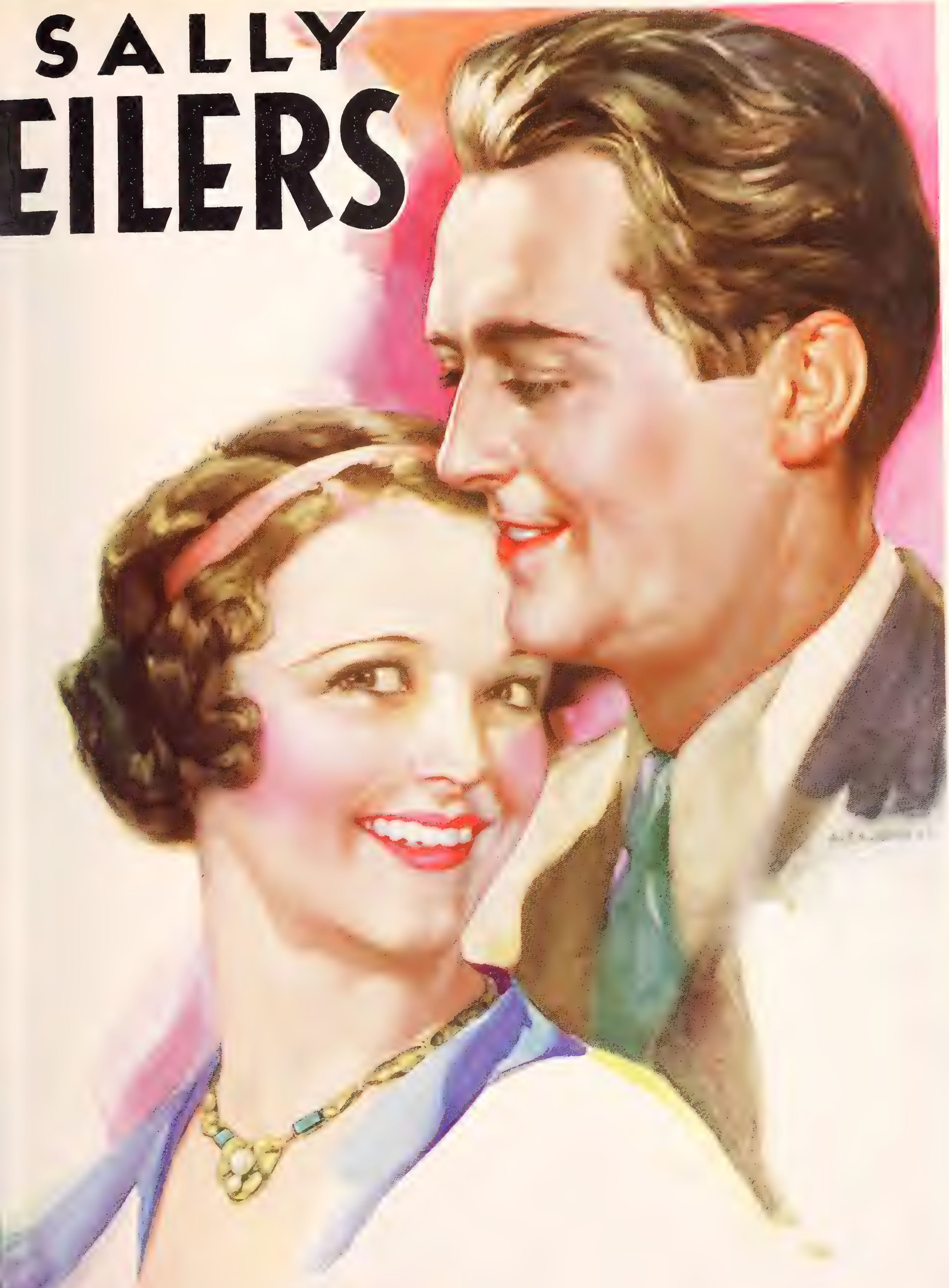
## BORN WILD

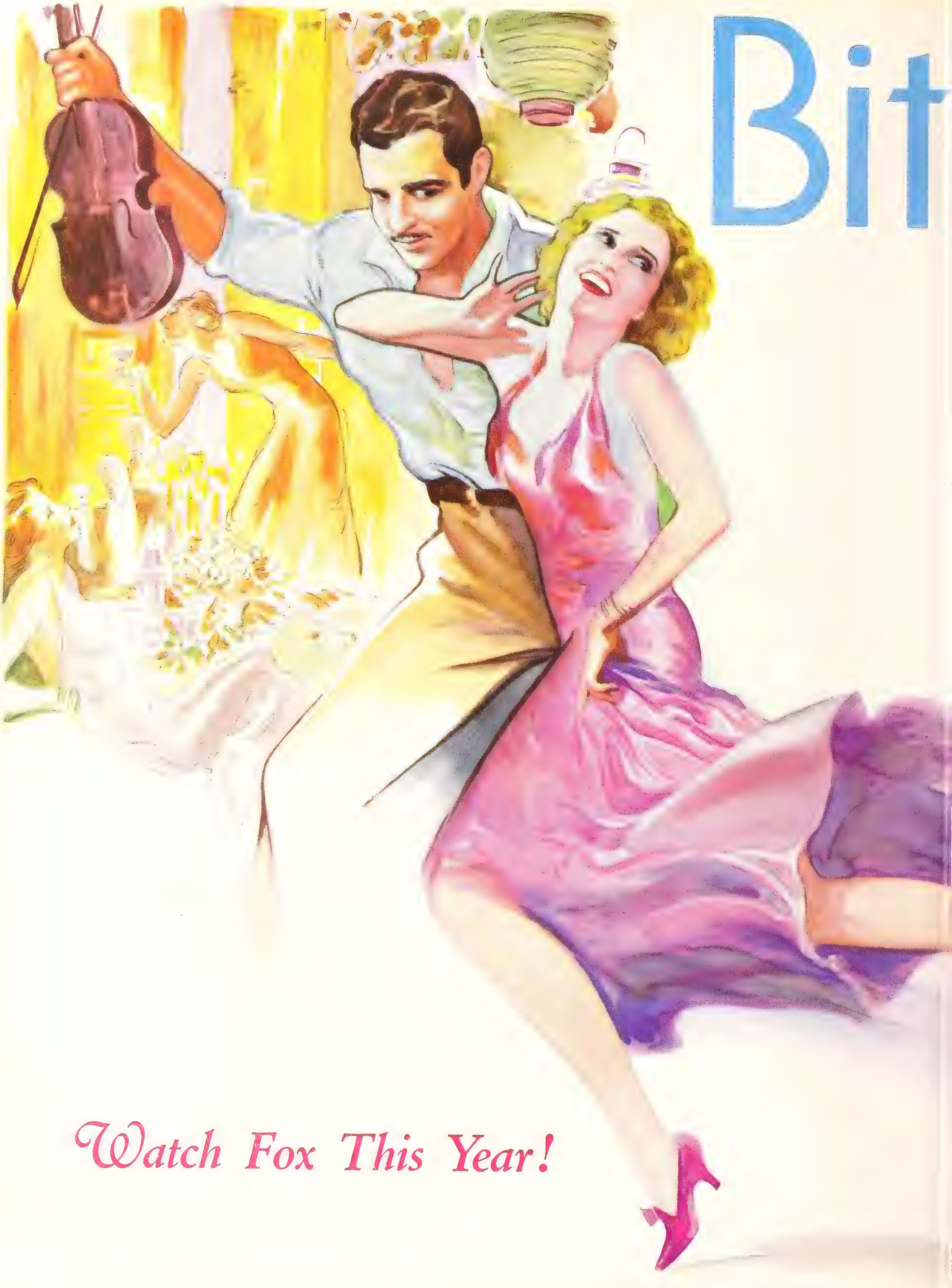
Untamed, unashamed . . . FREE amid the shadows of grim buildings . . . catching sunshine in crowded parks . . . snatching kisses in dark hallways . . . finding romance on moonlight bus rides.

## OKAY!

Snappy, peppy Jimmy and his girl friend Sally in a merry kiss-and-run romance among city lights and city sights.

*Watch Fox This Year!*


SALLY
EILERS


Bit
*Watch Fox This Year!*

# ter Sweet

● *At last* — the PERFECT screen musical entertainment . . . tender . . . wistful . . . intimate . . . romantic. An unconventional mad-cap of high society who deserts the bridegroom on her wedding night to elope with another man . . . *and you'll love her for it.*

*Based on*
the musical romance by

**NOEL COWARD**

They're still talking about its sensational smash season at the Ziegfeld Theatre, New York, and its golden year's engagement at His Majesty's Theatre, London. Merrier and more melodious as a motion picture.

●

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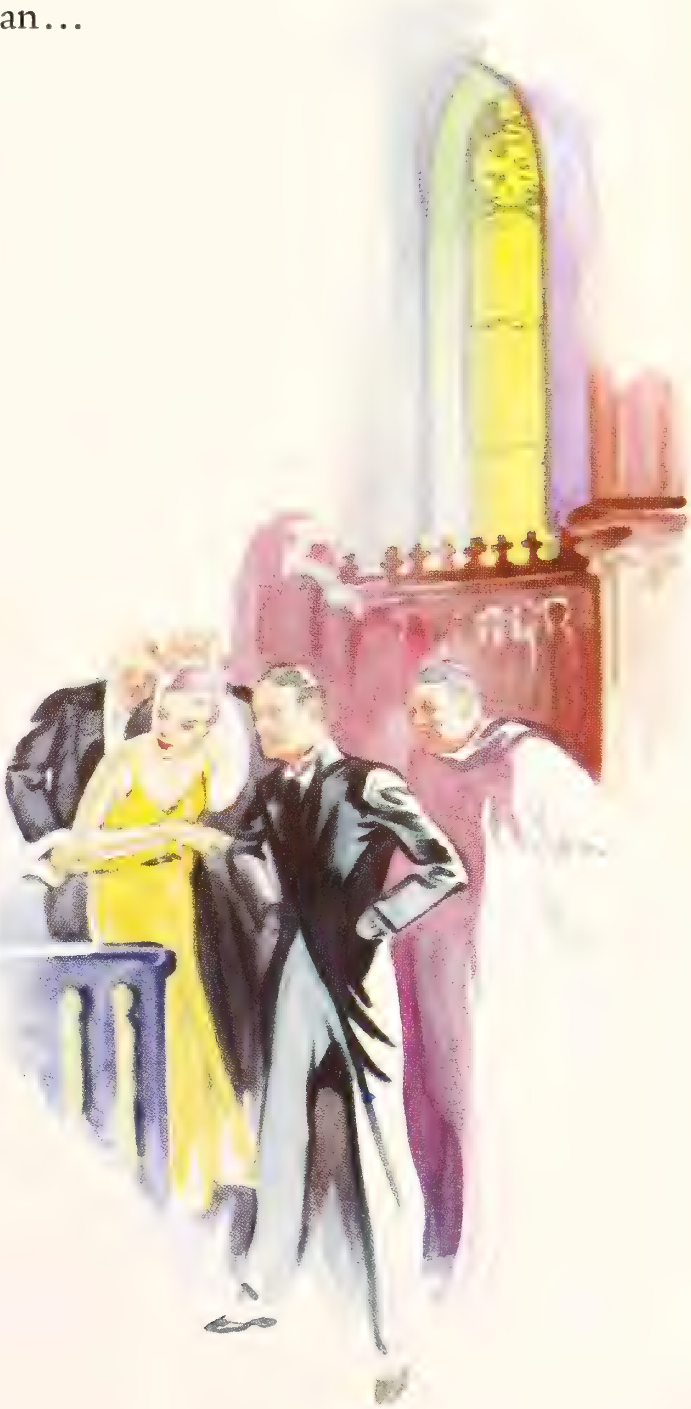
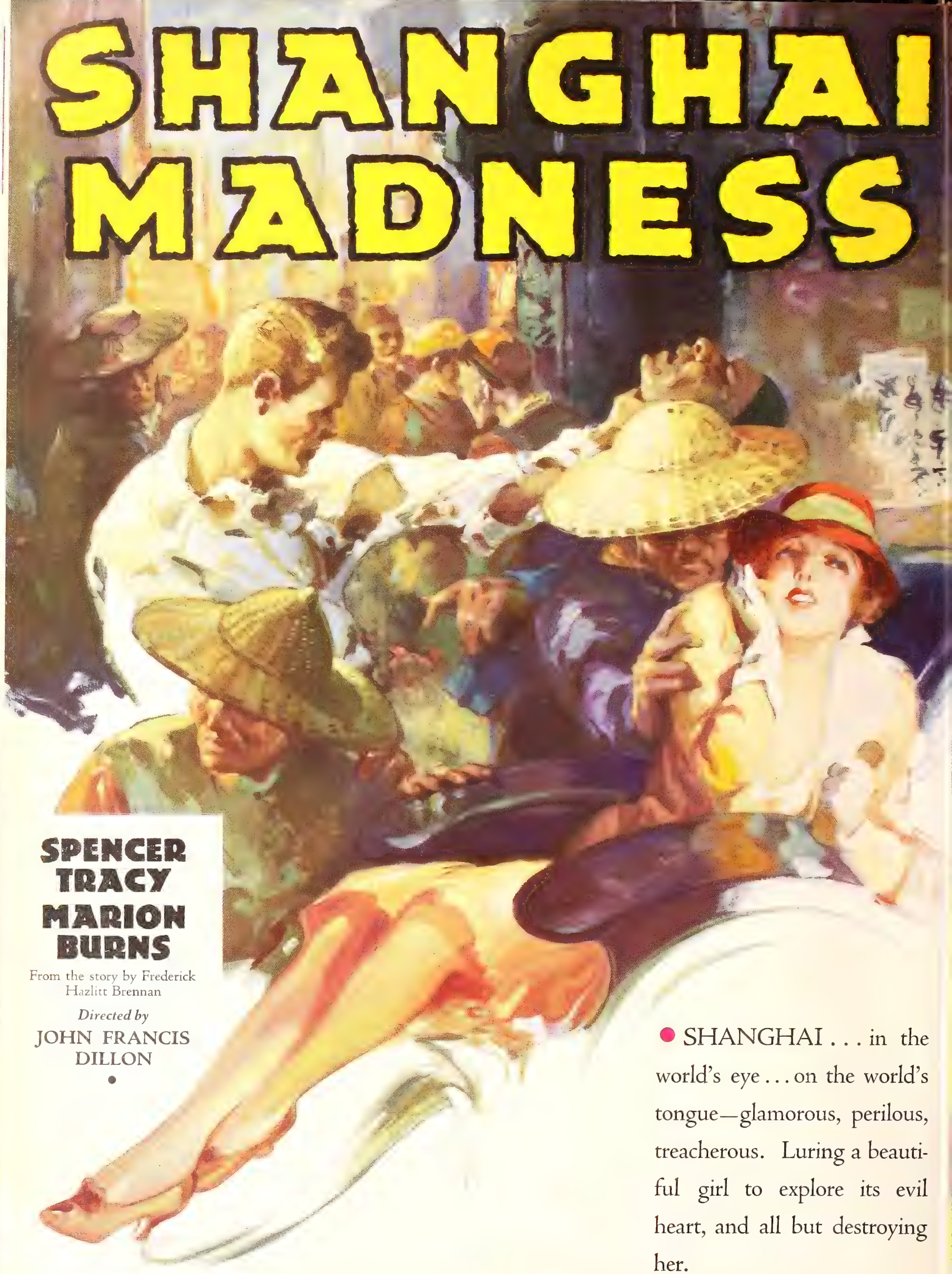


# SHANGHAI MADNESS

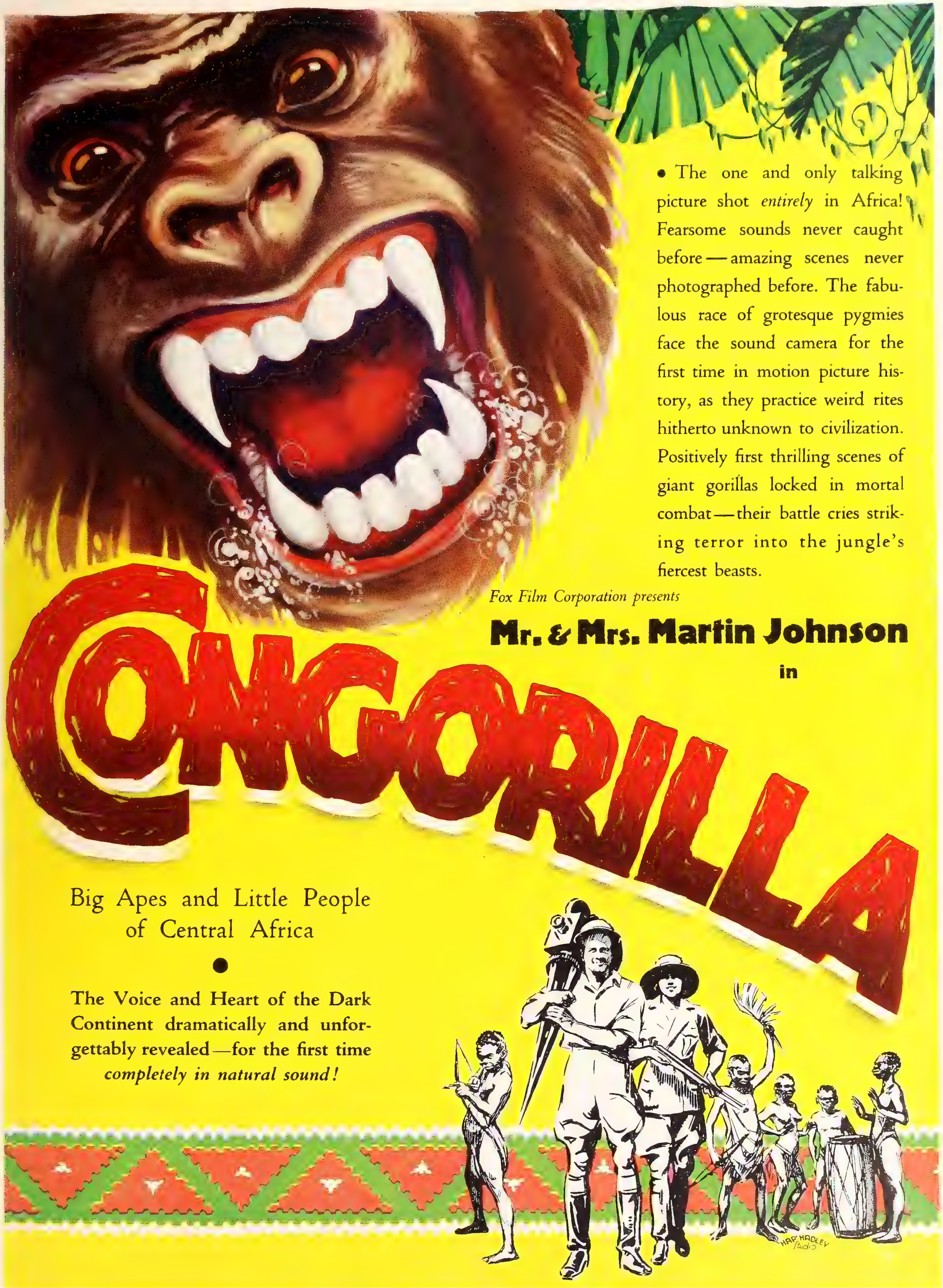


**SPENCER TRACY**
**MARION BURNS**

From the story by Frederick Hazlitt Brennan

*Directed by*
JOHN FRANCIS DILLON

● SHANGHAI . . . in the world's eye . . . on the world's tongue—glamorous, perilous, treacherous. Luring a beautiful girl to explore its evil heart, and all but destroying her.



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*Fox Film Corporation presents*

**Mr. & Mrs. Martin Johnson**

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# CONGORILLA

Big Apes and Little People
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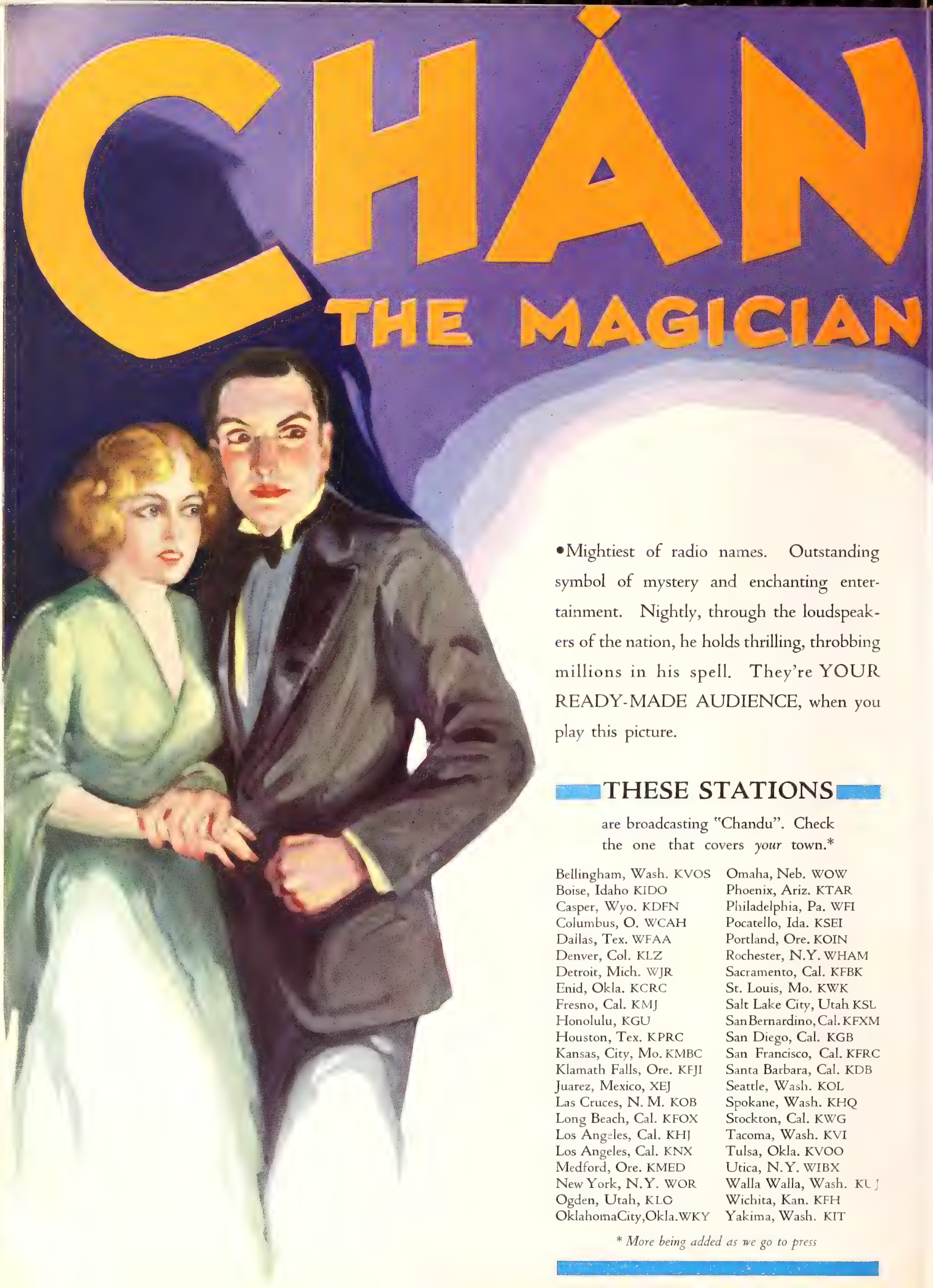

•Mightiest of radio names. Outstanding symbol of mystery and enchanting entertainment. Nightly, through the loudspeakers of the nation, he holds thrilling, throbbing millions in his spell. They're YOUR READY-MADE AUDIENCE, when you play this picture.

## THESE STATIONS

are broadcasting "Chandu". Check the one that covers *your* town.*

| | |
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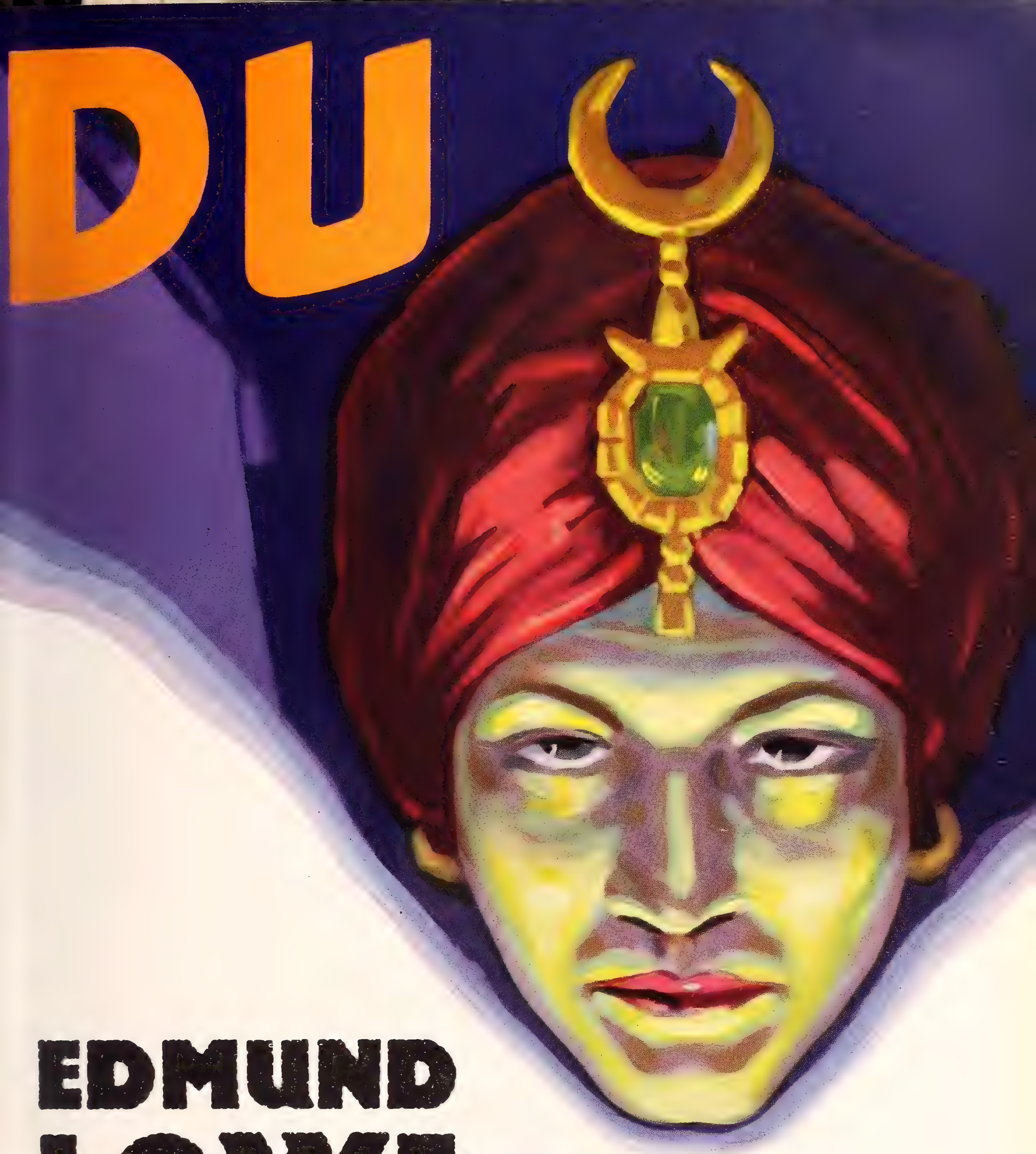
| Boise, Idaho | KIDO |
| Casper, Wyo. | KDFN |
| Columbus, O. | WCAH |
| Dallas, Tex. | WFAA |
| Denver, Col. | KLZ |
| Detroit, Mich. | WJR |
| Enid, Okla. | KCRC |
| Fresno, Cal. | KMJ |
| Honolulu, | KGU |
| Houston, Tex. | KPRC |
| Kansas, City, Mo. | KMBC |
| Klamath Falls, Ore. | KFJI |
| Juarez, Mexico, | XEJ |
| Las Cruces, N. M. | KOB |
| Long Beach, Cal. | KFOX |
| Los Angeles, Cal. | KHJ |
| Los Angeles, Cal. | KNX |
| Medford, Ore. | KMED |
| New York, N.Y. | WOR |
| Ogden, Utah, | KLO |
| OklahomaCity,Okla. | WKY |
| Omaha, Neb. | WOW |
| Phoenix, Ariz. | KTAR |
| Philadelphia, Pa. | WFI |
| Pocatello, Ida. | KSEI |
| Portland, Ore. | KOIN |
| Rochester, N.Y. | WHAM |
| Sacramento, Cal. | KFBK |
| St. Louis, Mo. | KWK |
| Salt Lake City, Utah | KSL |
| San Bernardino, Cal. | KFXM |
| San Diego, Cal. | KGB |
| San Francisco, Cal. | KFRC |
| Santa Barbara, Cal. | KDB |
| Seattle, Wash. | KOL |
| Spokane, Wash. | KHQ |
| Stockton, Cal. | KWG |
| Tacoma, Wash. | KVI |
| Tulsa, Okla. | KVOO |
| Utica, N.Y. | WIBX |
| Walla Walla, Wash. | KUJ |
| Wichita, Kan. | KFH |
| Yakima, Wash. | KIT |

** More being added as we go to press*



**EDMUND LOWE**

as "Chandu" *with*

**MARION BURNS**

From the radio drama by Harry A. Earnshaw, Vera M. Oldham, R. R. Morgan

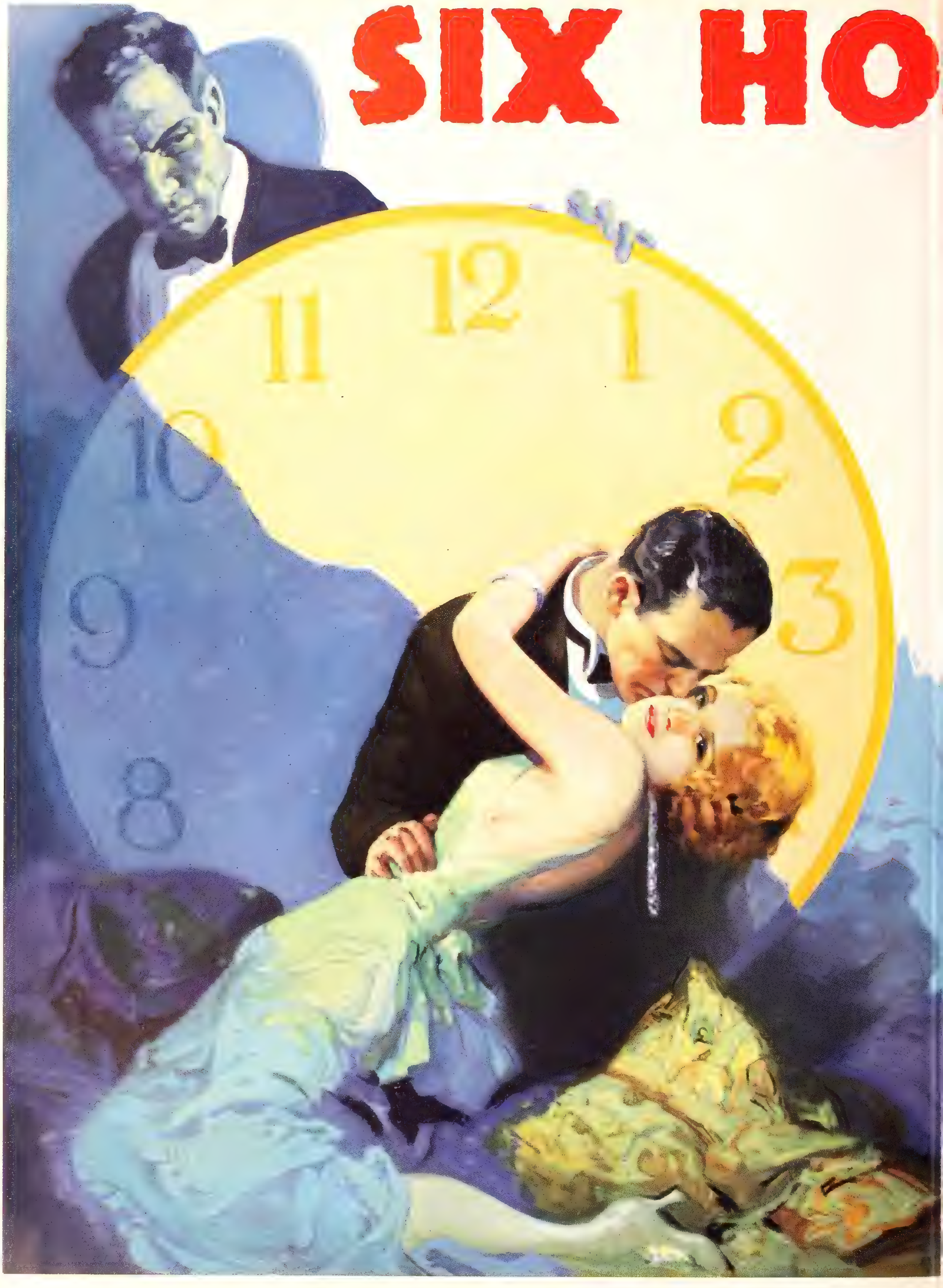
*Directed by*

JOHN FRANCIS DILLON

**AND** *one other*
**EDMUND LOWE**
*title to be announced*

•

*Watch Fox This Year*


SIX HO
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8

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*From the immortal story, "Auf Wiedersehen," by Gordon Morris and Morton Barteaux*

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**ARTHUR PIERSON**
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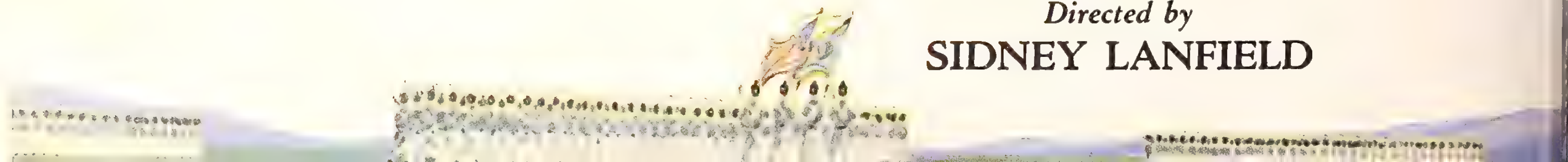
**JANET CHANDLER**
**CECILIA PARKER**
**JUNE VLASEK**
**VIVIAN REID**

*Directed by*
SIDNEY LANFIELD



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## THE SURPRISE OF THE YEAR

# BAD BOY

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CAST TO BE ANNOUNCED

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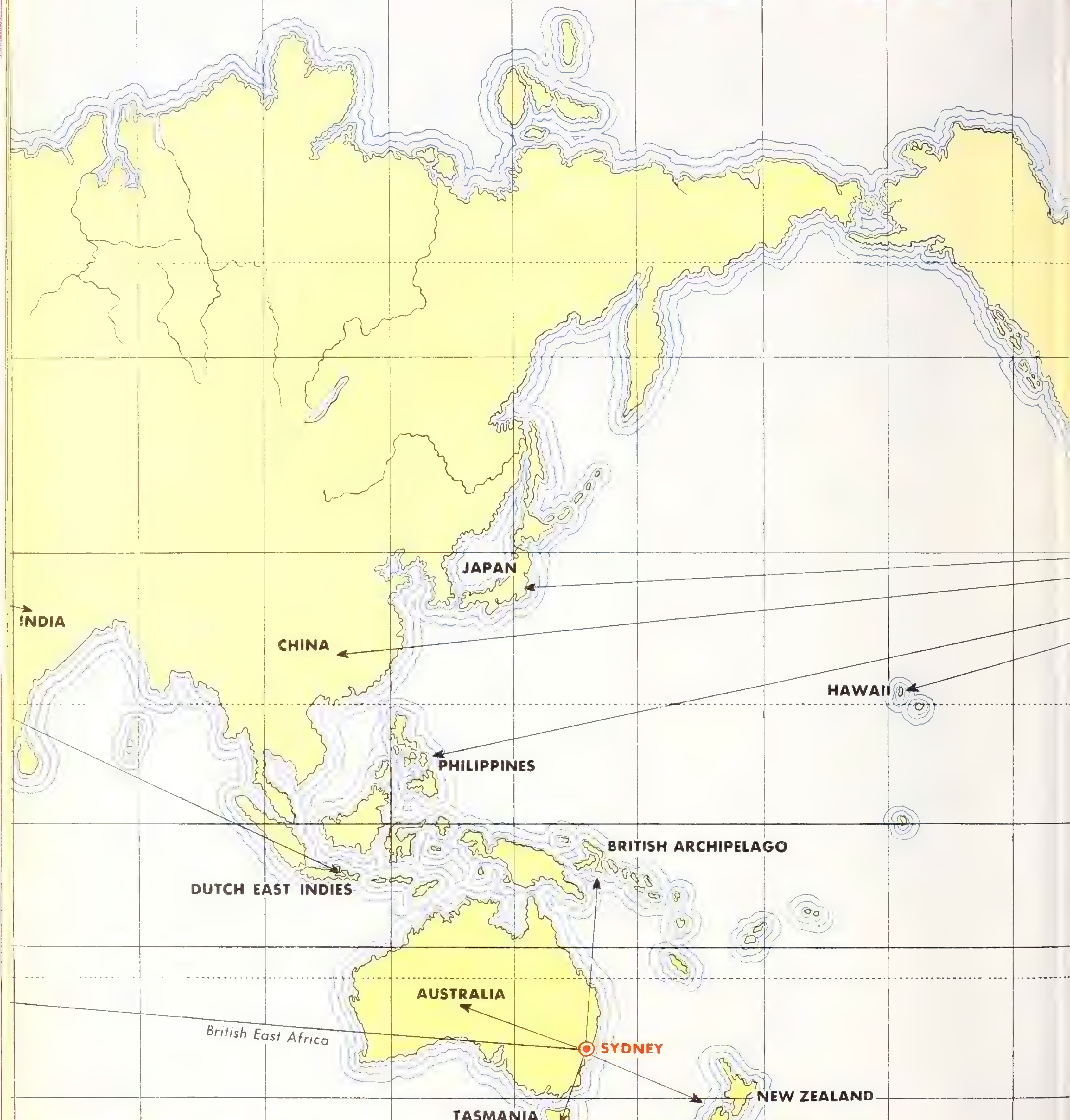
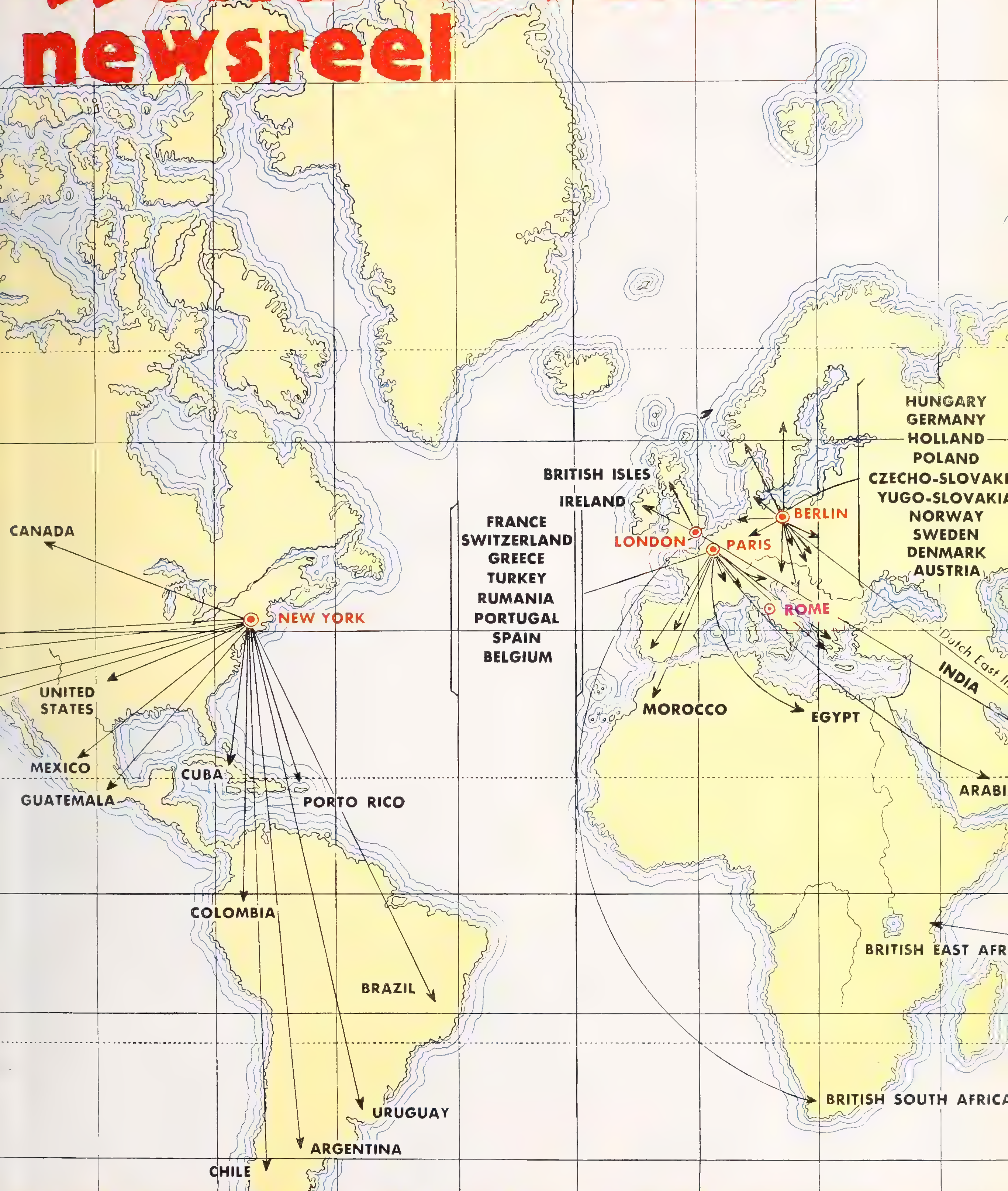

JAPAN
INDIA
CHINA
HAWAII
PHILIPPINES
BRITISH ARCHIPELAGO
DUTCH EAST INDIES
AUSTRALIA
British East Africa
SYDNEY
NEW ZEALAND
TASMANIA

From Six publication centers, FOX MOVIETONE issues

# FOX MOVIE

# World coverage newsreel


CANADA
NEW YORK
UNITED STATES
MEXICO
CUBA
GUATEMALA
PORTO RICO
COLOMBIA
BRAZIL
URUGUAY
ARGENTINA
CHILE
BRITISH ISLES
IRELAND
FRANCE
SWITZERLAND
GREECE
TURKEY
RUMANIA
PORTUGAL
SPAIN
BELGIUM
LONDON
PARIS
BERLIN
ROME
HUNGARY
GERMANY
HOLLAND
POLAND
CZECHO-SLOVAKI
YUGO-SLOVAKI
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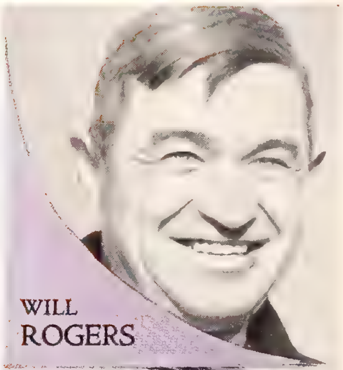
# TONE NEWS

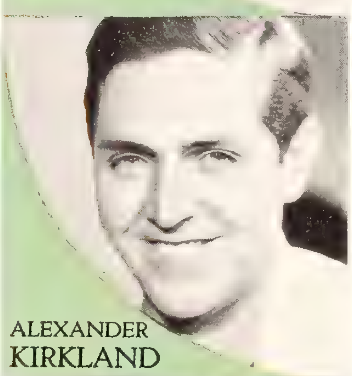
# PERSONALITIES THAT PRODUCE PROFITS


WILL
ROGERS

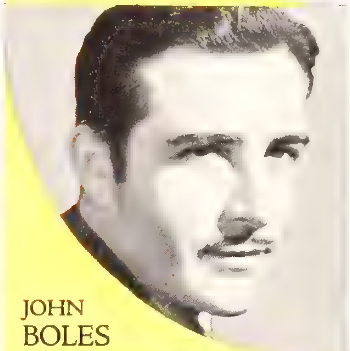
JOAN
BENNETT

SPENCER
TRACY

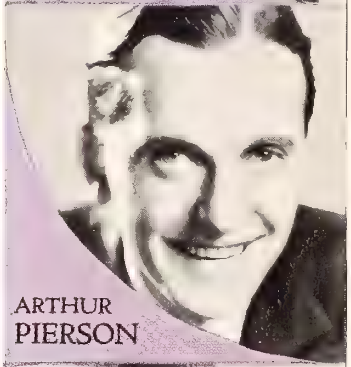
MINNA
GOMBELL


ALEXANDER
KIRKLAND

GRETA
NISSEN


JOHN
BOLES

IRENE
WARE


ARTHUR
PIERSON

NORA
LANE

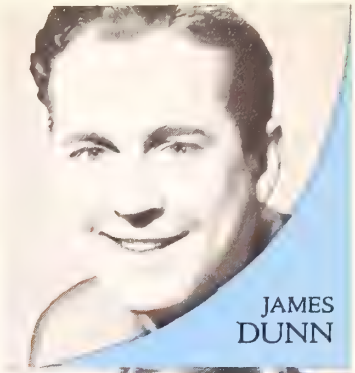
MATTY
KEMP

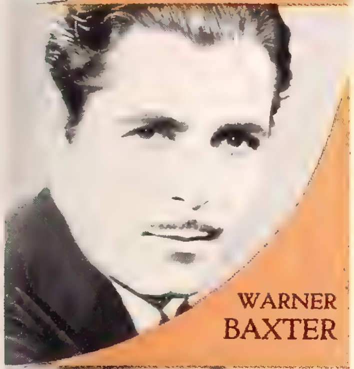
MARION
BURNS

JANET GAYNOR

CHARLES FARRELL

SALLY EILERS


JAMES DUNN


WARNER BAXTER

CLARA BOW

EDMUND LOWE

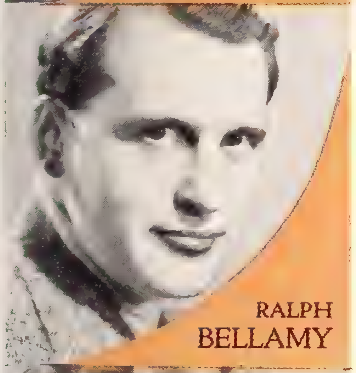
ELISSA LANDI

PEGGY SHANNON

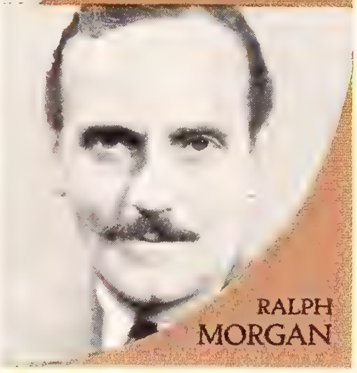
EL BRENDEL

MARIAN NIXON

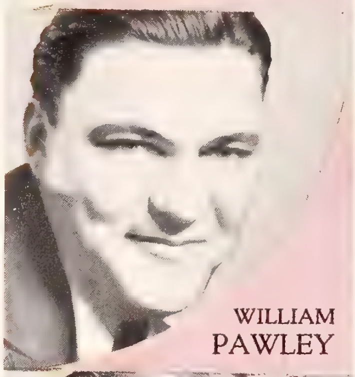
GEORGE O'BRIEN

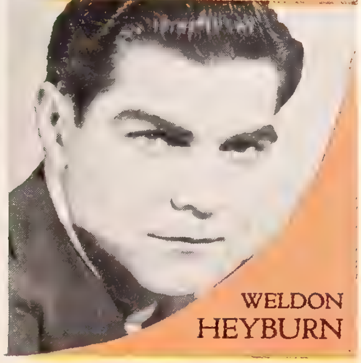

RALPH BELLAMY

CECILIA PARKER


RALPH MORGAN

JANET CHANDLER


WILLIAM PAWLEY


WELDON HEYBURN

LAWRENCE O'SULLIVAN

JOHN BLYSTONE

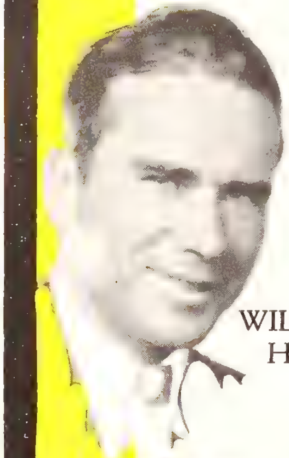
FRANK BORZAGE

DAVID BUTLER

ALAN CROSLAND

JOHN FRANCIS DILLON

DAVID HOWARD


WILLIAM K. HOWARD

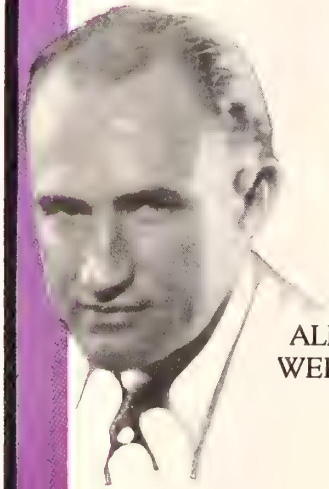
HENRY KING

SIDNEY LANFIELD

FRANK LLOYD

ALFRED SANTELL

MARCEL VARNEL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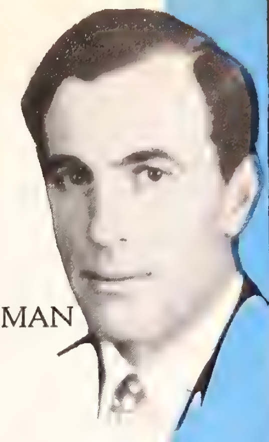
AL
COHN

BARRY
CONNERS

WILLIAM
CONSELMAN


JULES
FURTHMAN

LEON
GORDON

BRADLEY
KING

PHILIP
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KUHN

SONYA
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MURRAY
ROTH

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TIFFANY THAYER
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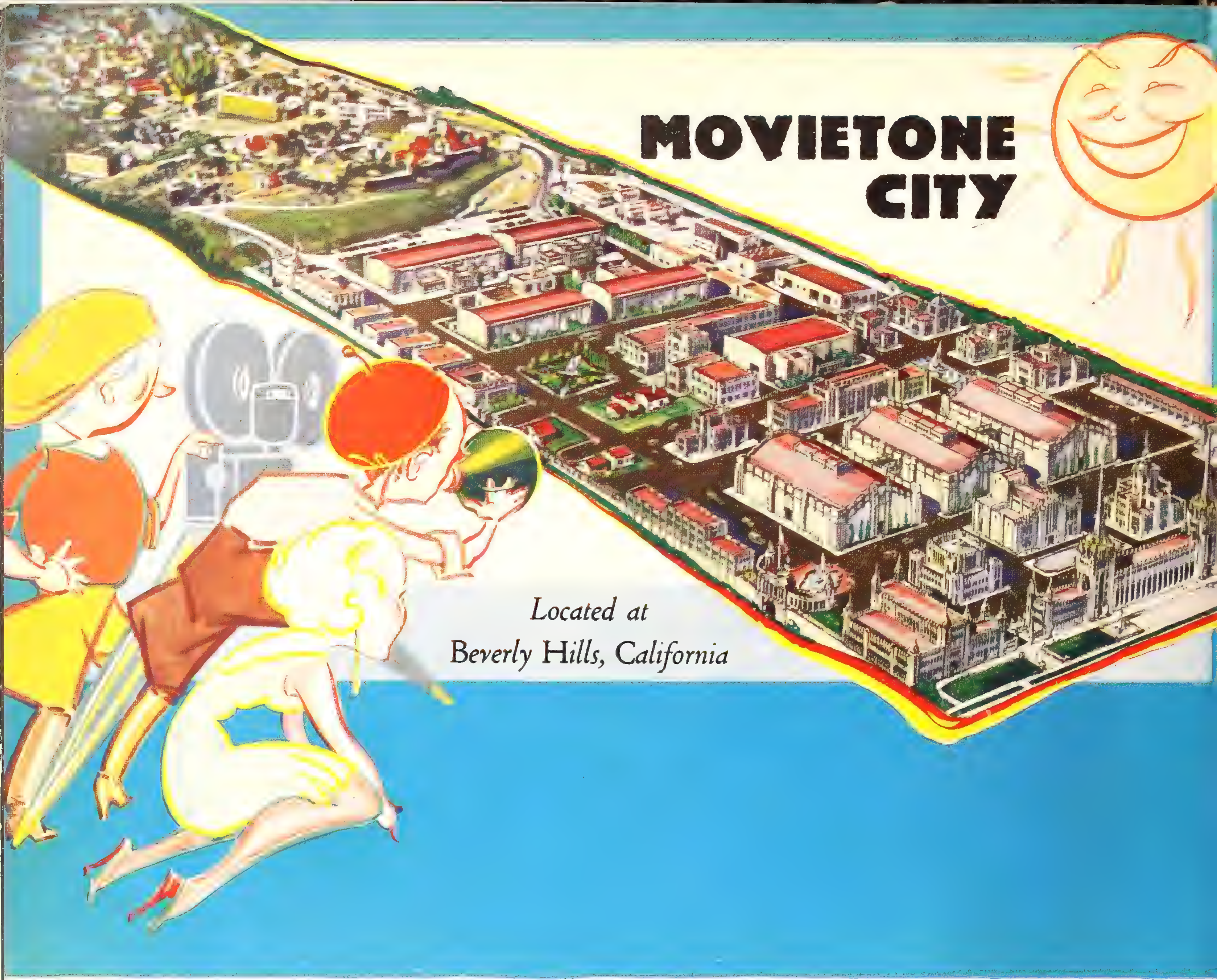
SHIRLEY WARDE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# HOUSE RETURNS COPYRIGHT MEASURE TO COMMITTEE; SIROVICH CRITICIZED

## Record Vote Is Unnecessary as House Strikes Out Enacting Clause; Legislation Unlikely Unless Vestal Bill Is Used

Facing a bitter attack led by Representative Fritz Lanham of Texas, ranking Democratic member of his own patents committee, Representative Sirovich of New York on Tuesday was forced to stand by while the House of Representatives, without even a record vote, struck out the enacting clause of the copyright measure and recommitted the bill to the committee.

Unless the committee agrees to Lanham's suggestion that the Vestal copyright bill be brought in as a substitute, with amendments to meet objections which have been voiced to that measure, copyright legislation is dead for this session.

### Deny Author Is Protected

Taking practically all of the time allotted proponents of the measure for debate, Sirovich outlined the history of copyright legislation and expatriated upon the work done by his committee. He was immediately subjected to a bitter onslaught by Representative Lanham and Sol Bloom of New York, leading the opposition, who asserted that the bill does not protect the author, who, it was said, gets about two per cent of the collections of the American Society of Composers, Authors and Publishers. The charges imposed by that organization for the use of copyright material were severely scored, indicating that members of the House did not believe users were getting a square deal.

It was explained by Sirovich that representatives of the society had been called to Washington with a view to straightening out the charges against their taxes and had admitted that in some instances they overcharged, agreeing to attempt to rearrange their tax scales.

Provision for recovery from innocent infringers was attacked by Representative Busby of Mississippi, who declared he did not understand how it could be left to the courts to determine the amount which such violators should pay.

The committee was censured for having failed to give any consideration to the Vestal bill, on which, it was pointed out, the author had spent a number of years and which he had succeeded in having the House pass last session. All this work was discarded, Lanham charged, and instead of using this or some other measure as a basis for its consideration, the committee held lengthy hearings without any measure before it at which objections could be directed.

Following conclusion of the general debate, as the bill was being read for amendment, Bloom offered a motion to strike out the enacting clause, which was adopted, and the House then approved a motion by Representative O'Connor of New York to recommit the measure.

The measure was brought up under a special rule granted last week by the House rules committee on a new draft of the bill—the sixth—following its third hearing on Sirovich's application for special treatment, when he and Representatives Rich of Pennsylvania and Dies of Texas assured the rules committee that the measure had finally been straightened out and that the various conflicting interests had at last been appeased.

## Composers' Society Head Calls Imposing Music Tax at Studios Unjust to Exhibitors; Myers Challenges Mills' Statement

Enactment of new copyright legislation incorporating the music tax amendment would increase to exhibitors the cost of reproducing music rather than eliminate that cost, according to E. C. Mills of the American Society of Composers, Authors and Publishers.

The collection of the music tax at the studio, as provided for in the new amendment which was reported out of committee favorably last week, will be passed on by the producer to the exhibitor with additional costs, so that, in the end, the exhibitor would be paying more for the right to perform copyrighted music than he now does on the present per seat basis, according to Mills.

"It is perfectly stupid of exhibitor leaders to say that exhibitors would not have to pay a music tax if the proposed legislation is enacted," Mr. Mills said. "Not only will the exhibitor have to pay, but he will be obliged to pay more than ever. The present tax of ten cents per seat per year, which has remained the same since 1914 despite the ever-increasing catalogue of the American Society, assesses a 1,000 seat theatre only about 30 cents per day. The exhibitor knows what this tax is for and exactly how much it should be.

### Cites Score Charge Costs

"Now," continued Mills, "Allied proposes an amendment which would license producers to perform, as well as record, copyrighted music. Thus, by paying the comparatively modest music tax the producer becomes the performing licensee. Recalling how producers pyramided the costs of music recording licenses under the guise of score charges so that exhibitors now pay substantially more than the cost to a producer of a synchronizing license, it will be interesting to observe, in the event this legislation is enacted, whether the present seat taxes are very substantially increased.

"I consider that Allied has done a poor service indeed for exhibitors in sponsoring the music tax amendment, and I am satisfied that if it is enacted the future will demonstrate that it has actually been a 'disservice,' for it is certainly worse than no service at all."

### Myers Urges Passage

Mills' comments followed the circulation last week of a message from Abram F. Myers, general counsel of Allied, to district heads of the organization, reporting on the progress of the copyright legislation. Myers' message read:

"House patents committee unanimously reported out House Bill 12094 containing Allied amendments intact. Now let us get this passed without amendment on the floor. Since new number may prove confusing, better follow up endorsement to all congressmen.—Abram F. Myers."

Reproductions of this message were relayed to Allied members by divisional officers. In some localities, explanatory messages such as the one following, authored by H. A. Cole, head of Allied Theatre Owners of Texas, were appended:

"This refers to the copyright bill and tells you that our national leader, Commissioner Myers, with your cooperation, has been able to get into this bill, and approved by the committee, the two amendments we have been fighting for! One of these will KILL the MUSIC TAX which for years you have had to pay to the Society of Composers, Authors and Publishers! and the other will keep the producer-distributors from charging heavy penalties for small violations of the copyright law. For years you have been kicking about paying the Music Tax. Now for the FIRST TIME there is a bill before Congress—approved unanimously by the committee proposing it—which will free you from this burden.

"*Recommended Action*: Write or wire your Congressman *today*, asking his support of this bill, giving its number—12094—and especially write Hon. Fritz Lanham and Hon. Martin Dies, thanking them for their cooperation in getting this bill *Right*.—H. A. C."

The amendment which would reduce penalties for copyright infringement, referred to in Cole's annotation, limits the recovery of distributors, in cases of "innocent infringement," to provable damage only.

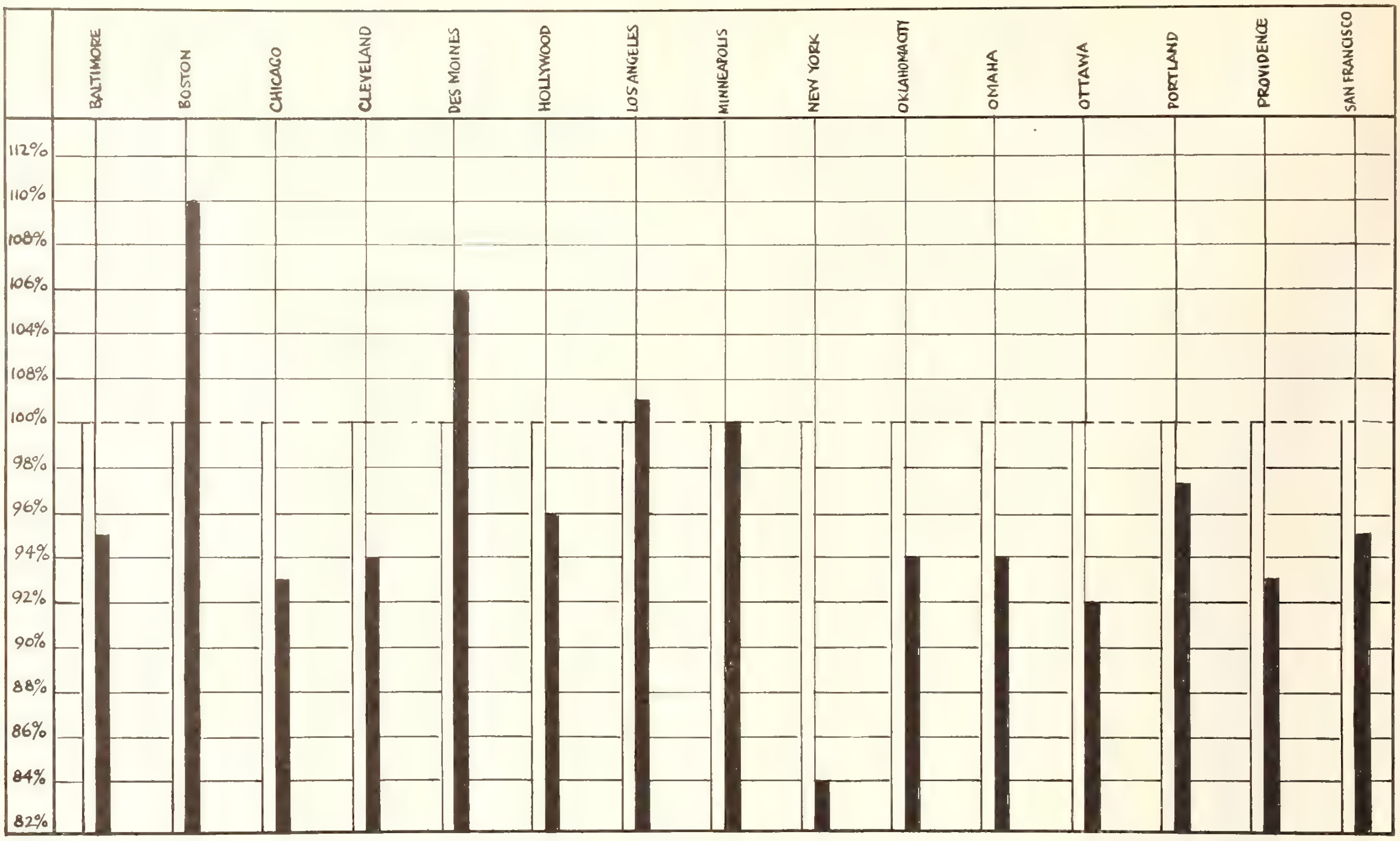
Commenting on this amendment, Jack H. Levin, general manager of the Copyright Protection Bureau, said: "The amendment is an open invitation to exhibitors to infringe.

A similar objection was raised by Gabriel Hess, director of the Copyright Protection Bureau, at the hearings on the bill before the House patents committee several weeks ago, at which Abram Myers was present.

### Myers Challenges Mills On Music Tax Statement

Myers, commenting on the remarks of Mills concerning the music tax, said:

"The threats made by Mr. Mills were made before the patents committee by representatives of the American Society and the producers. If Mills thinks he can get as much or more for the limited amount of copyrighted music actually recorded on pictures as he does from the universal seat tax authorizing the theatres to use the society's entire repertoire without limit he has another guess coming. If the new arrangement will enable the society to charge higher royalties, why is Mills fighting it so desperately? He has never been a philanthropist heretofore. The matter is academic for the time being as the bill was defeated in the House yesterday on the ground it deprives authors of common law rights."



**Above is presented a comparison of box office receipts in fifteen cities for the ten-weeks period of March 6 to May 14, with the ten weeks of December 28 to March 5. The black verticals represent the period of March 6 to May 14; the 100 per cent verticals are for the period of December 28 to March 5.**

# THE NEWEST PICTURES

## *Garbo's Final Picture for MGM Attracts Most Interest, Comedy Predominates in Other Offerings*

**By LEO MEEHAN**

The biggest interest in Hollywood over new pictures this week was the final Garbo production under her MGM contract, "As You Desire Me." It portrays her in a highly romantic and colorful role, opposite handsome Melvyn Douglas, and, unlike "Grand Hotel," is practically all-Garbo. Her work is magnificent. Von Stroheim is an intriguing villain, and it's great stuff for the Garbo fans. Fitzmaurice directed from a fine script by Gene Markey.

Comedy predominated in the remainder of the week's new offerings. These included "The Dark Horse" and "Jewel Robbery" from the shops of the Warner Freres and "Society Girl" from Fox.

"The Dark Horse" anticipates an increasing interest in politics with the coming of party conventions and a presidential campaign. Laugh-getter Guy Kibbee appears as "hick" compromise candidate for governor, with Warren William, Frank McHugh and Bette Davis contributing excellent support. The preview audience did plenty of howling at the comic situations.

"Jewel Robbery," based upon the New York play, is very high, and quite sophisticated, comedy, featuring William Powell and Kay Francis. It is, as DeCasseres reported, a Lunt-Fontanne type of thing, which does not always "jell" in celluloid. Warners have given it an elaborate mounting, the performances and direction are uniformly good. It is no family picture.

"Society Girl" is the sort of stuff Sidney Kent seemed to mean when he talked about Fox making pictures for Des Moines and Dubuque, rather than catering to Broadway. Featuring three splendid performances by James Dunn, Spencer Tracy and Peggy Shannon, it is the story of an ambitious prize fighter who nearly loses the championship because of a love affair with a very rich society girl. Lots of fun, action and Cinderella-like romance.

Another from Warners during the week was "Week-end Marriage," featuring Loretta Young and Norman Foster. It features a familiar problem, the young wife trying to hold her job at the office after marrying, with resultant complications when the young husband becomes dissatisfied, wants her to quit and keep house. It is very well done, with a strong cast.

Outstanding among the productions from the independents during the week was "The Phantom Express," a thriller produced by Franklin-Stoner, a new and promising concern. Based on railroad life, featuring J. Farrell Macdonald as an engineer, it is replete with action and thrills. It was written and directed by Emory Johnson, remembered for a series of melodramas for FBO.

# Eschmann Joins "U"; McCarthy In Schlanger's Post

L. J. Schlaifer, general sales manager of Universal, made his first major appointment since he took charge of the sales force of the Laemmle organization when he named Edward Eschmann, who began his duties as personal representative of Schlaifer on Monday.

By selection of Frank J. A. McCarthy as eastern sales manager in place of Ted Schlanger, resigned, Schlaifer this week completed his sales organization. McCarthy advances to his new position from the management of Universal's exchange in Boston. McCarthy's promotion was accompanied by several more promotions from the ranks, including Sig. Wittman and Sydney Singerman. Wittman is now assistant to the eastern sales manager and Singerman is assistant to the western sales manager, E. T. Gomersall, formerly division manager of the middle west. Both Wittman and Singerman have been with Universal for years. Harry Milstein is Universal's short subject sales manager. The district managers are William Richardson, southern district; W. J. Heineman, western; H. D. Graham, southwestern, and Dave Miller, central.

### Stuart Returns to Vitaphone

Stewart Stuart will be at his old post of casting director when the Vitaphone studio in Brooklyn reopens on June 6.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

"IN keeping with the spirit of economy, production and profit of 'Sam Katz Week'," which will be observed at all Publix theatres, the corporation has induced the firms which manufacture its printing and engraving to donate the costs of a book containing some 130-odd pages of campaign ideas and exploitation stunts to be utilized during the Katz business drive which begins on June 24. In a message sent out this week to managers, executives of the circuit explained that "the usual advertising budget will prevail" during the testimonial to Katz and that "low-cost campaigns are to be consummated by every manager, so that the profits obtained will be an achievement secured by the actual hard work and effort of every manager."

Operators are further told to keep the campaign within the organization. At no time is it to be advertised to the public. "Do not send any stories to the newspapers using Mr. Katz' name or mentioning this particular week," the announcement says, and "Do not place anything upon the front of your theatre indicating same," nor "use any copy in daily ads to publicize this special week." The activities are purely "a gesture of loyalty to Mr. Katz," it is explained.

▽

**Paragraph in Paul Yawitz's column of Broadway GOSSIP in the New York "Daily Mirror":**

> ***"Spiro Skouras, the Warner exec., has given all his west coast mgrs. 6 wks. to get rid of their sun-tan. . . ."***

**Most everyone in the picture business knows that Mr. Skouras' first name is S-p-y-r-o-s, and that he resigned as an executive of Warner Brothers in February, 1931—one year and three months ago.**

▽

Nick Powers of the Elks theatre in Middletown, Pa., became suspicious of an act put on by an itinerant "hypnotist" as an added attraction to his picture show. He wondered whether the hypnotic genius really did put a "spell" on the girl while both appeared in a nearby store window for exploitation purposes, so Nick kept an eye on her all one evening. Everything went well until the girl turned slightly during the supposed trance and winked at a friend in the sidewalk group that was watching the performance. Checking further, Nick discovered that she is a waitress in a nearby coffee-pot and had been hired for the stunt for $15. The "hypnotist" and his entire "company" were both fired on the spot.

▽

**Loew theatre managers who ask the home office to approve of a debate on prohibition as an exploitation stunt on the company's "Wet Parade" will receive a stern refusal. It seems that the recent Walter Huston-Aimee McPherson debate on the coast proved a boomerang and that part of Hollywood which is heedful of the industry's good name is concerned about the possible unfavorable effect of future debates.**

▽

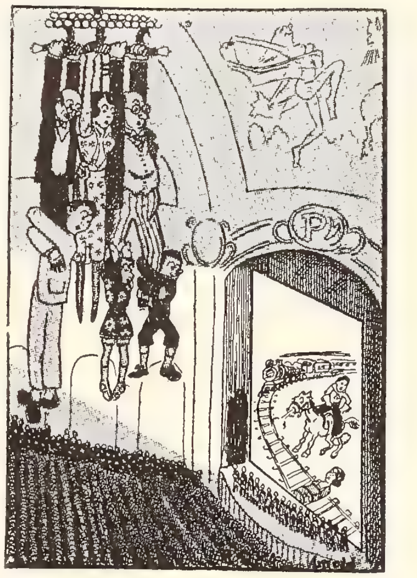
*While Bing Crosby was playing a vaudeville engagement in Boston recently a competition was held for the best imitator of the crooner. Names of the competitors were not announced, each being identified by a number.*

*Bing himself took part and when the returns came in it was found that he hadn't even placed.*

▽

**A "suggestion" that married women be released from employment in exchanges, and supposedly coming from a "high place" in the industry, has reached Canada.**

## *PAGING MR. RIPLEY*



*Here's a New York home office executive's impression of how the inside of a theatre should* look. *This new version of a really packed* "Packed House" *was conceived by one of the editors of* Publix Opinion, *house-organ for managers and the staff of Publix Theatres Corporation. It is intended as an inspiration.*

*Cosmopolitan Magazine's* "Almanak for June," authored by Franklin P. Adams, and *"Containing Information Wise and Witty About the Country and the City,"* traces the downfall of youth in this amusing manner:

**17—Fr.**—Battle of Bunker Hill, 1775. *Cigaret pictures of Della Fox in tights decried as downfall of young boys,* 1891.

**20—Mo.**—West Virginia, greatest state in Union, admitted 1863. *Dime novels blamed for downfall of young boys,* 1894.

**22—We.**—H. Rider Haggard, born 1856. *Melodrama blamed for downfall of young boys and girls,* 1900.

**27—Mo.**—*Motion Pictures blamed for downfall of young generation,* 1913.

▽

**When John Hertz of Paramount entered the picture business six months ago he was laboring under "the impression that it was a fantastic, absurdly-operated business." "But after studying it for six months," Mr. Hertz learned "it is a legitimate business" and he now has "confidence in it."**

▽

Harold B. Franklin, president of RKO theatre operations, asks: "What has become of the manager who regarded his theatre as his own . . . who knew everything that was to be known . . . from engine room to projection room and stage?"

"What has become of the spirit of individual showmanship in this country?" he continues. . . . "What has become of the manager who screened every foot of film before he made it a part of his program?" . . .

"Has the idea been replaced by the belief that all things must emanate from one source, that a great circuit of theatres can be operated without individual power of discretion?"

THE altitudinously erudite Mr. Benjamin DeCasseres, who observes Broadway's stage plays for MOTION PICTURE HERALD, has become annoyed with current periodical literature and this week issued a printed "prelude" announcing the coming of "DeCasseres' Magazine" to be written entirely by his favorite author, considerably devoted to the endeavor to answer the late Mr. Voltaire's question: "Why is anything?"

Describing his new magazine, Mr. DeCasseres remarks:

> **"It will have no room for the lady-bugs of the magazines, lace-curtain philosophers, publishers' gigolos, book-stupid reviewers, cocktail-chasing log-rollers and rump-licking literary climbers. It will bombard and ridicule the gymnopaedic sesquipedalians, the pleonastic platitudinarians, the logographic rigmarolists and the abrocadabrists who write for us, think for us and dope us."**

▽

*"Shipwreck Kelley," who has somewhat of a reputation for his flagpole sitting, has been perched atop Publix' Scollay Square theatre in Boston. A sign proclaims that one may go to the roof and see Kelley at first hand. Upon reaching the sixth floor, which is one below the roof, a blue-uniformed usher pleasantly greets the "guests" and demands a quarter for the privilege of seeing "Shipwreck" intimately. The theatre benefits accordingly.*

▽

**An exhibitor was discussing conditions the other day in a most pessimistic vein. "TALKING pictures are not clicking as they did in SILENT days," he said.**

▽

*Signs of the times:* An elaborate exploitation stunt was staged the other day by Harry Davies, of the Frisch and Rinzler circuit in Brooklyn, using various displays, animals, clowns, decorations, other ballyhoo material and what not—all at the unusually low cost of a lone dollar for the entire stunt.

▽

**From the columns of Advertising Age we learn:**

> ***"A New York movie house advertises one of its pictures in these touching phrases:***
>
> ***"'He promised her a pent-house, but she found herself in two furnished rooms with a baby.'"***

**To which the publication adds the inspiring comment: "Well, that's a lot better than one furnished room and two babies."**

▽

*The history of the motion picture industry is about to be written, according to some one at RKO who writes anonymously as follows in the company's house organ:*

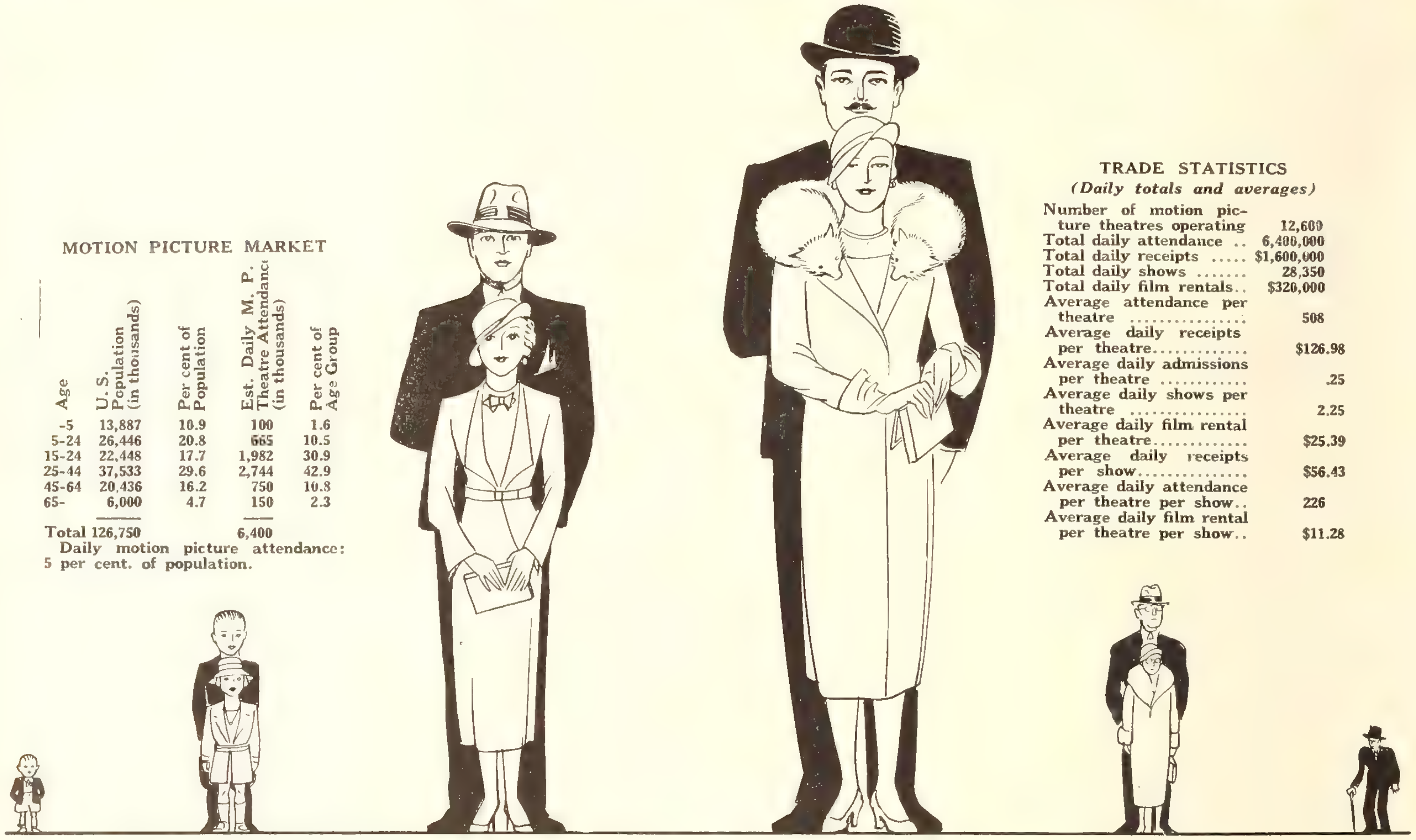
*"If there be such a person as a film historian . . . during the next six months that person is going to be busier than the proverbial cat on the marble floor. There isn't a shadow of doubt," writes the prophet, "that this summer will see the history of this business of ours written as it has never been written before." . . .*

*And "rest assured of one thing," he said, "RKO is ready with pens, pencils, typewriters and telautographs . . . to write it!"*

▽

**Will Pearl White, now in Paris, kindly communicate with Pierre Boucheron, the advertising manager of RCA Victor, at Camden, N. J.? Mr. Boucheron is engaged in rebuilding a yacht which was once reputedly owned by Miss White. He is delving into the history of the boat and is particularly anxious to get in touch with the lady on this subject.**

# WHO ARE THE THEATRE CUSTOMERS?



MOTION PICTURE MARKET

| Age | U. S. Population (in thousands) | Per cent of Population | Est. Daily M. P. Theatre Attendance (in thousands) | Per cent of Age Group |
|---|---|---|---|---|
| -5 | 13,887 | 10.9 | 100 | 1.6 |
| 5-24 | 26,446 | 20.8 | 665 | 10.5 |
| 15-24 | 22,448 | 17.7 | 1,982 | 30.9 |
| 25-44 | 37,533 | 29.6 | 2,744 | 42.9 |
| 45-64 | 20,436 | 16.2 | 750 | 10.8 |
| 65- | 6,000 | 4.7 | 150 | 2.3 |
| Total | 126,750 | | 6,400 | |

Daily motion picture attendance: 5 per cent. of population.

TRADE STATISTICS

*(Daily totals and averages)*

| | |
|---|---|
| Number of motion picture theatres operating | 12,600 |
| Total daily attendance .. | 6,400,000 |
| Total daily receipts ..... | $1,600,000 |
| Total daily shows ....... | 28,350 |
| Total daily film rentals.. | $320,000 |
| Average attendance per theatre ............... | 508 |
| Average daily receipts per theatre............ | $126.98 |
| Average daily admissions per theatre ........... | .25 |
| Average daily shows per theatre ............... | 2.25 |
| Average daily film rental per theatre............ | $25.39 |
| Average daily receipts per show.............. | $56.43 |
| Average daily attendance per theatre per show.. | 226 |
| Average daily film rental per theatre per show.. | $11.28 |

## 500 Japanese in Projection Classes

(*Picture on page 14*)

Nearly 500 Japanese men have responded to efforts in their country to improve sound picture projection, by entering special classes being conducted in Tokyo and Osaka. The lecture course has about 300 members in Osaka, and about 180 in Tokyo, according to a dispatch to Motion Picture Herald from the International Film News Service in Tokyo.

It is stated that the domestic film industry in Japan now feels itself capable of supplying a grade of talking picture product suitable for regular commercial consumption, but doubts that the country has an adequate number of projectionists of the skill required by the audible film. Among those conducting the courses are K. Kobayashi of Western Electric; K. Nitta and N. Kaeriyama, leaders in talking picture production and experimentation; T. Kamouchi, chief projectionist, the Imperial theatre; and K. Ito, electrical consultant.

## Erpi Staff in Two-Day Golf Session at Briarcliff Lodge

Staffs of the home office and eastern sales division of Electrical Research Products engaged in the annual golf tournament and outing at the Briarcliff Lodge in Westchester County last Saturday and Sunday.

In charge of the arrangements were C. E. Budd, Bert Sanford, P. T. Sheridan and A. T. Boland. The golfers competed for the "President John Otterson Trophy."

**Campbell MacCulloch, engineer and economist of long experience, compiled the statistics from which the HERALD artist conceived the pictorial story above. Mr. MacCulloch based his calculations upon data gathered from many sources, among them the Motion Picture Producers and Distributors of America and the census figures of 1930, and from personal investigation and observation of theatre audiences.**

## $1,910,807 MGM Net for 28 Weeks

Metro-Goldwyn Pictures Corporation reports net profit after federal taxes of $1,910,807 for the 28 weeks ended March 12, 1932. Net profit before federal taxes is noted at $2,171,371.

Gross profit for the period totaled $5,267,676, from which was deducted operating expenses of $3,303,377, leaving operating profit of $1,964,299. Miscellaneous income is listed at $207,072.

### Metro-Goldwyn Sets Dividend

Metro Goldwyn Pictures has declared a quarterly dividend of 1¼ per cent on the company's preferred stock outstanding. Dividend is payable June 15 to stockholders of record May 27.

## Paramount, Publix Ad Sections Merge

A gradual merging of the advertising and publicity departments of Paramount and Publix is being undertaken under the supervision of Arthur Mayer, at present heading the department for Publix. Charles E. McCarthy is publicity director for Paramount, and Earl Wingart is publicity manager, under the arrangement.

Jack Hess, former national director of advertising, publicity and exploitation for the RKO circuit, as Mayer's assistant, is in charge of advertising for both film and theatre company, under Mayer's supervision, while Cliff Lewis has been assigned to head the film company advertising department in turn, under the supervision of Hess.

## Lubin, Formerly at Roxy, Back As Manager Under Kosch

Herbert Lubin, who was primarily concerned in the financing of the Roxy theatre in New York at the time of its construction, has returned to manage the house as assistant to Harry G. Kosch, president of Roxy Theatres Corporation. Lubin had been in Europe.

Kosch, named receiver for the company by court order, said on Wednesday that Lubin would work with him in an effort to solve the problems confronting the house. Bert Ennis, former advertising and publicity director for Columbia, has assumed a like post at the Roxy, succeeding Russell Moon.

# MORE LEADERS JOIN DISCUSSION OF LICHTMAN DISTRIBUTION PLAN

The revised plan of distribution proposed two weeks ago by Al Lichtman, general sales manager of United Artists, at the Motion Picture Club in New York, continues to occupy a central position in discussions revolving about distributing and exhibiting problems of the industry. Some sixty owners and leaders in exhibitor movements, representing many hundreds of theatres, last week launched a discussion of the proposition which reached country-wide importance. In substance, the majority of independents indicated they were much against Lichtman's plan. Their reactions were followed this week by a general condemnation from Abram F. Myers, chairman of the board of Allied States Association. Other leaders joined the discussion during the week and the Kansas-Missouri MPTA decided to bring the matter before members at the annual convention which opened at Topeka on Wednesday.

Lichtman's plan is pointed to as a means of taking care of rentals, protection and other phases of operation by splitting the country's theatres into A and B groups, further classifying all product as of either A or B quality and then making available A pictures only to A theatres and B pictures to houses so designated. It also calls for consolidating distribution plants in one system with a single exchange center in each center to handle physical distribution.

Additional comment, this week, follows:

## RUNS COUNTER TO TRENDS

*ABRAM F. MYERS, Chairman of the Board and General Counsel of Allied States Association.*

Whatever the outcome may be Mr. Al Lichtman deserves thanks for supplying a topic which will provoke much discussion and some thought. A critical analysis of the plan covers the entire range of practice and tendency in the business. Practical objections and physical difficulties I will leave to the experienced theatre operators who will join in the debate. Legal obstacles to the joint endeavors contemplated by the plan I shall lay aside—possibly for future use. For present purposes I shall assume that minds capable of conceiving such a program are adequate to settle the details incident to it.

What disturbs me is the tendency of the plan to run counter to the economic trend; to raise admissions when the trend is toward lower prices; to revive and extend the policy of concentration when the trend is toward decentralization; to withhold motion picture entertainment from the masses when the need is for a more widespread interest in the movies.

The plan might afford temporary relief for a few producers confident of their ability to make a high percentage of Grade A pictures. It undoubtedly would help, temporarily, a limited number of theatres that can qualify as grade A. Without pausing to speculate as to the fate of the remaining producers and theatres, representing a heavy investment and deserving of some consideration, let us consider the effect of the plan on the future of the industry and on the public.

An outstanding weakness of the plan is that it assumes that every patron of a low admission theatre is a potential patron of a grade A house. As a theatregoer I know this is not so. Zoning and protection have diverted as much of the normal patronage from neighborhood houses into first run houses as the latter can hope to get. Let us use Washington as an example. I attend the Ambassador house in Mt. Pleasant. Missing a picture there I may follow it to the Avalon, in Chevy Chase, or the State, in Bethesda. These are fine neighborhood houses. Their patronage is so different from the downtown houses that they do not even look alike.

There are seven downtown houses. Assuming that four of these—R-K-O, Fox, Palace and Earle—will qualify as grade A theatres and show an average of 40 pictures a year, it will mean that 160 of the best pictures will never play the theatres that I and thousands like me are accustomed to attend. Now I do not believe the elderly people, the very young people, and the people who do not wish to go downtown—not to mention those to whom a difference of from 15c to 25c is an item—are going to be clubbed into attending the grade A exclusive run houses. If I am wrong in my estimate of these people, the downtown parking problem will back me up.

But the plan has a more serious portent. Mr. Quigley in a fine editorial has echoed a warning that Allied has often sounded. He declares that "unless the industry preserves its position as the great purveyor of mass entertainment, it is doomed." The necessary and intended effect of Mr. Lichtman's plan will be to deprive great masses of the best in motion picture entertainment and restrict it to those who can and will patronize the grade A houses. Before doing this, industry leaders might do well to pause at the grave of the legitimate theatre and do a little soliloquizing. Whenever the great impressarios of the spoken drama had something good they doubled the prices and then compelled their patrons to buy tickets on the curb for double that. A generation grew up that had never seen a play because it could not afford to. They turned elsewhere for entertainment and the stage joined the dodo.

It is an appealing conception, Old Man Movie in a high hat, but I firmly believe he will go farther and last longer in a derby. May we not hope that out of this welter of discussion will come plans more in keeping with economic trends and which will not repeat the mistakes of the legitimate stage? What the industry needs is more widespread popular support, greater attendance, an enlarged market for films and more friends everywhere. The Lichtman plan would junk every argument made to the Ways and Means Committee (of the House of Representatives) concerning the great service rendered by the movies in putting the best in entertainment, relaxation and education within the reach of the humblest citizen of the land.

*

## ONLY SOLUTION

*W. S. BUTTERFIELD, President, Butterfield Circuit of Michigan Theatres.*

The exclusive run policy is the only solution for the evils of the show business. It may take two or three years to work it out, but the business has arrived at a stage now where there should be different priced theatres in each town, each film completing an exclusive run in each house. I feel that the repeating of pictures at any time should be eliminated.

*

## DETRIMENTAL TO SUBSEQUENTS

*JOHN DANZ, Sterling Chain Theatres, Circuit of Seven in Seattle.*

In my opinion it will be somewhat detrimental to the subsequent run houses, who cash in on first run publicity. However, if it helps the first run situation, it will make the industry as a whole healthier. Subsequent run houses will adjust themselves, show pictures for a lesser admission price and have a bigger field to draw from.

*

## DISASTROUS TO SMALL TOWNS

*MART COLE, Cole's Chain Theatres, Texas.*

It is a little difficult to give you my opinion as to the reaction unless I take it for granted that this contemplated change would affect small towns as it applies to the city suburban runs. In this case, it would be disastrous. The city suburban runs have a large population to draw from and small towns with a limited drawing population must cater to all classes, with a varied admission price, and can not survive if they are deprived of the better pictures. Contracts could regulate the admission prices in all theatres, thereby protecting first runs.

*

## GOVERNMENTAL REGULATION

*SIDNEY E. SAMUELSON, President, Allied Theatre Owners of New Jersey.*

Comment on the new sales plans for the distribution of films is very difficult, because of the lack of detail. A cursory examination, however, leads to the inevitable conclusion that the plans involve the vital rights of theatre owners, and the still more supreme rights of the public.

It seems to me that any attempt to maintain high level admission prices by denying copyrighted films to neighboring theatres would result in straight-jacket governmental regulation.

Just my guess—that's all.

*

## NO IMPRESSION

*A. CHARLES HAYMAN, Lafayette Theatre, Buffalo.*

Even if carried out, the Lichtman plan would make virtually no impression on the producing and exhibiting industry as a whole. You can count all the pictures strong enough to hold more than a week on your hands and have plenty of fingers left.

Yet it's pictures of that class you must have for the plan to become a vital factor. Of the theatres in the United States, probably 20,000, or at least a heavy majority of the total, are "little" or at least by no stretch of the imagination "Class A" houses. They have to have product and cannot depend on that of the two-week category.

Under the Lichtman plan, a "Class A" picture would be shelved for a season after its initial showing. It then would have no value as a repeat product, for styles in pictures change—hence a great source of present revenue would be eliminated.

*

## CANNOT JEOPARDIZE

*HAROLD B. FRANKLIN, President, Radio-Keith-Orpheum Corporation.*

Any plan that would jeopardize the investment of even the smallest exhibitor and put theatres out of business cannot be adapted with success.

*

## WON'T GET AWAY WITH IT

*WILL HORWITZ, Exhibitor of Houston, Texas, Owner of Circuit of Suburban Theatres.*

This is just another attempt of the producers to sew up the business. They can't stand independent competition. Under both plans none but producer owned theatres would get any

(Continued on next page)

# EXHIBITORS WEIGH LICHTMAN PLAN

## *Mr. Felix Feist asserts:*

*The circumambient atmosphere being full of discussion, not to say fireworks, on the subject of distribution, its problems and tentative expedients, with many a student of the situation thinking out loud, Mr. Felix Feist, general sales manager of Metro-Goldwyn-Mayer has issued a statement calculated to convey the official status, or rather lack of such status, of the discussed projects in a change of distribution methods, as applied, at any rate, to his concern. Mr. Feist's statement follows:*

May 20, 1932

Due to circumstances which I am having difficulty in understanding, a curious and embarrassing situation has developed.

Doubtless the rumors of new policies in distribution that have been circulated by various sales executives have inspired trade papers to link my name into the matter and therefore the firm of Metro-Goldwyn-Mayer as well.

What is all this talk about a statement I was supposed to have made? What is this series of phony quotations that I see in the dailies? Why are these editorials appearing? Why do exhibitors write letters commenting on our new policy? What IS that policy?

I HAVE NEVER MADE ANY STATEMENT!

Some reporter must have been smoking a pipe.

He has announced a sales policy for M-G-M when no new sales policy has been adopted by Metro-Goldwyn-Mayer.

It's all bewildering!

I HAVE MADE NO STATEMENT ON A NEW SALES POLICY.

Metro-Goldwyn-Mayer has officially or unofficially adopted NO NEW PLAN of distribution.

Metro-Goldwyn-Mayer sales policies for next season have NEVER been announced!

Metro-Goldwyn-Mayer product for next season has not yet been announced.

Let's not go off half-cocked!

At the proper time we'll announce our sales policies and our product for the next season. Both will be good!

Again—I HAVE MADE NO STATEMENT ON A NEW SALES POLICY. . . .

—FELIX F. FEIST

*(Continued from preceding page)*

product whatever, and the independent would be closed out.

If they get away with this, all I can say is that the United States government must be in business with them. But I don't think they will get away with it. If they make a real attempt to put these policies through down here, the "greed hog and rotten eggs" will not be in it with the fight we'll give them

*

### FAVORABLE TO PINEHURST

*CHARLES W. PICQUET, Exhibitor of Pinehurst, N. C. and President, Theatre Owners of North and South Carolina.*

I have not had the opportunity to study this new plan, but from just a casual glance the idea appeals to me very favorably in my particular location at least.

Whether it could be practically worked out is another question, but it has always been a source of great annoyance to me in Pinehurst where I have but one class of patrons consisting of people of the highest intelligence and refinement, who come here from all parts of the north during our winter season, that I have been obliged to bore them with mediocre products so much of the time.

For some reason it has been impossible for me to convince the New York sales managers that Pinehurst was perhaps the one isolated spot on account of it's particular clientele consisting of the most representative people from all of the northern states, and it has a group of guests who demand and who should have the choice of the entire product, and if producers did but know it the publicity of such a selection would be of inestimable value to them.

*

### SMARTEST IDEA

*PAUL SHORT, Melba Theatre, Dallas.*

I feel that the larger or more exclusive first run theatres need protection different from the present arrangement. This selling of certain productions to a limited and prescribed list of theatres is the smartest thing that has happened recently—yes, it is the smartest idea advanced in ten years. I certainly hope that some such plan is soon worked out.

*

### ONLY SALVATION

*JAMES LANDERS, Old Mill Theatre, Dallas.*

Such a plan as tentatively outlined is the only salvation for the houses with the big overhead. The price competition as it now exists with a subsequent run opening a very few weeks after the first run seems all out of line to me. I do not see where the picture situation will be affected for us of the smaller theaters with a release of approximately 700 pictures already outlined for the 1932-33 season's production.

## Few Changes Seen In Poster Clauses of New Contracts

Few changes in contract regulations governing posters and other advertising accessories are in prospect for next season as far as the new contracts of Columbia, Universal, Paramount and RKO Radio are concerned. These companies, with Fox, are the only ones which have completed sales meetings thus far, and have more or less settled upon the provisions of new contracts.

The Columbia contract clause governing posters and accessories will merely specify that these materials must be purchased or leased from the company's exchanges, and must not be sold or given away or used in any other theatre than the one for which they were originally purchased. After use, the Columbia contract stipulates, the exhibitor agrees either to destroy or to return the materials to the exchange. Columbia executives say that this provision is designed to insure the exhibitor receiving accessories in good condition, and is not devised to hamper poster exchanges.

Universal's accessories clause remains essentially the same as in the old contract, the exhibitor agreeing not to sell or to give away his advertising materials after using them in the theatre for which they were purchased.

Paramount's poster regulations always have specified that the materials must be returned to the exchange after use. The same contract clause will be used this season and no innovations for enforcing it have been devised, according to James Clark, head of the Paramount purchasing department.

"Both the standard and the uniform contracts contain a clause requiring the return of used accessories to the exchange," said Clark. "Paramount's contract has always included it. There will be no change this season in the company's policy of enforcing this clause."

A definite policy governing the purchase or lease and disposition of accessories has not been decided upon yet by RKO. The company has under consideration a clause which would require exhibitors to return used materials to the company's exchanges, but a decision on its inclusion in the new contract awaits further study.

The new Fox contract will carry over the clause requiring exhibitors to return posters and other accessories after use. This clause was introduced late last winter in Fox contracts and met with widespread protest from exhibitors' and independent poster exchanges. Other large companies are withholding contract information until after their sales meetings have been held.

### Protective Association Formed

Theatres' Protective Association, Charlotte, N. C., has been granted a charter at Raleigh. Its purpose is recorded as the protection and promotion of the interests of its members engaged in the theatre and motion picture business. Incorporators are L. C. Sipe, J. M. Gregg and E. F. Dardine.

## Hodkinson Said to Have New Plan of Distribution Ready

W. W. Hodkinson, pioneer in motion pictures, will announce to the industry shortly a new system of distribution. Hodkinson has generally been considered the "father" of the present distributing method. It is said his plan goes further than that recently advocated by Al Lichtman of United Artists.

Hodkinson, on the Coast, refuses to divulge details of his plan. It is also reported that he is negotiating a deal to acquire independent product for release through a national independent exchange system.

# SUBSTITUTION ARBITRATED IN "U" PLAN

(*Continued from page 18*)

against a competitive house, changed his admission prices so that he was charging less than the subsequent run. We have provided that if this occurs, the protection may be modified so as to do the right thing by the competitive exhibitor. The clause governing this is as follows:

"'If the exhibitor shall change the price of admission at the said theatre, from the prices prevailing at the time of the signing of this contract (which the exhibitor is at liberty to do), Universal may, if it shall be necessary in order to comply with contracts with *other* exhibitors in the exhibitor's competitive area, change or modify the run and protection to conform to the requirements of such other contracts. The run and protection granted the exhibitor are conditioned upon strict compliance by the exhibitor with all of the provisions of this agreement.'

"Another of the things which the new form sought to rectify was the interim time between the agreement of the exhibitor and the salesman and the final acceptance of the deal and completion of the arrangement. Under the old system, almost anything was likely to happen between the time the exhibitor signed the contract and the time he received it back with the company's okay on it. All the forces of competition had full opportunity to play on the exhibitor, and did play upon him, and in effect, the producer was the only one who was bound by this old contract until it was finally accepted. If it was rejected, the producer's next offer in that city was thoroughly prejudiced by the fact that the next exhibitor to whom the offer was made, realized that he was the second choice in the town. The producer was therefore in a most unfortunate situation. The new contract rectifies that in this way. The exhibitor is bound by the terms of the agreement for ten days plus twice the time which it would take for mail to travel between that city and the home office and the distributor agrees not to solicit any competitive exhibitor until the application has been accepted or rejected. The clause governing this provision (clause 13) is as follows:

"'This instrument shall be deemed an application for a license under copyright only, and except for the provisions of this article, shall not become binding upon Universal, such acceptance to be evidenced by the counter-signature of an officer or a person duly authorized by Universal, (which counter-signature may be evidenced by a rubber stamp or facsimile signature) and notice of acceptance sent to the exhibitor, whereupon it shall be and become binding on each of the parties hereto. Universal agrees that it will not negotiate with any other exhibitor in the exhibitor's competitive area for the same run of the motion pictures covered by this instrument as that herein provided for the exhibitor until this application shall have been finally acted upon by the proper official of Universal. The exhibitor agrees that in consideration of the foregoing this offer and application shall remain binding upon the exhibitor and will not be withdrawn by the exhibitor until ten (10) days, plus twice the mailing time by regular mail from Universal's exchange from which the exhibitor is served to New York City, after the date upon which this instrument shall have been signed by the exhibitor.

"'A copy of this application by the exhibitor shall be left with the exhibitor at the time of signing, and in the event of acceptance thereof as above provided, a duplicate copy signed by Universal shall be forwarded to the exhibitor.'

"The new contract is thoroughly readable. All of the old contracts were set up in one column all the way across a page of eight inches, all solid type matter. Being set in six-point, it was impossible to read it in anything except the most glaring light. The present contract is in larger type and is in two columns. To fit into the same space, the contract has been materially shortened by the elimination of verbiage, the combining and condensing of articles and discarding of all but necessary legal phraseology.

"The only thing that this contract lacks is a clause for the arbitration of disputes generally and at this time I am working upon a plan which I hope to be able to offer to exhibitors in the near future, under which voluntary arbitration of all disputes will be possible."

# *Protest Committee Adjourns*

The "Continuing Committee" of exhibitors which developed the so-called M-G-M "Protest Meeting" terminated its activities this week. Dave Barrist, chairman of the board of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware announced the cessation Tuesday in a statement which follows:

"The negotiations with Metro-Goldwyn-Mayer on the 25-30-35% policy have ended in failure.

"Unable to obtain the cooperation of the exhibitors in other zones, this organization has resigned its position of 'Moses' and will not lead the theatremen out of the wilderness of high film rentals. There's no fun in trying to save somebody who won't be saved.

"The Continuing Committee, resulting from the Metro protest meeting last fall, met with Felix Feist on April 5th. To this meeting were invited exhibitor leaders from various organizations, including a number from Allied. Only one replied, Abram F. Meyers, expressing his regrets. The others ignored our invitation, probably because our organization did not come out flat-footed for the Brookhart Bill in its present form, or for an immediate Congressional investigation of the industry. Only two exhibitors outside our organization attended that meeting, M. A. Lightman and Ed Levy of Connecticut.

### No Agreement Reached

"At the conclusion of the meeting with Mr. Feist, it was agreed that only a joint statement should be issued and since no agreement could be reached, no statement has ever been published. Our organization takes this opportunity to thank Mr. Feist for the courtesies he extended to our members and for his frankness in showing us certain confidential records and data.

"Since those exhibitor leaders whom we invited did not see fit to cooperate, we must assume that their members are satisfied with the terms under which they are buying Metro pictures. Possibly conditions are better in their parts of the country and they can afford such prices. Or maybe they feel they have nothing to learn from this territory. If the latter is true, we ask those exhibitor leaders to compare conditions under their aegis with those obtaining in Eastern Pennsylvania, Southern New Jersey and Delaware.

"*WE* have no double feature evil.

"*WE* have no '5 and 10' movies, the minimum admission scale, with few exceptions being 25c. for adults.

"*WE* have more W. E. and R. C. A. installations than any other film zone.

"*WE* have fewer shooting galleries than any other territory, our neighborhood and small town theatres operating on the same high plane as first run houses.

### "Stick to Their Own Knitting"

"And all the above, despite the fact that ours is a six-day territory and that in Philadelphia 298,000 of the 750,000 regular workers are now unemployed, with 150,000 on part time.

"We in Eastern Pennsylvania, Southern New Jersey and Delaware have decided, therefore, to stick to our own knitting and to look after the interests of our 600 exhibitor members.

"We are relying on the assurances given us by M-G-M officials that the legitimate complaints of our members will receive just and equitable treatment. Unless subsequent events prove that our faith is misplaced, we shall take no further action in this controversy at this time."

Executives of Metro-Goldyn-Mayer would not comment on the foregoing statement.

## MPTO Condemns the Practice Of Dictation of Playdates

The Motion Picture Theatre Owners of St. Louis, eastern Missouri and southern Illinois recently adopted unanimously, at a meeting in the Coronado Hotel, a resolution condemning the practice of distributors in refusing to sell product to exhibitors unless such product is played on playdates designated by the distributors.

# Renewing Efforts To End Cleveland Suit Out of Court

Renewed negotiations for an out-of-court settlement of the monopoly suit brought by Cleveland exhibitors against Loew's, Inc., the Cleveland Film Board of Trade and large distributors are to be renewed in New York this week. If the negotiations are not brought to a successful climax during the week, the case will be brought to trial in June, it is reported.

Samuel Horwitz, Cleveland attorney, representing the exhibitor complainants, returned to New York this week and conferred with attorneys representing the defendant companies on a reported settlement. Terms of the out-of-court agreement, as unofficially reported recently, provide for a reduction of first-run protection in Cleveland, subsequent protection to be made on an admission price basis and elimination of double features.

# BRITISH BOARD SHELVES APPEAL FOR MORE STRINGENT QUOTA LAW

## Move for Clause Fixing Price and Quality Fails; Exhibit Opens in London May 30, Many Nations Represented

**By WM. H. MOORING, London**

The Rt. Hon. Walter Runciman, M.P., president of the Board of Trade, has told the deputation sent to him by the Federation of British Industries and the British Trades Union Congress, that they may not hope for any legislation to amend the Films Act, 1927 (Quota), this Parliamentary session, but that he will instruct his department to investigate suggestions made by two bodies with a view to the possible adoption of these, wholly or in part, in the next session.

This sounds like a polite shelving of the whole matter, which has given the F. B. I. and T. U. C. something to think about for the past five months and has incidentally revealed one tiny point which the F. B. I. and the T. U. C. have in common.

The main object of the deputation was to lay before the Government a protest against the method pursued by a number of American-controlled distributing companies in Britain. These, it is complained, have satisfied the provisions of the Films Act as to the handling of a certain percentage of British films, by buying up or financing production of cheap second and third rate films which, widely exhibited as British, reflected discredit on the general standard of British films.

The deputation asked that a clause be added to the Films Act making it compulsory to spend at least £150 per hundred feet on every British quota film.

Other allegations were made against "the Americanizing methods of the Hollywood film."

The last thing the present Government or House of Commons would like to admit would be that such a plea held no appeal for the president of the Board of Trade, so a promise is held out in the usual language of the legislator. The British film industry may as well accept as a fact from this moment that nothing will be done on the lines requested either this session or next.

The case for the British industry was very ably made out; there is no answer to the charge against the American companies, that they have bought up and offered for rental some appallingly bad quota films.

It is even possible that their policy has been pursued deliberately to afford minimum publicity value to the British films as a commodity, though it is more likely that the compulsion placed upon them by the Films Act was resented, and led to their decision to abide by it in letter rather than in spirit. That there was no proviso in the law as to the quality required before a film could rank as British quota, is the fault not of the Americans, but of the British legislature.

Among those people who represented the trade at the Runciman interview were Michael Balcon of Gainsborough, Simon Rowson of Ideal, T. A. Welsh of Welsh Pearson, Hubert Marsh of British and Dominions, H. Bruce Wolfe of British Instructional, Neville Kearney of the F. B. I. and Sir George Beharrel, president of the F. B. I., who introduced the case.

A notable omission was John Maxwell, although it was understood that he explained his unavoidable absence. In view of the fact that his company, British International, has signed to supply films for purposes of British quota only, to at least one American controlled concern, his failure to attend may be interpreted in some quarters as a sign of incomplete sympathy with the aims and allegations with which the deputation was concerned.

### Big Exhibit Opens In London May 31

An antidote for film trade depression has been devised by the British Cinematograph Exhibitors Association, and will be administered during the week of May 30 to June 4.

The International Conference of Cinematograph Exhibitors is to be held that week at the Grosvenor House, Park Lane, London, and invitations have been accepted by exhibitor organizations from France, Germany, Switzerland, Belgium, Austria, Italy, Spain and South America. Visitors are also expected from U. S. A. Most of these countries are sending parties numbered from 10 to 50 each.

But there is to be less talk and more business than is usual on such occasions, for the CEA has planned a mammoth Cinematograph Trade Exhibition to synchronize with the conference. This will occupy the whole of the gigantic Ice Rink, which is a feature of the Grosvenor; 35,000 square feet of space will be transformed into an arena housing roughly 90 different exhibits representative of every technical and service line utilized in providing the public with perfect and up-to-date cinema entertainment.

At least 20 firms which desired to take space had to be refused owing to lack of accommodation, while hundreds of concerns marketing articles not primarily of interest to cinemas were ruled out from the start for the same reason.

The total value of the apparatus on view will, it is estimated, approach £100,000, an insurance coverage of this amount having been arranged.

The complete success of the exhibition is already assured, because during three seasons previously much smaller affairs of this kind have produced excellent business reactions, although held in small out-of-the-way coastal towns.

Of still more topical value will be demonstrations of educational subjects filmed on 16 mm. stock. As a stimulant to official interest, leading educational authorities are being invited from all over the country. They are likely to be impressed by what they see, though I shall be very surprised if they do not discover that the more useful contribution to the development of the educational film stands to the credit of American-controlled concerns. This I foretold in MOTION PICTURE HERALD months back.

## Ninety Exhibits of Technical and Service Lines Expected; Excellent Business Awaited; 200 Theatre Plan Announced

### Mass Production In Cinemas

A plan to produce a chain of British theatres on mass production lines was announced by A. S. Woodger, well-known British financier, some three months back. His original aim was to erect about 50 on these lines as a start. He now declares that he has received instructions which will lead to the almost immediate beginning of erection of at least 200 such places.

The Society also at a later stage will build its own film studios, and, if plans mature, will start its own renting organization.

# World Wide Will Release 28 Films

Seven independent production units will supply feature product for the 1932-33 releasing schedule of World Wide Pictures, with the possibility of additions, the company announces. The program at present includes 20 features and eight westerns starring Ken Maynard.

World Wide also is negotiating with Joseph I. Schnitzer and J. G. Bachmann for a series.

Contracts for product have been arranged or are in negotiation with Tiffany, one of the Educational units, headed by William Saal, which will produce the Maynard westerns and several features; Edwin Carewe, Bennie Zeidman, William Sistrom, Bryan Foy, Henry Hobart, Benjamin Verschliser. In addition negotiations are pending with Halperin Brothers. The number of pictures to be assigned each of these units has not as yet been decided, being partially dependent upon each unit's negotiations for story material.

## New Sound Signal System Is Evolved by Powers Cinephone

Emil Velazco, of Powers Cinephone Studio, has announced a new signal system, Micontrol, designed by Kenneth F. Rice and Thornton P. Dewhirst, Powers engineers. It is designed for use in the scoring of silent films with voice and music, and is claimed to relegate music to the background during voice rendition.

Velazco has completed the scoring of the French feature, "Victory of Faith," with John S. Martin as narrator. American distribution is being handled by Benjamin Isaacs and Jack Goldberg.

# COLUMBIA TO MAKE 48 FEATURES, 104 ONE-REELS AND 24 TWO-REELS

## Product Will Include 26 "Columbians," 6 "Romantic Melos" Directed Toward Class A Theatres, 16 "Outdoor Dramas"

*(Picture in Pictorial Section)*

Home office executives of Columbia Pictures Corporation and branch managers and field staffs of the Eastern division gathered in Atlantic City on Monday, Tuesday and Wednesday of this week to discuss the company's new product for 1932-33 and to hear Vice-President Jack Cohn and Charles Rosenzweig, general sales manager, outline operating and sales policies for the approaching season.

There will be 48 features, 104 one-reel subjects and 24 two-reelers next year, as compared with 42 features and an identical number of one-reelers during the season just ending. The production budget will be proportionately increased, reaching a higher figure than ever before.

"The company intends to capitalize the universal appeal of the front page" in the selection of product and in merchandizing, an announcement said.

Contracts with exhibitors have been simplified for the future, managers were told, and Cohn indicated that salaries in the organization would be restored to their former levels just as soon as conditions warranted the action. Cohn also said that the company is in sound financial condition.

The company will, in effect, eliminate "blind" buying, according to Rosenzweig, who outlined to the convention plans for previewing at the home office all 1932-33 pictures as a means of determining the exhibition value of each, and the manner in which each is to be sold. The plan is embodied in a new clause added to the contract form and prepared by William Jaffe, head of Columbia's legal department. Rosenzweig told the sales force Columbia is not interested in "exclusive run" distribution.

Columbia will hold a second convention, for the Western division, at Hollywood on May 31 to June 3.

### 104 One-Reels in Eight Series

Of the 48 features to be released, 26 will be known as "The Columbians." Six "romantic melodramas," it is said, will be produced especially for Class A theatres and in addition there will be 16 outdoor dramas. These will be supplemented by eight series of single reelers, totaling approximately 104 films, and the new group of 24 two-reel subjects.

"The company intends to capitalize the universal appeal of the front page," according to a statement made this week, and expects to "insure greater entertainment value by taking advantage of the reader and playgoer circulation and the advance word-of-mouth advertising secured through the circulation of well-known books and long run plays. There will also be departures in casting, featuring more star and 'name' players; special emphasis given the woman's angle in each feature," and, it was said, "will continue its policy of casting each picture to fit the story rather than force stars into productions that do not suit them."

"Closer cooperation with the exhibitor and more direct contact between public, theatre owner and Columbia will be maintained throughout the year, as evidenced by the following services already inaugurated: the Public Relations Department, which maintains close contact with civic organizations interested in films; the 'Buck Jones Rangers Club,' the 'Scrappy School of Cartooning' and radio activities," the statement concluded.

### The 26 "Columbians"

Titles of the 26 "Columbians," with names of stars, directors and authors, follow:

"Washington Merry-Go-Round," depicting political, social and romantic life of Washington, written by Maxwell Anderson, assisted by Eugene Thackeray and to be directed by James Cruze. Released just before the presidential election in the fall.

"American Madness," a drama surrounding a bank; supervised and directed by Frank Capra and featuring Walter Huston, Constance Cummings, Pat O'Brien and Kay Johnson.

Wheeley and Woolsey will star in a comedy to be selected, probably a stage vehicle now under consideration.

"Dance of the Millions."—"Two prominent stars will be featured."

"Bury of the Jungle," romance of the wilds.

"Brief Moment," S. N. Behrman's stage play, starring Barbara Stanwyck; a romantic comedy.

"No More Orchids," drama of contemporary life by Grace Parkins, Liberty Magazine serial, to be published in book form.

"That's My Boy," mother-and-son story from the novel by Francis Wallace. Farrar & Rinehart will publish the book.

"Rules for Wives," story of a "new marital code."

"Mike," radio drama.

"Bottom of the Sea," underwater picture.

"Bitter Tea of General Yen," by Grace Zaring Stone, story of modern China. Herbert Brenon will direct, with a cast including Constance Cummings and Anna May Wong.

"East of Fifth Avenue," by Fannie Hurst.

"OK, America!" dramatic romance with musical background.

"The Double," Liberty Magazine story of a Hollywood star.

"Air Hostess," to be serialized in True Story Magazine. Aerial heroine and aviation background.

"Public Be Damned," drama of American life.

"The Destroyer," starring Jack Holt in Harry Hervey's drama of one of the Navy's "trouble ships."

Jack Holt will star in three features.

"Child of Manhattan," Preston Sturges current stage drama.

Two Anthony Abbot mystery novels; detective stories. Adolphe Menjou will create the role of Thatcher Colt and Irving Cummings will direct the first.

"The Dictator," based on Joseph Hergesheimer's novel, "Tampico"; Orient locale. Frank Capra will direct and supervise.

"Pearls and Emeralds," another True Story Magazine vehicle. "A story from real life."

### The "Romantic Melodramas"

The six "romantic melodramas" which Columbia promises for particular appeal to Class A houses are:

"Obey the Law," drama of the Coast Guard.

"Full Speed Ahead," played against a railroad background.

"Transcontinental Flyer," a story of mail pilots.

"Speed Demon," racing story.

"Soldiers of the Storm," adapted from Thomson Burtis' Argosy Magazine story, a romance in the flood country.

"State Trooper."

### The 16 "Outdoor Dramas"

In the "outdoor drama" group of 16 features there will be eight starring Buck Jones, presenting the Western star in a series of outdoor dramas by "outstanding Western writers," and backed by the exploitation of the "Buck Jones Rangers' Clubs" with a membership estimated at 2,000,000. In addition, Tim McCoy will star in eight.

### Ten Series of Shorts

On the schedule of short subjects are ten series, including a series of two-reelers to be known as "Lambs' Gambols," comedies woven around the annual Lambs' affairs, and a group to be called "Sunrise Comedies," written especially for Columbia.

"Krazy Kat Cartoons," produced by Charles Mintz; "Screen Snapshots," Columbia's magazine subjects; "Scrappy," animated cartoons by Mintz; Walter Futter's "Travelaughs" and "Curiosities"; Bill Cunningham's "Sport Thrills" and Disney's "Mickey Mouse" and "Silly Symphonies" are listed on the schedule of one-reelers.

## Jack Cohn Points to Sound Financial Condition of Company, Concentration on Product and Exhibitor Cooperation

### Not in Theatre Business

The sound financial basis, selection of "a purely sales lineup" for the coming season, a continued policy of and concentration of all resources "only on good" pictures, and closer cooperation with the exhibitor were emphasized in the opening address by Jack Cohn. He said the company was amply financed, and, as has been its policy since its inception, will continue to devote its entire resources to the making of pictures without concerning itself in any way with theatre management or affiliation.

Cohn next read a welcome wire from President Harry Cohn, who had planned to fly to Atlantic City from the Coast but had been delayed.

Cohn drew applause when he said: "We don't have to cut down in any way. In fact we haven't even cut down on our personnel. On the contrary, we have increased the strength of our organization and have augmented our sales force so that, today, we have more salesmen with us than ever before. The same thing is true of our studio force, and we actually have some of the new product ready."

Charlie Rosenzweig, general sales manager, then took over the meeting and an-

*(Continued on next page)*

# *Faded Paper of 1913 Recounts Words of Wisdom of one Rothafel, An Exhibitor*

Poignant thoughts about the motion picture, its triumphs and its failures, its assurances and its problems are aroused by a faded old paper which Fred S. Meyer of Milwaukee's Alhambra has sent to the editor of MOTION PICTURE HERALD. It is a copy of "The Universal Daily" which Mr. Meyer edited and published in behalf of the Laemmle Film Service of Minneapolis as exploitation at the convention there of the Motion Picture Exhibitors League of America the week of June 11, 1913. There was then a rising young exhibitor by the name of S. L. Rothafel, speaking somewhat with the voice of leadership, and spectacularly operating the Minneapolis Lyric Theatre on a policy which assumed the motion picture was important, an important American institution—and was to be an art, for the whole people. Mr. Meyer, the editor, featured this youngling with a picture on page one, reproduced here, and presented an interview, in the course of which young Mr. Rothafel said:

***Roxy—"The Youngling" Of Exhibition in 1913***

*First, and above all things, there should be perfect harmony between exhibitor and exchange. This is absolutely essential for the good of the business and the sooner this harmony is created in good faith the sooner will many of the problems now confronting the exhibitor vanish.*

*Do you, my brother exhibitors, realize that in your respective communities you can be as large a factor as your public schools or your newspapers? YOU CAN—but only by the most conservative and careful guidance of your business so that its handling will instill confidence in the people whom you cater to. Without this confidence you are merely drifting along with other chips in the vast sea of uncertainty, where every little puff of wind sways you hither and thither and some finally to be wrecked upon the reefs of failure.*

*I am only one in a great army, but fortune has been good to me and has placed me in a position where I can perhaps do a little more than my country brothers in illustrating and bringing home to the public at large that the motion picture is here to stay and take its place as the foremost entertaining factor of modern times through sheer merit of performance; that it is an institution that is and will be a benefaction to humanity at large.*

Mr. Rothafel, today the impresario of the Rockefeller-Radio City amusement project now in the process of coming into being, may now take pride in one of the few forecasts of the industry which can stand quoting now after twenty exciting eventful years. We may, also, share a smile at the persistence of some of the problems and the industry's continued pursuit of that elusive "perfect harmony" of which he spoke in Minneapolis that day in June, 1913.—T. R.

## Thompson Heads New Personnel Office Handling RKO Managers

Major L. E. Thompson has been placed in charge of a newly established personnel department at the RKO Theatres home office. The department will serve as a clearing house for house managerial changes throughout the circuit.

Thompson will approve all changes, although he will not necessarily make them. He intends later to classify assistant managers and others in the theatre staffs, lining them for possible promotion where warranted. Frank Hines has replaced L. Lannin as manager of the RKO Palace in Cleveland. Fred Cruise is managing the Mayfair in New York, coming from a similar post at the Fox Criterion in Los Angeles.

## MGM Signs Colleen Moore

MGM has signed Colleen Moore for at least one picture on next season's schedule. Miss Moore has been absent from the screen more than two years. The title of the film has not as yet been announced.

## Art Directors and Sound Men Meet to Consolidate Efforts

Art directors and sound engineers held a joint meeting last week, at the Warner Coast studio, under the auspices of the technicians' branch of the Academy of Motion Picture Arts and Sciences, to arrange for a pooling of efforts to advance set design from both pictorial and recording standpoints.

Max Ree, chairman of the art directors' section, and Wesley Miller, chairman of the sound group, arranged the meeting. Papers were read by Douglas Shearer, MGM, and Thomas Moulton, United Artists. J. A. Ball presided.

## Cameramen See Developments

Latest sound camera developments were demonstrated for Coast photographers at a meeting sponsored by the technicians' branch of the Academy of Motion Picture Arts and Sciences last week, at the Paramount studio.

# Columbia Expands Total of Features To 48 for Season

*(Continued from preceding page)*

nounced the sales policy of the company. He described the product as representing Columbia's determination to bring prosperity back to the theatres, saying, "The Exhibitor doesn't live in the past. He is thinking in terms of the future and no matter how good our last season's product was, the thing he is primarily interested in right now is what are the chances of Columbia delivering a successful box-office product for the new season."

The entire morning session of Monday was devoted to a general discussion of the Columbia contract forms. These are markedly different from the forms used last season, and aside from the standard clauses on the reverse side of each form, are simple and easily understandable, managers were told.

### Clubs' Growth Outlined

The afternoon's sessions were devoted to a round table discussion of the various contract forms. W. Jaffe, of the legal department, was in charge.

A talk by Harold Emerson, in charge of the "Buck Jones Rangers Clubs" at the home office, outlined the growth of these clubs. Some 600 have been formed, it was said. The branch managers and salesmen were instructed on the procedure necessary for the formation and operation of the club.

Again on Tuesday Cohn addressed the gathering. "I told you yesterday that we face the future with supreme confidence," he said. "Let me tell you why. It was only a couple of years ago that our competitors, in referring to us, spoke of 'Little Columbia.' Today there isn't an organization in the field which doesn't regard our financial position with envy. They don't speak of us as 'Little Columbia' any more."

### "Overselling Not Good Selling"

Sales manager Rosenzweig again followed Cohn on the platform. He said: "I don't regard overselling an exhibitor an example of good salesmanship. And particularly is this true of the little exhibitors."

Rosenzweig then discussed the change that has taken place in the distribution. Trade marks, he declared, no longer mean anything.

Following a recess Tuesday afternoon Abe Montague, assistant to Jack Cohn, discussed the playdate situation and the need for a "playoff" on product sold during the past season.

Joe McConville, recently appointed home office representative and member of Rosenzweig's sales cabinet, then spoke. He was followed by Rube Jackter, assistant general sales manager, who also discussed the contract situation, L. Rosenfeld, general manager of Canada, and Sam Moscow, Southern district manager.

## Salkow Joins Paramount

Sidney Salkow, Broadway actor and stage producer, has joined the Paramount Coast production staff as assistant to Benjamin Glazer, associate producer on B. P. Schulberg's staff.

# U. S. FILMS STILL RULE IN MEXICO DESPITE RIVALS AND NATIVE HOPES

## American Exporters Recognize Their Mistake in Sending Pictures With Too Much Shooting; Homemade Talker Liked

**By JAMES LOCKHART, Mexico City**

Although considerable and even frantic efforts are being made by European producers to regain the supremacy they once enjoyed in the Mexican field, and native enterprises have begun operations which they assert will give the Republic a celluloid entertainment industry of its own, America still rules the screens of her neighboring republican land. Of course, this competition from within and overseas does exist. But Hollywood needn't worry. While exact figures on the subject are lacking, it is apparent that practically all pictures shown in Mexico are made in the U. S. A. The native industry is still very much in its infancy. It seems that Hollywood will continue to provide Mexico with its cinema diversion for some time to come. There are many reasons for this, but the biggest of them all is that at heart Mexicans prefer Hollywood productions.

### Too Much Violence

Back in 1905, when the motion picture began to be taken seriously in Mexico, the preference was for European productions. The reason seems rather odd: Mexicans didn't like American films because there was too much of shooting and other violent deaths for the characters. In those days, almost all American pictures sent to this country were "mellers." The exporters figured that they would be just the thing for such fiery folk as our friends just below the Big River. It took the executives about half a decade to discover they had Mexican tastes all wrong. Meanwhile, French and other European producers were walking all over the Mexican field, and it looked as though they owned it. Then American exporters got the range of Mexican fans' tastes and did a right-about-face in the kind of pictures they sent down here. From then on, they have been far in the lead in this market.

Some American pictures have raised much rumpus in this land. The latest example of the sort was Radio's "Girl of the Rio." Trouble started immediately when this production, retitled "La Paloma" ("The Dove"), was exhibited at the Regis theatre, a large and high-class first-run house. There were no demonstrations by the audiences, but the nationalists howled long and loudly and so did the newspaper critics. The objection was that the picture offended Mexican dignity, distorting Mexican traits, placing nationals in a bad light, and so on. Although the film had passed the censors, the Mexico City authorities, in view of the storm of protest from the public, ordered the Regis to quit exhibiting it after four of the six days it was scheduled to run. Showing of the picture has been prohibited in all parts of Mexico.

This was the first incident of the kind in Mexico in many years. About a year ago there were protests against American pictures in the form of whistling and booing to such extent that the lights had to be switched on and the police called in two large first-run Mexico City houses. But the cause of that trouble was not dislike of subject matter nor treatment, but because the films had too few Spanish titles. One of the films, of feature length, had only 60 Spanish titles. Greater clarification of what it is all about for Spanish speakers has eliminated repetition of such disturbances.

There is an element of Mexicans who prefer European pictures just because they are not American. But, after all, such productions are judged solely on their merits. Some pictures from abroad have inspired whistling and jeering. In discussing a British picture that appeared here a while ago, an educated Mexican dismissed the subject with the statement: "Too stupid for words, as an Englishman would say. Take too long to make their points. American technique is much superior." However, the British production, "Atlantic," was an outstanding hit in this country.

French and German pictures are pretty well liked by the better class of people of this country. A Mexican physician, with a large practice, whose favorite amusement is the pictures, told me that he had seen 20 times a German-made war picture titled here "Four Infantrymen," and he had paid for each attendance. His explanation was: "I like realism. Furthermore, there was one scene which the director very wisely prolonged. That was of a girl singing at a soldier's entertainment back of the lines. She was fully dressed, and how! Had on black silk stockings and snowy, lacy underthings and was not afraid to show them."

### First Mexican Talker Liked

The first all-Mexican talker, "Santa" ("Saintess"), which was directed by Antonio Moreno, is evidently doing well. Some Mexicans, however, say that they don't like it. Moreno is directing a companion talker, "Eagles Before the Sun," for the national company that made "Santa." This enterprise got into action last fall and has established studios here. It is using a sound system invented by two Mexican brothers named Rodriguez.

The Mexico City civic government recently enacted a law, with a view to helping out the infant national industry, which demands that all exhibitors show at least two reels of nationally-made pictures a week. Some exhibitors are having difficulty in complying with this measure, which the government promises strictly to enforce, because of paucity of native-made films. As the law merely specifies the showing twice weekly of Mexican-made pictures, but doesn't specify the kind, most houses are exhibiting such shorts as airplane views of the towering volcanic mountains back of Mexico City, the inauguration two years ago of President Pascual Ortiz Rubio, and so on. Such subjects usually open an afternoon show twice a week, but don't appear at other exhibitions.

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# General Theatres Net Loss $881,028 For the Year 1931

The annual report of General Theatres Equipment Corporation and subsidiaries, for the year ended December 31, 1931, shows net loss of $881,028, exclusive of an estimated loss of $1,098,280 "due to trading in Class A stock of Fox Film Corporation and failure of brokerage house." This loss was noted in the preliminary statement of the year's activities. The item was charged to operating surplus account.

The loss figure compares with net profits of $4,454,405 for the year 1930.

The consolidated income statement of the corporation for the years 1931 and 1930 compares as follows:

| | 1931 | 1930 |
|---|---|---|
| Net sales | $10,578,656 | $12,050,403 |
| Costs and expenses | 10,056,012 | 10,389,552 |
| Operating profit | $522,644 | $1,660,851 |
| Discount, int. and misc. inc. | 466.171 | 573,774 |
| Total income | $988.815 | $2,234,625 |
| Other deductions | 305,137 | 520.346 |
| Income of subsid. | $683,678 | $1,714.279 |
| Depreciation | 245,303 | 251,061 |
| Pfd. divs. of subsid. | 851 | 2.049 |
| Minority interest | 7 | 1,089 |
| Inc. accruing to stks. of sub. cos. owned by Gen. Theatres Corp. | $437,517 | $1,460,080 |
| Other inc. of Gen. Theatres Equipment, Inc., less exp. | 2,014,174 | 4,939,656 |
| Total income* | $2,451,691 | $6,399,736 |
| Fixed charges of General Theatres Equipment | 3,332.719 | 1,945,331 |
| Net loss | †$881,028 | *$4,454,405 |
| Preferred divs. | 710,397 | .......... |
| Deficit | $1,591,425 | ‡$4.454.405 |

*Profit. †Exclusive of estimated loss of $1,098.280 due to trading in Class A stock of Fox Film Corp. and failure of brokerage house. ‡Surplus.

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## Portable Unit Marketed By Universal Sound Concern

E. J. Dennison, formerly laboratory technician and film research engineer with major distributors, this week joined the American Steel Export Corporation which has taken over Metropolitan New York and foreign distribution of a new 35mm sound-on-film reproducer which will be marketed by Universal Sound Systems, of Philadelphia, manufacturers and distributors of independent theatre reproducers. Dennison will handle sales of the machine, which is a DeVry projector and Universal's own amplification system. Universal, a subsidiary of Sentry Safety Control, will distribute in parts of the country other than New York.

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### Powers Starts Sales Drive

Anticipating the return on May 31 of P. A. Powers, president of Powers Pictures, from a series of conferences in London, David A. O'Malley, general manager, has inaugurated an intensive sales drive in the 18 exchanges already established for the distribution of the Powers product.

# 'HIGHBROW' PRODUCTIONS--AND TILLIE

## *Preference Poll Story Quotes Conspicuous Women But Shopgirl Wants to Feel, Not Think*

*The "National Movie Preference Poll" which is being conducted by the Motion Picture Producers and Distributors of America, Inc., this week issues a release which affirms that the returns indicate that women, rather than men, demand "highbrow" entertainment from the screen. The official story says:*

Authors, clubwomen, society leaders, actresses, and other feminist leaders, unite in voting for biographical, educational, scientific and even classical themes while mere man seems content with whatever will bring him entertainment and relaxation. The view given by Joe E. Brown, the screen comedian, "I don't want to come from the theatre with more problems than I came in with," is shared by many prominent men in all walks of life.

### "More For Their Money"

George Ade, who declares that "good movie theatres are giving patrons more for their money than they ever received before inside the walls of any playhouse," states the case for the men.

"I like any picture which has entertainment value and does not seriously attempt to set up standards of living, over-emphasize the grosser and more fleshly of the sexual relations, insult the understanding or leave a bad taste in the mouth," the famous humorist asserts. "I like nonsense if it is sheer nonsense and not nonsense trying to be a carbon copy of reality.

"Melodrama is the basis of all good theatre, whether you get it from a talking picture or from living actors moving about on a lighted stage. Melodrama may violate the probabilities and still be acceptable if it deals with emotions and impulses and deeds which reveal the essentials of human nature. Love stories, even of the super-heated variety, are welcome if they do not dissolve into hasheesh dreams of bare bosoms, wet lips and physical abandon.

"The discriminating movie fan does not demand sense or reason in a picture if the players perform divertingly and get over their effects by artistry instead of main strength. Charlie Chaplin, Buster Keaton, Jimmy Durante and Laurel and Hardy can do no wrong unless they offend that tender organ known as the stomach."

### As for the Womenfolk—

Women, however, continue strong for themes that deal with such problems as war and peace, patriotism, civic righteousness and home and family life.

Typical of this feminine vote is the statement of Mrs. Kathleen Norris, wellknown novelist, who feels that pictures should represent the real life persons live and the real problems people face. As her own screen favorites she chooses, among other themes, drama depicting spiritual struggle and the current problems of social reform.

Cornelia Otis Skinner, the actress, would stress the artistic side of motion pictures, while Nancy Cox McCormack, sculptor and writer, believes that a taste for instructive films can be built up. Mrs. McCormack, incidentally, laments "too much crooning in both movies and radio."

Films that instruct as well as entertain are the preferences of many women leaders. Elisabeth Marbury, member of the Democratic National Committee, thinks that at least one such film should be part of every entertainment program. Princess Catherine Radziwill, society leader, urges that "movies should be used to educate, scientific films teaching the sciences and so forth.

Mrs. Dolly Gann, sister of Vice President Curtis, Zona Gale, the author, Mrs. William Averell Harriman of New York, Agnes Repplier, the essayist, Mrs. Margaret Sanger, of birth control fame, and Mrs. Andrew Carnegie, widow of the steel magnate, are among the many who vote for serious problem plays, and inspirational and patriotic themes.

Princess Alexandra Kropotkin thinks the screen has greater possibilities than the theatre, which must "conform to Aristotelian laws," but discards comedy, saying its "wise cracks are dull cracks."

Viscountess Byng of Vimy, wife of the great British war leader, votes for classical drama and tragedy among her other preferences on the screen, and Mrs. Conde Nast, wife of the New York publisher, urges patriotic films with stirring music and marches, believing that such pictures would do a great deal to lift the spirit of depression and show what a great country we truly live in.

### Westerns Retain Draw

Nor have Westerns lost their power of attracting audience interest, the Preference Poll indicates. Generals and poets, business leaders and public officials, authors and educators, are among those who have registered their liking for the thundering stories of the once wild and woolly West. Action pictures, portrayals of the pioneers who conquered a continent, stirring chase and adventure on mountain and plain, retain their spell upon all classes attending the theatre.

General Hugh L. Scott, famous old Indian fighter and former Chief of Staff of the United States Army, of course puts "Westerns" among his first preferences. So does General James G. Harbord, one of the chief commanders of the American Expeditionary Force.

Admiral Cary T. Grayson, physician to three Presidents and Woodrow Wilson's close friend and companion, lists them along with his love of sea stories, as does also Dr. Rupert Blue, former surgeon general of the United States Public Health Service.

Governor James Rolph, Jr., of California, says of thrilling pictures, "They change people's minds in these days of stress. Nothing sad—no sorrow—more thrill."

Mayors vote strongly for the stories of Western life, among them John C. Porter, mayor of Los Angeles; Victor J. Miller of St. Louis; Richard L. Metcalfe of Omaha, and Charles E. Roesch of Buffalo.

### Financiers Like Them Too

Financiers like Cleveland E. Dodge, copper magnate, and William Fellowes Morgan, New York philanthropist, enjoy them, as do railroad presidents such as Carl R. Gray, of the Union Pacific.

Colonel Robert Isham Randolph, head of Chicago's "Secret Six," prefers the old-fashioned Westerners.

Zane Grey, author of many "best sellers" on the same topics, knows well enough that the West has lost its lure, though Owen Wister, author of "The Virginian," does not list cowboy films among his preferences. But these other wellknown writers list them high: Ben Ames Williams, James B. Connolly, Edwin Lefevre, Berton Braley and Hermann Hagedorn, biographer of Theodore Roosevelt.

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*The comment and material presented are interesting, because as the newsmagazine Time remarks, "names make news." But it is also true that mostly that which is news is concerned with the unusual. In this instance it is the unusual woman who is quoted in the returns of the movie poll. The conductor of the poll is gunning for publicity space and sagely uses names to get it. But any showman will cast his eye over the names enumerated and know that what these erudite, conspicuous and militant women say they like has nothing at all to do with Tillie-the-Toiler, the busy, yearning little girl who supports the box office. Tillie will cast her vote along with Joe Brown, who does not want to go home from the show with any more problems than he had when he started out for the evening. Tillie wants action and satisfaction. She wants to feel, not to think and worry and reason. Women with causes, the authors of movements, are compelled to register intellectuality when they are put on the spot of a public ballot. Tillie is not on the spot and she can not be put there. She is not name enough to be news. But she is the cash customer.—TERRY RAMSAYE.*

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## English Official Here to Set American Distribution

Hubert T. Marsh, managing director of British and Dominion Film Corporation, Ltd., of London, is in New York arranging for American distribution of the English product. He will remain at the Ritz Carlton Hotel for about three weeks.

Marsh claims two offers have been made for the company's film, "Good Night, Vienna," which has had a long run in London. He says he has refused the offers until he can make a deal for the company's entire product.

# PASSING IN REVIEW

**This department aims to present evaluations of new productions from the viewpoint of the showman, highlighting elements of special appeal to the public**

# SHOWMEN'S REVIEWS

Beginning in this issue MOTION PICTURE HERALD applies to the entirety of its surveys of new product a policy of endeavoring to deal with it exclusively in terms of the interest of the showmen who have that product to purvey to their customers.

Some months past, in one section of the review pages, THE HERALD began the presentation, over the signature of Mr. Charles E. Lewis, exhibitor and editor of the Managers' Round Table Club department, of discussions of pictures from the box office point of view under the designation of "showmen's evaluations." The experience of those months has indicated that the sort of treatment described has met the requirements of our exhibitor readers rather more closely than any other prior manner of presentation of new product.

The essence of the idea is that the exhibitor is concerned not so much with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. This department, considerably amplified as to personnel and equipment, aims to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

## Symphony of Six Million

***(RKO Radio)***

**Drama**

This is undoubtedly a "great" picture—great in acting, in direction, in story and in general. But like "Street Scene" you must never lose sight of the fact that outside the largest cities the average fan knows little or nothing at all about the ghetto or the living conditions of the New York east side. Patrons not understanding these things are as apt to doubt the authenticity of such shots as of the over-luxurious homes so often pictured on our screens.

With these thoughts in mind you must not be carried off by advance information about this picture. Many were deceived on "Street Scene" and as a result took too much for granted. They learned, to their loss and discomfiture, that this type of picture must be intelligently sold and along such lines as will best appeal in the individual community being sold. As a matter of fact, why take chances when you have so fine a picture as this one? Why assume that your public will immediately grasp the significance of a plot among the poorer classes of New York's Ghetto? Sell it along the lines that will appeal to them. Sell it on its merits. There are certainly enough in it to make every lover of real entertainment flock to your box office.

Its audience value is what is going to make it a successful engagement even more so than its advertising possibilities. Nine out of ten patrons will go out shouting its praises and telling their friends and neighbors to see it without fail.

Names may not be too numerous or strong for most spots, but you can surely play up Ricardo Cortez and Irene Dunne and at the same time plug Gregory Ratoff and Anna Appel, whose outstanding characterizations will long be remembered by your patrons.

Read the press book thoroughly for a complete synopsis of the story and its highlights. See whether the ads suggested are not good for your theatre or whether they can be broken up to suit your own ideas of advertising in your local newspapers. You will find many good slants that will materially aid you in working out your show-selling campaign and should be productive of real results at the box office.

Perfectly OK for either the kids or Sundays. Nothing stands in your way of making a profitable run with this picture, and if it falls down then we can only attribute that to your failure to sell it the way it should be sold. Take nothing for granted. Let them know you are playing it and why they ought to flock to see it.

Smart advertising will produce the desired results and smart showmanship will do the trick.—LEWIS.

Produced and distributed by Radio. Directed by Gregory LaCava, from Fanny Hurst's story. Supervised by Pandro Berman. Adaptation and dialogue by Bernard Schubert and J. Walter Ruben. Musical director, Max Steiner. Film editor, Archie Marshek. Cameraman, Leo Tover. Recording by George Ellis. Release date, April 15, 1932. Running time, 94 minutes.

CAST

| | |
|---|---|
| Felix | Ricardo Cortez |
| Jessica | Irene Dunne |
| Hannah | Anna Appel |
| Meyer | Gregory Ratoff |
| Birdie | Lita Chevret |
| Magnus | Noel Madison |
| Miss Spencer | Helen Freeman |

## Scarface

***(United Artists)***

**Drama**

According to present trade reports it is questionable just how many states will permit the showing of this picture. But, perhaps like similar cases, it will eventually be OK for everywhere.

If there are no obstacles in the way of your showing this picture there is little doubt but that you can make it as close to a clean-up at the b.o. as any other picture to reach you in a long, long time. Possessing, as it does, so many magnetic selling angles; and being of that type of entertainment that seems to appeal to the masses—and the classes too—we should venture the opinion that where it is properly sold it will break records without much trouble.

"Scarface" may be branded as cruel, as depressing or as anything else, but it still has the box office "it" which we are always seeking. Taking its very introduction after the main title wherein they tell you that this is an indictment of gangsters, dedicating it to the hope that it will in a measure awaken the local, the state and the federal government to drastic action, you too can pick up the threads right there and sell it just that way.

The title is strong b.o. tonic. Regardless of what certain elements in your town may think of it as entertainment, regardless of the adverse criticism that may come forth from the local newspaper critics, it will still send the patrons home keenly conscious of the fact that they have been privileged to witness a most unusual picture and a terrific protest against gangster rule. If Paul Muni does not mean much in your town before you show this picture, rest assured he will mean plenty after the run is over. So forget about "unknown" names and play him right above the title. Ann Dvorak and Karen Morley can follow after.

Kids should not be admitted during the run of a picture like this and in every spot outside the large key cities it ought to be shown away from Sunday.

As soon as you get your dates set (and you might add an extra day or two, you may need them) get the press book and comb it from front to back. Lay out a campaign that should start with a well-timed teaser idea and work up to a big climax on your opening day. The bigger the campaign, the larger the receipts, is our prediction.—LEWIS.

Produced by Howard Hughes. Distributed by United Artists. Screen story by Ben Hecht from the book by Armitage Trail. Continuity and dialogue by Seton I. Miller, John Lee Mahin and W. R. Burnett. Directed by Howard Hawks. Photography, Lee Garmes and L. W. O'Donnell. Film editor, Edward Curtiss. Sound engineer, William Snyder. Musical directors, Adolph Tandler and Gus Arnheim. Production manager, Charles Stallings. Release date, March 26, 1932. Running time, 95 minutes.

CAST

| | |
|---|---|
| Tony Camonte | Paul Muni |
| Cesca | Ann Dvorak |
| Poppy | Karen Morley |
| Lovo | Osgood Perkins |
| Guarino | C. Henry Gordon |
| Rinaldo | George Raft |
| Publisher | Purnell Pratt |
| Angelo | Vince Barnett |
| Mrs. Camonte | Ines Palange |
| Costillo | Harry J. Vejar |
| Chief of Detectives | Edwin Maxwell |
| Gaffney | Boris Karloff |
| Managing Editor | Tully Marshall |
| Pietro | Henry Armetta |
| Epstein | Bert Starkey |

## Two Seconds

***(First National)***

**Drama**

Herein are offered two naturals for powerful marquee flash. In the first place, the name, Edward G. Robinson, long since proved a dynamic box office appellation, highly capable of standing alone; secondly, the title, which is packed with suspense, loaded with potentiality of impending dramatics.

The dramatics are there, even though they are all Robinson's. But a word of caution in playing too strongly on the suspensive element in the exploitation, despite the fact that the title lends itself so strongly. The conclusion is indicated in the opening sequence, which pictures Robinson being led to the electric chair. A doctor indicates that the body will be paralyzed when the current goes on, but the mind will remain active for perhaps two seconds. Dramatically strong is the opening, then the story cuts back, picking up what is going on in Robinson's mind. He relieves the circumstances leading up to his sentence—that is the story. The final sequence flashes to the death chamber; the current stops, watching reporters shudder.

It is strong medicine, put on effectively. The treatment is different, unusual. Let them know it. That will in all probability more than compensate for the necessary weakening of the suspensive element. Once the story begins to move, Robinson takes command, completely, driving through a sharply dramatic portrayal of an honest, hard working riveter, who is "roped" by Vivienne Osborne, ably presenting a dance hall woman. Robinson reaches his dramatic height, and the climax of the film when the court sentences him to death for killing her.

This is an adult offering, exclusively, with midweek perhaps the best playing time.—C. S. A.

Produced and distributed by First National. Directed by Mervyn LeRoy. Story by Lester Elliott. Adapted by Harvey Thew. Art director, Anton Grot. Cameraman, Sol Polito. Film editor, Terrill Morse. Release date, May 28, 1932. Running time, 68 minutes.

CAST

| | |
|---|---|
| John Allen | Edward G. Robinson |
| Bud | Preston Foster |
| Shirley | Vivienne Orborne |
| Tony | J. Carroll Naish |
| Bookie | Guy Kibbee |
| Annie | Adrienne Dore |
| Judge | Walter Walker |
| Lizzie | Dorothea Wolbert |
| The dector | Edward McWade |
| The warden | Burton Churchill |
| A college boy | William Janney |
| Reporter | Lew Brice |
| Reporter | Franklin Parker |
| Reporter | Frederick Howard |
| Landlady | Helen Phillips |
| Fat girl | June Gittleson |
| Tart | Jill Dennett |
| Tart | Luana Walters |
| Justice of peace | Otto Hoffman |

## Reserved for Ladies

***(Paramount)***

**Comedy-Drama**

While it may be true that Leslie Howard and the others in this English cast have very little drawing power for the average American theatre marquee, it should be kept in mind that despite this great handicap you have in this picture some fine entertainment. We will admit that its greatest appeal will be to the better classes because like all pictures of this type it is lacking in action.

We mentioned one handicap in the form of names. Another is in the title. Why they called it "Reserved For Ladies" will remain one of Hollywood's mysteries. In silent form, as released some years ago with Adolphe Menjou in the lead, it was considered a pretty good picture. Now in dialogue and sound and with an actor like Leslie Howard, it seemed to this reviewer that it was even better. More was made of the comedy situations by reason of the dialogue. But a title like "The Grand Duchess and The Waiter" would probably mean a whole lot more than this one.

In support of Howard you have a very competent cast made up of all English actors and actresses. Elizabeth Allan is charming and so are the "King" and Miss Allan's father, as played by George Grossmith and Morton Shelton. But the fact that they are good in the picture won't make it any easier to sell to the customers.

Audience value is unusually good. The picture holds the interest and runs along smoothly and with many good climaxes to keep the interest keyed up all the way through.

This is purely adult entertainment and should be sold as such. But you have a hard job ahead in all but the large key city first-runs. The smaller towns and cities will have to work up some sort of a campaign that will be designed to make them want to see this picture. But if you do succeed in getting them into the theatre they will be plenty pleased with what you show them.—LEWIS.

Produced and distributed by Paramount. Directed by Alexander Korda. Story by Ernest Vadja. Casting by Hugh Perceval. Release date, May 20, 1932. Running time, 71 minutes.

CAST

| | |
|---|---|
| Max | Leslie Howard |
| The King | George Grossmith |
| Countess Ricardi | Benita Hume |
| Sylvia | Elizabeth Allan |
| Her Father | Morton Selten |
| Sir William Carter | Cyril Ritchard |
| Breslmayer | Ben Field |
| Octave | Gilbert Davis |
| Duchesse | Annie Esmone |

## Congress Dances

***(United Artists—UFA)***

**Comedy-Drama**

For those theatres where the patronage is made up of the better classes, meaning the kind of people who like operettas, ritzy shows, etc., this one ought to get over fine. But when you start talking about the average theatre in the average town or city then you are getting out of the class where this picture will be appreciated. It is, in our opinion, a splendid picture.

Keep in mind that, first this is a costume picture; second, it is foreign made; third, it is over the heads of most patrons. Even here in New York when we caught this picture there were all sorts of comment being passed by supposedly hard-boiled New Yorkers. They did not seem to grasp the subtle humor or slants of the story at all. But of course, they can be classified differently, so maybe we had better pass them up.

The title can only mean what you make of it. It possesses no b.o. appeal except what your advertising copy is going to convey. Names are negligible and for most houses will mean little or nothing at all. Yet they are all fine performers and give excellent accounts of themselves.

Its best bet is its audience value. For the type of people who will like this kind of screen fare it will be swell. For others . . . well, you'll have to hope for the best or sell it like you've never sold before. Perhaps it will be worth taking a flyer at some totally different slant in show-selling and mapping out a campaign that is worthy of an attraction like this.

NG for kids and in smaller spots for Sundays. But anyway it ought to be played midweek. Put your shoulder to the wheel by getting all the information you can via the trade press and the press sheets. Then push it along as something entirely different from the general run of pictures.—LEWIS.

Produced by Ufa. Distributed by United Artists. Directed by Charell. Story by Norbert Falk and Robert Liebmann. Cameraman, Carl Hoffman. Running time, 83 minutes.

CAST

| | |
|---|---|
| Christel | Lillian Harvey |
| Prince Metternich | Conrad Veidt |
| The Countess | Lil Dagover |
| Czar Alexander of Russia | Henry Garat |
| Uralsky | Henry Garat |
| Bibikoff | Gibb McLaughlin |
| Pepi | Reginald Purdell |
| Ambassador of Saxony | Eugen Rex |
| Ambassador of France | Jean Dax |
| The Princess | Helen Haye |
| The Duchess | Olga Engel |
| Finance Minister | Spencer Trevor |
| Mayor of Vienna | Thomas Weguelin |
| Cafe Singer | Tarquini d'Or |

## Lena Rivers

***(Tiffany)***

**Drama**

Here is audience value in a story which though in minor respects bordering closely on the melodramatic and in certain bits stereotyped in plot development, nevertheless carries with it an impression of sincerity which should prove entertaining to audiences. It is perhaps best adapted to the better type of subsequent run house.

Despite capable performances by leading players and adequate support throughout, the film has very little in the nature of a marquee possibility in player names. Heading the cast is Charlotte Henry, who might well be exploited as new, and good. Her portrayal is earnest, sincere, intelligent. The best names in the support are Beryl Mercer, always to be relied upon for a feeling performance in a character role; James Kirkwood, whose effort is natural, able. A more or less subordinate and unsympathetic role is handled by Joyce Compton, whose name may carry some weight.

The story's locale is Kentucky, with several race track sequences, well handled, supplying an amount of comedy is injected in the persons of several colored lads, seen in the paddock and about the stables. The theme concerns the girl who is taken in by a wealthy uncle and made to feel the fact that her father deserted her mother. (A prologue sequence explained that the mother died when the girl was born.)

Though there is nothing in the film in the least objectionable to the juvenile, it is likely that they will find little of unusual interest, with the exception of the racing sequences. Play it, otherwise, in any spot. There is nothing that bars it from the week-end.—C. S. A.

Produced and distributed by Tiffany. Directed by Phil Rosen. Story by Mary J. Holmes. Adaptation and dialogue by Stuart Anthony and Warren B. Duff. Photographed by Ira Morgan. Sound engineer, Corson Jowett. Release date, March 28, 1932. Running time, 67 minutes.

CAST

| | |
|---|---|
| Lena Rivers | Charlotte Henry |
| Grandmother | Beryl Mercer |
| Mr. Graham | James Kirkwood |
| Durrie Graham | Morgan Galloway |
| Caroline | Joyce Compton |
| Mrs. Nichols | Betty Blythe |
| Mr. Nichols | John St. Polis |
| Curfew | Clarence Muse |
| Grandfather | Russell Simpson |

## The Woman In Room 13

***(Fox)***

**Mystery**

What sounded like a swell box office and audience picture turned out to be a rather weak sister in the line of screen fare. But notwithstanding its shortcomings you can still build it up to fairly satisfactory receipts by reason of intelligent merchandising.

The title is the longest suit. It has certain elements of appeal that will attract, at the very least, your regulars. So if you want some extra patronage you'll have to be a good salesman. In addition to that title you have names like Elissa Landi, Ralph Bellamy, Neil Hamilton and Gilbert Roland, plus the presence of Myrna Loy. Surely, among that group you can find some good bets for the marquee and ad copy.

Audience strength is the short suit. It just falls short of sending them home feeling that they have seen a good picture. But here again you can make up the deficit by surrounding the feature with a good supporting program of short features and rounding out a good evening's entertainment.

It is not advisable to make too much of a mystery out of it because the audience is well aware of who was in room 13. Building up a campaign along the lines of "Who was the Woman In Room 13" will leave an impression that the whole mystery revolves about this slant. It did not strike us as being of that much importance. Better stick to conventional lines and work around the theme of the story wherein the divorced husband sets out to hurt his ex-wife and her second husband. It is more apt to create local interest than the other angle.

Of little use on the kids' special days but otherwise OK for wherever else you want to date it. Just figure on making up a good, diversified program and sell the entire show.—Lewis.

Produced and distributed by Fox. Directed by Henry King. Stage play by Samuel Shipman, Max Marcin, Percival Wilde. Screen play by Guy Bolton. Photographed by John Seitz. Sound, W. W. Lindsay, Jr. Release date, May 15, 1932. Running time, 67 minutes.

CAST

| | |
|---|---|
| Laura | Elissa Landi |
| John Bruce | Ralph Bellamy |
| Paul Ramsey | Neil Hamilton |
| Sari Lodar | Myrna Loy |
| Victor Legrand | Gilbert Roland |
| Howard Ramsey | Walter Walker |
| Tonelli | Luis Alberni |
| Andy | Charley Grapewin |

## Riders of the Desert

### *(Sono Art-World Wide)*

### A Western

Here is a straight, dyed-in-the-wool western, with all the trimmings, including plenty of hard riding, popping six-shooters, racing pursuits through the mountains, and a band of Indians thrown in for good measure. The story is cut closely to pattern; the complications are usual, the villain performs in true western fashion. The title is a good western line, with its indication of space, pace, action.

Play this for what it is: a western, with lots of action. The picture, of course, most readily adapts itself to those situations, neighborhood houses in particular, where the public has its quota of western fans where the younger element of the population can come and get their western thrills. The boys should like the Indians, who appear but rarely in the 1932 version of the cowboy picture, and when they ride to the rescue of the sheriff's party, about to be trapped in a canyon pass, they should stand up on their seats and howl.

Give hard-riding, handsome and acrobatic Bob Steele the play, especially where he has his juvenile following. Gertrude Messenger makes an at least attractive feminine lead, handling the other half of the romance. The entire cast works hard, puts on a good show. Get the hidden gold angle up front. It's the reason for it all. The usual portion of impressive western scenery is present.—C. S. A.

Produced and distributed by Sono Art-World Wide. Directed by Robert N. Bradbury. Story and adaptation by Wellwyn Totman. Photographed by Archie Stout. Film editor, Carl Pierson. Release date, April 24, 1932. Running time, 59 minutes.

CAST

| | |
|---|---|
| Bob Houston | Bob Steele |
| Barbara Reynolds | Gertrude Messenger |
| Slim | Al St. John |
| Hashknife | George Hayes |
| Houston | John Elliott |
| Capt. Reynolds | H. B. Carpenter |
| Gomez | Jose Dominguez |
| Apache Kid | Greg Whitespear |
| Bucky | Louis Carver |
| Cochimo | Tex O'Neil |

## The Tenderfoot

### *(First National)*

### Comedy

Wide-mouthed Joe E. Brown again demonstrates his ability to draw the chuckles and laughs, though there may have been more laughter-producing moments in some of his previous pictures. Joe Brown as the tenderfoot is a laugh-getting title, and should be a patron-getting title as well.

It so happens, however, that the tenderfooting is reversed here. Instead of Brown being the city chap as tenderfoot on a western ranch, we have the western rancher, Brown, as tenderfoot in the big city, which is an amusing idea, and one very much worth while in the matter of exploitation. To further enhance the box office value, feature the comedian as a big-time theatrical producer on Broadway. He is played for a "sucker," but accidentally turns the terrible show he has bought into a sensational comedy and financial success.

Chiefly aiding Brown are Ginger Rogers, attractive, always appealing, doing well, although her role calls for but little real effort; Lew Cody, tough producer who takes Brown for a good thing, but has to listen to the last laugh.

Tell the prospective patrons that Brown rides down Broadway on the wagon of a rag-picker; that he goes gunning for the gang that kidnaps his leading lady; that he pursues them on horseback, roping the driver out of his seat at the wheel of a car.

There has been developed a yarn for the comedian which gives him sufficient opportunity to display his talents, and which keeps him in the spotlight all the way. Play it anywhere and any time. The youngsters should enjoy his cowboy antics; their elders will have many a laugh. It is not screamingly funny, but any set of patrons should have a good time.—C. S. A.

Produced and distributed by First National. Directed by Ray Enright. Story and adaptation by Arthur Caesar, Monty Banks, Earl Baldwin. Cameraman, Gregg Toland. Film editor, Owen Marks. Art director, Esdras Hartley. Release date, June 11, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Peter Jones | Joe E. Brown |
| Ruth | Ginger Rogers |
| Sam Lehman | Lew Cody |
| Miss Martin | Vivian Oakland |
| Mack | Robert Greig |
| Patterson | Wilfred Lucas |
| Oscar | Spencer Charters |
| Dolan | Ralph Ince |
| Cafe maid | Mae Madison |
| Kitty | Marion Byron |
| Waiter | Lee Kohlmar |
| Hebrew | Joe Barton |
| Depot tart | Edith Allen |
| Depot porter | John Larkin |
| News-stand proprietor | Harry Seymour |
| Racketeer | Richard Cramer |
| Stage director | Douglas Gerrard |
| Depot bum | George Chandler |
| Cafe cashier | Jill Dennett |
| Actors | Theodore Lorch, Alan Lane |
| Actresses | Charlotte Merriam, Zita Moulton |

## The Faithful Heart

### *(Gainsborough Gaumont)*

### Romantic Drama

### *(Seen in London)*

This is a sweet, tender type of story which may not appeal very much to the tougher element, but which, as a follow-up to the sentimental "Michael and Mary," production, should enhance the reputations of Herbert Marshall and Edna Best, as artists, in this type of domestic romance. It is based on Monckton Hoffe's play and tells of the love affair of a young seaman and a public-house barmaid.

The love affair flourishes during shore leave, and the young sailor goes away and almost forgets the girl, who, however, becomes the mother of a daughter. In later years, when the sailor has transferred his services to the army and becomes a highly placed officer who is awarded the V. C., publicity enables the daughter to contact with him and for the first time to reveal her existence to him. Just as this stage he is engaged to a society woman, but he makes a clean breast of the past and the society lady and her associates are ready to overlook his link with illegitimacy so long as it is covered up from the world, and the girl is sent abroad. The girl, sensing that she is in the way, prepares to leave alone, but her father follows and they go away together, the father satisfied that in her exists an unbreakable link between himself and the "faithful heart" of his youth.

Adapted and directed by Victor Saville, it is skilfully produced and general opinion at the London premiere was that this would make an even greater success than "Michael and Mary."

Produced by Gainsborough Pictures. Distributed by Ideal (Gaumont British). Adapted and directed by Victor Saville.

CAST

| | |
|---|---|
| Waverley Ango | Herbert Marshall |
| Blackie | Edna Best |
| Miss Gatterscombe | Mignon O'Doherty |
| The Major | Lawrence Hanray |
| Diana | Anne Grey |
| Sir Gilbert Oughterson | Athole Stewart |

# SHORTS

## Olympic Events

### *(MGM)*

### Olympic Talent

Herein the participants in the Olympic Games scheduled for Los Angeles later in the year. Graphically, actively recorded are feats of prowess in the various divisions of track and field competition. Particularly good shots: pole vaulting, hurdle topping, relay racing and the hammer throw. Timely, the short is well executed. Pete Smith offers the complementary running fire of explanation.—Running time, 10 minutes.

## Believe It Or Not

### *(Vitaphone)*

### Oddities of Interest

Robert L. Ripley, cartoonist, artist of the unusual offers another in his series of oddities, current and historical. Certain of them he draws, others were camera-recorded on one of his several expedition. Best shots; unusual customs of the Far East, the construction of a large American flag with vari-colored kernels of corn. The appeal is wide, the execution good.—Running time, 7 minutes.

## Maybe I'm Wrong

### *(Vitaphone)*

### Amusing

Richey Craig, Jr., is sent by his magazine editor chief to look over a peculiar town. When he arrives he runs into a conglomeration of "dizziness." Cabs drive into hotel lobbies, postmen tear up mail when it fails to fit into a box. It is insanity complete, but makes for an amusing short which is definitely out of the regular run.—Running time, 18 minutes.

## Romance

### *(Educational)*

### Animated Laughs

The felines have a noisy synchronized time on the back fence, with laughs well sprinkled throughout. The cat does a well intentioned pounce upon a bird, but the winged tid-bit is part of a weather vane atop the barn. Amusingly animated.—Running time 7 minutes.

## The Pooch

### *(MGM)*

### Juvenile Amusement

"Spanky," young gentleman of color, more or less recent addition to the Hal Roach Our Gang group of immature comedy players, takes the spotlight herein. Amusing, lively, with that appeal which is a large part of the screen work of youngsters, the short is good. Spanky gets into difficulties with the gang, but saves his face and restores his standing, by rescuing the dog, sacred mascot of the clan.—Running time, 20 minutes.

## In Old New Orleans

### *(Central Film)*

### Interesting Travel Reel

Philip Brown's Central Film Company, New York, has completed another of its series of travel short reels, this one depicting the romance and current and historical interest of the old city of New Orleans, where a pleasant mixture of the old and the new combine to please the travel-lover. Accompanying dialogue description of the city's high spots is clear and to the point. Principal is distributing in certain territory.

# ALIVE IN EVERY FIBRE OF HER TOO-BEAUTIFUL BODY!

ONE woman among many men in a tropical wilderness. Glowing, high-spirited...with a tumult of emotions pounding within her. Married to one man...loving another...desired by all. Fascinatingly beautiful, she aroused every passion except loyalty among men. Such is TALLULAH in this highly exciting love-drama from last season's best-selling novel by Thomas Rourke. There's a ready-made audience vitally eager to see...

# *Tallulah* BANKHEAD

WITH

**CHARLES BICKFORD PAUL LUKAS EUGENE PALLETTE**

A DRAMATIC EMOTIONAL THUNDERBOLT!
AN ABSORBING STORY!

Great star with proven box office popularity and supporting cast which includes names with definite ticket-selling possibilities! Superbly directed by RICHARD WALLACE.

# "Thunder Below"

**Paramount**

# THEATRE RECEIPTS

The total of theatre receipts from 182 houses in 30 key cities of the country for the calendar week ended May 21, 1932, reached $2,185,535, indicating a drop of $166,190 from the previous calendar week, ended May 14, when 189 theatres in 31 cities reported a total intake of $2,351,725. Only one new high individual house record was established during the more recent period, at the Riviera in St. Paul, with MGM's "Grand Hotel," while 12 new low individual house records were noted. During the preceding week two new "highs" and nine new "lows" were established.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Albany** | | | | | | | |
| Harm-Bleeker | 2,300 | 25c-40c | "Night Court" (MGM) (6 days) | 7,820 | "Letty Lynton" (MGM) (6 days) | 11,922 | High 1-24 "Reducing" $18,500<br>Low 2-13-32 "Tonight or Never" 4,820 |
| Leland | 1,350 | 20c-25c | "Are You Listening?" (MGM) (6 days) | 3,200 | "Freaks" (MGM) (6 days) | 3,860 | High 5-2 "Strangers May Kiss" 8,100<br>Low 12-26 "Ex-Flame" 2,900 |
| Ritz | 1,146 | 20c-25c | "Sky Bride" (Para.) (3 days)<br>"Night World" (U.) (3 days) | 1,840<br>1,500 | "Famous Ferguson Case" (F. N.) (6 days) | 3,900 | High 10-31 "East of Borneo" 4,950<br>Low 4-16-32 "The Wiser Sex" 1,830 |
| RKO Palace | 4,000 | 25c-60c | "State's Attorney" (Radio) (3 days)<br>"The County Fair" (Monogram) (3 days) | 9,100<br>7,280 | "This is the Night" (Para.) (3 days)<br>"Roadhouse Murder" (Radio) (3 days) | 8,200<br>7,500 | ........ |
| Strand | 1,900 | 35c-50c | "The Rich Are Always With Us" (F. N.) (6 days) | 6,310 | "The Mouthpiece" (W. B.) (6 days) | 8,120 | High 10-24 "Susan Lenox" 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Auditorium | 1,600 | 50c-$1.50 | "Symphony of Six Million" (Radio) (25c-50c) | 1,800 | "Grand Hotel" (MGM) (8 days-3rd week) | 5,000 | ........ |
| Europa | 267 | 25c-50c | "Liebeskommando" (German) | 800 | "Soil is Thirsty" (Russian) and "Morocco" (Para. ret. engagement) | 800 | High 10-12 "Two Hearts in Waltz Time 2,200<br>Low 11-30 "Immortal Vagabond" 450 |
| Hippodrome | 2,250 | 25c-50c | "Carnival Boat" (Pathe) | 10,500 | "Symphony of Six Million" (Radio) | 12,000 | ........ |
| Keith's | 2,500 | 25c-50c | "Scandal for Sale" (U.) (5 days) | 1,600 | "This Reckless Age" (Para.) | 15,000 | High 4-9 "Bachelor Apartment" 16,080<br>Low 2-6-32 "Manhattan Parade" 4,000 |
| Loew's Century | 3,076 | 25c-60c | "Sky Bride" (Para.) | 17,500 | "Rich Are Always With Us" (W. B.) | 18,500 | High 4-11 "Tailor Made Man" 30,000<br>Low 3-26-32 "The Wiser Sex" 16,000 |
| Loew's Parkway | 987 | 15c-35c | "The Miracle Man" (Para.) | 3,900 | "When A Feller Needs A Friend" (MGM) | 5,000 | High 1-30-32 "Emma" 5,600<br>Low 1-10 "Lottery Bride" 3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "Letty Lynton" (MGM) | 21,000 | "Night Court" (MGM) | 18,000 | High 4-11 "Strangers May Kiss" 33,500<br>Low 12-12 "The Big Parade 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "Misleading Lady" (Para.) | 2,700 | "Famous Ferguson Case" (F.N.) | 3,000 | High 1-3 "Going Wild" 4,500<br>Low 6-13 "Too Young to Marry" 2,400 |
| New | 1,600 | 25c-50c | "Attorney for the Defense" (Col.) | 6,000 | "This is the Night" (Para.) | 6,500 | High 1-10 "Man Who Came Back" 18,000<br>Low 4-30-32 "Cheaters at Play" 4,850 |
| **Boston** | | | | | | | |
| Keith's | 2,800 | 25c-60c | "State's Attorney" (Radio) | 20,500 | "Night World" (U.) | 19,000 | High 12-5 "Frankenstein" 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston | 2,500 | 25c-50c | "Vanity Fair" (Allied) | 20,000 | "Roadhouse Murder" (Radio) | 20,000 | High 4-9-32 "Steady Company" 26,000<br>Low 12-26 "The Deceiver" 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Letty Lynton" (MGM) | 21,500 | "The Wet Parade" (MGM) | 21,500 | High 1-24 "Hell's Angels" 31,500<br>Low 3-26-32 "Polly of the Circus" 18,000 |
| Loew's State | 3,700 | 25c-50c | "Huddle" (MGM) | 22,000 | "When A Feller Needs A Friend" (MGM) | 22,000 | High 4-11 "City Lights" 25,000<br>Low 7-18 "Man in Possession" 19,000 |
| Majestic | 1,800 | 50c-$1.50 | "Grand Hotel" (MGM) (4th week) | 23,000 | "Grand Hotel" (MGM) (3rd week) | 26,000 | ........ |
| Metropolitan | 4,350 | 35c-75c | "Amateur Daddy" (Fox) | 38,000 | "Sky Bride" (Para.) | 39,000 | High 1-31 "No Limit" 44,500<br>Low 7-4 "I Take This Woman" 30,000 |
| Paramount | 1,800 | 25c-50c | "The Mouthpiece" (W. B.) | 16,500 | "The Miracle Man" (Para.) (2nd week) | 18,000 | ........ |
| Scollay Square | 1,800 | 25c-50c | "The Miracle Man" (Para.) | 15,000 | "Woman in Room 13" (Fox) | 14,000 | High 1-17 "Right to Love" 25,000<br>Low 12-26 "His Woman" 9,500 |
| Uptown | 2,000 | 25c-60c | "The Mouthpiece" (W. B.) (25c-50c) | 13,000 | "The Miracle Man" (Para.) (2nd week) | 15,000 | High 5-14-32 "The Miracle Man" 15,000<br>Low 12-26 "X Marks the Spot" 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "The Rich Are Always With Us" (F. N.) | 30,000 | "Letty Lynton" (MGM) | 26,000 | High 3-28 "My Past" 39,500<br>Low 3-19-32 "Dancers in the Dark" 17,000 |
| Century | 3,000 | 25c-50c | "The Misleading Lady" (Para.) | 11,500 | "The Broken Wing" (Para.) | 12,000 | High 2-14 "Cimarron" 25,600<br>Low 3-5-32 "Cheaters at Play" 5,800 |
| Court Street | 1,800 | 25c | "Freaks" (MGM) (4 days) | 4,000 | "The Big Shot" (Pathe) (4 days)<br>"Stepping Sisters" (Fox) (3 days) | 1,700<br>1,900 | ........ |
| Erlanger | 1,400 | 50c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 13,000 | "Grand Hotel" (MGM) (1st week) | 22,000 | ........ |
| Great Lakes | 3,000 | 25c-50c | "Symphony of Six Million" (Radio) | 10,000 | "The Mouthpiece" (W. B.) | 13,400 | High 8-8 "Politics" 35,100<br>Low 12-26 "Flying High" 9,100 |
| Hippodrome | 2,100 | 25c-35c | "But the Flesh is Weak" (MGM) | 8,000 | "Are You Listening?" (MGM) | 5,000 | High 2-14 "Free Love" 26,300<br>Low 5-14-32 "Are You Listening?" 5,000 |
| Lafayette | 3,300 | 25c | "The Final Edition" (Col.) | 6,000 | "The Big Timer" (Col.) | 8,500 | High 4-11 "Ten Cents a Dance" 24,100<br>Low 5-21-32 "The Final Edition" 6,000 |
| **Charlotte** | | | | | | | |
| Broadway | 1,167 | 25c-50c | "Scandal for Sale" (U.) (3 days)<br>"Ladies of the Jury" (Radio) (3 days) | 2,000<br>1,500 | "Man Wanted" (W. B.) (3 days)<br>"The Mouthpiece" (W. B.) (3 days) | 4,000<br>3,000 | ........ |
| Carolina | 1,441 | 25c-40c | "Scarface" (U. A.) (3 days)<br>"Are You Listening?" (MGM) (35c-50c) | 3,500<br>3,250 | "The Miracle Man" (Para.) (3 days)<br>"Grand Hotel" (MGM) (3 days-50c-$1.50) | 5,000<br>8,000 | ........ |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "The Rich Are Always With Us" (F. N.) | 33,000 | "Trial of Vivienne Ware" (Fox) | 42,000 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| McVickers | 2,284 | 35c-85c | "Lena Rivers" (Tiff.) | 18,000 | "Strange Case of Clara Deane" (Para.) | 24,000 | High 2-7 "Doorway to Hell"<br>Low 5-21-32 "Lena Rivers" | 38,170<br>18,000 |
| Oriental | 3,940 | 35c-85c | "Sinners in the Sun" (Para.) | 25,000 | "Woman in Room 13" (Fox) | 23,000 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Roadhouse Murder" (Radio) | 19,000 | "Devil's Lottery" (Fox) | 21,000 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| State Lake | 2,776 | 35c-85c | "State's Attorney" (Radio) (25c-60s) | 12,000 | "Symphony of Six Million" (Radio) (2nd week) | 18,000 | High 12-12 "Frankenstein"<br>Low 4-30-32 "Young America" | 44,000<br>8,000 |
| United Artists | 1,700 | 35c-85c | "Letty Lynton" (MGM) | 26,500 | "This is the Night" (Para.) (2nd week) | 11,500 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "The Big Timer" (Col.) | 3,800 | "Shopworn" (Col.) | 4,100 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Lena Rivers" (Tiff.) | 20,000 | "Misleading Lady" (Para.) | 21,000 | High 11-14 "The Spider"<br>Low 5-21-32 "Lena Rivers" | 35,000<br>20,000 |
| RKO Capitol | 2,000 | 30c-50c | "Sinners in the Sun" (Para.) | 8,800 | ........ | | High 10-24 "Susan Lenox"<br>Low 2-27-32 "Strangers in Love" | 18,061<br>8,500 |
| RKO Family | 1,140 | 15c-25c | "Range Law" (Tiff.) (4 days)<br>"Mounted Fury" (Sono Art-World Wide) (3 days) | 1,950<br>1,050 | "Without Honors" (Artclass) (4 days)<br>"Police Court" (Monogram) (3 days) | 2,080<br>1,120 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women and "Man in Possession" | 4,275<br>1,990 |
| RKO Lyric | 1,400 | 30c-50c | "Night World" (U.) (7 days and Sat. midnite show) | 8,000 | "Famous Ferguson Case" (W B.) (7 days and Sat. midnite show) | 8,000 | High 2-14 "Reducing"<br>Low 5-21-32 "Night World" | 21,300<br>8,000 |
| RKO Palace | 2,700 | 30c-50c | "State's Attorney" (Radio) (7 days and Sat. midnite show) | 12,000 | "The Wet Parade" (MGM) (7 days and Sat. midnite show) | 12,000 | High 8-15 "Politics"<br>Low 4-23-32 "It's Tough to be Famous" | 29,500<br>9,000 |
| RKO Strand | 1,350 | 25c-40c | "When A Feller Needs A Friend" (MGM) | 3,200 | "Roadhouse Murder" (Radio) (4 days)<br>"The Miracle Man" (Para.) (3 days) | 2,600<br>1,400 | High 6-6 "Connecticut Yankee"<br>Low 8-22 "Honeymoon Lane" | 5,970<br>2,500 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "Letty Lynton" (MGM) | 18,000 | "Scarface" (U. A.) | 19,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| Cinema | 1,200 | 35c | "Mein Leopold" (German) | 1,000 | "Her Highness Commands" (Ufa) (35c) | 1,500 | ........ | |
| Ohio | 1,500 | 50c-$1.50 | "Grand Hotel" (MGM) (3rd week) | 17,500 | "Grand Hotel" (MGM) (2nd week) | 20,000 | ........ | |
| RKO Palace | 3,100 | 25c-75c | "Night World" (U.) | 24,500 | "The County Fair" (Monogram) | 21,000 | High 5-2 "Laugh and Get Rich"<br>Low 5-21-32 "Sinners in the Sun" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "Sinners in the Sun" (Para.) | 18,000 | "When A Feller Needs A Friend" (MGM) | 18,500 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillman | 1,900 | 25c | "Sky Bride" (Para.) | 5,000 | "Careless Lady" (Fox) | 5,000 | ........ | |
| Warners' Lake | 800 | 25c-50c | "The Rich Are Always With Us" (Para.) | 7,600 | "The Mouthpiece" (W. B.) | 7,000 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "Letty Lynton" (MGM) (8 days) | 13,000 | "The Greeks Had a Word For Them" (U. A.) (6 days) | 9,000 | High 8-8 "Politics"<br>Low 5-14-32 "Greeks Had a Word For Them" | 25,000<br>9,000 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Man Wanted" (W. B.) | 5,500 | "So Big" (W. B.) | 6,000 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huffman's Rialto | 900 | 20c-50c | "The Devil's Lottery" (Fox) (25c-60c) | 3,500 | "Amateur Daddy" (Fox) (25c-50c) | 4,000 | ........ | |
| Orpheum | 2,600 | 25c-65c | "Misleading Lady" (Para.) (25c-50c) | 14,000 | "Symphony of Six Million" (Radio) | 13,000 | ........ | |
| Paramount | 2,000 | 25c-50c | "Scarface" (U. A.) | 9,500 | "Grand Hotel" (MGM) (50c-$1.50) | 13,000 | High 1-10 "Hell's Angels"<br>Low 4-16-32 "The Broken Wing" | 22,000<br>7,000 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "The Wet Parade" (MGM) (25c-60c) | 8,000 | "Letty Lynton" (MGM) | 11,500 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 1,776 | 15c-35c | "State's Attorney" (Radio) | 7,000 | "Night World" (U.) (4 days)<br>"Carnival Boat" (Pathe) (3 days) | 5,500<br>2,000 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders inthe Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "Sky Devils" (U. A) (4 days)<br>"Trial of Vivienne Ware" (Fox) (3 days) | 7,000<br>5,700 | "Amateur Daddy" (Fox) (4 days)<br>"Famous Ferguson Case" (W. B.) (3 days) | 6,000<br>5,000 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9,000 |
| Strand | 1,100 | 20c-35c | "Attorney for the Defense" (Col.) (4 days)<br>"Probation" (Chesterfield) (3 days) | 2,000<br>1,200 | "Beauty and the Boss" (W.B.) (4 days)<br>"While Paris Sleeps" (Fox) (3 days) | 2,200<br>1,200 | High 5-7-32 "Grand Hotel"<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" | 11,000<br>1,500 |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "Grand Hotel" (MGM) (3rd week) | 33,900 | "Grand Hotel" (MGM) (2nd week) | 33,000 | High 7-31 "Trader Horn"<br>Low 10-31 "Yellow Ticket" | 36,000<br>9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Mata Hari" (MGM) | 8,300 | "One Hour With You" (Para.) | 12,400 | High 4-30-32 "Careless Lady"<br>Low 2-6-32 "Ladies of the Big House" | 22,400<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "The Rich Are Always With Us" (F. N.) | 17,800 | "The Crowd Roars" (W. B.) (2nd week) | 13,700 | High 2-7 "Little Caesar"<br>Low 11-7 "Honors of the Family" | 30,000<br>7,000 |

# WORLD WIDE

## -in Broadway's Two

## PARAMOUNT

Week of June 3

# "STRANGERS of the EVENING"

A
SAM BISCHOFF
PRODUCTION

*with*
ZASU PITTS
EUGENE PALLETTE
LUCIEN LITTLEFIELD
TULLY MARSHALL
THEODOR VON ELTZ
MIRIAM SEEGAR

A Tale of Terror and Tears ... Mystery and Mirth ... and Tangled Loves

*Adapted from the book*
"THE ILLUSTRIOUS CORPSE"
*by*
TIFFANY THAYER

*Presented by*

**TIFFANY PICTURES**

*Owned and produced by*
**Quadruple Film Corporation, Ltd.**

# HITS TWICE—

# Greatest Houses

## ROXY

**Week of June 10**

# "BACHELOR'S FOLLY"

Two women wanted him... one for Love, the other for Money... but with impending disaster, Fate laughed last... and best!

*From the stage play*
"THE CALENDAR"
*by*
**EDGAR WALLACE**
Directed by T. HAYES HUNTER

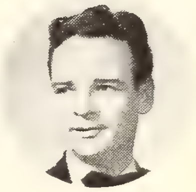
*with*
**HERBERT MARSHALL**
**EDNA BEST**
GORDON HARKER
ANNE GREY
NIGEL BRUCE
A Gainsborough Picture

WORLD WIDE Pictures

# [ THEATRE RECEIPTS--CONT'D ]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Houston** | | | | | | | |
| **Kirby** | 1,654 | 25c-50c | "Trial of Vivienne Ware" (Fox) | 3,500 | "This is the Night" (Para.) | 4,500 | High 5-7-32 "Grand Hotel" ... 15,000<br>Low 3-26-32 "Dancers in the Dark" ... 3,000 |
| **Loew's State** | 2,700 | 25c-50c | "Huddle" (MGM) | 8,000 | "Letty Lynton" (MGM) | 8,800 | High 5-2 "Trader Horn" ... 19,800<br>Low 6-27 "Five and Ten" ... 5,000 |
| **Metropolitan** | 2,512 | 25c-50c | "Sky Bride" (Para.) | 7,000 | "Scarface" (U. A.) | 14,000 | High 5-14-32 "Scarface" ... 14,000<br>Low 7-25 "Secret Call" ... 6,500 |
| **RKO Majestic** | 2,250 | 25c-50c | "State's Attorney" (Radio) | 6,000 | "Destry Rides Again" (U. ) | 7,000 | High 2-14 "Cimarron" ... 18,000<br>Low 1-16-32 "Girl of the Rio" ... 2,000 |
| **Indianapolis** | | | | | | | |
| **Apollo** | 1,100 | 25c-50c | "Lena Rivers" (Tiff.) | 4,000 | "Trial of Vivienne Ware" (Fox) | 4,000 | High 6-13 "Daddy Long Legs" ... 10,000<br>Low 12-26 "Surrender" ... 3,300 |
| **Circle** | 2,600 | 25c-50c | "Sinners in the Sun" (Para.) | 7,000 | "Famous Ferguson Case" (F. N.) | 5,000 | High 2-14 "Cimarron" ... 13,000<br>Low 8-22 "Traveling Husbands" ... 4,000 |
| **Indiana** | 3,300 | 25c-50c | "Symphony of Six Million" (Radio) | 12,000 | "World and the Flesh" (Para.) | 8,000 | High 1-17 "Her Man" ... 25,000<br>Low 5-14-32 "World and the Flesh" ... 8,000 |
| **Lyric** | 2,000 | 25c-50c | "Woman in Room 13" (Fox) | 8,500 | "Destry Rides Again" (U.) | 8,500 | High 1-10 "Under Suspicion" ... 13,000<br>Low 9-12 "East of Borneo" ... 5,750 |
| **Palace** | 2,800 | 25c-50c | "Letty Lynton" (MGM) | 9,500 | "Night Court" (MGM) | 7,800 | High 5-2 "Trader Horn" ... 22,000<br>Low 4-16-32 "Are You Listening?" ... 6,500 |
| **Kansas City** | | | | | | | |
| Liberty | 1,200 | 50c-$1.50 | "Grand Hotel" (MGM)<br>(2nd week) | 7,000 | "Grand Hotel" (MGM)<br>(1st week) | 14,000 | ...... |
| **Mainstreet** | 3,049 | 35c-50c | "State's Attorney" (Radio)<br>(7 days and Sat. late show) | 20,000 | "Night World" (U.)<br>(7 day and Sat. late show) | 15,000 | High 1-9-32 "Peach O' Reno" ... 25,500<br>Low 4-23-32 "Scandal for Sale" ... 12,000 |
| **Midland** | 4,000 | 25c-50c | "Huddle" (MGM)<br>(7 days and Sat. midnite show) | 13,000 | "Night Court" (MGM)<br>(7 days and Sat. midnite show) | 15,000 | High 1-23-32 "Hell Divers" ... 30,400<br>Low 5-9 "Quick Millions" ... 7,500 |
| **Newman** | 2,000 | 35c-50c | "Strange Case of Clara Dean" (Para.)<br>(7 days and Sat. midnite show) | 7,000 | "Amateur Daddy" (Fox)<br>(7 days and Sat. midnite show) | 9,000 | High 2-27-32 "Shanghai Express" ... 25,000<br>Low 5-21-32 "Strange Case of Clara Dean" 7,000 |
| **Pantages** | 2,200 | 20c-40c | "The Expert" (W. B.) and "Compromised" (F. N.)<br>(20c-30c) | 2,500 | "Fanny Foley Herself" (Radio) and "The Tip Off" (Pathe) | 4,000 | ...... |
| **Uptown** | 2,200 | 25c-50c | "Lena Rivers" (Tiff.)<br>(25c-40c) | 2,000 | "Careless Lady" (Fox) | 4,200 | High 1-10 "Girl of Golden West" ... 8,000<br>Low 5-21-32 "Lena Rivers" ... 2,000 |
| **Los Angeles** | | | | | | | |
| **Loew's State** | 2,416 | 35c-65c | "Trial of Vivienne Ware" (Fox) | 25,600 | "Tarzan, the Ape Man" (MGM) | 32,500 | High 10-25 "Susan Lenox" ... 39,000<br>Low 3-5-32 "The Silent Witness" ... 6,963 |
| **Orpheum** | 2,750 | 35c-65c | "Symphony of Six Million" (Radio) | 8,500 | "Girl Crazy" (Radio) | 11,700 | High 1-9-32 "Frankenstein" ... 34,000<br>Low 12-26 "Heaven on Earth" ... 6,500 |
| **Paramount** | 3,596 | 35c-65c | "This is the Night" (Para.) | 18,500 | "World and the Flesh" (Para.) | 15,000 | High 10-31 "Beloved Bachelor" ... 41,000<br>Low 2-6-32 "Tomorrow and Tomorrow" 7,500 |
| RKO | 2,700 | 25c-50c | "Young Bride" (Pathe) | 13,500 | "Vanity Fair" (Allied) | 9,000 | High 1-9-32 "Men of Chance" ... 22,100<br>Low 2-6-32 "The Secret Witness" ... 7,000 |
| **W. B. Downtown** | 2,400 | 25c-50c | "The Mouthpiece" (W. B.) | 13,000 | "So Big" (W. B.) | 12,200 | High 2-7 "Little Caesar" ... 27,000<br>Low 4-23-32 "Destry Rides Again" ... 6,200 |
| W. B. Western | 2,400 | 35c-50c | "The Crowd Roars" (W. B.) | 8,300 | "Famous Ferguson Case" (W. B.) | 9,300 | ...... |
| **Milwaukee** | | | | | | | |
| Garden | 1,150 | 25c | "The Struggle" (U. A.)<br>(25c-50c-4 days) | 2,800 | "The Final Edition" (Col.) | 5,300 | ...... |
| **Palace** | 2,587 | 25c-60c | "The Wet Parade" (MGM) | 6,800 | "Night Court" (MGM)<br>(25c-65c) | 7,500 | ...... |
| **Riverside** | 2,180 | 25c-50c | "State's Attorney" (Radio)<br>(8 days) | 7,100 | "Roadhouse Murder" (Radio)<br>(5 days) | 6,000 | ...... |
| **Strand** | 1,406 | 25c-50c | "Grand Hotel" (MGM)<br>(50c-$1.50) | 10,200 | "Young America" (Fox) | 4,500 | ...... |
| **Warner** | 2,500 | 25c-60c | "The Rich Are Always With Us" (F. N.) (9 days) | 8,500 | "Famous Ferguson Case" (F.N.)<br>(5 days) | 7,200 | ...... |
| **Wisconsin** | 3,275 | 25c-65c | "Woman in Room 13" (Fox) | 12,300 | "Letty Lynton" (MGM) | 16,300 | ...... |
| **Minneapolis** | | | | | | | |
| **Aster** | 812 | 20c-25c | "Carnival Boat" (Pathe)<br>(3 days)<br>"Devil's Lottery" (Fox)<br>(4 days) | 500<br>700 | "Racing Youth" (U.)<br>(3 days)<br>"Beauty and the Boss" (W. B.)<br>(4 days) | 750<br>800 | High 2-20-32 "The Guardsman" ... 2,000<br>Low 4-18 "Men Call It Love" ... 900 |
| Century | 2,000 | 50c-$1.50 | "Grand Hotel" (MGM) | 20,000 | ...... | | ...... |
| **Lyric** | 1,238 | 20c-40c | "World and the Flesh" (Para.) | 1,500 | "Lena Rivers" (Tiff.) | 2,000 | High 5-30 "Kiki" ... 4,000<br>Low 1-24 "Men on Call" ... 1,200 |
| **Minnesota** | 4,000 | 30c-75c | "Amateur Daddy" (Fox)<br>(35c-75c) | 20,000 | "Letty Lynton" (MGM) | 24,000 | High 6-27 "Daddy Long Legs" ... 32,000<br>Low 12-19 "His Woman" ... 18,000 |
| **RKO Orpheum** | 2,900 | 25c-50c | "Symphony of Six Million" (Radio) | 16,000 | "Scandal for Sale" (U.) | 15,000 | High 12-14 "Cimarron" ... 30,000<br>Low 3-26-32 "Prestige" ... 12,000 |
| Shubert | 1,600 | 25c-35c | "Nur Am Rhein" (State Rights) | 1,600 | ...... | | ...... |
| **State** | 2,300 | 25c-50c | "So Big" (W. B.) | 9,000 | "This is the Night" (Para.) | 8,000 | High 1-2-32 "Sooky" ... 10,000<br>Low 14-18 "Body and Soul" ... 6,000 |
| **Montreal** | | | | | | | |
| **Capitol** | 2,547 | 26c-60c | "This is the Night" (Para.) and "Disorderly Conduct" (Fox) | 13,000 | "The Mouthpiece" (W. B.) and "Man Wanted" (W. B.) | 12,500 | High 1-10 "Just Imagine" ... 18,000<br>Low 12-25 "The Guardsman" and "The Tip-Off" ... 8,000 |
| **Imperial** | 1,914 | 15c-40c | "Soyons Gais" (French) | 6,300 | "Le Cordon de Bleu" (Para.) | 6,000 | High 1-17 'Office Wife" ... 10,000<br>Low 12-26 "Mad Parade" and "Reckless Living" ... 2,800 |
| **Loew's** | 3,115 | 30c-75c | "Are You Listening?" (MGM) | 14,500 | "Scandal for Sale" (U. ) | 15,000 | High 4-2-32 "Fireman, Save My Child" 16,500<br>Low 7-18 "Stepping Out" ... 9,000 |
| **Palace** | 2,600 | 30c-99c | "Tarzan, the Ape Man" (MGM)<br>(2nd week) | 12,500 | "Tarzan, the Ape Man" (MGM)<br>(35c-99c-1st week) | 16,000 | High 4-2-32 "One Hour With You" ... 19,500<br>Low 12-26 "The Yellow Ticket" ... 10,500 |
| **Princess** | 2,272 | 25c-65c | "Symphony of Six Million" (Radio) | 9,000 | "Hotel Continental" (Tiff.) and "Nice Women" (U.) | 10,000 | High 4-1 "City Lights" ... 22,500<br>Low 7-18 "Colonel's Lady" ... 7,200 |
| **Strand** | 750 | 15c-50c | "Fireman, Save My Child" (F.N.) and "Hatchet Man" (F. N.) | 3,800 | "Shanghai Express" (Para.) and "Play Girl" (W. B.) | 4,400 | High 2-14 "London Calling" and "Sisters" ... 5,200<br>Low 6-27 "East Lynne" and "Can Love Decide?" ... 3,000 |

STEP OUT
WITH
UNIVERSAL



## This is Tom Brown himself (that's his real name) playing the part of "Tom Brown" in one of the most stirring pictures ever made.

**He goes to Culver... rebels... fights... loses... wins... and gives you a climax that will rip the mortgage off your theatre! And look at the cast Director William Wyler had to play with:**

*There's SLIM SUMMERVILLE.*
*There's H. B. WARNER.*
*There's BEN ALEXANDER.*
*There's ANDY DEVINE.*
*There's RICHARD CROMWELL.*
*There's RUSSELL HOPTON.*
*There's SIDNEY TOLER.*
*There's WILLARD ROBERTSON.*

# TOM BROWN OF CULVER

**Story by George Green and Dale Van Every. Directed by William Wyler.**
**Presented by CARL LAEMMLE - - Produced by CARL LAEMMLE, Jr.**

# [THEATRE RECEIPTS--CONT'D]

## New York

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| Astor | 1,120 | 50c-$2.00 | "Grand Hotel" (MGM) (5th week) | 23,140 | "Grand Hotel" (MGM) (4th week) | 24,100 | High 1-2-32 "Hell Divers" 24,216<br>Low 11-14 "The Champ" 18,759 |
| Cameo | 549 | 25c-75c | "Siberian Patrol" (Amkino) | 6,500 | "The Soil is Thirsty" (Amkino) | 5,400 | .................... |
| Capitol | 4,700 | 35c-$1.50 | "When A Feller Needs A Friend" (MGM) | 86,208 | "Letty Lynton" (MGM) (2nd week) | 68,000 | High 1-9-32 "Mata Hari" 110,466<br>Low 12-19 "Flying High" 48,728 |
| Embassy | 598 | 25c | All Newsreel | 6,643 | All Newsreel | 6,981 | High 1-3 Newsreels 9,727<br>Low 5-21-32 Newsreels 6,643 |
| Mayfair | 2,300 | 35c-85c | "State's Attorney" (Radio) (2nd week) | 17,500 | "States Attorney" (Radio) (1st week) | 28,000 | High 12-12 "Frankenstein" 53,800<br>Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600 |
| Paramount | 3,700 | 40c-$1.00 | "Sinners in the Sun" (Para.) | 47,200 | "World and the Flesh" (Para.) | 65,400 | High 2-7 "Finn and Hattie" 85,900<br>Low 12-26 "Heaven on Earth" 35,700 |
| Rialto | 1,949 | 40c-$1.00 | "Strange Case of Clara Deane" (Para.) (2nd week) | 6,950 | "Strange Case of Clara Deane" (Para.) (1st week) | 12,500 | High 2-27-32 "Shanghai Express" 64,600<br>Low 6-27 "Dracula" and "Hell's Angels" 4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "Congress Dances" (U. A.) | 22,100 | "The Miracle Man" (Para.) (3rd week) | 8,300 | High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100<br>Low 12-19 "The Struggle" 14,100 |
| Roxy | 6,200 | 35c-$1.50 | "No Greater Love" (Col.) | 30,200 | "Young America" (Fox) | 38,000 | High 1-2-32 "Delicious" 133,000<br>Low 3-5-22 "Cheaters at Play" 30,000 |
| Strand | 3,000 | 35c-85c | "The Rich Are Always With Us" (F. N.) | 19,869 | "Strange Love of Molly Louvain" (F. N.) | 17,471 | High 1-17 "Little Caesar" 74,821<br>Low 4-2-32 "The Missing Rembrandt" 8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | "The Mouthpiece" (W. B.) (5th week) | 31,825 | "The Mouthpiece" (W. B.) (4th week) | 24,321 | High 9-19 "Five Star Final" 59,782<br>Low 6-6 "Maltese Falcon" 16,692 |

## Oklahoma City

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Capitol | 1,200 | 10c-50c | "The Mouthpiece" (W. B.) | 4,200 | "Symphony of Six Million" (Radio) | 4,200 | High 2-7 "Illicit" 11,000<br>Low 4-30-32 "World and the Flesh" 3,400 |
| Criterion | 1,700 | 10c-50c | "Letty Lynton" (MGM) | 6,000 | "Grand Hotel" (MGM) (50c-$1.50) | 10,000 | High 2-21 "Cimarron" 15,500<br>Low 12-5 "Consolation Marriage" 4,400 |
| Liberty | 1,500 | 10c-35c | "Devil's Lottery" (Fox) (3 days)<br>"Famous Ferguson Case" (F. N.) (4 days) | 900<br>1,000 | "Racing Youth" (U.) (3 days)<br>"Destry Rides Again" (U.) (4 days) | 1,000<br>1,300 | High 1-24 "Under Suspicion" 7,200<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" 900 |
| Mid-West | 1,500 | 10c-50c | "The Rich Are Always With Us" (F. N.) | 5,000 | "Trial of Vivienne Ware" (Fox) | 4,250 | High 9-19 "Young as You Feel" 11,000<br>Low 4-30-32 "Scandal for Sale" 3,700 |

## Omaha

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Orpheum | 3,000 | 25c-50c | "Symphony of Six Million" (Radio) | 10,000 | "Hotel Continental" (Tiff.) | 10,000 | High 2-14 "Cimarron" 25,550<br>Low 5-7-32 "Scandal For Sale" 9,500 |
| Paramount | 2,900 | 25c-60c | "The Wet Parade" (MGM) (3 days)<br>"It's Tough to be Famous" (F.N.) (4 days) | 2,000<br>2,000 | "Letty Lynton" (MGM) | 7,500 | High 3-19-32 "Broken Lullaby" 16,250<br>Low 5-21-32 "Wet Parade" and "It's Tough to be Famous" 4,000 |
| State | 1,200 | 15c-35c | "She Wanted A Millionaire" (Fox) and "Cheaters at Play" (Fox) | 1,300 | "Grand Hotel" (MGM) (50c-$1.50) | 6,500 | High 3-14 "Trader Horn" 10,000<br>Low 5-21-32 "She Wanted A Millionaire" and "Cheaters at Play" 1,300 |
| World | 2,500 | 25c-40c | "Alias the Doctor" (F. N.) and "The Misleading Lady" (Para.) | 6,000 | "Sky Devils" (U. A.) and "Beauty and the Boss" (W B.) | 6,000 | High 4-11 "Men Call It Love" 16,000<br>Low 11-28 "The Cisco Kid" 4,500 |

## Ottawa

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Avalon | 990 | 10c-35c | "Steady Company" (U.) and "Man Who Played God" (W. B.) (3 days)<br>"Polly of the Circus" (MGM) and "Gold Diggers of Broadway" (W. B.) (3 days) | 1,000<br>1,000 | "Michael and Mary" (U.) and "Play Girl" (W. B.) (3 days)<br>"Alias the Doctor" (F. N.) and "Devil's Lottery" (Fox) (3 days) | 1,250<br>1,100 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton" 3,700<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" 1,900 |
| Capitol | 2,592 | 15c-60c | "Lady Panniford's Folly" (British) (6 days) | 7,000 | "Sunshine Susie" (British) (6 days) | 9,200 | .................... |
| Centre | 1,142 | 15c-60c | "Corsair" (U. A.) (6 days) | 4,900 | "Girl of the Rio" (Radio) and and "Too Many Cooks" (Radio) (6 days) | 4,800 | High 5-16 "Devil to Pay" 6,300<br>Low 1-3 "Sunny" 2,900 |
| Imperial | 1,091 | 10c-50c | "Destry Rides Again" (U.) (3 days)<br>"Man Wanted" (W. B.) (3 days) | 1,700<br>1,500 | "X Marks the Spot" (Tiff.) (3 days)<br>"A Woman Commands" (Radio) (3 days) | 1,700<br>1,800 | High 5-9 "Trader Horn" 7,000<br>Low 3-26-32 "The Expert" and "Working Girls" 2,200 |
| Regent | 1,225 | 15c-60c | "This is the Night" (Para.) (3 days)<br>"The Mouthpiece" (W. B.) (3 days) | 2,900<br>2,100 | "The Crowd Roars" (W. B.) (3 days)<br>"Are You Listening?" (MGM) (3 days) | 2,200<br>2,700 | High 1-23-32 "Suicide Fleet" and "Dance Team" 6,200<br>Low 12-26 "Cuban Love Song" and "His Women" 3,900 |
| Rideau | 1,000 | 10c-35c | "Alias the Doctor" (F. N.) and "Shows of Shows" (revival) (3 shows)<br>"Silent Witness" (Fox) and "Show of Shows" (revival) (3 days) | 2,000<br>1,600 | "The Passionate Plumber" (MGM) and "After Tomorrow" (Fox) (3 days)<br>"Fireman, Save My Child" F.N.) and "Rebound" (Pathe) (3 days) | 1,600<br>1,900 | .................... |

## Philadelphia

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Arcadia | 600 | 50c | "Sky Devils" (U. A.) (6 days) | 2,000 | "One Hour With You" (Para.) (6 days) | 2,800 | High 12-17 "The Guardsman" 6,500<br>Low 4-30-32 "Beast of the City" 1,900 |
| Chestnut | 1,300 | 50c-$1.50 | "Grand Hotel" (MGM) (6 days-4th week) | 18,000 | "Grand Hotel" (MGM) (6 days—3rd week) | 20,000 | .................... |
| Earle | 2,000 | 25c-65c | "Girl Crazy" (Radio) (6 days) | 16,000 | "World and the Flesh" (Para.) (6 days) | 17,000 | High 1-2-32 "Makers of Men" 27,000<br>Low 11-28 "Touchdown" 13,000 |
| Fox | 3,000 | 35c-75c | "Woman in Room 13" (Fox) (6 days) | 22,000 | "While Paris Sleeps" (Fox) (6 days) | 19,000 | High 2-7 "Man Who Came Back" 40,000<br>Low 3-26-32 "Shop Angel" 17,000 |
| Karlton | 1,000 | 40c-50c | "The Mouthpiece" (W. B.) (6 days) | 4,500 | "Rich Are Always With Us" (W. B.) (6 days) | 4,900 | High 5-2 "City Lights" 8,000<br>Low 3-21 "Resurrection" 3,000 |
| Keith's | 1,800 | 30c-50c | "Love Affair" (Col.) (6 days) | 6,500 | "The Final Edition" (Col.) (6 days) | 7,000 | High 1-30-32 "Arrowsmith" 27,000<br>Low 5-21-32 "Love Affair" 6,500 |
| Mastbaum | 4,800 | 35c-75c | "So Big" (W. B.) (6 days) | 37,000 | "Two Seconds" (F. N.) (6 days) | 41,000 | High 1-2-32 "Her Majesty, Love" 65,000<br>Low 10-24 "24 Hours" 28,000 |
| Stanley | 3,700 | 35c-75c | "Symphony of Six Million" (Radio) (6 days) | 13,000 | "The Mouthpiece" (W. B.) (6 days—2nd week) | 13,000 | High 12-19 "Frankenstein" 31,000<br>Low 7-25 "Rebound" 8,000 |
| Stanton | 1,700 | 25c-65c | "Sky Bride" (Para.) (6 days) | 8,000 | "Scandal for Sale" (U.) (6 days) | 9,000 | High 3-21 "Last Parade" 16,500<br>Low 2-27-32 "Men In Her Life" 7,000 |

# "Calling Car 32"

# "Help!"

# "Murder in Stockyards!"

# "Police to the Rescue!"

## TIE UP TIGHT WITH YOUR POLICE

on the sizzling story which not only glorifies the cops but shows in a startling way how they use radio to lick the crooks. The critics say it's a natural and we admit it!

# RADIO PATROL

With Robert Armstrong, Lila Lee, June Clyde, Russell Hopton, Andy Devine. Produced by Carl Laemmle, Jr., from the story by P. J. Wolfson and Allen Rivkin. Directed by Edward L. Cahn. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

STEP OUT WITH UNIVERSAL

# [ THEATRE RECEIPTS--CONT'D ]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Portland, Ore.** | | | | | | | |
| Fox Paramount | 3,068 | 25c-60c | "This is the Night" (Para.) | 14,000 | "Amateur Daddy" (Fox) | 14,000 | High 1-3 "Paid" 26,000<br>Low 5-23 "Young Sinners" 11,000 |
| Hamrick's Music Box | 1,800 | 25c-35c | "Play Girl" (W. B.) (15c-25c) | 4,500 | "The County Fair" (Monogram) | 4,000 | |
| Oriental | 2,040 | 25c-35c | "So Big" (W. B.) | 5,000 | "Rich Are Always With Us" (F.N.) | 6,300 | |
| Rialto | 1,400 | 25c-35c | "Sky Bride" (Para.) | 2,400 | "Wayward" (Para.) | 2,650 | High 3-21 "Trader Horn" 12,000<br>Low 5-21-32 "Sky Bride" 2,400 |
| RKO Orpheum | 1,700 | 25c-50c | "State's Attorney" (Radio) | 10,000 | "Symphony of Six Million" (Radio) | 10,200 | High 2-14 "Cimarron" 20,000<br>Low 5-23 "Iron Man" 8,500 |
| United Artists | 945 | 25c-35c | "But the Flesh is Weak" (MGM) | 2,600 | "Disorderly Conduct" (Fox) | 3,000 | High 1-10 "Hell's Angels" 12,500<br>Low 3-5-32 "Shanghai Express" 2,500 |
| **Providence** | | | | | | | |
| Fays | 1,600 | 15c-50c | "Young America" (Fox) | 8,500 | "While Paris Sleeps" (Fox) | 8,000 | |
| Loew's State | 3,800 | 15c-50c | "Huddle" (MGM) | 14,500 | "Night Court" (MGM) | 17,800 | High 2-7 "Inspiration" 25,500<br>Low 3-26-32 "The Passionate Plumber" 8,500 |
| Majestic | 2,400 | 15c-50c | "The Mouthpiece" (W. B.) and "The County Fair" (Monogram) | 11,000 | "Alias the Doctor" (F. N.) and "Man Wanted" (W. B.) | 9,000 | High 1-30-32 "Union Depot" 11,200<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" 5,100 |
| Paramount | 2,300 | 15c-50c | "Sinners in the Sun" (Para.) | 11,000 | "The Miracle Man" (Para.) | 5,000 | High 3-14 "Unfaithful" 14,000<br>Low 8-8 "Secret Call" 4,500 |
| RKO Albee | 2,300 | 15c-50c | "State's Attorney" (Radio) | 8,500 | "Night World" (U.) | 11,000 | High 3-19-32 "Behind the Mask" 15,800<br>Low 7-4 "Sweepstakes" 3,200 |
| RKO Victory | 1,600 | 10c-35c | "The Local Bad Man" (Allied) and "Roadhouse Murder" (Radio) | 1,800 | "Partners" (Pathe) | 2,200 | High 2-14 "Last Parade" 11,000<br>Low 11-21 "Way Back Home" 1,500 |
| **St. Paul** | | | | | | | |
| Paramount | 2,300 | 25c-50c | "Letty Lynton" (MGM) | 8,500 | "Sky Bride" (Para.) | 8,000 | High 8-22 "Smiling Lieutenant" 12,000<br>Low 1-17 "Paid" 7,000 |
| Riviera | 1,300 | 25c-50c | "Grand Hotel" (MGM) (50c-$1.50) | 15,000 | "This is the Night" (Para.) | 5,000 | High 5-21-32 "Grand Hotel" 15,000<br>Low 1-17 "Just Imagine" 1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Symphony of Six Million" (Radio) | 13,000 | "Scandal for Sale" (U.) | 14,100 | High 2-14 "Cimarron" 28,000<br>Low 1-30-32 "Forbidden" 10,000 |
| Tower | 1,000 | 15c-25c | "Lena Rivers" (Tiff.) | 2,300 | "Behind the Mask" (Col.) | 2,000 | High 10-3 "Penrod and Sam" 4,000<br>Low 1-24 "Along Came Youth" 1,000 |
| **San Francisco** | | | | | | | |
| California | 2,315 | 50c-$1.50 | "Grand Hotel" (MGM) | 35,000 | | | |
| El Capitan | 3,100 | 25c-60c | "Arsene Lupin" (MGM) | 13,300 | "Beast of the City" (MGM) | 12,000 | High 8-15 "Daddy Long Legs" 16,750<br>Low 5-14-32 "Beast of the City" 12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "Students Song from Heidelberg" (German) | 2,000 | "Der Grosse Tenor" (Ufa) | 2,000 | |
| Fox | 4,600 | 35c-60c | "Man Wanted" (W. B.) (50c-$1.00) | 47,000 | "Letty Lynton" (MGM) (35c-90c) | 43,000 | High 1-3 "Lightning" 70,000<br>Low 2-20-32 'The Guardsman" 29,000 |
| Golden Gate | 2,800 | 25c-60c | "Vanity Fair" (Allied) | 10,000 | "The Big Timer" (Col.) | 11,000 | High 7-11 "Lawless Woman" 20,000<br>Low 7-4 "Lover Come Back" 9,500 |
| Orpheum | 3,000 | 25c-50c | "Symphony of Six Million" (Radio) | 7,500 | "Night World" (U.) | 5,000 | High 12-12 "Frankenstein" 23,000<br>Low 5-14-32 "Night World" 5,000 |
| Paramount | 2,670 | 25c-60c | "So Big" (W. B.) | 13,000 | "Wet Parade" (MGM) | 14,000 | High 1-9-32 "The Champ" 35,600<br>Low 7-18 "Women Love Once" 10,000 |
| United Artists | 1,200 | 25c-60c | "Scarface" (U. A.) (3rd week) | 12,500 | "Scarface" (U. A.) (2nd week) | 18,500 | |
| Warfield | 2,700 | 35c-60c | "Misleading Lady" (Para.) | 20,000 | "World and the Flesh" (Para.) | 17,500 | High 3-14 "Parlor, Bedroom and Bath" 28,000<br>Low 1-30-32 "X Marks the Spot" 15,000 |
| Warners | 1,385 | 35c-50c | "The Mouthpiece" (W. B.) | 11,500 | "The Crowd Roars" (W. B.) (2nd week) | 5,250 | High 3-26-32 "Fireman, Save My Child" 19,000<br>Low 11-28 "I Like Your Nerve" 4,000 |
| **Seattle** | | | | | | | |
| Blue Mouse | 950 | 15c-25c | "Famous Ferguson Case" (F. N.) | 3,700 | "Three Wise Girls" (Col.) | 3,700 | |
| Fifth Avenue | 2,750 | 35c-75c | "World and the Flesh" (Para.) | 13,500 | "Trial of Vivienne Ware" (Fox) | 12,000 | High 4-18 "Trader Horn" 17,000<br>Low 1-2-32 'The Boudoir Diplomat" 7,000 |
| Liberty | 2,000 | 10c-25c | "The Local Bad Man" (Allied) and "The Dragnet Patrol" (Action) | 5,500 | "Ex-Bad Boy" (U.) and "The Drifter" (Capital) | 5,000 | High 1-10 "The Lash" 11,500<br>Low 5-14-32 "Ex-Bad Boy" and "The Drifter" 5,000 |
| Music Box | 950 | 25c-75c | "It's Tough to be Famous" (F. N.) | 6,500 | "Scarface" (U. A.) (2nd week) | 6,000 | High 2-28 'City Lights" 14,000<br>Low 2-6-32 "High Pressure" 5,500 |
| RKO Orpheum | 2,650 | 25c-75c | "The Office Girl" (Radio) | 13,300 | "Lena Rivers" (Tiff.) | 15,000 | High 10-31 "Spirit of Notre Dame" 18,000<br>Low 3-21 "Kept Husbands" 10,000 |
| **Toronto** | | | | | | | |
| Imperial | 3,444 | 15c-80c | "Amateur Daddy" (Fox) (6 days) | 18,500 | "This is the Night" (Para.) (6 days) | 20,000 | High 3-5-32 "Shanghai Express" 25,500<br>Low 6-20 "Always Goodbye" 13,000 |
| Loew's | 2,088 | 15c-75c | "Sky Devils" (U. A.) (6 days) | 12,500 | "But the Flesh is Weak" (MGM) (6 days) | 10,000 | High 4-18 "City Lights" 22,000<br>Low 12-19 "Ben Hur" 9,500 |
| Shea's | 2,600 | 15c-75c | "Broken Wing" (Para.) (6 days) | 12,000 | "Play Girl" (W. B.) (6 days) | 13,500 | High 11-14 "Skyline" 16,500<br>Low 6-27 "Painted Desert" 10,000 |
| Royal | 1,600 | 50c-$1 50 | "Grand Hotel" (MGM) (6 days-2nd week) | 15,000 | "Grand Hotel" (MGM) (6 days-1st week) | 16,500 | |
| Tivoli | 1,600 | 15c-60c | "Devil's Lottery" (Fox) (6 days) | 10,500 | "Girl Crazy" (Radio) (6 days) | 8,500 | High 2-28 "Cimarron" 19,500<br>Low 11-14 "The Mad Genius" 7,500 |
| Uptown | 3,000 | 15c-65c | "Sunshine Susie" (British) (6 days-3rd week) | 11,500 | "Sunshine Susie" (British) (6 days—2nd week) | 13,000 | High 4-25 "Don't Bet On Women" 14,000<br>Low 10-17 "Ten Nights in a Barroom" 8,300 |
| **Washington** | | | | | | | |
| Columbia | 1,232 | 25c-60c | "Grand Hotel" (MGM) (50c-$1.50) | 16,500 | "Night Court" (MGM) (2nd week) | 6,500 | |
| Earle | 2,323 | 25c-60c | "The Mouthpiece" (W. B.) | 13,500 | "Rich Are Always With Us" (W. B.) | 20,000 | |
| Fox | 3,434 | 25c-60c | "The Woman in Room 13" (Fox) | 18,000 | "Cheaters at Play" (Fox) | 13,500 | |
| Metropolitan | 1,833 | 25c-60c | "Wayward" (Para.) | 3,500 | "Famous Ferguson Case" (F. N.) | 5,000 | |
| Loew's Palace | 2,363 | 25c-60c | "Letty Lynton" (MGM) (35c-50c) | 19,000 | "Sky Bride" (Para.) | 15,000 | |
| Rialto | 1,940 | 25c-60c | "Night World" (U.) | 3,000 | "The Doomed Battalion" (U.) (2nd week) | 6,000 | |
| RKO Keith's | 1,832 | 25c-60c | "State's Attorney" (Radio) (2nd week) | 10,000 | "Vanity Fair" (Allied) (5 days)<br>"States Attorney" (Radio) (2 days-1st week) | 4,500<br>4,500 | |

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***REMEMBER "AFRICA SPEAKS"—***
***AND DATE THIS ONE AT ONCE!***

**YOU NEED 'EM—WE'VE GOT 'EM!**

Columbia

# PRODUCTIONS IN WORK

| TITLE | WRITER AND DIRECTOR | CAST | STAGE OF PRODUCTION |
|---|---|---|---|
| **ALLIED (Tec-Art Studios)** | | | |
| "The Stoker" | Story by F. Hugh Herbert. Director: Chester Franklin. | Monte Blue, Dorothy Burgess. | Shooting |
| **COLUMBIA** | | | |
| "Hollywood Speaks" | Story by Norman Krasna, Jo Swerling. Director: Eddie Buzzell. | Genevieve Tobin, Pat O'Brien. | Shooting |
| "McKenna of the Mounted" | Story by Harold Shumate, Randall Faye, Stuart Anthony. Director: D. Ross Lederman. | Buck Jones. | Shooting |
| "The Murder Express" | Story by Isadore Bernstein. Director: Ben Stoloff. | Ben Lyon, Barbara Weeks. | Shooting |
| **FOX** | | | |
| "The First Year" | Story by Lynn Starling. Director: W. K. Howard. | Janet Gaynor, Charles Farrell. | Shooting |
| "Burnt Offering" | Written by staff. Director: Frank Lloyd. | Elissa Landi, Wm. Von Brinkin, Melvyn Douglas. | Shooting |
| **METRO-GOLDWYN-MAYER** | | | |
| "Red Headed Woman" | Written by staff. Director: Jack Conway. | Jean Harlow, Chester Morris, Lewis Stone. | Shooting |
| "Public Life" | Story by staff. Director: Charles Brabin. | Lionel Barrymore, Karen Morley, Nils Asther. | Shooting |
| "Speak Easily" | "Story by staff. Director: Edward Sedgwick. | Buster Keaton, Jimmy Durante. | Shooting |
| **MONOGRAM** | | | |
| "Honor of the Mounted" | Story and direction by Harry Fraser. | Tom Tyler. | Shooting |
| **PARAMOUNT** | | | |
| "Love Me Tonight" | Story by Samuel Hoffenstein. Director: Rouben Mamoulian. | Maurice Chevalier, Jeanette MacDonald. | Shooting |
| "Gates of Hollywood" | Story by Sam Mintz, Arthur Kober and Walter De Leon. Director: William Beaudine. | Stuart Erwin, Frances Dee, Zasu Pitts. | Shooting |
| "The Sporting Widow" | Story by M. S. Boylan, Harvey Gates. Directors: Harry Wagstaff Gribble, Alexander Hall. | Alison Skipworth, Robert McWade, George Barbier. | Shooting |
| "The Challenger" | Story by Grover Jones, W. S. McNutt. Director: Stephen Roberts. | Geo. Bancroft, Wynne Gibson, Charles Starrett. | Shooting |
| "Million Dollars Legs" | Story by Henry Myers, Nick Barrows. Director: Eddie Cline. | Jack Oakie, W. C. Fields. | Shooting |
| "The Man From Yesterday" | Story by Oliver H. P. Garrett. Director: Berthold Viertel. | Claudette Colbert, Clive Brook. | Shooting |
| "Devil and the Deep" | Story by Benn W. Levy, Harry Hervery. Director: Marion Gering. | Tallulah Bankhead, Gary Cooper. | Shooting |
| **RKO-RADIO** | | | |
| "Kong' | Story by J. A. Creelman. Director: Merian C. Cooper. | Joel McCrea, Fay Wray, Gustav von Seyffertitz. | Shooting |
| "The Most Dangerous Game" | Story by James Creelman. Director: Ernest Schoedsack. | Leslie Banks, Joel McCrea. | Shooting |
| **TIFFANY** | | | |
| "Hell Fire Austin" | Story by Betty Burbridge. Director. Ernest Sheldon. | Ken Maynard. | Shooting |
| **UNITED ARTISTS** | | | |
| "Rain" | Story by Maxwell Anderson. Director: Lewis Milestone. | Joan Crawford, Walter Huston. | Shooting |
| **UNIVERSAL** | | | |
| "Brown of Culver" | Story by George Green, Tom Buckingham. Director: William Wyler. | Tom Brown, H. B. Warner, Slim Summerville. | Shooting |
| "The Old Dark House" | Story by Benn W. Levy. Director: James Whale | Boris Karloff, Lilian Bond. | Shooting |
| "Jungle Mystery" | Story by George Plymton, Basil Dickey, Ella O'Neill, Joe Roach. Director: Ray Taylor. | Cecelia Parker, Carmelita Geraghty. | Shooting |
| "Kings Up" | Story by Richard Schayer, Jack Natteford. Director: Kurt Neumann. | Tom Mix. | Shooting |
| **WARNER-FIRST NATIONAL** | | | |
| "The Crooner" | Story by Charles Kenyon. Director: Lloyd Bacon. | David Manners, Ann Dvorak, Ken Murray. | Shooting |
| "Life Begins" | Story by Earl Baldwin. Directors: James Flood, Elliott Nugent. | Loretta Young, Hardie Albright, Eric Linden, Aline McMahon. | Shooting |
| "Children of Pleasure" | Story by Larry Baretto, Earl Baldwin. Director: Wm. Dieterle. | Ruth Chatterton, George Brent. | Shooting |
| "Tiger Shark" | Story by Wells Root. Director: Howard Hawks. | Edward G. Robinson, Zita Johann. | Shooting |
| "Cabin in the Cotton" | Story by Paul Green. Director: Michael Curtiz. | Richard Barthelmess, Bette Davis, Dorothy Jordan. | Shooting |
| **WARNER BROTHERS** | | | |
| "Blessed Event" | Story by Howard Green. Director: Roy Del Ruth. | Lee Tracy, Mary Brian. | Shooting |
| "One Way Passage" | Story by Joe Jackson, Wilson Mizner. Director: Tay Garnett. | Kay Francis, William Powell. | Shooting |
| "Two Against the World" | Story by Marian Dix, Jerome Horwin, Sheridan Gibney. Director: Archie Mayo. | Constance Bennett, Neil Hamilton. | Shooting |

# The First Produced Book of Tiffany Thayer

# A BOX-OFFICE MESSAGE

ZASU PITTS
THEODOR VON ELTZ

EUGENE PALLETTE
LUCIAN LITTLEFIELD

We have just completed a picture called "STRANGERS OF THE EVENING" with a remarkable cast.

This picture is the greatest audience picture that has been produced in the past two years. It has the laughs of a Harold Lloyd comedy, it has the thrills of "Dracula," it has the mystery of "The Bat." These elements have never been more successfully combined with an original idea than by the foremost American author, Tiffany Thayer.

The writer has previewed "STRANGERS OF THE EVENING" in the West, at the Leimert Theatre, Los Angeles, Cal., and in the East at the Proctor's Theatre, Yonkers, New York, and if you don't believe this is one of the greatest audience pictures ever made, call up the Manager of either house.

Here's our answer for something new; something novel and entertaining. Don't turn your back on a box office picture. This business is suffering from "ordinary" pictures. Here's a picture that is unusual. Here is a picture that has the box office drag of the biggest of pictures.

Are you going to sit idly by, or are you going to grab "STRANGERS OF THE EVENING" and put it over for all it is worth? Be a showman—give your people something new. This is it. If there is a doubt in your mind after screening this picture, show it to an audience and let them decide. Nobody in this business is qualified to tell what the public wants today. Let your audience be their own judge. There are too many of us trying to figure out entertainment for the people and getting nowhere—the public know what they want and this is it.

William Saal

Just Booked
PARAMOUNT THEATRE
NEW YORK
Plays Week June 3rd.

TULLY MARSHALL
WARNER RICHMAN

FRANCIS SAYLES
MIRIAM SEEGAR

HAROLD WALDRIDGE
TOM WEST

# "STRANGERS OF THE EVENING"

Owned and Produced by
QUADRUPLE FILMCORP. LTD.

PRESENTED BY TIFFANY PICTURES

Distributed by
SONO-ART WORLD-WIDE

## Film Exhibit a Feature at Atlantic City's Steel Pier

The Hollywood Motion Picture Exhibit will be a feature of the summer attractions at the Steel Pier at Atlantic City again this year. Every phase of the industry is covered in what is generally considered a valuable piece of "fan" exploitation. It is estimated that more than 2,000,000 visitors see the displays each year.

The exhibit this year has been augmented by various new attractions, including wax figures of certain stars. The exhibit is supervised by Ed Corcoran of the Paramount-Publix publicity staff. All major distributors are cooperating.

## Use of "Revival Night" in Publix Houses Seen Success

The use of the "revival night" in Publix neighborhood theatres is pointed out as having resulted in a marked improvement in business, in an article in the circuit's house organ.

Numerous specific instances were cited where the addition of an "old favorite" on the revival night jumped the house gross far above the average figure for the particular performance prior to the introduction of the new policy.

## Regis Toomey in Burr Series

Forced temporarily to decline a ten weeks' appearance tour which was offered him by Paramount Publix, Regis Toomey instead will be starred in a series of four features by the C. C. Burr organization. Toomey will start on the tour immediately following the completion of his agreement with Burr.

## Schulberg Coming East

B. P. Schulberg, managing director of the Paramount studio, leaves Hollywood this week to attend the graduation of his son, Seymour, from the Deerfield Academy, Deerfield, Mass. He will return to the Coast in about two weeks.

## New Series for Rin-Tin-Tin

Nat Levine, president of Mascot Pictures Corporation, has signed with Lee Duncan, owner of Rin-Tin-Tin, for the famed dog to appear in a series of Mascot features "Robin Hood, Jr.," will be the first.

## Supreme Screen Names Fier

Jack Fier of Los Angeles has been appointed Supreme Screen Service representative for the California, Denver and Washington territories. He will operate local offices in Seattle, Los Angeles and Denver.

## Roland to Produce Film

George Roland, producer, has signed Joseph Greenberg, member of the Jewish Art Theatre to play the lead in a production as yet untitled. Roland will direct for Standard Film Company.

## Publicity Man to Marry

Melvin H. Heymann, on the staff of the MGM home office publicity department, will be married on June 2 to Cecil Gansler of Newark. A Bermuda honeymoon will follow.

# JENKINS' COLYUM

Sherm Fitch, branch manager for RKO at Sioux Falls, South Dakota, is a dyed-in-the-wool golf hound. When we were telling him last summer about the number of fish we caught up in Minnesota, he said to us: "Now don't try to feed me that kind of stuff, you're a liar." And we replied: "Well, Sherm, we're both mathematicians, and the only difference between us is that when we are telling about our fishing we employ addition, and when you are telling about your golf you employ subtraction. You say you are shooting four when in reality you are lying four. As a matter of fact you are lying most of the time." And he said: "Well, probably you are correct. Get your clubs and let's go."

▽

Do you know that a political convention is composed of the biggest bunch of moral cowards in the world? The Republican convention in Lincoln last week shied the Eighteenth Amendment and endorsed Hoover and his administration and then gave Senator George W. Norris a strong endorsement after he had fought every Republican President since he has been in the senate and had already declared he would support Roosevelt. While they were about it they should have gone ahead and endorsed the Democratic party and made a good job of it. It is said that God hates a coward, and if that is true, St. Peter won't give a lot of these politicians a pleasant look.

You watch both conventions in Chicago next June straddle the prohibition question. Both parties could straddle the Panama Canal and never rip a seam.

▽

In a speech delivered at a meeting of the Academy of Motion Picture Arts and Sciences in Hollywood recently, Mr. Jack L. Warner lifted the lid and blew the foam off when, among other things, he said:

"It is a fact that when a man who thinks he is doing well in another line of business or profession at $60 a week gets one smell of celluloid he wants $500 or more. There is no reason for the difference."

Mr. Warner should be commended for giving voice to a truth that should have been broadcast some years ago. We would like to ask just where the fault lies for the unreasonable pyramiding of salaries beyond any sense of reason. Certainly the public has not been clamoring for it. Our six years of traveling among exhibitors has probably given us as wide a personal acquaintance with exhibitors as any man in the business, and we can't recall a single one who has sat up nights worrying for fear he would not contribute his share toward palatial residences, yachts and trips to Europe and Monte Carlo, but rather his attention has been centered on his overdrafts.

We can recall some years ago when the press agents bass drummed one star's salary at $1,500,000 a year, and that publicity became a sore spot among those who were playing his pictures at a loss.

It didn't help to cure this any when a star's salary recently was published at $30,000 a week. Can you imagine an exhibitor's feeling when he read that statement after he had played her pictures at no profit, and even at a loss? Is it any wonder that independent exhibitors' organizations have been formed for their own protection, and even their own existence?

The bidding of the various companies against one another for stars has put the skids under this business and run hog wild without sense or reason. Someone ought to tell the truth about this.

It is going to be pretty difficult to make the public believe that any "$60 a week" man or woman is worth more to the picture business than the President is worth to the whole United States, or the combined Supreme Court is worth to the Department of Justice.

The broadcasting of these unreasonable salaries creates a prejudice in the public mind, and to claim that a star drawing $10,000 a week is worth more at the box office than if he or she were drawing $500 or $1,000 is a lot of bunk. As a matter of fact, when the public is informed, the reverse is true, and the wonder is that producers have not found this out before. Be it remembered that we are talking from the standpoint of the public and the exhibitors. If we were a star we'd take all they'd pay us. But if we were a producer we'd have something to say about the salary.

We believe we speak for ten thousand independent exhibitors when we say that if any executive and his company can succeed in bringing salaries and other unreasonable expenses down to a reasonable basis, he and his company will receive the undying gratitude of all of them. And we might add also that there are some leaks up at the top of the barrel that ought to be plugged, too.

▽

Do you know that you can talk a perfectly well, sound man into believing he is sick? If three or four fellows ask him what's the matter with him and tell him he is looking bad, by the time he goes three blocks they will have to call an ambulance for him. That's what we are doing right now with this depression talk. People today don't know what hard times are.

We used to wheel brick in a brickyard twelve hours a day for $1.20 a day and board ourself. Today if they offer some stars less than ten thousand a week they are highly insulted. We used to shoot ducks and geese on Beaver lake with an old "Zulu" and we took home ducks and geese, too. We used to fish for bullheads in the Kankakee river with a willow pole and a cotton line. Today nothing less than a fifty dollar rod and reel will satisfy. We have seen the time when a plate of sowbelly and beans looked like a Wampas banquet.

We have broken prairie with two yoke of oxen. Today we get up on the tractor and step on the gas and away we go. We will admit that it is a little tough to have to content ourselves with a Buick when we wanted a Cadillac or Lincoln. Back in Mother's time she made the girls' gowns; today they have to get them in Paris. Let's forget this hard times talk, there's nothing to it. Wait until you get hungry and the wind sifts through the elbows of your coat and then you can write about it.

J. C. JENKINS,
The HERALD MAN.

*If there is anything*
*about the motion*
*picture industry*
*that you do not know*
*it's your own fault*

*Because, now, you can find*
*it in*

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# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 129.**—(A) Just what is a prismatic condensing lens. (B) May prismatic lenses be had in different diameters and focal lengths? (C) Is the converging lens of a Cinephor parabolic condenser always of one focal length? (D) Of what does the Cinephor parabolic condenser consist? (E) Is the Cinephor condenser collector lens always of the same focal length?

## *Answer to Question No. 122*

*Bluebook School Question No. 122 was: "(A) Exactly what is meant by 'Arc Voltage'? (B) What importance attaches to the angle of the lamp or carbons when using an ordinary arc? (C) Using an ordinary arc and assuming the crater floor to incline from the vertical at an angle of 25 degrees (or any other angle, for that matter), would the strongest illumination go forward to the center of the condenser? (D) Explain fully what importance attaches to the distance of the light source from the condenser, using either ordinary or high intensity arc.*

There seems to be something amiss, and I don't quite know what. The answer to Question No. 122 is lost and since I keep no record, other than the printed one, of those answering, I will have to omit the list of correct answers and answer the questions myself.

(A) Arc voltage is the e.m.f., or voltage, necessary to overcome the resistance offered by the carbon gap and force the current across it. It is (Ohm's law) equal to current flow in amperes times resistance in ohms.

(B) In order that the greatest amount of light be received by the condenser, it is necessary that the light source (crater floor) face the condenser—be parallel thereto—as nearly as possible. Unless the lamp be angled, it would be impossible to burn a crater which would be even approximately parallel with the face of the converging lens of the condenser, but with the lamp and carbons angled properly this condition may be brought about, or very nearly so.

(C) Under such a condition the strongest light would not reach the center of the condenser, since it would go forward on a line at right angles to the center of the face of the crater, or under the conditions assumed in the question, toward the lower front end of the lamphouse.

(D) The light goes forward from the crater floor in a very wide cone. Were it possible to place the face of the converging condensing lens within one inch of the crater floor, practically all light would be "picked up" by the lens. However, as the face of the converging lens is moved back away from the light source, it is evident that less and less of this cone of light reaches the face of the lens. All the rest is lost. Figure 36H, Vol. 1, of your Bluebook of Projection illustrates the enormous losses set up by moving the converging condenser lens away from the light source. In this figure we see that it would require a lens 7¼ inches in diameter to pick up the same amount of light at a distance of 4½ inches from the light source that is picked up by a lens 4¼ inches in diameter at 2½ inches from the light source. In the same figure we see that if a converging condenser lens 5¾ inches in diameter be located 3½ inches from the light source, it would require a lens 6½ inches in diameter to pick up the same amount of light at a distance of 4 inches. Very great importance therefore attaches to the matter of keeping the condenser as close as possible to the light source.

### *WHERE TO ADDRESS F. H. RICHARDSON*

*Until further notice, all correspondence pertaining to the Bluebook School or other projection affairs meant for the editorial attention of F. H. Richardson, should be addressed to him as follows:*

F. H. Richardson,
Box 100, South Lyme, Conn.

## *Small Town—Big Town*

E. C. Van Fradenburg, projectionist at the Valley theatre in Manassa, Colo., writes: "I am of that numerous tribe known as 'small town projectionists.' I believe small town men are different from those employed in larger houses in cities. I also believe our problems have not been given sufficient consideration, either by exchanges or by equipment manufacturers.

"Perhaps the answer to some of our troubles may be thought to lie in a trade school where projection might be taught, but those who have been at it as long as I have well know that to be impractical. A lot of theory may be obtained in such schools, but the fellow who gets the show through is almost invariably the one who has spent many years 'sitting' on a pair of projectors. It therefore seems that the only solution for us smaller town fellows is to give the job all we have, study all the literature available and do the best we possibly can to work things out for ourselves.

"In this connection, I may say I have found the Bluebooks to be of the utmost value. They answer many hundreds of questions which otherwise might and probably would remain a puzzle. They also give the man who studies them a broader view of his job, and of the many ramifications of that job. These books, taken in connection with your departments in MOTION PICTURE HERALD and BETTER THEATRES, might well constitute the projectionist's bible, because through them his soul may be saved from the torment of wondering what it is all about, with but little idea of knowing the remedy in any given situation.

"I own practically all the standard text books covering projection matters, but find most of them to be 'not so good.' One is too simple. It may be suitable for the manager who merely wants a general idea of projection matters. Another is not too clearly written and very often is in error. Still another does not cover the subject thoroughly. Even the Bluebook might be improved, though frankly, I really don't know how. Everything I know of in this world can be improved, though. Taking them by and large, the Bluebooks seem to me to be the answer to the operator's dream, in that by their use he may in time become a *projectionist.*"

# MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*

→ CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS ←

# MR. FRANKLIN WANTS TO KNOW!

IN "R.K.O. NOW," the official house organ for that circuit, H. B. Franklin asks: "What has become of the manager who regarded his theatre as his own . . . who knew everything that was to be known . . . from engine room to projection room and stage?"

*We'll try to tell you, Mr. Franklin:*

**Circuit operation,**—as seen through the eyes of some now forgotten men who tickled their own vanity by pinning fancy titles on themselves,—took these men, their individuality, their aggressive ability, their creative instinct and everything else that went with it. Took these many important things and choked them to death under a reign of home-office circuit management. Made puppets of them, or robots, if you will.

**They said "No"** to every request these fine showmen had to offer even before they had a chance of finding out whether the request was good or bad. They decreed that no house manager should use his own individuality of judgment without first consulting the home office. They fired the first man who dared violate this edict. They stamped out the house manager's enthusiasm by throwing cold water on his ambitious hopes to accomplish something that would gain him favor in the eyes of this unseen monster, "the home office."

**And when they thought** that the manager could get into possible mischief by not being busy all the time, they worked out a ridiculous system of home office reports on a dozen different details and passed the word along so that each department made similar demands on the house manager.

**The time he spent** in the old days watching the acts rehearse so that he could get acquainted with them and possibly improve his show, he now spends opening mail from the home office and trying to figure out what he can say in answer to each of these letters.

**The hours he spent** doping out ways and means of stimulating business he must now spend trying to turn out a thousand dollar advertising campaign for twenty-five dollars because a home office order to that effect told him to do so regardless of existing local conditions.

**As for joining** with the local Lions, Kiwanis or Rotary Clubs, some circuits—look through your company's files Mr. Franklin — actually ordered their managers to resign and not take any part in such activities because they thought it was taking the manager away from his job too much.

**He no longer circulates** among the people of his community because national circuit operation makes being away from the theatre a capital offense punishable by dismissal.

**The little things** about his theatre and the way he ran it are not found now because he is too worried about being shifted or let out. A thought sponsored by certain circuit officials a short time back under the impression that to get the most out of its manpower, the manpower should be kept "worried" as much as possible.

**He cannot maintain** his former newspaper contacts because every little thing he can do must first be approved by an endless chain of bosses. Then if it doesn't work out according to everyone's satisfaction, they all pass the buck back to the house manager. He has no one to pass it on to—so he takes the rap.

**He no longer has courage,** vision and independence because they have made him put his tail between his legs, blindfolded him and squelched his independence by making him ever fearful that he will be out of a job and unable to support his family.

*But, Mr. Franklin, there's life in the old boy yet.*

**Take these same men,** give 'em a little encouragement, a friendly pat on the back, a little of their former freedom in thought, action and the running of their theatres and we'll wager you our last year's shirt against your old high hat that they'll come through with flying colors and again make history in the show business—in profitable showmanship—in efficient management—in local respect.

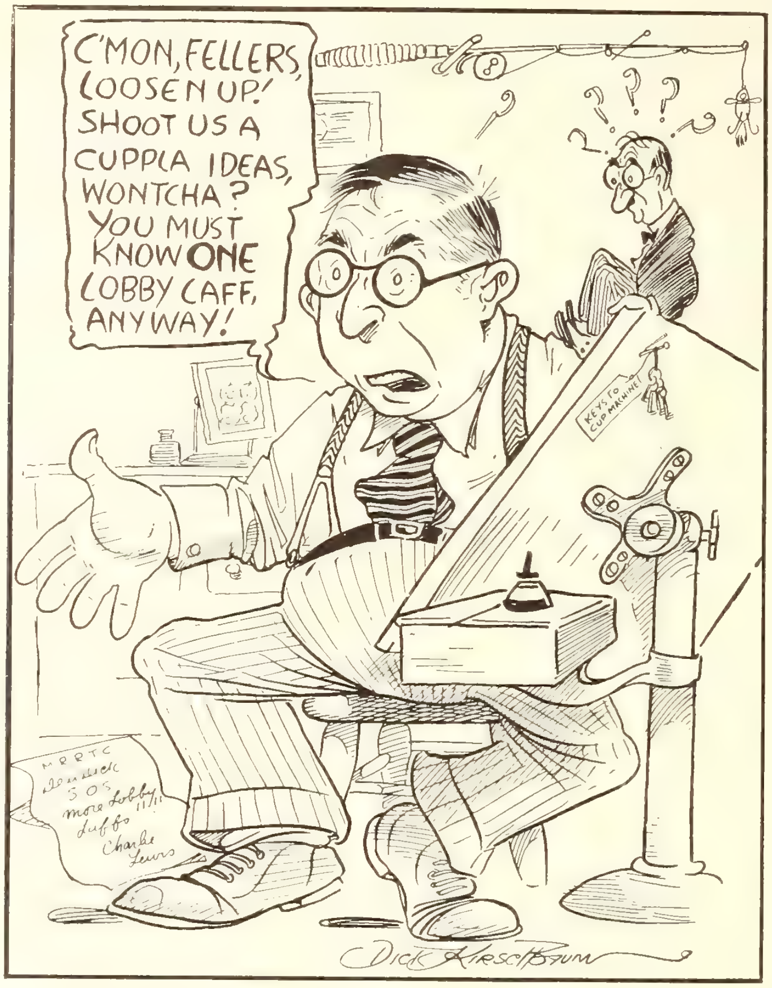
**Someone must show** the others the way. How about you H. B.? Will you be the one to lead the parade back to common-sense ways? You are the head of a large national circuit. A circuit old in tradition and one of the biggest factors in circuit operation. If you succeed the others must follow because they cannot afford to watch their theatres go to the dogs—(even if the dogs would have them.)

**Quoting Mr. Franklin again:** " . . . I further think that under the policy which has been established for the operation of RKO Theatres, Inc., he (the manager) will make himself a decisive factor in our success."

**The show business can** again be as great an industry as it was in the days before national circuits tried—and failed—to reverse every angle that was right for what they considered their own personal better judgment. They are paying dearly for their mistakes. Under genuine leadership and respect for the ability and personality of the house manager the theatres of this country can once again become a well paying business.

"CHICK"

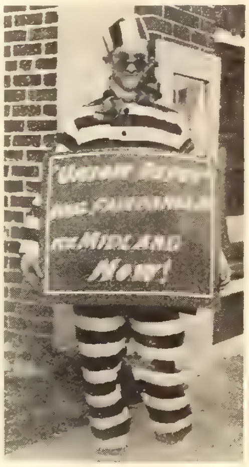
# DICK KIRSCHBAUM'S LOBBY LAFFS!


C'MON, FELLERS, LOOSEN UP! SHOOT US A CUPPLA IDEAS, WONTCHA? YOU MUST KNOW ONE LOBBY LAFF, ANYWAY!
KEYS TO CUP MACHINE!
MRRTC
dear dick
SOS
more Lobby Laffs !!!!
Charlie Lewis
DICK KIRSCHBAUM

Here's another broadcast for Lobby Laff suggestions. Dick will gladly turn out the cartoons if you men in the field will supply the ideas. Come on. Tell us about some of those funny slants always happening around the theatre.

## CARROLL RAN A BIG FOOD AND CLOTHING SHOW AT HIS HOUSE

Just to let his fellow showmen know that Glenn Carroll is still on the job of managing the Midland Theatre, Coffeyville, Kans., it is our pleasure to record that he is and that recent efforts put forth on a special food and clothing show resulted in the turning in of some 1,000 assorted articles, each accepted as an admission. It was a popular stunt and netted his theatre both community good will and generous mention in the newspapers.



The small photo on this page shows an attention-getter used on "Union Depot," which consisted of a walking bally dressed in convict suit. The man also wore goggles.

Carroll appears to think his food and clothing show a little late in the way of an offering to other members of this Club but it is quite possible that there may be a considerable number who have not yet made a move along these lines. In that case it's never too late to pull one, if the idea fits local conditions. As to his bally on "Union Depot," perhaps a striped suit had no particular bearing on the picture but it's something that will always get a look when not over-worked. Thanks, Glenn, for your reminders.

## ROUND TABLE BIOGRAPHIES

According to biographical data, Dr. S. Naify had full intention of following the medical profession at one stage of his life, but it seems that the lure of showbusiness proved too much of a temptation when he reached the age of 35 years.

Dr. S. Naify

Maybe his two brothers, Fred and Lee Naify, had something to do with shaping his destinies, for they're both in the show game; Fred manages a house in Chico, Calif., and Lee does likewise at Martinez. At any rate, we find the Doctor starting as assistant manager of the California and Mystic Theatre, Petaluma, Calif., where he was later promoted to full responsibility.

Naify was born in Damascus, Syria, in the year 1890 and received his education in schools in Syria and Constantinople, Turkey. During the World War he served as a doctor in the Turkish army. However, if he had to start all over again, indications are that he would have put that time in the theatre business instead of medicine, for he states that he hasn't any intention at the present of ever leaving this game for another.

If good things run in "three's" then we can readily understand why the Naify family has contributed three corking fine showmen to this business.

## FELDMAN FEATURED SHORT SUBJECT AS PLUG FOR KID SHOW

A tie-up recently engineered with a local newspaper by Joe Feldman, Warner publicity manager at Albany, N. Y., for a special matinee in connection with a nationwide stunt on Ripley's "Believe It Or Not" resulted in the attendance of 1,500 kiddies and a large number of adults. Several Ripley-Vitaphone shorts and a special local talent show, starring kiddie pupils of the city's leading dancing and music studios, were featured. The paper backed the tie-up with a number of illustrated stories.

## MASKS FOR A MASK PICTURE WAS OKAY WITH J. ROSENTHAL

Regulation black linen masks were used to exploit "Behind the Mask" by Jake Rosenthal, manager of the Iowa Theatre, Waterloo, Iowa. Beyond the fact that he used them we can add no further information except that copy on mask read, "You are challenged to see 'Behind the Mask'—Thrills with Chills, etc., at the Iowa Theatre." However, it's a cinch the gadgets received wide distribution and furnished amusement for a lot of folk.

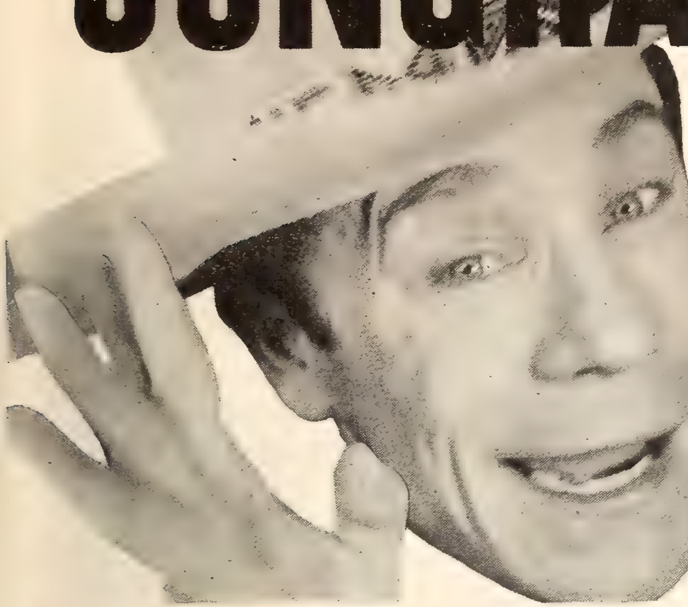
## EXCHANGE MATS AND NEWSPAPER ADS!

**Recognizing the necessity of helping theatres too small to afford the services of an ad artist, the Round Table Club has enlisted the aid of Kenneth Long, formerly of Paramount-Publix and an experienced ad-layout man, to contribute a series of articles and illustrations on how to turn out attractive newspaper advertising through the intelligent use of regulation exchange mats plus seat-selling copy.**

**THE FIRST OF THE SERIES APPEARS IN THIS ISSUE. Look it over and read it carefully. Even if you have been handling your advertising along these lines you will find many helpful suggestions from Ken Long's ideas. And if you are still so old-fashioned as to be using type alone in your present ads, then here is the way to get going along more modern lines.**

**The industry needs many more men of Ken Long's type. Men who can take advantage of the mats which are turned out for every picture and work them into their daily newspaper ads. There is no reason why every showman can't be making up attractive advertising. Here is a glorious opportunity of getting some cost-free education in the art of making up newspaper ads of the better kind. "Chick"**

# "CONGRATULATIONS



## —and Heartiest Thanks to the Clever WINNERS of the 'FIREMAN SAVE MY CHILD'[†] AD CONTEST!"

Joe E Brown

### FIRST PRIZE, $100

William Hendricks,
Smoot Theatre, Parkersburg, W. Va.

### SECOND PRIZE, $50

Stanley Brown,
Paramount Theatre, Omaha, Nebr.

### THIRD PRIZE, $25

A. J. Sonosky,
Riviera Theatre, St. Paul, Minn.

### FOURTH TO EIGHTH PRIZES—$5 EACH

F. B. Hill, Liberty Theatre, Walla Walla, Wash.
Maxwell Melincoff, Warner Theatre, Lawrence, Mass.
Leonard B. Freund, Albermarle Theatre, Brooklyn, N. Y.
John Goodno, Palace Theatre, Huntington, W. Va.
Pete Egan, Palace Theatre, Calgary, Alberta, Can.

### HONORABLE MENTION

Ed. M. Hart & Perry Spencer, Stanley Theatre, Utica.
Howard Waugh, Warner Theatre, Memphis.
George Laby, Paramount Theatre, Boston.
M. B. Hustler, Fox Capitol Theatre, Sacramento.
Joseph R. Greene, Rialto Theatre, Bushnell.
Leo Rosen, Strand Theatre, Syracuse.
Frank La Bar, Imperial Theatre, Asheville.
H. C. Buchanan, Palace Theatre, Superior.
Harold Knudsen, RKO Orpheum Theatre, Madison.
C. C. Murray, Fox Miller Theatre, Wichita.
Roland Douglas, RKO Orpheum Theatre, Sioux City.
Joe Schoeppel, Midwest Theatre, Oklahoma City.
J. W. Blanchard, Strand Theatre, Sunbury.
Floyd Morrow, Kenosha Theatre, Kenosha.
Lou Goldberg, Strand Theatre, New York City.
Charles Roth, Maryland Theatre, Hagerstown.
Douglas George, Columbia Theatre, Portsmouth.
E. Stutenroth, Holme Theatre, Philadelphia.
Frank Costa, Playhouse Theatre, Ridgewood.
Eph Charninsky, Palace Theatre, San Antonio.
James Cranides, Haven Theatre, Olean.
George V. Sweeney, Codman Square Theatre, Dorchester.
W. A. Lanagan, Rembert Theatre, Longview.
Jack Wright, Liberty Theatre, Le Grande.
Jack Stein, Embassy Theatre, East Orange.
L. Stein, Ritz Theatre, Newark.
W. H. Whyte, Capitol Theatre, Riverhead.
George B. Myers, Princess Theatre, Mayfield.
Olinto Accorsini, Trention Theatre, Lynchburg.
Charles H. Mitchell, Capitol Theatre, Leamington, Ont., Can.
F. C. Souttar, Fox Gillioz Theatre, Springfield, Mo.
Charles A. Zinn, Uptown Theatre, Minneapolis.
Tony Williams, De Witt Theatre, Bayonne.
J. R. MacEachron, Majestic Theatre, Stuttgart.
James McManus, Marlboro Theatre, Marlboro.
Alvin Hostler, Warner Theatre, Altoona.
J. A. McDonald, Memorial Theatre, McKeesport.
L. W. Carroll, Flynn Theatre, Burlington.
Julia M. Smith, State Theatre, Waterbury.
Morris Rosenthal, Jefferson Theatre, Auburn.
Leon Pickel, Kentucky Theatre, Henderson.
W. G. Croucher, Playhouse Theatre, Clyde.
Thomas J. Kane, Sequoia Theatre, Redwood City.
John Medford, Princess Theatre, Oxford.

**NOW**

**YOU CAN CASH IN WITH "THE TENDERFOOT"[†] DURING JOE E. BROWN LAFF WEEK--JUNE 4TH TO 10TH**

**The Industry's Prize-Winners**

# WARNER BROS. PICTURES

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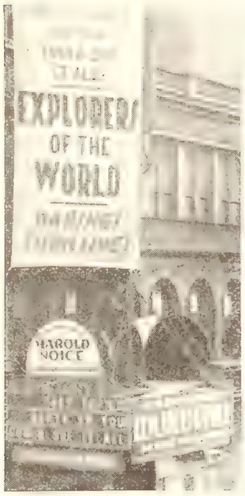
[†] A First National Picture

VITAGRAPH, INC., DISTRIBUTORS

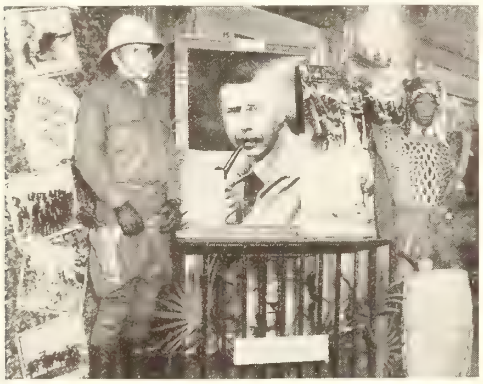
## JACK HOBBY WAGED EXCELLENT CAMPAIGN ON A JUNGLE PICTURE

When the RKO circuit made test showings of "Explorers of the World," Providence, R. I., where Jack Hobby manages the Victory Theatre, was one of the key cities chosen for presentation of that picture. Theatre front, an atmospheric lobby and window displays all played a part in a successful campaign.



First note the front, with its large banner on portion of the building above the marquee; marquee copy of "They Defied Death So That You Could See It All," the large, special valance on front of the marquee, and the atmospheric decorations of animal heads, tusks, etc., at either side of entrance. A sign atop the marquee also advertises stage appearance of a famous explorer in "Jungle Adventures."

The other photo shows how the atmospheric effect was carried out in the lobby. The portrait of Noice, the explorer, was flanked on either side by two individuals, one dressed in explorer's toggery and the other, a tom-tom beater, with leopard skin and native head-piece. Below the portrait is a cage that contained a lion's head and skin, which was realistically moved along with a "groan box," to produce the desired effect. The tom-tom beater also contributed his share of the noise. Several excellent displays were obtained in windows in buildings located at important points in the city.



This jungle picture produced excellent returns for the Victory as the result of Hobby's efforts and so he's passing along the highlights of his work for the benefit of other Round Tablers. His fellow showmen have often had an opportunity to read accounts of Hobby's exploitation activities and we'll be looking for other examples in the future.

### Set For Graduation

Lee Kirby, manager of the Monroe Avalon Theatre, Monroe, Wash., is arranging a graduation surprise for the young men and women of the local high school graduating class by having them all present as his guests on some date near commencement time. This may serve to remind others that graduation season is near.

## INTRODUCING KEN LONG—

The chap who is going to tell you how to make up swell newspaper advertising by combining exchange mats with attractive layouts. As for his qualifications to handle so important a task, we offer herewith a brief resume of his experiences in connection with this type of work:

**He is twenty-five years old and married.**

**From 1922 to 1925 he was with the Brockton Photo Engraving Company, where he learned all there was to know about photo engraving from beginning to end.**

**1925 to 1927. With the Brockton Theatre handling publicity and advertising and getting a closeup picture of the inside workings of theatre management and operation. Doubled on local newspaper, where he spent all spare time, enabling him to get a line on the range of type faces, borders and composition in particular for the makeup of theatrical advertising. Also read through any book on the subject that he could beg, borrow or steal.**

**Aug., 1927, to Oct., 1927. Left the theatre to handle a commercial advertising account for a shoe company with thirteen stores in New York City. It was while doing this type of work that he met Lem Stewart, advertising manager for Publix Theatres, and then,**

**From Oct., 1927 to April, 1932, he worked under Stewart—(a swell guy to work with any day)—in the makeup of ads for the Publix manuals and other work along the same lines. During this Publix connection he made many fine suggestions showing how regulation exchange mats could be worked into newspaper advertising for theatres without ad artists.**

Taking advantage of his brief time in between connections, the Managers' Round Table Club prevailed upon Ken to devote some spare time to this most important series. So thorough are Long's ad suggestions, that even the most inexperienced showman can sit down and follow the methods recommended and, as a result, improve their theatre's newspaper advertising tremendously.

Although we know that Ken will again be tied up with one of the home offices we are hoping that he will find time to continue this series indefinitely.

### Sonosky Back in Aberdeen

A. J. Sonosky, a former Aberdeen, Wash., theatre man, recently returned to that city as manager of Publix houses, succeeding J. C. Strock, who has been temporarily filling the post following transfer of J. T. Stroud to Minot, S. D.

Since leaving Aberdeen seven years ago Sonosky has filled a number of important executive posts in various theatres, his last job being that of manager of the Riviera Theatre in St. Paul.

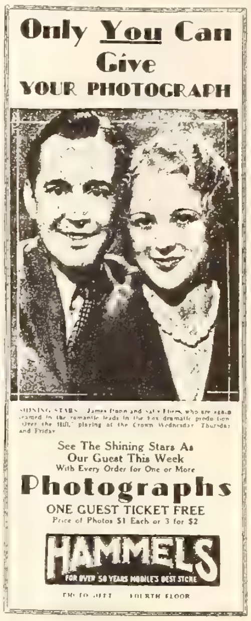
Stroud, who served as Aberdeen manager for the past two years, has already assumed his duties as Publix manager in Minot.

## HARRY MARCHAND IS USING A GOOD GAG TO GAIN PUBLICITY

That enterprising showman, J. Harry Marchand, manager of the Crown Theatre, Mobile, Ala., has been cashing in on some corking publicity as the result of a tie-up he made with a local newspaper on a "Roving Observer" gag. Here's the way it works:

Each day a number of local residents are singled out by a mysterious "roving observer" who presents each one with a guest ticket good at the Crown Theatre. We gather that he is one of the leg men on the paper, for it is stated that this phantom creature will be everywhere, presumably at one time, and no one but a reporter could hope to qualify for such an assignment. He chooses at random a number of people along his beat. These he will describe in the next issue, for example, as follows:

"If the small boy who left his romping to dash across the lawn at Marine and Government streets to pick up a glove for a lady . . . if the middle-aged man who had so much difficulty clamping down the radiator cap on his car while it was parked on Daughin street . . . if the Dauphin street merchant who wisecracked to the observer that 'business was looking up—it's flat on its back' . . . if the lady in the blue dress who ran out of her house on Jackson street yesterday evening shouting 'just a minute, just a minute' to friends waiting in a car," etc., etc., they may call at the newspaper office and receive a free ticket to the current show.



Only You Can Give YOUR PHOTOGRAPH

SHINING STARS — James Dunn and Sally Eilers, who are again teamed in the romantic leads in the Fox dramatic production "Over the Hill," playing at the Crown Wednesday, Thursday and Friday

See The Shining Stars As Our Guest This Week
With Every Order for One or More
Photographs
ONE GUEST TICKET FREE
Price of Photos $1 Each or 3 for $2

HAMMELS
FOR OVER 50 YEARS MOBILE'S BEST STORE
PHOTO DEPT. FOURTH FLOOR

### Looks Like a Winner!

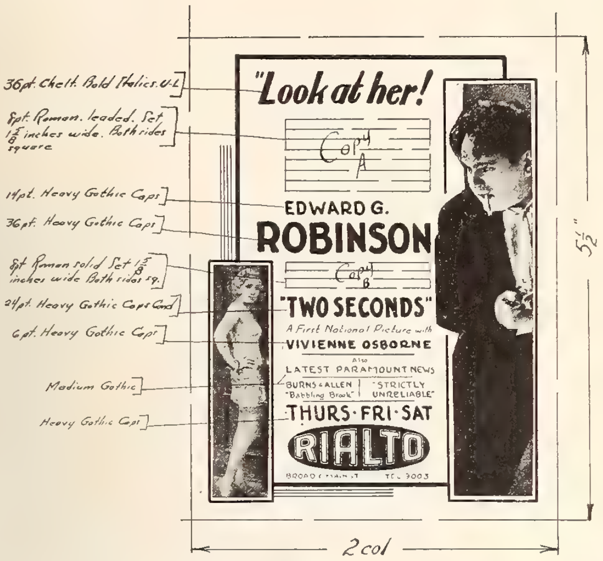
The above excerpts culled from several tear sheets will convey a clear idea of what Marchand's stunt is all about and to us it looks like a corker. The paper is playing it up as a daily feature under a two-column head and it has been the means of obtaining a lot of publicity at the cost of very few tickets.

We are also running a reproduction of one of Marchand's cooperative ads on this page; one which appears in slightly different dress. Note that the photograph angle is strongly played up by a large cut of James Dunn and Sally Eilers. The photographer paid for all tickets except 20 at matinee prices and gave one with every order for one or more photographs. He likewise stood the cost of ads on both newspapers. Seems to us the ad carries appeal for the reason that it is different than the usual run of co-ops.

Try the above on your photographer and also the other stunt on your newspaper. Both appear to have unusual merit and we're obliged to J. Harry for making it possible for us to pass the tips along.

# EXCHANGE MATS AND NEWSPAPER ADS!

Illustration "A"


36pt. Chelt. Bold Italics. U-L
8pt. Roman. leaded. Set 1 5/8 inches wide. Both sides square
14pt. Heavy Gothic Caps
36pt. Heavy Gothic Caps
8pt Roman solid Set 1 5/8 inches wide Both sides sq.
24pt. Heavy Gothic Caps Cond
6pt. Heavy Gothic Caps
Medium Gothic
Heavy Gothic Caps
"Look at her!"
Copy A
EDWARD G.
ROBINSON
Copy B
"TWO SECONDS"
A First National Picture with
VIVIENNE OSBORNE
Also
LATEST PARAMOUNT NEWS
BURNS & ALLEN "Babbling Brook"
"STRICTLY UNRELIABLE"
THURS·FRI·SAT
RIALTO
BROAD & MAIN ST. TEL. 9003
5½"
2 col

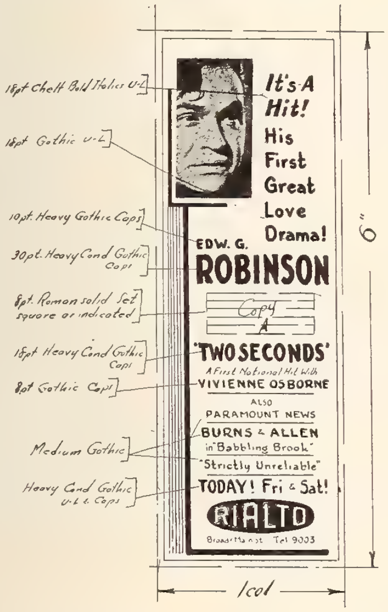
Copy - (A)--

...brazen..beautiful.. flaunting her charms for all men to see... Flashing their money and clothes they give her... Cheap..Shameless..Dragging me down! Down! DOWN!"

Copy - (B)--

in a mighty portrayal of a man who finds himself the victim of his own wife's disgrace...in

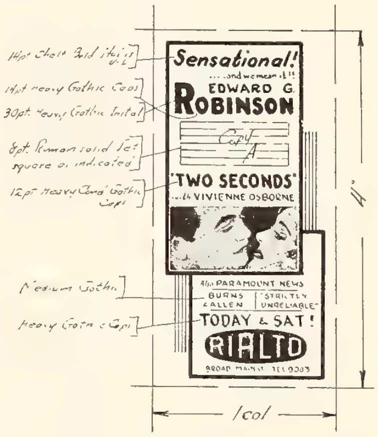
Illustration "B"


18pt Chelt Bold Italics U-L
18pt Gothic U-L
10pt. Heavy Gothic Caps
30pt. Heavy Cond Gothic Caps
8pt. Roman solid Set square as indicated
18pt Heavy Cond Gothic Caps
8pt Gothic Caps
Medium Gothic
Heavy Cond Gothic U-L & Caps
It's A Hit!
His First Great Love Drama!
EDW. G.
ROBINSON
Copy A
"TWO SECONDS"
A First National Hit With
VIVIENNE OSBORNE
ALSO
PARAMOUNT NEWS
BURNS & ALLEN
in "Babbling Brook"
"Strictly Unreliable"
TODAY! Fri & Sat!
RIALTO
Broad & Main St. Tel 9003
6"
1 col

Copy - (A)--

in a mighty portrayal of a man who finds himself the victim of his own wife's disgrace...in

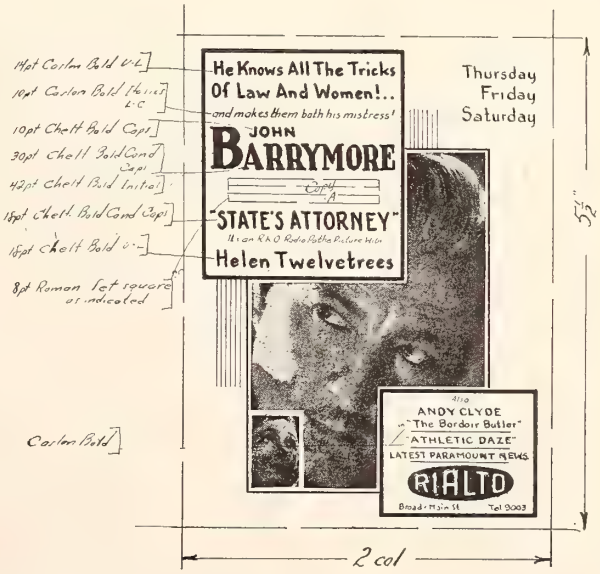
Illustration "C"


14pt Chelt Bold Italics U-L
14pt Heavy Gothic Caps
30pt. Heavy Gothic Initial
8pt. Roman solid Set square as indicated
12pt Heavy Cond Gothic Caps
Medium Gothic
Heavy Gothic Caps
Sensational!
...and we mean it!!
EDWARD G.
ROBINSON
Copy A
"TWO SECONDS"
...with VIVIENNE OSBORNE
Also PARAMOUNT NEWS
BURNS & ALLEN
"STRICTLY UNRELIABLE"
TODAY & SAT!
RIALTO
BROAD & MAIN ST. TEL 9003
4"
1 col

Copy - (A)--

in a mighty portrayal of a man who finds himself the victim of his own wife's disgrace...in

Illustration "D"


14pt Carlon Bold U-L
10pt Carlon Bold Italics L-C
10pt Chelt Bold Caps
30pt Chelt Bold Cond Caps
42pt Chelt Bold Initial
18pt Chelt. Bold Cond Caps
18pt Chelt Bold U-L
8pt Roman Set square as indicated
Carlon Bold
He Knows All The Tricks Of Law And Women!..
and makes them both his mistress!
JOHN
BARRYMORE
Copy A
"STATE'S ATTORNEY"
It's an R K O Radio Pathe Picture With
Helen Twelvetrees
Thursday
Friday
Saturday
Also
ANDY CLYDE
in "The Bordoir Butler"
"ATHLETIC DAZE"
LATEST PARAMOUNT NEWS
RIALTO
Broad & Main St. Tel 9003
5½"
2 col

Copy - (A)--

in his first, great, timely American role! He's superb as

## Follow These Suggestions Each Week and Improve Your Style In Newspaper Advertising; It Explains Just How To Do It!

*(The man responsible for this, the first of a series, is described on the opposite page. After you have read about Ken Long and then followed this first advertising article, sit down and tell us how we can improve the idea and the series. Do you think it will prove helpful to you and your advertising?)*

Dominating emphasis with small ads can be accomplished with intelligent use of producers' exchange mats *plus* standard newspaper equipment. The purpose of the press sheet is to offer showmen the best material possible, at a nominal cost, with which to advertise a certain picture. With shrewd manipulation of this material, *small ads that sell* can be made.

On this page are a few layouts in illustration. (Owing to the limited space, it is necessary to reduce them.) These ads adhere to one of the most essential rules in newspaper advertising . . . SIMPLICITY! They also have character! They have unity! Copy and illustrations are arranged in an orderly fashion. Such ads represent profitable investment. Let's learn how to make them!

Look at the ads in the press book on "Two Seconds." Great stuff, aren't they! Let us assume, however, our budget allows as a maximum a two column by five and one-half inch ad on the evening before opening. With this in mind, and after reading the synopsis (if we haven't already seen the picture), and after studying the ads in the press book, we pick mats Nos. 8 and 17 for the illustrations. Illustration "A" is our rough layout ready for the compositor. Note the type markings on the left. This is important! It enables the compositor to set the ad exactly as we have visualized it.

Illustration "B" is our opening day ad . . . one column by six inches. Mat No. 6 is used. No matter how small the ad, the type markings are important.

Illustration "C" is our "day after opening" ad. Mat No. 12 is used.

Illustration "D" shows our "day before opening" ad on "State's Attorney." Mats Nos. B-3 and B-22 are used.

Of course, several different layouts can be made using the material we have selected in illustrations "A," "B," "C" and "D." The fact still remains that small ads with very definite sales values *can* be made from producer's material. Let's put more thought into the preparation of our smaller ads.

Here are a few rules to keep in mind when preparing your newspaper campaign. . . .

*Illustrations.* Select illustrations (mats) that are clear and simple. Never use a portrait illustration that is not a likeness.

*White Space.* Devote from one-fourth to one-third of layout to white space.

*Focal Point.* Do not break newspaper display into too many small units.

*Display Lines.* Use medium or heavy type, caps and lower case, for captions; and either capital bold-faced or capital characteristic type for all display lines; light-faced type for body copy of ad.

*Black or White.* Solid black in illustrations does not necessarily mean dominance. In the face of heavy pictorial competition, a delicate outline will catch the eye first. It is a matter of contrast—do what the majority are not doing.

*Headlines.* Unusual catch-lines that tease the imagination are a great help.

*Borders.* Never use the all around, heavy black border. Save that for the "undertaker."

## SELECTIONS FOR THE "FIREMAN, SAVE MY CHILD" CONTEST

### *First Prize, $100*

**WILLIAM HENDRICKS,
SMOOT THEATRE,
PARKERSBURG, W. VA.**

### *Second Prize, $50*

**STANLEY BROWN,
PARAMOUNT THEATRE,
OMAHA, NEB.**

### *Third Prize, $25*

**A. J. SONOSKY,
RIVIERA THEATRE, ST. PAUL, MINN.**

### *$5 Prize Winners*

F. B. Hill,
Liberty Theatre, Walla Walla, Wash.
Maxwell Melincoff,
Warner Theatre, Lawrence, Mass.
Leonard B. Freund,
Albemarle Theatre, Brooklyn, N. Y.
John Goodno,
Palace Theatre, Huntington, W. Va.
Pete Egan,
Palace Theatre, Calgary, Alberta, Can.

### *Honorable Mention*

Ed. M. Hart & Perry Spencer, Stanley Theatre, Utica, N. Y.
Howard Waugh, Warner Theatre, Memphis, Tenn.
George Laby, Paramount Theatre, Boston, Mass.
M. B. Hustler, Fox Capitol Theatre, Sacramento, Calif.
Joseph R. Greene, Rialto Theatre, Bushnell, Ill.
Leo Rosen, Strand Theatre, Syracuse, N. Y.
Frank La Bar, Imperial Theatre, Asheville, N. C.
H. C. Buchanan, Palace Theatre, Superior, Wis.
Harold Knudsen, RKO Orpheum Theatre, Madison, Wis.
C. C. Murray, Fox Miller Theatre, Wichita, Kans.
Roland Douglas, RKO Orpheum Theatre, Sioux City, Iowa.
Joe Schoeppel, Midwest Theatre, Oklahoma City, Okla.
J. W. Blanchard, Strand Theatre, Sunbury, Pa.
Floyd Morrow, Kenosha Theatre, Kenosha, Wis.
Lou Goldberg, Strand Theatre, New York City.
Charles Roth, Maryland Theatre, Hagerstown, Md.
Douglas George, Columbia Theatre, Portsmouth, Ohio.
E. Stutenroth, Holme Theatre, Philadelphia, Pa.
Frank Costa, Playhouse Theatre, Ridgewood, N. J.
Eph Charninsky, Palace Theatre, San Antonio, Tex.
James Cranides, Haven Theatre, Olean, N. Y.
George V. Sweeney, Codman Square Theatre, Dorchester, Mass.
W. A. Lanagan, Rembert Theatre, Longview, Tex.
Jack Wright, Liberty Theatre, Le Grande, Ore.
Jack Stein, Embassy Theatre, East Orange, N. J.
L. Stein, Ritz Theatre, Newark, N. J.
W. H. Whyte, Capitol Theatre, Riverhead, L. I.
George B. Myers, Princess Theatre, Mayfield, Ky.
Olinto Accorsini, Trenton Theatre, Lynchburg, Va.
Charles H. Mitchell, Capitol Theatre, Leamington, Ont. Can.
F. C. Soutter, Fox Giolioz Theatre, Springfield, Mo.
Charles A. Zinn, Uptown Theatre, Minneapolis, Minn.
Tony Williams, De Witt Theatre, Bayonne, N. J.
J. R. MacEachron, Majestic Theatre, Stuttgart, Ark.
James McManus, Marlboro Theatre, Mass.
Alvin Hostler, Warner Theatre, Altoona, Pa.
J. A. McDonald, Memorial Theatre, McKeesport, Pa.
L. W. Carroll, Flynn Theatre, Burlington, Vt.
Julia M. Smith, State Theatre, Waterbury, Conn.
Morris Rosenthal, Jefferson Theatre, Auburn, N. Y.
Leon Pickel, Kentucky Theatre, Henderson, Ky.
W. G. Groucher, Playhouse Theatre, Clyde, N. Y.
Thomas J. Kane, Sequoia Theatre, Redwood City, Calif.

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## NOBLE WAGED FINE LOW COST CAMPAIGN ON TARZAN PICTURE

We note that Ralph Noble, advertising manager of the Arkansas Amusement Corp., recently waged an interesting and effective campaign on "Tarzan, The Ape Man," which is particularly noteworthy because of striking display obtained at low cost.

The accompanying photo will serve to illustrate in a mild way the attractive atmospheric front and huge duck banner hung on the front side wall of theatre. A solid grass front enclosed the entire theatre front on which was mounted two six foot circles with title and catchlines. The title and border of the circles were studded with lights. Fourteen by seventeen photo enlargements were mounted on background and across the front.

A jungle type enclosure four feet high, along both ends and front of marquee, was mounted with cutouts of jungle animals, apes, rhinoceri, and Tarzan and girl riding head of elephant. The title on both ends and front of marquee was studded with lights.

The large, duck banner on the side wall measured 22 x 36 feet and extended from the top of the building to a twenty-four sheet panel at the bottom. The panel had a black cloth background and in addition to title and cast carried an eight foot cutout of Tarzan and girl swinging through trees.

As to material and cost the entire front was executed at less than $50. The grass was obtained in an open field a short distance from the city. The front on which the grass was mounted was used on several other pictures; likewise, the marquee enclosure. The light receptacles were salvaged from an old electric sign. The wall board and duck banner were the only items purchased especially for the occasion. Material and sewing on the banner set the management back exactly $13.82. The wall board cost $6.08, and about $4 for paint and nails brought the total of the display up to $23.90.

We have another photo at hand but it's too faint to show the corking tie-up that Noble made with a local department store on B. V. D. Swimsuits. Two live models with kodaks stood in the window and took pictures of those who appeared outside. Two regular store forms were also draped with suits. The photos were developed inside the store and within a short time displayed in both window and theatre lobby. Those who identified themselves were given guest tickets to the show. This tie-up was very effective. The reason the photo is too faint to reproduce is because a rail had to be constructed to keep the crowd from pushing in the glass.

CAPITOL
THE TRADER HORN of 1932
TARZAN the APE MAN
TARZAN THE APE MAN
TARZAN

This is the first time we've heard from Ralph Noble in quite some time and he modestly alibis his silence with the statement that nothing really worthwhile was done in the interim. That is difficult to believe and we hasten to assure him that this department will welcome all kinds of information that can be passed on to other Club members.

## WALTER MORRIS SENT OUT TIMELY LETTERS TO GRADUATING CLASS

Graduation courtesies are a timely subject and of this we are reminded by glancing through a letter recently sent out by Walter Morris, manager of the New Broadway Theatre, Charlotte, N. C. The letter is so well framed that there appears no reason, to our way of thinking, why it shouldn't serve as a model.

> **Congratulations:**
>
> **To you, as a member of the class of 1932, the Broadway Theatre extends heartiest congratulations on your graduation. During the past years we have been a part of your school life and now want to be a part of your graduation festivities and ask that you be our guest the week of May 30th, which is "commencement week" with all of us.**
>
> **You are probably graduating with mingled feelings of joy and regret. Joy in having successfully completed your studies and stepping out to find your place in the world—regrets at leaving old friends, old associations and friendly places.**
>
> **However, there is one institution you and your friends have enjoyed that will continue—the BROADWAY THEATRE, one of the Warner Bros. Theatres. No matter where you go from coast to coast, you will always get the same friendly welcome in over 700 Warner Bros. Theatres.**
>
> **And so in addition to extending our congratulations, we wish to present the enclosed graduation courtesy as an expression of our sincerity. This card will be honored as an admission to the Broadway any time during "commencement week."**
>
> **Most sincerely, (Manager.)**

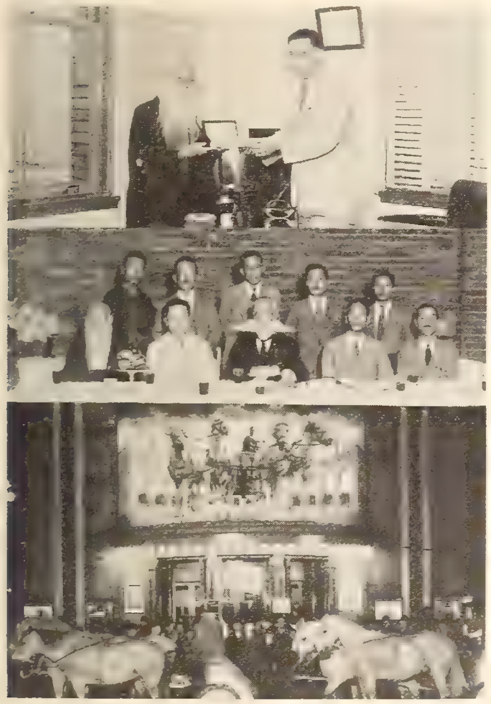
The above seems a friendly and hearty good will gesture on the part of a theatre and we're passing it along right now so as to have it reach other members in time for graduation season. Thanks to Walter Morris for the reminder.

## WE HEAR THAT LONG WHISKERS WERE BIG HELP TO M. SHATHIN

The whisker angle of "Trader Horn" proved a most effective means of exploiting that picture, advises Morris Frantz, when writing of the activities of M. Shathin, of the M-G-M Tokyo office.

Note the top portion of the accompanying photo which shows Mr. Shathin and the most bewhiskered gentleman in all Japan posing for the camera. The latter is receiving his award. We're asking you if the old fellow wouldn't give the Smith Brothers some tough competition!

Next, take a squint at the championship moustache in the center portion. The hirsute gentlemen who belongs to the longest moustachio in the world is none other than the "Father of Aviation" in Japan. He is so impressed with the beauty of this moustache that he has on various occasions promoted competitive events among long-moustached men of many countries.



The bottom portion of the photo shows the attractive front made for "Ben Hur." Note the horse-drawn chariot ballys.

No doubt about whiskers going big and growing big over in Japan. Anyway, the stunt was good for stories almost every day over the period of a month and intermittently thereafter until release of the picture. Our thanks to Frantz, of David Blum's office in New York City, for sending us this interesting material.

## HENDRICK TIED-UP WITH PHOTOGRAPHER ON IDENTITY STUNT

A clever identity gag was recently pulled off on "Crowd Roars" by Bill Hendrick, manager of the Warner Theatre in Frederick, Md. He rounded up some prominent people in his community and had them pose for photos wearing helmet and goggles worn by Cagney, which partially obscured their features. Guest tickets were offered to those who correctly identify the photos. Cost was negligible for reason that the local photographer stood expense of photos in exchange for credit in newspaper and theatre.

# "The Showman's Calendar"

## JUNE

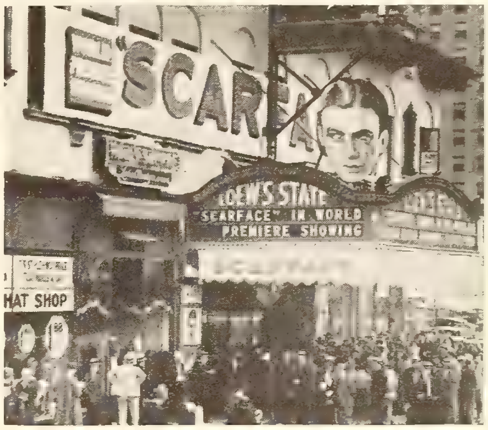
| | |
|---|---|
| 1st | Two cent postage stamp rate established between U.S. and Great Britain—1908<br>Kentucky Admitted to Union—1792<br>Tennessee Admitted to Union—1796<br>Clive Brook's Birthday |
| 2nd to 7th | National Swimming Week<br>Hedda Hopper's Birthday |
| 3rd | Confederate Memorial Day (Tennessee)<br>King's Birthday (Canada and Bermuda)<br>Jefferson Davis' Birthday—1808<br>Robert Edeson's Birthday |
| 5th | First Public Balloon Ascension in France by Montgolfier Brothers—1783 |
| 6th | Nathan Hale's Birthday—1756<br>American Marine Victory at Belleau Woods—1918 |
| 8th | Battle of New Orleans—1815 |
| 9th | John Howard Payne's Birthday—1791 (Author Home Sweet Home)<br>Franklin Drew Lightning from Clouds—1752<br>Pentecost<br>Virginia Valli's Birthday |
| 10th | Kamehameha Day in Hawaii<br>Benjamin Franklin Discovered Electricity<br>Richard Strauss' Birthday (German Composer) |
| 11th | Children's Day |
| 12th | Flag Day |
| 14th | Harriet Beecher Stowe's Birthday—1811<br>Cliff Edwards' Birthday<br>Pioneer Day (Idaho) |
| 15th | Boy Scouts of America organized—1916<br>Arkansas Admitted to Union—1836 |
| 16th | Barry Norton's Birthday<br>Ona Munson's Birthday<br>Stan Laurel's Birthday |
| 18th | Battle of Waterloo—1815<br>Oregon Boundary Treaty Signed—1846<br>Declaration of War of 1812<br>Jeanette MacDonald's Birthday<br>Edmund Breese's Birthday<br>Blanche Sweet's Birthday |
| 19th | War Begun with Great Britain—1812<br>Father's Day |
| 20th | West Virginia Admitted to Union—1863 |
| 21st | Longest Day in Year (First Day in Summer) |

## TOUPS ENGINEERED WORLD PREMIERE OF NEW GANGSTER FILM

Special stunts, several newspaper tie-ups and other effective advertising and exploitation featured the World Premiere campaign made on "Scarface" by Rodney Toups, manager of Loew's State Theatre, New Orleans, La.

Special stunts included a special showing for the Chief of Police and Chief of the local Detective Bureau, following which endorsements were given the picture; routing of a truck mounted with 24-sheets about city for three days; arrangements made to have the film delivered to theatre by armored truck and police escort, and a corking tie-up with the local Plymouth auto dealer, who, in return for lobby display of car, staged a big parade led by a sound truck. The auto dealer also mentioned picture in all newspaper advertising and gave gratis announcements over three radio stations.

Newspaper tie-ups included classified gags with three papers, grocery tie-up with two and a contest for a best essay in another. An award of 50 guest tickets was given for the best answer to the question, "What are we to do with gangsters." The papers generously co-operated with advance stories on the World Premiere. Display advertising began with a small ad on the day preceding opening and pyramided to smash.



Outside advertising included distribution of 10,000 tabloids by special boys house to house and on R. R. trains; distribution of 2,000 "Wanted" posters; distribution of 10,000 packs of matches from drug and cigar stores; four window displays featuring books; special process cards in hotels, merchant windows and prominent locations in business section; extra billing of one, three and six sheets; enlarged Postal telegrams, and special advance displays in lobby two weeks prior to opening.

The accompanying illustration will convey a fair idea of how the theatre front looked for the occasion. Both front and sides were covered with especially built compo board with brilliant red background with large photos of Scarface at top. White cutout letters were used for title of picture and all copy. Twenty-four sheet cutout heads of Scarface were placed at either corner on top of marquee. A fifty by ten foot banner was strung across the front, put up at the rate of two sections a day. Cutouts, a board of sawed-off shotguns and handcuffs, 15 blown-up reviews and congratulatory telegrams decorated the lobby.

Toups certainly put over a well diversified campaign and from what we hear obtained most satisfactory returns as the results of his efforts.

## JEFFREY PROMOTED BIG DOG AND DOLL STUNT IN FLORIDA

Just as George B. Jeffrey observes, tear sheets of Miami newspaper tell the whole story of a big Doll and Dog Contest waged recently as the result of a tie-up between theatre and publisher. George manages the Stanley, a Publix house down at West Palm Beach, and now that the northern visitors have promoted carfare to their home towns and things have quieted down, we may expect a bit of news now and then from that neck of the country.

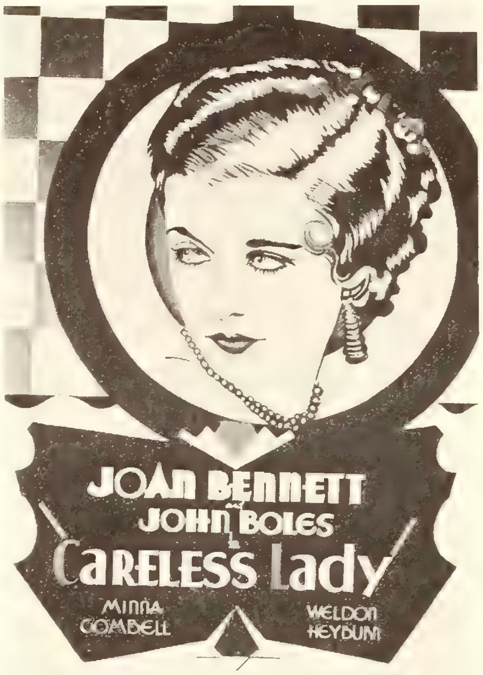
To get back to the Big Doll and Dog stunt, we can report that numerous and sundry youngsters, dogs and dolls took part in the event and that motion pictures were taken of the winners. A party was staged at the theatre and all winners were awarded free tickets to the show. By virtue of the tie-up the paper plugged the event with stories and photos for several days prior to opening. Owners of smallest dogs, largest dogs, smartest dogs, prettiest dolls, etc., vied for honors.

Jeffrey had two excellent days as the result of his show and is passing the tip along as a reminder for some other showman in this outfit to take a whack at the same kind of stunt. The newspaper will, of course, figure their end of the deal on reader interest on account of the many local residents entered in the event.

## SOBLER ON THE JOB WHEN STAR STOPPED OFF IN WINDY CITY

Right on the job when James Cagney passed through Chicago en route to New York City, Al Sobler, in charge of advertising and exploitation for Warner theatres in Chicago territory, promoted a snappy auto speedster for exclusive use of the star while in town. The tie-up also included the sending out by the auto manufacturer of 100,000 circulars of a photograph of Cagney and car. "Crowd Roars" was the inspiration.

## POSTER ART FOR THE THEATRE!



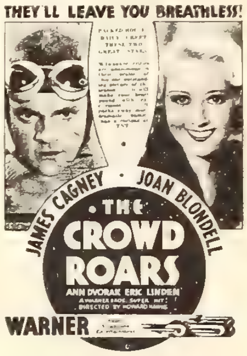
Well, here we are back on the Poster Art series which we so reluctantly had to get away from for a while. But we'll try our darndest to keep it going without interruption from now on.

James B. Watson is the artist who contributed this poster. Isn't it attractive? We thought so and now we pass it along for your opinion or use. You will find it easy and clear to trace on your Balloptican projector and the likeness of Joan Bennett is unusually good.

Watson is the art man for the Capitol theatre in Pottsville, Pa., and further examples of his fine work will appear frequently during the series. We are of the opinion that his work will bear watching and may be found good for others who want to inject new life into their own art work.

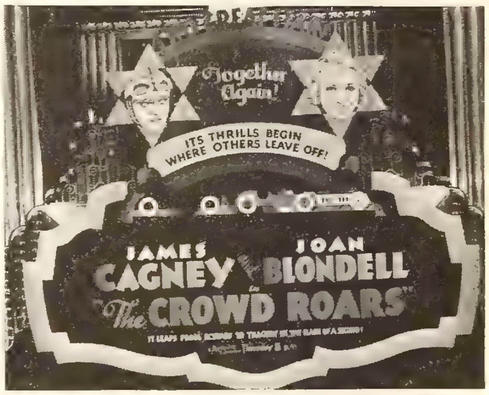
## BEN KATZ AND CREW WAGED BIG CAMPAIGN FOR CAGNEY PICTURE

Ben Katz, Warner Theatre advertising manager in Milwaukee who has been putting over noteworthy work over a considerable period, is given credit for a Wow of a campaign made recently on "Crowd Roars," in which promotional stunts played an important part



One of the heavy items in Ben's campaign was distribution of 100,000 fly sheets from a local newspaper, one side plugging the picture and the other the publication. Half were distributed by the newsboys and half by the theatre. Another large item was distribution of 10,000 Postal Telegraph messages, signed by Cagney and Blondell and placed in all downtown office buildings, restaurants and hotels.

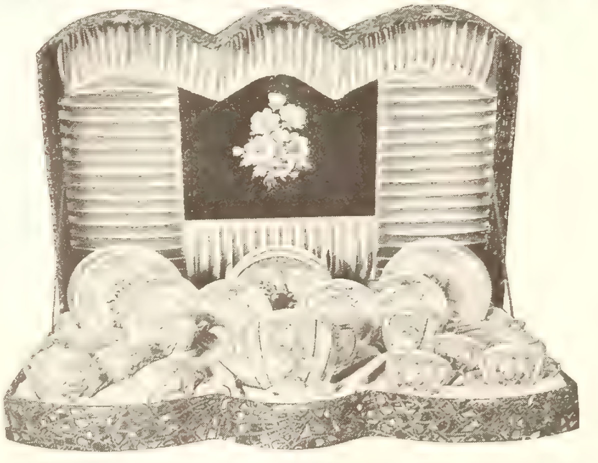
He also sold the Walgren drug stores on the idea of featuring a Cagney and Blondell 2 Star Feature Steak Sandwich.



Two newspaper stunts also came in for their share of favorable comment. One was a picture caption gag run over a period of four days which gave a corking opportunity to show different scenes from the picture each day and to work in stories from the merchandising plan. The other was a classified ad gag in Milwaukee's largest German paper.

Additional trade builders used by Katz included 3,000 special gag cards sent out on house mailing list; 24-sheets in best available spots in county; tie-ups in 22 downtown windows; display of trophies won by local team of auto racing drivers in large department store; silk ribbons worn by house ushers in all Warner Milwaukee theatres one week prior to opening; a five day teaser ad campaign in advance of regular display newspaper advertising; special art and stories in all papers; 6 advance radio announcements; special lobby displays and front; special copy trailer in addition to regular talking trailer; special sound copy trailer in nine Warner neighborhood houses one week in advance; and a gala Hollywood premiere with floodlights, radio hook-ups, orchestra and all the other side dishes.

The accompanying illustrations show one of the lobby displays fashioned by the staff and an example of newspaper advertising used in the above campaign.



HOT WEATHER BOX-OFFICE TONIC

Fragile and Dainty

JAPANESE LUNCHEON SET

Beautifully Hand-Painted

Your Lady Patrons Will Rave About It!

—and here's another offering:

Onyx Marbelette Cutlery

Fire Proof—Stainless Steel—Rust Proof

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
352 W. 44th St., N. Y. C.
Gentlemen:
Please send me further information.

Name .................... Theatre ..............
Address ................ City ........ State ........
Check item [X]
Japanese Set ☐ Onyx Marbelette Cutlery ☐
Willow Ware ☐ Dinner Ware ☐
—— MAIL THIS COUPON AT ONCE ——

# SHEPHERD'S EGG HUNTING RALLY WAS THE TALK OF MIAMI, FLA.

## Hard Work Featured All His Efforts and Reflected in the Amount of Business and Publicity Gained by Theatre!

## Same Idea Can Be Used For Treasure Hunt or Similar Business-Building Ideas At Any Time of the Year!

We are well aware of the fact that Easter, Egg hunts and Bunny gags are past as far as this year is concerned, but we are faced with a peculiar situation. We are supposed to pass along ideas in every avenue of showselling, yet, we cannot tell how a thing has been successfully handled until it is over and then when it is over the season has past and we can only tell you how it was done with the definite thought in mind that the smart showmen of today keep a good file of such material when the season rolls around again in another 12-months.

All of which leads us up to this point where we want to tell you about one of the best Easter parties we've ever had the pleasure of watching personally in many a year. In fact, we can't recall when as much enthusiasm, publicity and local good will was corralled by a single neighborhood theatre in many moons. But since this one bears telling, here goes:

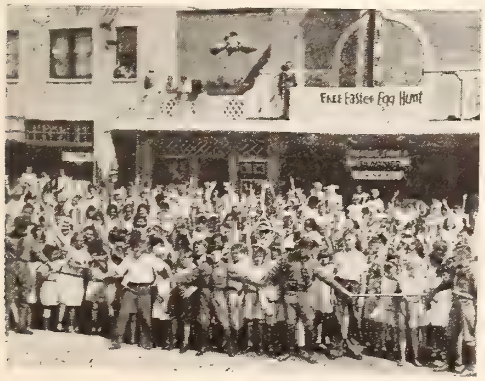
### Advance Publicity!

The theatre is the Biltmore Theatre in Miami, Fla., and the manager is Sonny Shepherd (pictured elsewhere on this page). "Sonny" is one of those fellows who can get back of an idea and see it through on his enthusiasm alone. And he has plenty of that. But his pet hobby, and a profitable hobby it's turned out to be for the Biltmore Theatre, is a Mickey Mouse Club and anything else that ties in with the youngsters.

For example, he has a Mickey Mouse orchestra of 15 pieces which has been working with him for over a year. They meet twice a week and rehearse and then play at the regular Saturday meetings of the Club on the stage of the Biltmore every week. In addition, they play outside engagement which "Sonny" arranged for them as they are advertised as the Biltmore Theatre Mickey Mouse Orchestra.

Besides this orchestra he also has a talented group of kiddies who are apparently destined for great futures on the stage. Some of those youngsters perform like seasoned troupers and lend no end of entertainment to the weekly gathering of the Club. But we'll tell you more about those entertainers later on in this story.

One of the most pleasant memories of our trip to Florida this past winter was the time we spent with Sonny Shepherd, live-wire manager of the Wolfson-Meyer Biltmore Theatre in that city. Aside from making our stay mighty enjoyable, Sonny gave us several opportunities of observing, first hand, how a small theatre can be made profitable via hard work and constant plugging. Here is a showman who never relaxes in his effort to attract attention to the theatre by way of newspaper stories and exploitation.



First of all, we want to convince you that the newspapers of Miami are hard-boiled when it comes to any free space or stories about the theatres and their attractions. So when "Sonny" broke the front page of the leading paper by crashing into Arthur Brisbane's exclusive column you can take it from us that "that's sumpin'." He also managed to get several prominent readers spotted during the week in the two papers and succeeded in working up quite a lot of interest in his Saturday morning Easter Egg Hunt and party.

### Hiding the Eggs!

We happened to spend the previous evening with "Sonny" and so we know that he was mighty anxious to get busy late at night and bury the eggs so as to make the kiddies get a lot of fun out of finding them. But the weather looked threatening and so he put it off until 5 o'clock the morning of the hunt. How many other managers would personally get behind a gag of this sort and get up at that ungodly hour to bury 300 hard-boiled eggs. Understand, previous to the burying process they had to be colored in all the latest and flashiest colors.

Then there were the prize-winning eggs. A golden egg for first prize and a silver for second. To which you can also add 12 white eggs stamped with the Biltmore rubber stamp and good for a free admission to the lucky kids who found them.

Just glance at the pictures on this page and then answer the question yourself. Picture a little tot with a flock of eggs she had found during the first half hour of the hunt.

Try to count that small portion of the participating youngsters in front of the theatre where "Sonny," via a loudspeaker, stood upon the top of the marquee and gave them their instructions. We judged that close to 1,500 kiddies gathered in front of the Biltmore on the morning of the hunt.

Another picture shows just a small portion of them scattered about one of the fields close by the theatre where the eggs were concealed. It sure was a sight for tired eyes to watch those kiddies start off on the run to look for those eggs. And what a sight every time they found one. It was worth all the time, trouble and aggravation spent on working up a stunt of this sort, and that's about all that must of sustained this enthuisastic manager.

### Egg Rolling Contest, Too!

The egg hunt lasted for the better part of 45 minutes and then the kids lined up on either side of the street to watch 20-odd boys attempt to push raw eggs a hundred feet with their noses. The roars of laughter which greeted the breaking of the shells by the over-ambitious boys proved that the spectators were getting a great kick out of the whole proceeding.

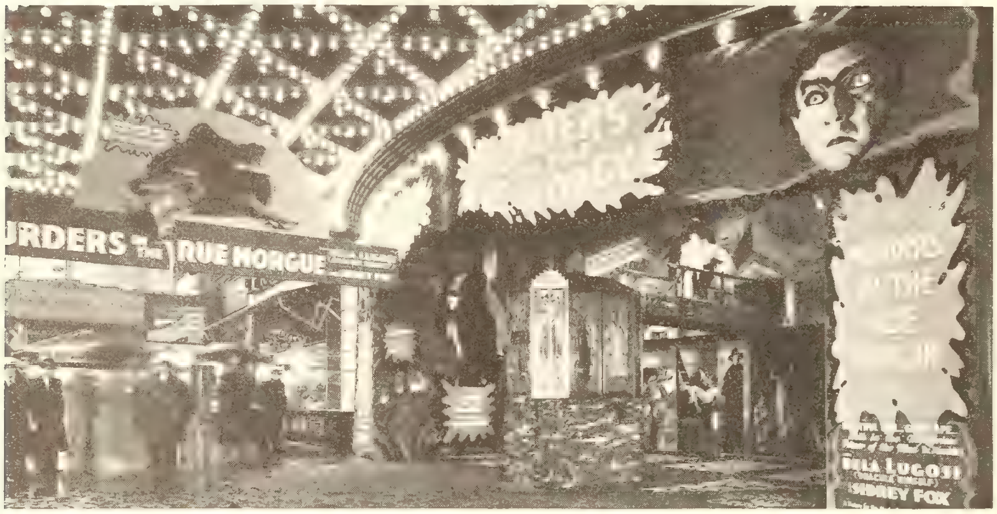
Incidentally, while this last event was going on some of the kids were bargaining for exchange of eggs. The lucky ones who found anywhere from two to ten eggs were willing to listen to any fair proposition for the sale of some of their findings. Ditto for the kids who found more than one white (free admission) egg. It was a grand time all around.

### Great Stage Show!

After much hard work on the part of the staff, "Sonny" finally managed to get all the kids into the house and seated. Then the film show got under way, and if you've never listened to hundreds of kids watching a western picture then you have been more than kind to your ears. Mine still ache from the hell-raising which followed each thrilling episode of a Maynard offering. But

*(Continued on next page)*

## A STRIKING LOBBY DISPLAY ON "RUE MORGUE"

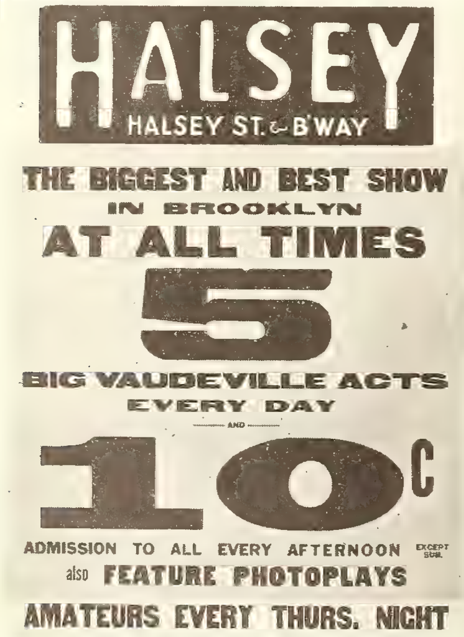


The Mayfair Theatre, RKO first-run stand in New York City, had an attractive lobby display for "Murders in Rue Morgue." Back of the box office a display made to resemble a gable window in the upper story of a house showed a giant ape emerging with a girl in its arms. A number of large, striking cut-outs were also placed at various spots at sides and rear on front lobby and under inside ends of the brilliantly illuminated marquee.

### Gwinn a Partner

Cecil Gwinn, manager of the Fox Theatre, Centralia, Wash., becomes a partner in a business deal recently engineered by himself and A. C. St. John, president of the St. John Investment Co. of Chehalis, Wash. This corporation and Gwinn have purchased all the stock of the Twin City Theatres, Inc., and in turn the St. John Investment Co. has purchased the Fox Theatre at Centralia. Gwinn will continue as business manager for Twin City theatres at both Chehalis and Centralia. Local management remains as at present.

## SIMON MAKES GOOD!


HALSEY
HALSEY ST. & B'WAY
THE BIGGEST AND BEST SHOW
IN BROOKLYN
AT ALL TIMES
5
BIG VAUDEVILLE ACTS
EVERY DAY
AND
10c
ADMISSION TO ALL EVERY AFTERNOON EXCEPT SUN.
also FEATURE PHOTOPLAYS
AMATEURS EVERY THURS. NIGHT

Here is one of the large car cards used by Lou Simon in Brooklyn to attract attention in a neighborhood where competition is so keen that you must fight every inch of the way. It's great to record that he's winning out, too.

## BIG COMPLIMENTARY PASS USED ON FILM BY SHOWMAN WITTE

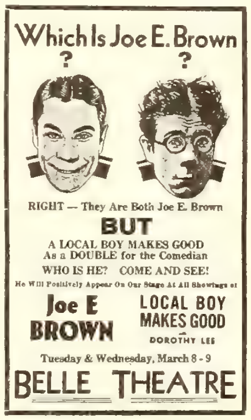
A pink-colored complimentary pass measuring about two feet in length by eighteen inches wide blew in through the mails from Cincinnati a short time ago. It was issued by the Ufa-Taft Theatre in connection with "Freaks" and a portion of the copy stated that it was "a big pass for a big show." It bore the signature of F. M. Witte, manager of the house.

We believe this is the first time the Club has received a contribution from Witte and hope that he will favor this organization with other proof of his activities. A pass such as described above must have been something in the way of a sensation.

## LOCAL BOY MAKES GOOD

Here is a case where a local boy actually did make good a chance to gain footlight fame through owning a face that resembled Joe E. Brown's.

M. L. Hart, manager of the Belle Theatre, Belle Fourche, S. D., when searching around for material to exploit "Local Boy Makes Good," discovered this so-called Joe Brown double in a local high school and persuaded him to appear on the stage of his theatre at all performances. Herewith is a reproduction of a newspaper ad used for the occasion. The young fellow made an interesting added attraction and business was excellent.


Which Is Joe E. Brown
? ?
RIGHT — They Are Both Joe E. Brown
BUT
A LOCAL BOY MAKES GOOD
As a DOUBLE for the Comedian
WHO IS HE? COME AND SEE!
He Will Positively Appear On Our Stage At All Showings of
Joe E BROWN
LOCAL BOY MAKES GOOD
DOROTHY LEE
Tuesday & Wednesday, March 8 - 9
BELLE THEATRE

## KLINGLER RECENTLY CELEBRATED NINTH ANNIVERSARY WEEK

Ninth Anniversary Week was celebrated a short time ago by Paul O. Klingler, manager of the Rialto Theatre, Lewistown, Pa., and we note that he got out a very attractive program in honor of the occasion.

The cover was made from black photo mount stock with front cover cut diagonally to show a portion of an orange colored insert. The name of the theatre on front and other copy was printed in silver. The back cover carried four ads from local merchants. The first page of the insert was blank except for two lines of copy in the lower right hand corner which read: "It's Our Birthday. . . . . Your Party."

Just a line or two concerning the program, which consisted of a news weekly; a Paramount comedy; a Paramount act; the Rialto Grand Organ; a special anniversary stage feature which included the "High Hatters," a Jap balancing act and a juggling act, and the feature presentation. The foregoing was run on Monday and Tuesday and a change was then made for the balance of the week.

We're glad to hear from Klingler again and think that he got out a most attractive looking special program. We also note that he used a striking newspaper display ad for an opening gun on "Shanghai Express," consisting of two large mats of Dietrich and Brook and just enough copy to be easily digested. Continue the good work, Paul, and don't forget to keep in touch with us.

## SHEPHERD'S BIG EGG-HUNT RALLY!

*(Continued from preceding page)*

to the kids it was just grrraaannnd.

After the feature was over the stage show started with a snappy overture by the Mickey Mouse Orchestra. Then "Sonny" introduced the Mistress of Ceremonies, a cute little miss who took the show in hand and made sure that every kiddie got a great big hand from the audience.

Toe dancers, sister teams, four-year-old tenors, one followed the other to the evident enjoyment of that mob of kids. Finally one of the favorites of the community was announced and did she get a reception? I'll say so, and she deserved it, too. There was a girl of about 10 who could sing a song like nobody's business. They couldn't get enough of her.

### Good Time For All!

By the time we had to call it a day and make haste to get back to our hotel the house was filled to overflowing and, although we knew we were going to miss some fine stage talent, we had to tear away.

But one fact remained impressed upon our mind. Those kiddies certainly had the time of their young lives and seemed to be getting a great kick out of everything. No wonder, we thought, that this was the finest Mickey Mouse Club outfit we had ever attended. They had a manager working on the job who never knew what hours meant. He gave unstintingly of his time and health to build up something that must count for real dollars and cents at the box office.

We left Miami with one positive thought stamped on our minds. We had met one of the livest showmen in the south and found him to be one swell guy. Here's hoping that we get to Miami again next year.

## BERGHOFFEN HELPED SALES WITH TIE-UPS AND LOBBY DISPLAYS

Lobby displays and tie-ups aided Arthur Berghoffen, manager of the Palace Theatre, Bergenfield, N. J., in the selling of "Lost Squadron" and "Fireman Save My Child."

For "Squadron" he had a fifteen foot flying 'plane on exhibition in the lobby and also arranged with a local airplane shop for the staging of a contest among Theatre Club members for the making of small, model 'planes. Results were excellent.

On "Fireman" he tied-up with the local fire department for an outdoor demonstration of fire fighting on opening day of picture. Another gag that went over big was a special showing for the entire department, all members attending in a body. Pamphlets containing police and fire signals were also widely distributed.

Berghoffen is a follower of exploitation activities set forth in this department and wants to thank his fellow showmen for the many valuable suggestions they have contributed. We are glad to hear from him again and hope he will continue to keep in close touch with Club headquarters.

## ROUND TABLE BIOGRAPHIES

Lou S. Hart, director of publicity for the Academy of Music, New York City, crashed showbusiness through the Hollywood studios several years ago and has been in it ever since, even though he started out in life to become an electrical engineer.

Lou S. Hart

As he admits, he secured a job at the Fox studios as a means to an end, and the end at that time was to get an education at a university that had a good football team. His aspirations in the electrical line brought him in line with Movietone work at the studios, but he forsook all ideas of becoming an engineer after working out with Charlie Carroll in Jersey City, N. J., in the publicity end. Sold on publicity after that experience, he decided that it was the line he wanted to follow and has been at it ever since.

He thoroughly enjoyed his four years' experience on the West Coast and while there was a member of the Fox Studio Basketball Team, playing with George O'Brien, Charles Farrell, Rex Bell and Max Gold. He tells us he's in showbusiness for keeps.

## NEW MEMBERS— IF YOU PLEASE!

Don't become impatient if your framed Membership Certificate is slow in reaching you. It takes between two and three weeks after receipt of application to prepare and ship these certificates.

First—They must be properly and carefully lettered.
Second—They must be signed.
Third—Then they must be framed.
Fourth—Packed, labeled and shipped.
Fifth—Time necessary in transit.

In addition to the above, we found ourselves swamped with new members' applications and are just beginning to catch up with them. So bear with us and allow reasonable time after you join for your certificate to reach your office.

## HANNAN ENGINEERED OUTSTANDING PIECE OF PROMOTION WORK

An outstanding piece of promotional work was done recently by Manager Hannan of the Merrick Theatre, Jamaica, L. I., N. Y., when some $600 worth of attractive articles of merchandise were distributed among patrons of his theatre.

House supply companies, art shops, flower markets, dress shops, beauty shops, drug stores, dentists, meat markets and various other merchants were tied in with the move and articles ranged in value from $5 trade checks to an electric refrigerator worth $169.50.

We can well imagine the interest kicked up down on the Island by the above stunt.

YOU **CAN** PACK THEM IN *at the lowest cost in history. Others are putting out the S. R. O. sign with this popular S. R. O. PLAN*

A FEW OF THE ITEMS IN S.R.O. PLAN NO. 1

Jap Gold Bed Spreads
Spanish Shawls
Tie Racks
Pearl Necklaces
Embroidered Coolie Coats
Enameled Cigarette Lighters
Rayon Pajamas
2 Candelite Table Lamps
Three Piece Toilet Sets
Silk Pillows and 90 others of equal or better value

HERE IT IS:

**1100** boxes of soft chewy tasty candy; **100** articles of merchandise that have eye appeal, quality, and flash with retail values up to $5.00 each; complete for $60. Takes care of 1100 patrons at less than 6 cents each! You give every patron a free box of this quality candy and distribute the remarkable merchandise items to the holders of the lucky coupons. Simple, effective, easy to handle. Work it a day, a week, a month when and as you need it. No need to tie yourself up to a long winded expensive premium plan when you have the S.R.O. Plan. Other smaller units can be had in units of 550 at $30 and 250 at $15. All prices are F.O.B., Chicago.

LIST SHOWING COMPLETE ASSORTMENT — MAILED ON REQUEST

Wire, write, or phone your order to-day. Prompt, cheerful service.

**UNIVERSAL**
THEATRES CONCESSION COMPANY
4701 ARMITAGE AVENUE CHICAGO, ILL.

# IT PAYS TO ADVERTISE!

### *This Showman Speaks From Wide Experience On a Subject With Which He Is Really Familiar!*

**By TED TODDY**

**Director of Advertising and Exploitation in Southern Division for Columbia Pictures**

ADVERTISING IS TO THE THEATRE WHAT THE HEART BEAT IS TO THE BODY. Without the heart beat the body dies; without advertising the theatre becomes dormant. Although this fact may be applied to any type of business, especially is it true with the theatre since ADVERTISING IS THE PREDOMINATING FACTOR RULING THE SUCCESS OR FAILURE OF THE THEATRE.

By advertising is meant merely advising the public what entertainment the theatre has to sell, which is a new commodity with each change of program. Regardless of the value of the star's name or other merits of the picture, which might speak for themselves and lead the exhibitor to the mistaken idea that there is no need to advertise or exploit, how is the public to know these good points, unless the showman DOES place these points in the spotlight where they can be heard and seen. After all, it is simply a matter of compelling attention and you can't compel attention by being quiet. The best mouse trap maker paved a beaten path to his door only by advertising. Otherwise, how did so many people hear of his mouse trap?

## Don't Whisper — Shout!

Entertainment advertising has always been on the shouting plane and it is interesting to see that other types of business have acknowledged the effectiveness of this method by employing it. However, modern times have changed the methods of advertising in respect to "truth" of product about which the shouting is being done. The fundamentals remain unchanged and it is these fundamentals every exhibitor should know and if he does not know, should make their acquaintance, at least.

The methods of employing advertising vary, according to the theatre and locality. Each picture is an article calling for a special procedure. What is candy for one is poison to another. This pertinent fact we will discuss more in detail a little further down the line.

Returning for a moment to the topic of "truth" in advertising. Today is the day of truthful advertising and the man who does not stick to this rule reaps the ravages of the whirlwind set in motion by a humbugged public. Once patrons are properly "fooled," all advertising in the world will not gain their faith. An exhibitor might cry "wolf" once or twice and his patrons might come, expecting to find the "wolf," but as the watcher of sheep, the third time, when the exhibitor might have a really fine production and sends out his call, his patrons turn a deaf ear, as did the woodmen in the forest. The exhibitor becomes prey to his own folly.

In the past such a method has been used often and although the practice has been curtailed to a degree where only a few of the old school remain, every now and then an exhibitor becomes desperate for a sensational punch and starts on his own war path. By nature of the article advertised, theatre advertising is necessarily more sensational than the inanimated commodity offered for sale over the counter. But let's watch our step that we don't trespass the border line of honest sensationalism, which can be construed as enthusiasm, and untruthful boisterousness which every time rings with a death knell hollowness.

## Everything Counts!

There is one thing a theatre manager must understand and that is a theatre manager employs advertising from the very moment his theatre opens. Advertising and exploitation work hand in hand with good theatre management. Consider the first "Good morning,—How many tickets, please" —from the cashier in the box office, to the "How did you enjoy the show" from the usher. The response which these words bring from your patrons is, of course, a form of advertising.

Consider also the physical cleanliness of the theatre, the courteous assistance offered by a theatre staff, the arrangement of the screen menu. All of these are parts of the whole "selling" picture. No amount of advertising in the form of outside advertising will succeed if the theatre itself is not well managed. This is pure logic. Do we not shop at the stores in whose reputation we have faith?

The business of a theatre is not that of an educator, although it is acclaimed the greatest educational medium of the age, but emphatically a business of selling entertainment via the screen to as many people as possible at every showing of a picture. The theatre is in the same position as that of a prominent retail store. Whereas the retail store offers merchandise from its shelf, the theatre offers entertainment and differs only in the type of merchandise offered, which calls for a change in its method of advertising.

## Different Methods Available!

Regarding the method of procedure, for instance, in assisting an exhibitor in advertising, the Advertising and Exploitation Department takes into consideration the local conditions in the town, which often times influence the procedure in advertising a certain production. Yet this influence is not often so decidedly pronounced that it calls for a right about face from the usual method. Whenever such a situation is contacted, however, it must be dealt with diplomatically.

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**Toddy, before making his present connection, was actively engaged in theatre work and for this reason is better qualified to discuss advertising and exploitation than one who lacks the background of theatre management. If YOU do not agree with his views you may give us your own slant. The matter is open for discussion by all members.**

---

We might take for example the advertising of a picture from the "Sex" angle, whose campaign demands minute and careful planning. A production which lends itself to exploitation and advertising from a strong sex angle is too often distorted by managers on the theory that their box office will be enriched by this sordid, enticing appeal. Just because a production pertains to to the loves, life and experiences of a woman, it does not necessarily classify it as a lurid sex production. Many a theatre has ruined its reputation by misleading ballyhoos on the exposure of sex, which ballyhoos are untruthful and hence unwarranted. If they had kept their advertising on this same picture on a dignified plane, they would have fared to the contrary.

These are facts which we all know. Upon arising in the morning we use "Life Buoy" soap for our bath, clean our teeth with "Pepsodent," shave with a "Gillette," put on a "Van Heusen" shirt and "Society Brand" suit, breakfast on "Kellogg" cereal and "Maxwell House" coffee, smoke "Lucky Strike" and the first moment we feel weary drink a "Coca-Cola," and throughout the day similar well known brands of merchandise satisfy our desires.

Did you ever stop and think these so well known brands were unknown a comparatively short time ago. Yet today we unconsciously ask for them, so familiar are they to us. Why? We really don't crave these particular brands or really believe them so superior to other brands to warrant our exclusive use of them. Again, why? Simply because they are the effectively advertised brands and because of their advertising we feel familiar with them, as though they were our friends. These brands have made millions for their advertisers. Statistics will attest it has paid them to advertise. For the same obvious reason why we select these brands, patrons will select your theatre to attend.

## For Business and Profits!

It pays to advertise because if properly used it earns profits, builds and boosts valuable good will and has been always a prominent factor for success.

As a simple illustration of the power of advertising, if you have read this story thus far you are now acquainted with the writer. The writer was unknown to you previous to your reading it and had not the article been written, you would have not become familiar with his name. So, again it pays to advertise. Advertising is merely placing your name and product for public attention in a manner which will draw and hold that attention with sufficient power to stimulate action. The writer hopes he has been able to do this in his message.

As the last thought for the caption of this article, "Why it Pays to Advertise," let me ask why should one ask such a question? Advertising was not the invention of man, if we will stop and think a minute. It sprang out of nature, particularly the shouting type. Why does the hen cackle every time she lays an egg? Does any one ever ask, "Why does it pay the hen to advertise?" Well, she, like distributors of goods, whether they be exhibitors or merchants, does not want to have a lot of "old" merchandise on hand. Besides that, she is doing her customers a favor, just as the exhibitor is favoring his patrons, by telling them she has something for their enjoyment, to satisfy their want.

Exhibitors—be smart as the hen—ADVERTISE!

# PERSONALITIES

**FLOYD NUTTING** has arrived in Grand Forks, N. D., and taken over management of the Paramount Theatre. Kenneth Shultz, former manager, has been transferred to a house in Virginia, Minn. Gene Lavoy continues as manager of the Dakota, other Publix house in Grand Forks.

▽

**A. M. RUSSELL**, owner of the Rialto Theatre, Bozeman, Mont., has taken over the Ellen Theatre, same city, and will operate both houses.

▽

**MELVIN BUE** has equipped the Star Theatre, Joseph, Ore., with new sound apparatus.

▽

**LAWRENCE KUBLEY,** who recently invaded the theatrical field in Juneau, Alaska, is reported to have acquired a new house in Ketchikan.

▽

**LYLE CARISCH** and Raymond Lee partners in the North Shore Theatre, Minneapolis, Minn., have started construction of a new house at Wayzata.

▽

**KEITH McCORMIC,** manager of the Liberty Theatre, is in line to have a number of improvements made to his house, the Mercys recently announced.

▽

**BERT BYERS** has taken over management of the Peoples Theatre, Clatskanie, Ore.

▽

**JOE SEIDER,** general manager of Prudential Theatres on Long Island, N. Y., recently announced stock show policies at Patchogue and Bayshore.

▽

**JACK HATTEM** has taken over the Ritz, Park and Berkshire theatres, Brooklyn, N. Y. The houses were formerly operated by Bert Theatres.

▽

**RICHARD MOSS,** late of the U. A. and Paramount Theatres, Los Angeles, Calif., recently became associated with the RKO theatre forces in that city. It is thought that he will be placed in charge of the Orpheum Theatre.

▽

**MAURICE SIDMAN** is filling Edward Sellette's place at the Arcadia Theatre, Portsmouth, N. H., Selette having been transferred to the Kameo Theatre, Pittsfield, Mass. James Moore was the former manager of the Kameo but his present whereabouts are unknown at this office.

▽

**GLEN W. DICKINSON,** head of the theatre circuit which bears his name, recently presided at a convention of circuit managers held at Manhattan, Kans., and Chillicothe, Mo.

▽

**HENRY STAPLES** has acquired lease on the Paramount Theatre, Rockport, Mo., from Geo. Montray.

▽

**HOMER ELLISON,** former division man for RCA at Kansas City, has been made manager of the Dickinson Theatre, Garden City, Kans. A. C. Lindquist has succeeded to the RCA post.

▽

**LEE WILLIAMS** has been roadshowing "Ten Nights in a Barroom" through Oklahoma.

▽

**T. S. WILLIAMS** has succeeded Charles Bond as manager of the Rixey Theatre, Twin Falls, Idaho.

**J. R. MacEACHRON,** formerly manager of the Malco Theatre, Stuttgart, Ark., has resigned and plans to open a house of his own.

▽

**H. S. WALDORF** has purchased the partially burned Palace Theatre, Vinton, Iowa, from A. J. Diebold and will begin work at once on construction of a new house.

▽

**CLEM POPE** has arrived on the job at Spokane, Wash., to take over Floyd Maxwell's duties at the Fox Theatre, Maxwell having left for Portland, where he will manage four of John Hemrick's theatres.

▽

**WALDO C. IVES** has announced that he will reopen the Paramount Theatre, Mt. Vernon, Wash. New equipment has been installed.

▽

**TOM KRESS,** former vaude man and theatre manager, has relieved Leon Poitras of management of the Palace Theatre, Antigo, Wis. Poitras has returned to North Dakota.

▽

**E. O. BRILES,** operator of the Lyric Theatre, Emporia, Kan., has taken over management of the Kesner Theatre, Waverly, Kas.

▽

**WARREN W. HILL** will reopen a motion picture house at Culbertson, Mont., to take the place of the old Princess Theatre, closed for more than a year.

▽

**CARL SCHMITZ** has leased the Colonial Theatre, Alma, Kas.

▽

**J. H. HATHAWAY** has opened the motion picture house at Ladonia, Texas.

▽

**HARRY LOWENSTEIN,** owner of the Majestic Theatre, Oklahoma City, Bobbie Bullock and Roy Hall, have incorporated Eastern Oklahoma Theatres, with capital of $10,000.

▽

**E. R. SEFFEL,** formerly manager of the Strand Theatre, San Antonio, Texas, has traded jobs with Harry Nathan, manager of the Plaza. Both houses are running vaude and double feature programs.

**CHARLES ABERCROMBIE,** formerly assistant manager of the Carolina Theatre, Greensboro, N. C., has been promoted to the post of manager of the Imperial Theatre, according to Emil Bernstecker, in charge of the Carolina. Abercrombie succeeds James Howard, who has gone to Durham to take over management of the Rialto, and Bernard Money will hold down the job of assistant at the Carolina.

▽

**D. E. NUCKOLS** has succeeded Joe Miller as assistant manager of the RKO Ritz Theatre, Birmingham, Ala. Miller has been transferred to the RKO Capitol Theatre, Dalles, Tex.

▽

**WILLIAM FOWERS,** formerly assistant manager of the two Fox houses in Pocatello, Idaho, has succeeded Fred Olsen as manager of the Fox Theatre, Idaho Falls. William Burke, of Butte, has been named to fill Fowers' old post.

▽

**C. F. LYMAN,** of Carroll, Wis., is in charge of the Fox Plaza Theatre, Milwaukee.

▽

**J. B. SHEARER** has opened a new motion picture theatre in Huron, S. D.

▽

**M. J. SMITH** has reopened the Oriental Theatre, Bonaparte, Iowa.

▽

**H. R. Dealy** has purchased the Star Theatre, Newcastle, Iowa, from E. F. Evans, who will be retained as manager.

▽

**M. R. BUE** has opened the Star Theatre, Joseph, Ore., following installation of new sound equipment.

▽

**CLAY NICKEL** and his brother have leased the Oro Theatre, Oroville, Wash., from R. A. Culp. New equipment will be installed.

▽

**GLENN WHITE** will have charge of a motion picture show under preparation at Garfield, Kas.

▽

**H. B. HURST,** owner-manager of the Vining Theatre, Ashland, Ore., has changed the name of his house to "Hurst."

▽

**A. J. SONOSKY** has returned to Aberdeen, S. D., as Publix city manager. He relieves J. C. Stroud, who has been transferred to Minot, S. D.

▽

**"BOOTS" SMITH** has leased the Wigwam Theatre, Nezperce, Idaho, from Otho Eckersley. New equipment will be installed.

▽

**W. A. STEFFES** recently announced that the Peoples Theatre Company of Minneapolis had taken over the Shubert Theatre and that it would be reopened as a film house.

▽

**WALDO IVES** recently held a very successful opening for his new Roxy Theatre, Mt. Vernon, Wash.

▽

**CLARENCE REQUA,** manager of the Cozy Theatre, Norton, Kas., is the proud father of a brand new baby boy, yclept Leonidas.

▽

**MAX HEINE,** formerly with M-G-M, has taken over management of the Casino Theatre, North Rampart, La.

▽

**J. N. HATHAWAY** has reopened the Sunset Theatre, Ladonia, Tex., following installation of new sound equipment.

---

## CLUB EMBLEM PIN ! !

*Use This Blank:*

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

*Kindly send me, postpaid, ....... Club pins, for which I enclose payment at $1.00 per pin.*

*Name of Member*....................

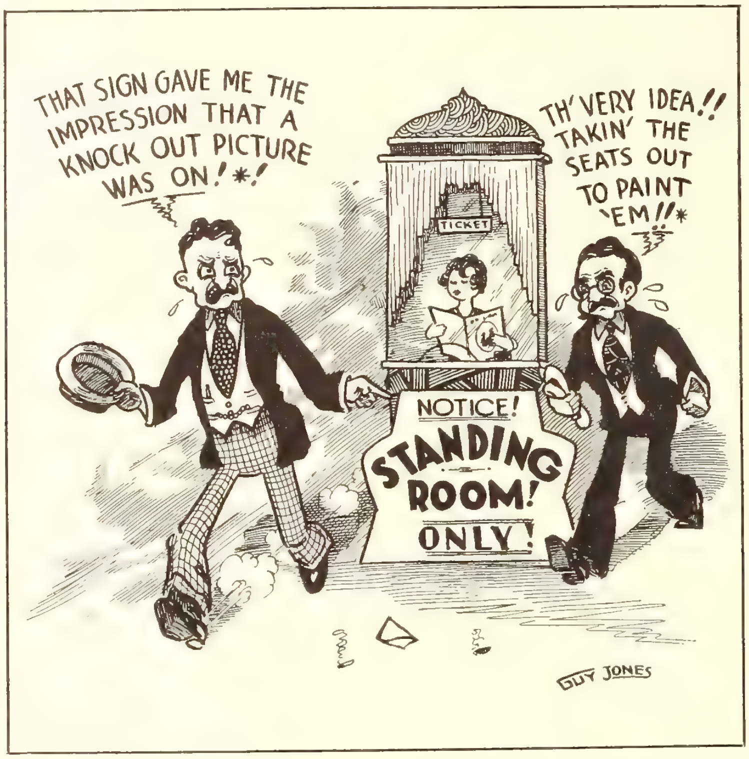
*Theatre*.............................

*Address*.............................

*City*.................. *State*.........

# Keeping Up With The Times!

By GUY JONES


THAT SIGN GAVE ME THE IMPRESSION THAT A KNOCK OUT PICTURE WAS ON!*!
TH' VERY IDEA!! TAKIN' THE SEATS OUT TO PAINT 'EM!!*
TICKET
NOTICE! STANDING ROOM! ONLY!
GUY JONES

If this is supposed to be a funny gag we would hate to be around the lobby when the cash customers came out. Listen Guy, did this really happen or are you taking us for a ride? Either way, dope out your own answers. No prizes are being offered.

# A BI-CENTENNIAL CAMPAIGN

*Matt Press, of Hattiesburg, Miss., Obtained Extensive Aid from School Executive*

Matt Press, manager of the Saenger Theatre, Hattiesburg, Miss., grants that George Washington may have been first in the hearts of his countrymen, etc., but believes that he (Matt) is first when it comes to crashing through with a complete Bi-Centennial hook-up, chock full of costless ideas and productive of results. Here's what he did:

Two weeks in advance he consulted the superintendent of city schools and obtained endorsement for a wholesale celebration of the event. All principals were advised to hold Washington exercises on the morning of Feb. 22 at their respective schools at 8.30 A. M. for thirty minutes and then to march to the Central High School, where a parade was formed, consisting of the High School band, State Teachers band, Woodmen of the World band, 2,500 school children and other patriotic organizations. Each unit contributed its share of color and costumes for the occasion and the route of the parade covered the principal streets of the city on way to the Saenger Theatre.

## Telephone Message

The Consolidated Schools of the county were approached over telephone in the following manner: (names of principals were secured from County Superintendent) "Mr. ——— suggested that since there would be no school on Feb. 22, I should call attention to the Washington celebration being held in Hattiesburg on that day. At the same time the thought occurred to me that it would be possible for the schools to earn a few dollars to be applied to any fund by selling tickets for our Centennial Show, which could be accomplished through students and faculty and a percentage of sales turned over to the fund, all Consolidated bus drivers to be guests of the theatre."

Washington having been an Episcopalian, the local church of that denomination announced the attraction from the pulpit and members of the Guild supported the move by selling tickets for the Centennial show.

## All Clubs Contacted

Names of the heads of all clubs and civic organizations were also obtained and these executives were contacted over the telephone as follows: "Some time ago I was approached by a member of your organization relative to arranging a program to commemorate the Washington Bi-Centennial. I failed to take note of the member's name but recall that a few members of your organization were anxious to have a program of this kind arranged. Following the suggestion I have prepared the program and would consider it a great favor if mention of it is made at the next meeting."

The theatre lobby was appropriately decorated with a display board of the Bunker Hill monument, with cannons at bottom firing into display boards. At each report the flasher illuminated the boards and the day's attraction. This display was 12 feet high by ten feet wide.

**Notice to Members:**

**PLEASE be sure to notify the Chairman of any change of address—THANK YOU.**

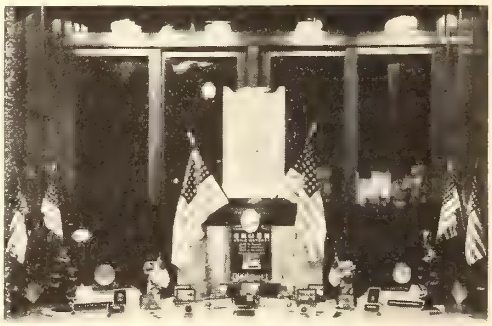
In addition to radio announcements three times daily right up to playdate, a newspaper, somewhat antagonistic in the past, was sold on lending cooperation through the fact that the schools were arranging and conducting the show in its entirety. As a result a two-page co-op was promoted through a number of merchants by the advertising department of the paper. Attention of the readers was gained through questions concerning Washington in each ad, answers of same to be obtained by calling at each store. The theatre furnished 100 tickets for that day's show and the paper donated the $20 cash award. Each merchant had a window display for the occasion.

## Some Parade!

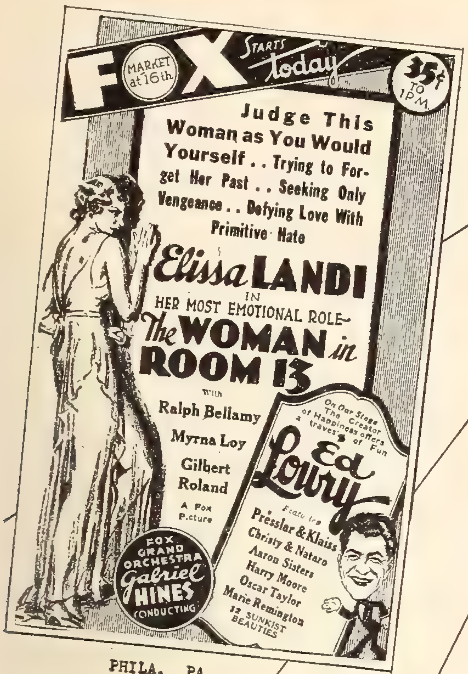
Getting back to the parade, it's a shame that we can't reproduce some of the snap shots Press sent along but they're all too faint. However, we can see from the originals that the parade was made a veritable pageant by the colorful costumes worn by the many youngsters who took part. The ceremonies at the theatre consisted of a "Welcome" by the Mayor; a patriotic address by the Superintendent of Schools; another speech by the president of the chamber of commerce; other short talks concerning Alexander Hamilton and the wealth of educational entertainment to be found in the day's show, which consisted of the feature, "Alexander Hamilton"; "Washington, the Man and Capital"; a comedy, and a news weekly. The regular performance started at one o'clock.

## General Cooperation

Newspaper tear sheets, snapshots and other data at hand all testify to the amount of interest kicked up by Press on the occasion of his Bi-Centennial celebration and the accompanying photo of a store window will convey an idea of how local merchants entered into the spirit of the affair. It is difficult to estimate in dollars and cents just what Press accomplished through the holding of this show, when good will gained from public and schools is taken into consideration. We will also venture the opinion that the newspaper, once somewhat antagonistic, is now on much better terms with the theatre management. Business at the theatre was excellent.



The Bi-Centennial will continue over a nine-month period, and Press' campaign can be adapted to most any one of the 40 holidays listed for celebration. If you cannot secure information through local sources you may do so by getting in touch with Bi-Centennial Headquarters, Washington Building, Washington, D. C. The group in charge will also supply you with mats and other material to help make your show a success.



FOX MARKET at 16th. STARTS today 35¢ TO 1 P.M.

Judge This Woman as You Would Yourself . . Trying to Forget Her Past . . Seeking Only Vengeance . . Defying Love With Primitive Hate

Elissa LANDI IN HER MOST EMOTIONAL ROLE—

The WOMAN in ROOM 13

With Ralph Bellamy Myrna Loy Gilbert Roland

A Fox Picture

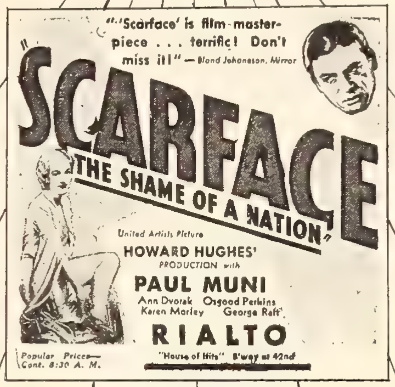
On Our Stage The Creator of Happiness offers a travesty of Fun

Ed Lowry

Featuring Presslar & Klaiss Christy & Nataro Aaron Sisters Harry Moore Oscar Taylor Marie Remington 12 SUNKIST BEAUTIES

FOX GRAND ORCHESTRA Gabriel HINES CONDUCTING

PHILA. PA.



"'Scarface' is film-masterpiece . . . terrific! Don't miss it!" —Bland Johaneson, Mirror

"SCARFACE THE SHAME OF A NATION"

United Artists Picture

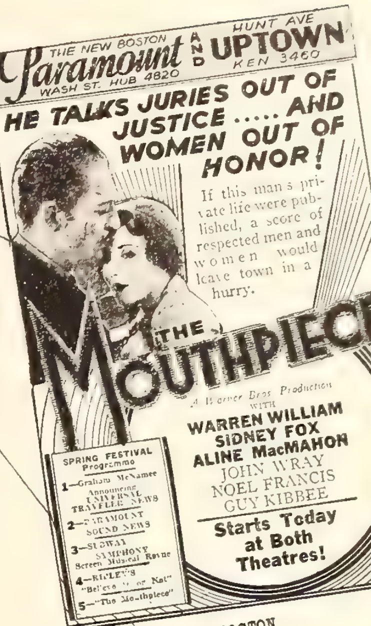
HOWARD HUGHES' PRODUCTION with PAUL MUNI

Ann Dvorak Osgood Perkins Karen Morley George Raft

RIALTO "House of Hits" B'way at 42nd

Popular Prices— Cont. 8:30 A. M.

NEW YORK CITY



THE NEW BOSTON Paramount WASH ST. HUB 4820 AND HUNT AVE UPTOWN KEN 3460

HE TALKS JURIES OUT OF JUSTICE ..... AND WOMEN OUT OF HONOR!

If this man's private life were published, a score of respected men and women would leave town in a hurry.

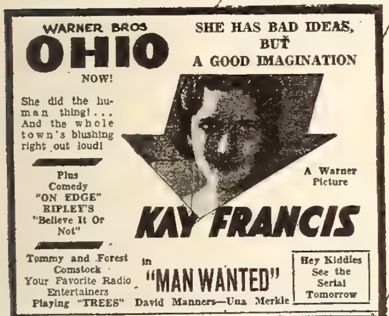
THE MOUTHPIECE

A Warner Bros Production WITH WARREN WILLIAM SIDNEY FOX ALINE MacMAHON JOHN WRAY NOEL FRANCIS GUY KIBBEE

Starts Today at Both Theatres!

SPRING FESTIVAL Programme
1—Graham McNamee Announcing UNIVERSAL TRAVELER NEWS
2—PARAMOUNT SOUND NEWS
3—SUBWAY SYMPHONY Screen Musical Revue
4—RIPLEY'S "Believe It or Not"
5—"The Mouthpiece"

BOSTON



WARNER BROS OHIO NOW!

She did the human thing! . . . And the whole town's blushing right out loud!

Plus Comedy "ON EDGE" RIPLEY'S "Believe It Or Not"

Tommy and Forest Comstock Your Favorite Radio Entertainers Playing "TREES"

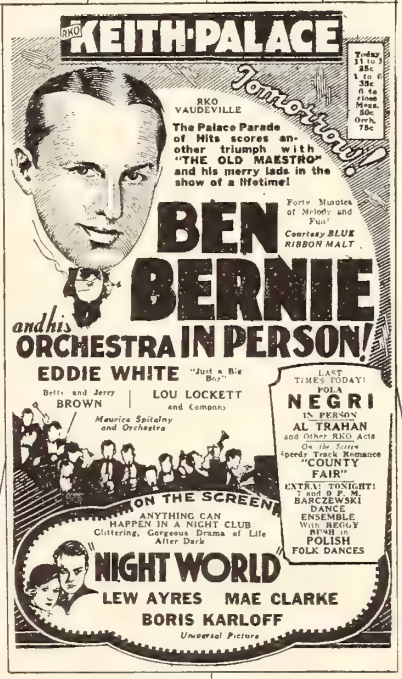
SHE HAS BAD IDEAS, BUT A GOOD IMAGINATION

A Warner Picture

KAY FRANCIS in "MAN WANTED" David Manners—Una Merkle

Hey Kiddies See the Serial Tomorrow

MANSFIELD, OHIO



RKO KEITH-PALACE

Today 11 to 1 25c 1 to 6 35c 6 to close Mezz. 50c Orch. 75c

Tomorrow!

RKO VAUDEVILLE

The Palace Parade of Hits scores another triumph with "THE OLD MAESTRO" and his merry lads in the show of a lifetime!

Forty Minutes of Melody and Fun! Courtesy BLUE RIBBON MALT

BEN BERNIE and his ORCHESTRA IN PERSON!

EDDIE WHITE "Just a Big Boy"

Betty and Jerry BROWN | LOU LOCKETT and Company

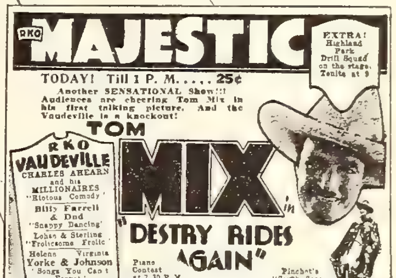
Maurice Spitalny and Orchestra

LAST TIMES TODAY! POLA NEGRI IN PERSON AL TRAHAN and Other RKO Acts On the Screen Speedy Track Romance "COUNTY FAIR" EXTRA! TONIGHT! 7 and 9 P. M. BARCZEWSKI DANCE ENSEMBLE With PEGGY BUSH in POLISH FOLK DANCES

ON THE SCREEN ANYTHING CAN HAPPEN IN A NIGHT CLUB Glittering, Gorgeous Drama of Life After Dark

"NIGHT WORLD" LEW AYRES MAE CLARKE BORIS KARLOFF Universal Picture

CLEVELAND



RKO MAJESTIC

EXTRA! Highland Park Drill Squad on the stage, Tonite at 9

TODAY! Till 1 P. M. . . . . 25¢

Another SENSATIONAL Show!!! Audiences are cheering Tom Mix in his first talking picture. And the Vaudeville is a knockout!

TOM MIX in "DESTRY RIDES AGAIN"

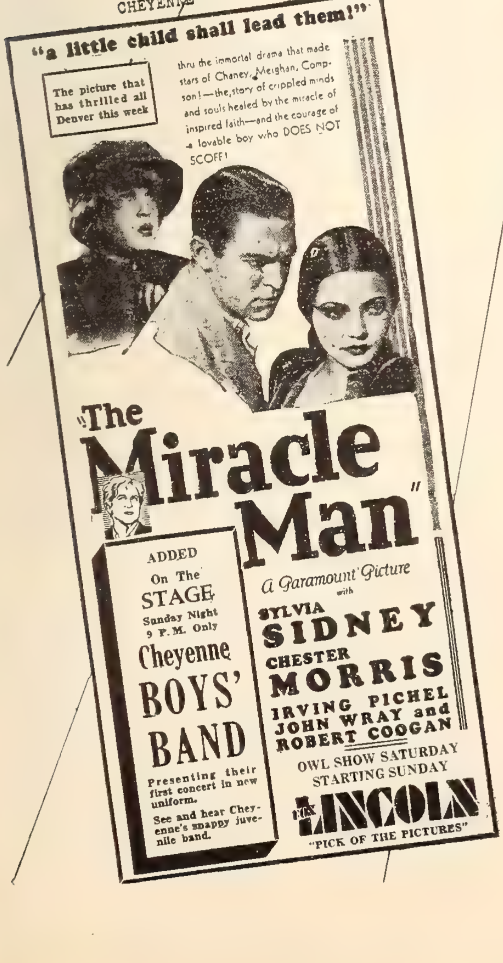
RKO VAUDEVILLE CHARLES AHEARN and his MILLIONAIRES "Riotous Comedy" Billy Farrell & Dad "Snappy Dancing" Lohse & Sterling "Frolicsome Frolic" Helene Virginia Yorke & Johnson "Songs You Can't Forget"

Piano Contest at 7 30 P M

Pinchot's "South Seas

DALLAS

CHEYENNE



"a little child shall lead them!"

The picture that has thrilled all Denver this week

thru the immortal drama that made stars of Chaney, Meighan, Compson!—the story of crippled minds and souls healed by the miracle of inspired faith—and the courage of a lovable boy who DOES NOT SCOFF!

"The Miracle Man"

A Paramount Picture with SYLVIA SIDNEY CHESTER MORRIS IRVING PICHEL JOHN WRAY and ROBERT COOGAN

ADDED On The STAGE Sunday Night 9 P.M. Only Cheyenne BOYS' BAND

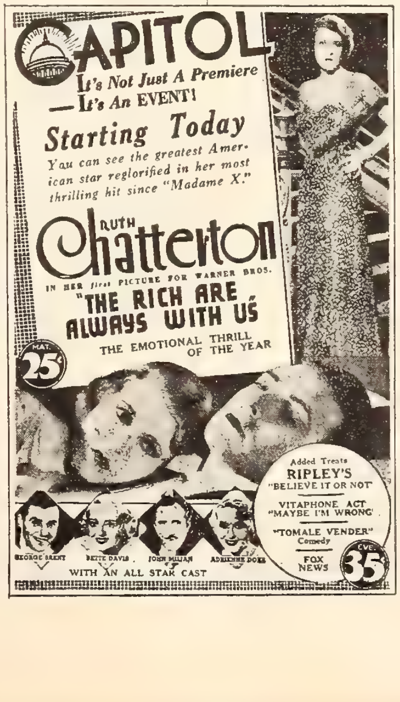
Presenting their first concert in new uniform.

See and hear Cheyenne's snappy juvenile band.

OWL SHOW SATURDAY STARTING SUNDAY

THE LINCOLN "PICK OF THE PICTURES"

ROCHESTER



CAPITOL It's Not Just A Premiere —It's An EVENT!

Starting Today

You can see the greatest American star reglorified in her most thrilling hit since "Madame X."

RUTH Chatterton IN HER first PICTURE FOR WARNER BROS. "THE RICH ARE ALWAYS WITH US" THE EMOTIONAL THRILL OF THE YEAR

MAT. 25¢

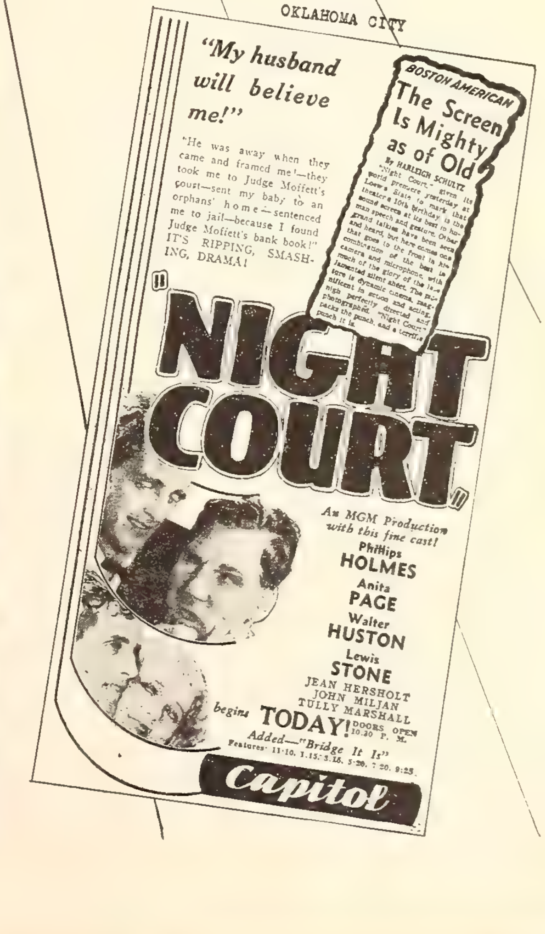
GEORGE BRENT BETTE DAVIS JOHN MILJAN ADRIENNE DORE

WITH AN ALL STAR CAST

Added Treats RIPLEY'S "BELIEVE IT OR NOT" VITAPHONE ACT "MAYBE I'M WRONG" "TOMALE VENDER" Comedy FOX NEWS

EVE. 35¢

OKLAHOMA CITY



"My husband will believe me!"

"He was away when they came and framed me!—they took me to Judge Moffett's court—sent my baby to an orphans' home—sentenced me to jail—because I found Judge Moffett's bank book!" IT'S RIPPING, SMASHING, DRAMA!

BOSTON AMERICAN The Screen Is Mighty as of Old

By HARLEIGH SCHULTZ

"Night Court," given its world premiere yesterday at Loew's State to mark that theatre's 10th birthday, is the sound screen at its best in human speech and gesture. Other grand talkies have been seen and heard, but here comes one that goes to the front in its combination of the best in camera and microphone, with much of the glory of the lamented silent sheet. The picture is dynamic cinema, magnificent in action and acting, nigh perfectly directed and photographed. "Night Court" packs the punch, and a terrific punch it is.

"NIGHT COURT"

An MGM Production with this fine cast! Phillips HOLMES Anita PAGE Walter HUSTON Lewis STONE JEAN HERSHOLT JOHN MILJAN TULLY MARSHALL

begins TODAY! DOORS OPEN 10:30 P. M.

Added—"Bridge It Is"

Features: 11:10, 1:15, 3:16, 5:20, 7:20, 9:25.

Capitol

# NOW'S THE TIME TO FALL IN LINE!

**WILLIAM G. STERNER** is the manager of the Bluebird Theatre, a straight picture house down in the city of Philadelphia, Pa. He's another independent to join the ranks of the Round Table and we're glad to make room for him around the festive board. Take a little time off at the first opportunity that presents itself, Bill, and give an account of yourself to the rest of the Club members. Let them know of any stunts you've been using to good results at the box office. We've had many a live tip from men down in your city and we're going to count upon you to help uphold the good work.

*—Wear Your Club Pin! ! !—*

**ELMER A. FIELD** is the assistant manager of the Kenosha Theatre, Kenosha, Wis., a house managed by well known showman and Round Tabler, Floyd Morrow. Field is indeed fortunate in being under the tutelage of such an able theatre executive as Morrow and with the valuable coaching he is bound to receive should be stepping out for himself one of these days. We're glad to record Field's membership and with two representatives at the Kenosha this department ought not to suffer from lack of news from that neck of the country.

*—Wear Your Club Pin! ! !—*

**JOHN J. REVELS** is located at Mt. Holly, N. J., where he manages the Fox Theatre for Atlantic Theatres, Inc. He is another new recruit for our large army of showmen and we're glad to add his name to the Club roster. John shows five features every week in his house and that ought to be enough to keep any fellow on the jump for selling ideas. We hope he will find time to let his fellow Club members know how he's handling his shows.

*—Wear Your Club Pin! ! !—*

**JOHN HEGGIE** holds down both assistant manager's and treasurer's duties at the Capitol Theatre, Windsor, Canada, and we're glad to record that his application for membership in the Club has also been received. With the opportunities John has for getting the inside dope on what it takes to assume full responsibility for house management, it probably will not be long before we'll be mailing him a regulation certificate. In the meantime, we hope that both he and his boss will keep headquarters duly informed on what they are doing in the showbusiness line.

*—Wear Your Club Pin! ! !—*

**HENRY FOEHRKALB** skippers the Woodriver Theatre, a Publix house in Woodriver, Ill., and he's another showman from the middle west in line for introduction to this vast army of showmen. Welcome to the gang, Henry, and now let's see what you can think up in the way of an effective showselling gag for us to pass along to your fellow Club members. Shoot along some dope on what you've been doing to bring in patrons. All the fellows will be interested.

*—Wear Your Club Pin! ! !—*

**WILLIAM S. BRISCOE** is holding down the job of assistant manager of the New Southtown Theatre, Chicago, Ill., a house in charge of Manager A. B. Shaw. Briscoe has been with the Southtown for the past three years and not only does he assist Shaw but also acts as treasurer. His boss vouches for his qualifications as a thorough showman and we're glad to welcome him as a new member of this organization. It's been some little time since we've had news from the Southtown's neighborhood and we'll be glad to record what's doing out there.

**W. M. GRIFFIN** has been associated with the Gem and Jackson Theatres, Cairo, Ill., for the past six years and we now find him holding down the job of assistant to Manager H. B. McFailing. Griffin has filled numerous and sundry jobs in connection with his work with this outfit but now he's gone in for showbusiness in a serious way, and he thinks that belonging to this Club won't do him any harm. You're on the right track, Griffin, and we're sure that the show selling tips published in this department will aid any man in his climb up the ladder. Just as soon as you and your boss can find time to tell us what's going on at the Gem and Jackson, shoot along the information.

*—Wear Your Club Pin! ! !—*

**WILLIAM J. McMAHON** is the skipper of the Sayville Theatre, down in Sayville, Long Island, N. Y., and he's another clam digger to become a member of this big organization of go-getting theatre managers. The good old summer residents will soon begin their annual trek to this well known Island town and we presume Mack will be garnering his share of their earnings. Tell us what you have planned to get them out of their bungalows, Bill, for the other boys will be interested. Are the flatfish still running?

*—Wear Your Club Pin! ! !—*

**L. T. MacWATTERS** has charge of the New Essex Theatre down in Tappahannock, Va., and we're taking this opportunity to acknowledge his application for membership in this constantly-growing fraternal order. Welcome to the gang, Mack, and please see that you do your bit to keep the Club informed on what's going on in showbusiness down in your neck of the Virginias. What was that last gag you put over to the tune of increased box office receipts? Let the other Round Tablers in on it.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..............................

*Position* ..............................

*Theatre* ..............................

*Address* ..............................

*City* ..............................

*State* ..............................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**HARRY HERMAN** is the assistant manager of the Meserole Theatre, a Randforce house over in the Greenpoint section of Brooklyn, N. Y., managed by Sidney Larschen. Harry is only 22 years old but has already acquired considerable experience in showbusiness by following the carnival and circus end of the game. That the business runs in the family is seen in the fact that his brother Joe manages the Parkside, another Randforce house. Under the able tutelage of Larschen, who not only is a showman of wide experience but can quote glibly from both Old and New Testaments, we look for rapid advancement on the part of Herman and most cordially welcome him as a new member of this Club.

*—Wear Your Club Pin! ! !—*

**RONALD E. WARREN** manages the Eagle Theatre over in Lubec, Maine, and a cordial Club welcome is also extended this new Round Tabler of the New England contingent. Maine showmen have always been well represented in this department and it is to be hoped that Warren will strive to uphold this reputation. Gather up some data on a few of those stunts you've used to boost the good old box office, Ronald, and send them in to headquarters so that we can pass the dope along to the rest of the gang. Aside from showbusiness for a moment, how's fishing up your way?

*—Wear Your Club Pin! ! !—*

**W. M. NELSON** is another assistant manager to join the ranks of the Round Table Club and he hails from Watsonville, Calif., where he helps H. V. Hamey with the management of the Pajaro Theatre, a house in the Harvey Amusement Company circuit. Nelson is 22 years of age and has been on his present job for one year, during which time he served as relief Projectionist and floor man. That was good experience and knowledge gained won a promotion to the post of assistant. He likes our section in the Herald and we hope it will further assist him in his climb up the ladder.

*—Wear Your Club Pin! ! !—*

**ARTHUR C. STOCK** is a new Round Tabler up in the Dominion of Canada and he manages the New Iroquois Theatre in Petrolia, Province of Ontario. We're glad to add his name to the ever-growing Club roster and will look forward to his contributions to this department. Many a good, live show selling tip has come from your section of the country, Arthur, so let's hope that you, too, will come through with some bang-up box-office stunts for your fellow Round Tablers. Shoot them along and we'll do the broadcasting.

*—Wear Your Club Pin! ! !—*

**BEN BROSKIE** is a Round Table representative over in Irvington, New Jersey, where he manages the Liberty Theatre on Springfield Avenue. He's another recently-elected Club member and we're glad to introduce him to the rest of this outfit. Unless we're very much mistaken, Ben will be shooting along some dope on how shows are sold in his community, so until then we'll sign off and wish him lots of luck.

*—Wear Your Club Pin! ! !—*

**LOUIS V. COLLINS** is located out in Metropolis, Ill., where he manages the Illinois and Pictureland Theatre, and we have a strong hunch that this new Round Tabler is going to hit a high mark as a contributor to this department. Along with his application for Club membership are a number of stunts which he and his brother, W. A. Collins, have used successfully out their way and we'll get the facts together at the first opportunity.

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

## *Theatre Equipment Bargains*

THINK OF IT—29¢ SQ. FT.! A FEW FLAMEPROOFED BEADED SOUND SCREENS LEFT—Guaranteed Factory Perfect, test samples free. Don't wait, wire S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## *Mail Order Bargains*

NEW S.O.S. CATALOGUE YOURS FOR ASKING—SEND FOR USED BARGAIN LIST—MAKE YOUR MOTTO "SAVE ON SUPPLIES" THRU S.O.S.:—A cordial invitation is extended to the Trade to visit us in our palatial Show Rooms when in New York. We are the Largest Mail Order House in the Motion Picture Industry. What have you to buy, sell or trade? S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

## *Chairs For Sale*

**INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.**

**1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

## *Position Wanted*

SOUND PROJECTIONIST — married, Christian, five years theory and practice all equipments, good mechanic, wants steady position in small city, New York, New Jersey, Pennsylvania, Connecticut. Now employed. State particulars. Address Box No. 146, Motion Picture Herald, 1790 Broadway, New York.

YOUNG MAN, sound projectionist, 8 years' theatrical experience, with exceptional projection, electrical, stage directing and personal character reference. 1932 Graduate RCA sound engineer. Address E. F. STAHL, 320 No. Platt, Montpelier, Ohio.

AT LIBERTY—First-class sound operator, 15 years' experience. Do all repair and janitor work. Moderate salary. Go anywhere. Address Box No. 142, Motion Picture Herald, 1790 Broadway, New York.

SIGNS, SCENERY, POSTERS. Address GOODWIN, 107 W. 6th Street, Pueblo, Colorado.

## *Equipment for Sale*

**FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.**

**FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.**

PAIR POWERS 6B Projectors, Powers Lamps, Cinephor Lenses, New Syncrofilm Sound Heads, $450.00 complete. Address M. ENGLAND, 86 Van Braam Street, Pittsburgh, Penna .

## *Equipment for Sale*

YOU CAN BUY THIS RCA EQUIPMENT OUTRIGHT—NO STRINGS ATTACHED:—Another lot of these P2 Professional Projectors complete with RCA type Sound-on-Film Heads; Bausch & Lomb Cinephor Optical Systems; UX868 RCA Photophone Photocells; Rear Shutter, Double Exciter Lamp Sockets; 3000' Magazines; Direct Drive, all ready to run for $395.00. These are worth $2500.00, and are ideal for Private Projection Rooms, Churches, Schools, etc. RCA Photophone type Sound Heads for Simplex and Powers also available, $225.00. Write S.O.S. Corp., Dept. E-H, 1600 Broadway, New York. Cable Address, "SOSOUND," New York.

EXQUISITE FLAMEPROOF ACOUSTICAL TREATMENT NOW WITHIN REACH — Beautiful Tufted Rayon top Silklike lustre ⅜" thick in Peacock Blue or Burgundy Red. May be applied directly to wall or over present surface—no outer covering required. Only 6¢ sq. ft. Send for sample. S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City, Cable Address, "SOSOUND," New York.

SMILE AWAY DEPRESSION — CONSULT OUR BARGAIN BULLETIN BEFORE YOU BUY. Everything from "Soup to Nuts" in Theatre Equipment, Projectors, Accessories and Supplies at UNHEARD OF PRICES. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

TWO REBUILT single-bearing intermittent movements with Simplex parts in first-class condition, $28.50 each. Address Box No. 148, Motion Picture Herald, 1790 Broadway, New York.

**BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:**
**ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

CHANGE LENSES NOW—NEW UNIFORM APERTURES FREE—TRADE-INS ALLOWED:—Used Lenses, All Standard Makes, Quarter Size, $9.75; Half Size, $19.50; New Snaplite Special, Quarter Size, $11.95; New Superlite Special Half Size, $39.00; New Kollmorgen Half Size for Large Theatres. List Price $125.00, Extra Special, $49.50; Lens Cleaning Kits, $1.89; New Pictures are Smaller. DON'T NEGLECT YOUR PROJECTION. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

BARGAINS USED ARCTIC NU-AIR AND AMERICAN BLOWERS FOR THEATRE USE; ALSO SILENT BELT DRIVES. WRITE FOR DESCRIPTION AND PRICES. SOUTHERN FAN SALES CO., Box 440, ATLANTA, GA.

COMPLETE SOUND-ON-FILM INSTALLATION FOR A 600 SEAT THEATRE. Two Senior Model Sound Heads, All-Electric Theatre Amplifier, Two Motors, RCA Photophone Speaker. Complete with everything needed for $350.00. Satisfaction Guaranteed. Beaded Sound Screens 38c per square foot; New Uniform Aperture Plates $1.00 each; Brand New Lens $9.75. Address THEATRE SOUND SERVICE, ROCHESTER, NEW YORK.

## *Programs and Heralds*

**WEEKLY PROGRAMS, new design, requires no folding, displaying cuts created in our own engraving plant—500, $2.50; 750, $3.25; 1000, $4.00; each thousand after the first, $2.50; postage prepaid to any point in the U. S. A. Over 300 theatres acclaim them the best yet. HERALDS, 5x10, beautifully illustrated with special cuts and imprinted with theatre name, town, dates, shorts and admission—250, 70c; 500, $1.10; 750, $1.50; 1000, $1.85; each thousand after the first, $1.50, postage prepaid. All orders, shipped same day as received. Address, "FEPCO" HERALD SERVICE, Leflang Bldg., Box 795, Omaha, Nebraska.**

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O.K.—YOU SUMMER SHOWMEN—HERE IT IS—YOU ASKED FOR IT—PORTABLE SOUND-ON-FILM AT A PRICE:—Complete, nothing else to buy. Plug in any convenient light socket, set up in five minutes ready to operate. Equipment includes Projection Machine, Sound Film Head, Combination Power Unit and 250 type Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audience up to 1,500. 92' throw—9 x 12 picture. Special $495.00. Write for bulletin DVM. S. O. S. Corp., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

SOUND VALUES—SOUND EQUIPMENT—SOUND SERVICE. INVESTIGATE BEFORE YOU BUY. Complete Latest Type SENIOR SOUND ON FILM SYSTEMS for theatres up to 2000 seats. Everything the BEST at Remarkably LOW PRICES. VERY SPECIAL—Senior Sound Heads, less Speakers and Amplification, otherwise complete $118.75 each. PORTABLE SOUND PROJECTORS AND EQUIPMENT ALSO. Circular SXO explains everything. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

STOP PAYING EXCESSIVE ROYALTIES, RENTALS AND SERVICE CHARGES—BUY YOUR OWN:—Famous S.O.S. Sound-on-Film System at lowest prices ever—Choice of three systems, SMALL HOUSES, $395.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Dual Amplifier, slightly additional. Senior Sound Heads, less Amplification and Speakers, complete otherwise, $109.37 each. Liberal allowance on Disc Equipment. Agents Wanted. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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**CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.**

**SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.**

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**THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE. 325 Washington Street, Elmira, New York.**

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MOVIE THEATRE MANAGERS: PACK YOUR HOUSES playing the new HOO-RAY game. It's brand new. Taking the country like storm. Something like Bingo or Corn game now available for theatre audiences. Everybody plays. Works from the screen. We furnish everything: trailers, slides, Hoo-Ray cards, one-sheets, score sheets, mats, etc., you furnish prizes. Great advertising stunt for yourself and local merchants. Costs you $7.50 per week. Write for full details. THE HOO-RAY GAME CO., 710 Cooper Bldg., Denver, Colorado.

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CHAIR COVERS, CUSHIONS. Tailored to fit. Wide selection, rightly priced. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, S. C.

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## *Theatres Wanted*

THEATRE WANTED—will lease or buy for cash—Middle West—small college town preferred. Address Box No. 151, Motion Picture Herald, 1790 Broadway, New York.

## *Equipment Wanted*

WANTED—Used automatic ticket registers of any kind. State size and price. Address Box 145, Motion Picture Herald, 1790 Broadway, New York.

WANTED, TO BUY: Powers 6B or 6A Projector Bases and Mechanisms; also Power Amplifiers and Speakers. Address Box 485, Rochester, New York.

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RENT SILENT FILMS. 50¢ reel. Address BOX 5836, KANSAS CITY, MISSOURI.

## *Theatres for Sale or Lease*

MIDDLESEX THEATRE, MIDDLETOWN, CONNECTICUT, seating capacity, 1,450. One of the finest and best equipped theatres in New England. Address FRANK ARRIGONI & SON, Inc., Middletown, Connecticut.

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PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

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BANNERS—3′ x 10′, Cloth, $1.50; Paper, 75¢. Address AMERICAN SIGNS, Pueblo, Colo.

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SIX DAY THEATRE MAN will sell building and business. Trade for six-day theatre or real estate. Address Box No. 152, Motion Picture Herald, 1790 Broadway, New York.

## *Wanted to Buy*

WILL PAY CASH for silent or sound 1 or 2 reel shorts. Address SIOUX FALLS THEATRE SUPPLY, Sioux Falls, South Dakota.

# WABASH AVENUE

### CHICAGO

Members of the Warner Club and their friends to the number of 800 made merry last week at a dance and celebration in the Warner building on South Wabash avenue. The entire fourth floor, decorated and in other ways converted into a ballroom, housed the club members and their guests for the gala evening with Roy Boomer of the Stratford theatre acting as master of ceremonies. To demonstrate further that the social life is not entirely vanished from the industry, the sixth floor of the Warner building is being fitted up with recreational facilities for employees. Ping pong tables have been installed and golf driving nets. A part of the floor is set aside and furnished as a rest room for women.

▽

A midnight preview of "Congress Dances" was held at United Artists theatre last Friday.

▽

Balaban & Katz tried out a single feature policy at the Riviere and Tower theatres last week. Whether it will be continued as a definite plan has not been settled.

▽

Jack Miller, head of the Chicago Exhibitors' Association, has been elected to the executive committee of the MPTOA.

▽

Mike Kahn has joined the Columbia sales staff, covering the south side territory. He was formerly with RKO.

▽

Some of the folk along the Row started the June nuptial season early. Fred Klose, Columbia cashier, is a recent benedict as is Bert Offstie of the B. & K. publicity department.

HOLQUIST

## Estabrook Writing for Magazine

Howard Estabrook is writing a series of articles for a national publication on the chances of an original story by an unknown author. He is under contract to RKO and recently completed dialogue and the screen version for "Roar of the Dragon," which Wesley Ruggles is now directing.

# ON BROADWAY

## *Week of May 21*

### CAPITOL

| | |
|---|---|
| In Walked Charley | MGM |

### MAYFAIR

| | |
|---|---|
| The Tuba Tooter | RKO Radio |
| Curiosity No. C-233 — J. P. Medbury | Columbia |

### PARAMOUNT

| | |
|---|---|
| Twenty Horses | Paramount |
| Screen Souvenirs No. 10 | Paramount |

### RIALTO

| | |
|---|---|
| I Ain't Got Nobody | Paramount |

### RIVOLI

| | |
|---|---|
| Pro and Con | Paramount |
| Admission Free | Paramount |

### ROXY

| | |
|---|---|
| Birth of Jazz | Columbia |
| Laughing With Medbury in Abyssinia | Columbia |
| Mrs. Pippy on the Pacific | Principal |

### STRAND

| | |
|---|---|
| The Naggers Go Ritzy | Vitaphone |
| Murder in the Pullman | Vitaphone |
| How I Play Golf No. 6 | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| It's Got Me Again | Vitaphone |
| A Mail Bride | Vitaphone |
| Believe It or Not No. 7 | Vitaphone |

## F.P.A. to Produce Shorts

Franklin P. Adams, long well known as a New York newspaper columnist, writing under the pen-name "F. P. A.," has completed an arrangement whereby he will stage a series of shorts titled "Sobbies," for National Studios. Leon J. Rubinstein will be associated in production.

## New 16MM. Group Formed

Associated Film Library, a newly established group, plans production of 16mm. films exclusively for non-theatrical use. The group is to consolidate production in the field. The films would not be available for theatre or home use

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 69—Sailors drop to death in attempt to land the Akron—Princeton University head voices nation's sadness at tragic close to Lindbergh kidnaping—Kentucky Derby winner repeats in Preakness at Pimlico—Beer for taxation demonstration held in New York—Premier of Japan assassinated by militarists—DO-X prepares to fly home.

**FOX MOVIETONE NEWS**—No. 70—Mrs. Hoover takes youngsters to the circus—High Berlin tower is retouched for approach of spring—American Mexicans hail freedom on Pueblo Day—Drys still control United States Senate—New York bids goodbye to middies—Devout of the Far East pray in the open—Nature provides power from Italian volcano.

**HEARST METROTONE NEWS**—No. 268—Young cowboys try rough riding in California—Lindbergh baby hoax exposed — Nation's amusement parks swing open for the summer—30,000 pray in open at Delhi, India—Mrs. Hoover takes cabinet youngsters to the circus—Drys stand pat in the Senate—Giant DO-X again ready to brave the Atlantic—United States track stars picked to win at Olympics.

**HEARST METROTONE NEWS**—No. 269—Roumanian royalty hailed in celebration of independence day in Bucharest—Dirigible Macon being fitted as sister ship, Akron, is moored at sea—All France mourns slain president in great tribute—Daredevil riders do some climbing in Illinois hill race—French landslide at Lyons takes 21 lives—Munich inventor has new boat to conquer rapids—Amelia Earhart successful in solo hop over Atlantic.

**PARAMOUNT NEWS**—No. 85—Athletes from all parts of the world match skill at Jewish Olympic Games in Palestine—Inventor tests new wingless plane at New York—Massies home after sensational Hawaiian trial—Bombers play at war in California practice—Kidnaping hoax shocks entire nation—Two chimpanzees battle for championship of St. Louis zoo.

**PARAMOUNT NEWS**—No. 86—Bucharest celebrates 51st anniversary of Roumania's freedom—Reichers, rescued trans-atlantic filer, safely reaches New York—France mourns death of president Paul Doumer—800 California youngsters have a good time at mass dance class—White House race on as Socialists name Norman Thomas—Amelia Earhart Putnam lands in Ireland after successful ocean hop.

**PATHE NEWS**—No. 85—Gigantic Lindbergh baby hoax startles the world—Dean of National League umpires discusses his job—Motorcycle daredevils brave steep hill in California climb—Veterans accept German flag United States war shrine in New Jersey—Boxing chimpanzees battle in St. Louis zoo.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 42—sorrowing crowds watch last rites of slain French president—Phenomenal salmon run supplies meals for many jobless in Oregon—News paragraphs—Passerby killed in gas blast caused by woman's suicide attempt in Chicago—DO-X off on first leg of trans-Atlantic flight—Far East in turmoil as recalcitrant's bomb injures high officials.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 43—World hails Amelia Earhart after successful ocean flight—California girl sets altitude parachute record at Sacramento—Royalty attends Bucharest ceremony commemorating Roumania's independence—News paragraphs—40 entombed in collapse of tenement buildings at Lyons, France.

## To Make New Travel Series

E. M. Newman, who has produced a series of 13 Travel Talks for Vitaphone, is at work at the studio in Brooklyn on another series compiled from his recent world tour.

# STAGE ATTRACTIONS
## FOR PICTURE THEATRES

## NOVELTY

### Dorothy Mackaill
*New York Paramount*

Dorothy, the sprightly and bonny lass, hit the heather in the Paramount to a thunder of applause. She is a great trouper. She dances, sings and does bits from her recent pictures. Since she left Ziegfeld Follies she has, as it were, reached her theatrical maturity and she knows how to entertain and does it well. Her recently acquired husband appeared on the stage in her act. We were unable to divine the reason.

### Meroff's Band (35)
*San Francisco Golden Gate*

This organization of 35 members, headed by Benny Meroff, forms the entire stage bill. Every man can play at least three instruments and many of them can tap dance and do odd jobs of comedy. In the company are "Red" Pepper and "Mouse" Powell, patter and gag specialists, pulchritudinous Ann Roth and Mary Dunckley and Joy Finley, dance artists.

### Sibylla Bowan
*Baltimore Keith's*

It's a cleverly arranged number of impersonations—Helen Wills on a tennis court, Gloria Swanson in a ballroom, Marlene Dietrich in "Blue Angel," Greta Garbo in "Anna Christie," and Beatrice Lillie singing "For I'm the Ka-ween." Miss Brown also presents a novelty song and dance in "Who Cares?" to the "Doll Dance" music, and sings "Falling in Love Again" in the "Blue Angel" episode.

### Pablo
*Milwaukee Wisconsin*

Billed as the South American magician, Pablo opens with a trick in which he tears up a newspaper, folds the pieces, unfolds it all and reveals the paper again in one piece. He is particularly adept at sleight of hand tricks with cards and cigarets, producing either from the ether at will.

### Africana
*San Francisco Warfield*

Earl Dancer's "Africana," with 30 members of the "Lucky Day" company, put on a lively revue. Mildred Washington, billed as "The Dancing Demon" from Washington, does a dazzling dance, Alma Travers sings the blues and Jimmie Miller offers specialties.

### Marie MacQuarrie and Company
*Baltimore Keith's*

A harp, song and dance act, opening with the harpists playing "Cuban Love Song" as a girl sings offstage. A man comes on with a ukulele and sings "I'm Going Back to Dixie" and is joined by Helen Hewitt as they sing "What Could Be Sweeter Than You." This is followed by "Roses of Picardy," and finally the man does some soft shoe dancing while Miss Hewitt sings and the harpists play.

### Four and a Half Arleys
*Baltimore Hippodrome*

These four men and one woman, one of the men a midget, gained good applause by novelty pole balancing with comedy on the side, drawing laughs by the midget. In the finals one man whirls on top of the pole held by another and whirling lights at sides.

*(Continued on next page, column 1)*

## Boston RKO Keith's Back to Vaudeville

New changes of policy in both RKO theatres in Boston are being inaugurated with the change of programs Friday. RKO Keith's again becomes the home of vaudeville with seven acts in addition to the feature film, news and a comedy. This theatre (its predecessor, the B. F. Keith theatre) was the first one in America to show vaudeville and the present theatre was built with elaborate accommodations for vaudeville artists. The vaudeville was discontinued about two years ago. The RKO Keith-Boston, to which vaudeville was transferred when it was discontinued at Keith's, will supplant vaudeville with stage presentations, making the second Boston theatre to give stage presentations in addition to its feature film. Except in a few instances, since the former change was made, the Keith-Boston has been making a better showing in the grosses of the two theatres.

## Columbia System Experiments On Television Without Sound

Columbia Broadcasting System is engaged in a study of reception of its television station W2XAB, five nights a week, temporarily eliminating sound synchronization. Various types of pantomime programs are being continued in addition to special visual tests on color.

It is planned to continue the tests through the summer. William A. Schudt, Jr., television director, revealed that the company has maintained a seven-hour daily television broadcasting schedule for the past nine months, since it opened the television experimental station last July.

## NIGHTINGALE OF THE AIR—LOUISE BAVE

Louise Bave, coloratura soprano, known as the "Nightingale of the Air" and one of the most gifted members of Major Edward Bowe's "Capitol" family, has been heard every Sunday evening over WEAF, New York, and a NBC network for a number of years. Miss Bave has been a featured radio star on some of the more important programs in the past and will be heard on a new series of programs in the fall. Incidentally, Miss Bave is said to be the only girl on the air at present who can reach G above high C. She has a range of three octaves.

## SINGERS

### Cliff Edwards
*New York Paramount*

It is difficult to think that this performer is the same talented artist that made the world sing with "Singing in the Rain," a joyful masterpiece that clings to one's recollection. Cliff Edwards is a "screen and radio star," but he doesn't glitter on the stage.

### Brox Sisters (3)
*Detroit Fox*

A well-blended trio, audibly and visually. A blonde, a brunette and a redhead, they appear in crinoline garb and offer "An Evening in Caroline" and "Falling in Love Again," a Dietrich impression of "Dinah" and "Rain on the Roof."

### Elmer Herling
*Milwaukee Wisconsin*

Here is a singer whose primary duty is to provide vocal accompaniments to dances by members of the chorus. He has a pleasing voice and offers any number of songs.

### Miss Ethelind Terry
*New York Palace*

This musical comedy star has plenty of appeal and uses it with restraint. She sings appealingly and her piano accompanist—a man—knows her moods. She does popular stuff in a high-class way.

### Lillian Shade
*Cincinnati Albee*

This comely miss has an appealing voice and knows how to use it to best advantage. Wears several changes of costume, all in good taste. The audience liked her.

### Neill Miller
*New York Paramount*

This gentleman wears a tuxedo, is tall and sings over the microphone. It must be by contrast, to show how good his wife, Dorothy Mackaill, is. He has a static stare developed by singing over the air. He has no place on the stage.

### Niles Marsh
*Detroit Fox*

This impersonator of feminine personalities has a voice that is at ease in either extreme of the register. As a gowned social light and again as a prima donna he draws goodly applause.

### Betty Fraser
*Milwaukee, Wisconsin*

Betty Fraser is a neat appearing blonde blues singer who offers such numbers as "Music in My Fingers," "Was That the Human Thing to Do?" and "You're My Everything" in an appealing manner.

### Hal Byrnes
*San Antonio Plaza*

A double musical novelty is offered by this Cowboy-yodler-composer from California. His songs are of the hill-billy type.

*(Continued on next page, column 3)*

# REVIEWS OF ACTS

## NOVELTY

*(Continued from preceding page)*

### Crawford & Caskey

*Milwaukee Wisconsin*

This boy and girl entertain with a fine bit of fancy ballroom dancing and are also adept at soft-shoe shuffling. The girl handles herself well, doing some intricate steps on the top of her toes.

### Cherry and June Preisser

*Baltimore Hippodrome*

Cherry and June Preisser put all they had in their novelty singing and dancing act, offering a little of acrobatic, adagio, singing and novelty dancing. They worked hard and encored with their Hot Dixie Special.

### Candreva Brothers

*Detroit, Michigan*

This trumpet sextet demonstrates musical excellence throughout. One of their best numbers is a muted trumpet, military version of "When Day Is Done."

### Four Flushers

*Denver Denver*

These four men put on an act that is just what the name implies. A lot of four-flushing, but good. Singing, chatter, dancing and burlesque slapstick and strong-man stuff.

### Bernice Kettler

*San Antonio Strand*

This pretty piano accompanist is a skilled musician and can do solos in a most entertaining manner.

### Paul Kirkland

*Detroit, Michigan*

His act has balance in more than one sense of the word. A double chair balance is one of his best bets, but even better is a bit of balancing comedy with a paper cone.

### Living Jewelry

*Denver Orpheum*

A group of models dressed in white allover tights and used as ornaments for huge jewelry, such as hand mirror, back comb, etc. Two do an adagio and another couple, with splendid voices, sing a high-class act.

### Johnny Bryant

*Milwaukee, Wisconsin*

Johnny's specialty is whistling and he is no slouch at it, either. He imitates bird calls to a nicety and carries himself in a manner which makes a hit with the ladies.

### The Orantos (3)

*Denver Orpheum*

Three men in a strong man and balancing act. Best number is when two perform on a twenty-foot pole held on the shoulder of the third.

### The Chachalots
### Herculean Trio
### Mavis and Ted
### Olga and Lester
### La Marr Brothers
### Marion and Katharyne

*Milwaukee Wisconsin*

All pose as various groups of statues, in bronze and silver. Each of the groups comes to life to engage in gymnastics, tumblings and acrobatic dancing. Their work is unusually effective. Before the curtains close, all return to their pedestals and again become statues.

## DANCERS

### Natcha Nattova

*Denver Denver*

This act, called "Dance of the Winds," a solo number, gets over due to the unique prop used, a huge flower pot with flowers in same proportion, all built out of sheet iron and of such strength as to allow her to dance on the petals and leaves.

### Lodova

*New York Paramount*

She was billed as "the exotic dancing beauty" and lived up to her flattering billing. A lovely thing of airy grace and shapely form who moved about like shadows in a dream. Did very well as the show caught.

### Billy Farrell and Dad

*New Orleans Orpheum*

A fast stepping dance act mixed in is rapid-fire patter that gets over without any aid from the orchestra pit. The entertainment is based on a contest between Farrell and his father, who, he says, is in his seventies. Both members of the team move fast and their remarks are really funny. The high spot is when Dad is on his back doing a hard shoe routine against a set of boards while son does a handstand above him and repeats the maneuvers.

### Von Grona's Dancers

*New York Palace*

This is a dull result of a very pretentious effort. There seems to be something tired about the performance. The 11 dancers do 12 minutes and are on about nine minutes too long.

### Stadler Rose Trio

*Oakland Paramount*

They win the audience with their fine dancing and follow with a whirlwind number that might be described either as adagio dancing or acrobatic.

### Rose Marie Carter

*Milwaukee Wisconsin*

This young lady is quite an unusual acrobatic and control dancer. She performs a split bending backwards with her head almost touching the floor and raises herself back to standing position.

### Lou Lockett & Co.

*Cincinnati Albee*

Lockett, one man and two feminine hoofers do a series of tap, eccentric and toe dances in single, duo, triple and quartet numbers, to accompaniment by their own pianist. Special scenic effects are used. They sell their numbers to the audience without difficulty.

### Emily Von Losen and Company

*Baltimore Hippodrome*

Fast-moving dancing act, starting with six of company doing a novelty whip-ribbon dance, then a single by Von Losen followed by pantomime sketch between three sailors and two girls, with girl going off with one sailor, the others going into tap routine followed by a single by Von Losen with a Russian single by a man with baby accordion, then adagio work by the man and two girls and full company in finale.

### "Smiling" Jack Elliott

*San Antonio State*

Good personality plus eccentric footwork makes this young Texas M. C. a pleasing feature on any show with a stage-band.

### Stanley Meehan

*San Antonio State*

A clever hoofer, he does some neat tap stepping which is fast and worthy of many encores.

### Russell Markert Dancers (16)

*Milwaukee, Wisconsin*

These girls work together nicely. The highlight of their numbers is a chain dance with one leg of each of the girls fastened to the chain.

### Fred Astaire

*New York Paramount*

Fred Astaire is certainly a showman who knows his stuff. He pervaded the whole show and was on the job every minute. He has a fine stage presence and a brilliant personality.

### Fritz and Jean Hubert

*New York Palace*

These two, apparelled in multicolored dress suits, give an acrobatic drunk dance that gets plenty of laughs and well deserved applause. During this review Fritz rough-and-tumbled so well that he knocked himself unconscious on a piano that was behind the curtain waiting for the next act.

### Maurice Colleano and Family (6)

*New York Palace*

The acrobatic dancing comedian with his handsome family gives a fine performance. The scene is in a restaurant with two tables at which the girls sit. Colleano, dressed as a gob, enters, does some fine dancing and gagging. The girls give well balanced, artistic acrobatic dances. Whole act very well received.

## SINGERS

*(Continued from preceding page)*

### Grace Hays (3)

*New York Palace*

This lady, a star of musical comedy and radio, clicked with this audience. She has a fine stage personality, sings well without the "mike" and with it. She recites and gives an imitation of Pola Negri singing; in this she is just about perfect. She introduces Joe Lynn as her son and the one who devised her act. He gave a creditable performance over the mike. Mildred Brown at the piano also did well. An all around good piece of entertainment, with plenty of applause at the finish.

### Yorke and Johnson

*New Orleans Orpheum*

A semi-concert style of act, beautifully lighted and dressed, playing before its own drop. Miss Yorke is in a red dress of the Medici period, while Miss Johnson affects green of the same style. The introduction is conventional, but the act is of a relatively high standard for this house. Miss Yorke's voice is pleasing; she uses it with precision and her thrilling gets a hand. Miss Johnson had a tendency to get off key on the high notes, but her numbers took. The finish, a version of how two night club singers would do "Caro Nome," lacks the punch intended.

### Gilda Gray Plans Stage Tour

Gilda Gray plans to begin a vaudeville engagement at the completion of the film, "Minnie, the Moocher," in which she is being starred by Bennie Zediman for Paramount release.

# SLICES OF MELLIN

By BOBBY MELLIN

Chicago

Joseph, Jr., the 16-year-old son of Joseph Parsons, the NBC's Jingle Joe, is already making a name for himself as a baseball player. He received an offer from the Pittsburgh Pirates, but his father wants him to finish his education and then if he still wishes, he may follow baseball—Jules C. Stein, president of Music Corporation of America, returned to Chicago after a six weeks' European tour during which time he visited the music centers of continental Europe—Gus Arnheim and his orchestra, who made a great hit in Chicago during the past winter broadcasting over WBBM from the Cafe Winter Garden, are scheduled to play a few weeks' engagement at the Netherlands Plaza Hotel in Cincinnati for MCA before opening the Dells, smart summer night club west of Evanston, Ill. Arnheim's band will be heard over WLW Cincinnati.

*Word comes from Hollywood that Ted Fiorito, Chicago's famous song writer and orchestra leader, is making a decided hit at the Frolics, smart night club patronized by the movie stars. Ted and his orchestra are heard nightly over the Don Lee chain of Pacific coast stations.*

Black-haired, brown-eyed Irene Taylor, lovely NBC star who has broken all Leap Year records by receiving 34 proposals of marriage during the first three months of this year of Spinster's delight, has always been able to sing. She has never taken a music lesson. Irene is the daughter of a former judge of the supreme court of St. Louis and began her professional career at the age of nine years. Before coming to radio she worked with Coon-Sanders, with Paul Ash, and as a prima donna in productions. As becomes a former stage star, Miss Taylor is superstitious, lacking a dressing room, she objects to anyone whistling in the studio corridors before one of her broadcasts, or sitting on one of the sound effect department trunks. Her hobby (which may explain a few of the proposals) is cooking, and she is noted for the chili con carne she prepares in her kitchenette. She is also fond of swimming, riding horse, golf and music publishers, and her favorite orchestra leader is Charlie Agnew.

# REVIEWS OF ACTS

## COMEDY

### Senator Murphy

*New York Hippodrome*

This man gives an up-to-date monologue and is timely to the minute. He has a fine voice, is very humorous and is well received.

### Milton Berle

*New York Palace*

The right man in the right place, he carried the show right up front and dropped it in the laps of the audience. He's never short of a gag and has enough new ones to make them all seem original. He is a fine master of ceremonies and keeps them interested. Has an intimate way with the audience that is liked.

### Roscoe (Fatty) Arbuckle

*Baltimore Keith's*

A riot of laughter and fun, with Addie McPhail of the film comedies assisting, as well as a "plant" in the audience. Arbuckle sings "Something to Be Thankful For," and then dances to "Narcissus" with a comedy fall. The act has been shortened since it was produced in Newark, and the tightening was effective, judging from the reception.

### Charles Withers and Withers' Opry

*Baltimore Hippodrome*

This was presented on full stage and laughs were strong and numerous. Withers and his company put on a burlesque of the old small-time opera house methods. His novelty inventions for getting various stage effects also won favor. Altogether a very funny act with many novelty comic surprises.

### Jack Benny

*New York Paramount*

Jack is billed as a "famous stage comedian" and he deserves the title plenty. He has a wonderful and appealing personality. His gags avoided offense. His stories are new and his smiles are eloquent and winning. Benny shared top honors with Dorothy Mackaill.

### Lee, Port & Dotty

*Milwaukee Wisconsin*

The two male members of this trio are plenty funny with the shorter of the two sporting a rubber face which is good for plenty of laughs. The young lady is not hard to look at, dances with one of the boys in an able manner and sings a bit. The three present an act which has no end of nonsense offered in a fairly original manner.

### Charles Ahearn and His Millionaires

*New Orleans Orpheum*

A combination of oldtime burlesque and the circus, this tramp act opens with a flourish that makes one think of flash and grand costumes, only to reveal later an incongruous picture of badly dressed giants and dwarfs as the scrim rises. Ahearn, clowning sometimes by himself, sometimes with his dwarfs or his giants, does everything from squirting water from a trick music stand to playing with balloons and then distributing them to the children in the audience. A fast stepper, unidentified, holds two solo spots and draws a heavy hand. But the act is largely comedy, getting its biggest laughs from the style parade and its burlesque musical instruments.

## PLAYLETS

### Al Jolson

*San Francisco Fox*

Al Jolson, assisted by exotic Raquel Torres, and his own most capable company, offers a tabloid version of "Wonder Bar." The show lasts a full hour, with Al singing, dancing and telling stories much of the time. The revue is thunderously received, this entertainer understanding the art of getting applause. Al appears in whiteface.

### Benny Rubin and Jack Haley

*Cincinnati Albee*

These screen stars headline the bill in a blackout "revue" running 36 minutes and taking the place of three regular acts. Assisted by a capable company, they project an offering of foolishness of every description. Rubin features his "murdered" English which is his stock in trade on the screen. Haley indulges in smart repartee and wisecracks both singly and in connection with Rubin. He also does a dance number with Rubin and alone. Rubin follows with a single dance. The two men and two girls in company are capable feeders for the comedy of the featured team. Both Rubin and Haley surprise the audience by playing trombone and cornet respectively. The act went over big.

## Franklin Orders Vaudeville Added in RKO Coast Houses

The recent visit of Harold B. Franklin, chief of the RKO theatre circuit, to the Coast, has resulted in additions to stage bills at the Coast houses. Top vaudeville has been moved from the Hill Street, Los Angeles, and from the Golden Gate to the Orpheum in San Francisco. Seattle, Tacoma and Portland have all increased vaudeville days.

The circuit home office is searching for local tryout houses in New York. It is seen as a return to the old-time methods of vaudeville talent acquisition. The forthcoming opportunity revues will play a major part in the new move.

## Newman Is Booking Names to Improve Business in Seattle

Frank Newman has booked a number of special stage attractions at the Seattle first-run houses of Fox West Coast Theatres, as an initial step in raising the return.

Among those billed at the Fifth Avenue and Coliseum are Thurston, the magician; Alla Axiom, mentalist, Ted Lewis and his band. Newman is also negotiating with Al Jolson, Eddie Cantor and other "names" for appearances in Seattle and Portland.

FREDDY MACK
and his band
FEATURED INDEFINITELY
at the
FOX THEATRE
BROOKLYN, NEW YORK

## OVERTURES

LOU SCHRADER (Baltimore Hippodrome) as guest conductor offered his novelty overture, "Grand Larceny," in which he showed that many of the popular song hits are taken almost bodily from famous classics. Schrader received the baton from Benjamin Klasmer, house conductor. Then followed an announcement on the screen in rhyme and explaining as the overture progressed what songs were being played and then what they were taken from. As examples there were played "Broadway Rose," then a selection from "Faust," "I'm Always Chasing Rainbows," supposed to be from Chopin's "Fantasy Impromptu"; "Avalon," presumably from "La Tosca," of Puccini; "Marcheta," supposed to be from "Merry Wives of Windsor," of Nicolai. Then he showed how "Yes, We Have No Bananas" was supposed to come from four songs—Handel's "Messiah," "My Bonnie," "I Dreamt I Dwelt in Marble Halls," "'Twas An Old-Fashioned Garden," "The Hallelujah Chorus" and then "My Bonnie Lies Over the Ocean."

FRED SCHMITT (Denver Denver) orchestra can always be depended upon to make his overtures both timely and interesting, and those are the two big reasons the Denver has such a large number of regulars in the audience every week. For Mother's Day week his musicians played three "Mother" selections, such as "Silver Threads Among the Gold" and "Mother Macree." Instead of the usual curtain, a scrim was used, and after the selections by the orchestra a young woman was revealed behind the drop. She sang a tribute to mother, a part being a verse about the letters in the word "mother," each letter being thrown on the scrim as the line was being sung. Then a little girl in the center offered her bit. A young man on the opposite side as a tableau appeared in the middle of the stage showing a mother in her favorite rocking chair. At the end all the figures were lighted.

EDUARD WERNER (Detroit Michigan), quietly elegant as usual, introduced with mingled strains from several river pieces, his arrangement titled, "Romantic Rivers." The medley included "Swanee River," "Roll On, Mississippi," "Blue Danube," "By the River Saint Marie," "Volga Boat Song" and "Old Man River." Praiseworthy execution brought him hearty applause.

HERSCHEL LEIB (Detroit Fox) offered a popular diversion in "Hit Parade." Featured in the medley was a trumpet solo of "Marta" by Ralph (Mex) Mendez, embellished by castanet touches. "Paradise," its theme introduced by a violin ensemble, was another outstanding number. A hectic rag of "This Is the Missus" closed the program. Hearty applause echoed the final crashing notes.

SOL KLEIN
AND HIS
RHYTHM MASTERS
◇
SKOURAS BROS.
ACADEMY OF MUSIC
NEW YORK CITY

## UP AND DOWN THE ALLEY

### HELLO EVERYBODY

**Ed McCally,** Philadelphia representative of **Witmark's** and **Remick's,** was in town one day last week, just before leaving for his twenty-sixth season at Atlantic City, in the interests of these two music outfits. . . . Believe it or not (apologies to Rip.) "Mac" has lost 65 pounds and looks like a young boy. . . . According to "Mac," **Milton Charles** has signed another year contract as organist at Warners' Mastbaum theatre, Philadelphia. . . . That makes Charles one of the few organists in the United States holding a year's contract. . . .

▽

**Danny Parker** tells me that **Harry Richman** liked the idea of community singing in theatres so well that he has gone and made a series of short pictures, independently, with this idea in mind. . . . They are to be released soon and will be booked in houses without organists. . . . **Ted Crawford,** organist at the Publix Orpheum, Phoenix, Ariz., writes that there is plenty musical activity in and around that city. . . . Out of the four large theatres, three have organists. . . . Besides Ted . . . **Harvey Krause** is at the Rialto and **Walter Danziger** at the Fox. . . . **Alberti,** former musical director at the Palace, Dallas, is now installed in the Fox, Phoenix, and is doing great. . . . **Frank Lanterman,** formerly of the Fox theatre, Los Angeles, has assumed the post of organist at Warners' Western, L. A., succeeding **Edna Lyman,** who had held the post for several weeks. . . . **Dave Schooler,** formerly of vaudeville and master of ceremonies at the Capitol for two years, is now starring as "proprietor" of Dave Schooler's Music Shop, a program heard over **NBC** networks each Sunday at 6:30 (E. S. T.) . . .

▽

**Gomez** and **Wynona,** sensational dance team, featured in the long run of Billy Rose's "Crazy Quilt," are featured this week at the Roxy. . . . They say that songs in pictures are dead . . . well, according to that, "Long Live the King," . . . because **Feist** has two numbers—"Paradise" and "Tell Me Why You Smile, Mona Lisa—" that are both hits . . . and both from pictures. . . . **Wayne King,** popular "ork" leader, has made his first **Victor** recording and it is heralded as another artistic triumph for the famous "Waltz King." . . . Wayne first learned of his vocal qualifications while recording a series of records at Camden. . . . Officials of the **Victor Company** induced him to sing a chorus of "Deep in Your Eyes," and later declared that he had a good singing voice for radio and recording. . . . You'll probably be hearing him singing on his next broadcast. . . .

ED DAWSON

## Multiple Vacuum Action Pipe Organ Patent Given

A patent has just been granted to E. D. Ponder, Cincinnati, covering a "multiple vacuum action pipe organ."

The inventor claims a much wider range of possibilities for the new instrument than heretofore available, mentioning in particular added tone colorings and the ability of the player to carry, two, three, four, five, six or seven notes in harmony in chromatics in only one set of pipes, or the entire organ, as he wishes. Some parts now used in organ construction will be eliminated as unnecessary in the new organ and the use of the multiple vacuum action will permit building the instrument much smaller, thus conserving valuable space in the theatre, he said.

## ORGAN SOLOS

TED CRAWFORD (Phoenix Orpheum) presented a new angle, in this week's organ solo, to an idea as old as the hills, but received applause on it that lasted clear into the feature picture. The solo was titled "A Cook's Tour in Song," and opened with a parody on "Just a Gigolo."

An oral explanation by Crawford after the opening parody told of hearing the aforementioned tune everywhere so he decided to take them on a world tour. But as the boat left the dock, the band struck up "Gigolo," in march time—and so on—in every country the same tune, until despairingly they turned toward home. The closing line was: "But why travel to Rome—you can hear the same thing at home, and that completes the story."

Crawford's success lies in the fact that every solo he presents has a definite reason and continuity—not just one slide after another.

**JOHN HAMMOND** (Brooklyn Strand) called his song-fest "Musical Flirtations," and cleverly compiled the titles of songs to form the continuity. Songs offered for the audience to sing were: "Can't We Talk It Over," "Too Many Tears," "All of Me," "Where the Lilies of the Valley Grow," and a final chorus of "Auf Weidersehn, My Dear." Mr. Hammond is extremely popular at this theatre and his solos are always a great source of pleasure to the audiences.

LEW BETTERLY (Detroit RKO Downtown) chug-chugged through a program entitled "Spring Auto Suggestions." With his introductory notes a large "mike" was flashed on the screen while Lew addressed the audience over his own "mike," a device that proved effective in catching and holding attention. Betterly's program consisted of "Was That the Human Thing to Do?", "Snuggled on Your Shoulder," "Dream Sweetheart," "Somebody Loves You" and a tongue twister.

JACK MARTIN (Milwaukee Wisconsin) offers "Tune Types from the Old Family Album." Selections played include "Another Cup of Coffee and Another Piece of Pie," "That Little Boy of Mine," "An Evening in Caroline," and "Strangers." A musical prologue introduces various members of the family album with their pictures flashed on the screen.

ARTHUR GUTOW (Detroit Michigan) introduced his program, "Singing As You Like It," with the strains of "Bye, Bye Blues." The opening lyric was "Dream Sweetheart," followed by bits of "Paradise," for the most part whistled. A string of popular song titles served as a lyric for "Lovin' You the Way I Do." "Auf Wiedersehn" closed the program. Gutow's style is characterized by a sprightly swing between fullness and moderation.

BANKS KENNEDY
IN HIS
27TH SUCCESSFUL
WEEK AT
PUBLIX
PALACE
STAMFORD,
CONN.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| | |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| | |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| Night Rider, The | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | May 7,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| | |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Pony Express Kid | |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | [illegible] | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | Mar. 17,32 | 68 | May 7,'32 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | 62 | May 14,'32 |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| No Greater Love | Alexander Carr-Dickey Moore | May 13,'32 | 60 | May 21,'32 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Secret Witness | Wm. Collier, Jr.-Una Merkel | Dec. 12 | 68 | Oct. 17 |
| (Reviewed under title "Terror by Night") | | | | |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| American Madness | W. Huston - C. Cummings-K. Johnson | | | |
| Attorney for the Defense | Edmund Lowe-C. Cummings-E. Brent | May 21,'32 | 68 | May 7,'32 |
| Bitter Tea of General Yen | Anna May Wong | | | |
| Child of Manhattan | | | | |
| Daring Danger | Tim McCoy | | | |
| Destroyer, The | | | | |
| Hello Trouble | Buck Jones-Lina Basquette | | | |
| Hollywood Speaks | Genevieve Tobin-Pat O'Brien | | | |
| McKenna of the Mounted | Buck Jones | | | |
| Mike | | | | |
| Murder Express, The | Ben Lyon | | | |
| Murder in a Pullman | Adolphe Menjou | | | |
| Murder of the Night Club Lady | | | | |
| Riding Tornado, The | Tim McCoy-Shirley Grey | | | |
| Thirteenth Man, The | Jack Holt | | | |
| Two Fisted Law | Tim McCoy-Alice Day | June 8,'32 | | |
| War Correspondent | Jack Holt-Ralph Graves | | | |
| Washington Merry Go Round | | | | |
| Zelda Marsh | | | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | Richard Barthelmess | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 | May 21,'32 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 | May 14,'32 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| Big City Blues | Joan Blondell | |
| Cabin in the Cotton | Richard Barthelmess | |
| Children of Pleasure | Ruth Chatterton | |
| Crooner, The | David Manners | |
| Dark Horse, The | Warren William-Bette Davis | June 16,'32 |
| Dr. X | Lionel Atwill-Fay Wray | July 9,'32 |
| Life Begins | Loretta Young-Eric Linden | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 |
| Miss Pinkerton | Joan Blondell-George Brent | |
| Revolt | D. Fairbanks, Jr.-Ann Dvorak | |
| Tenderfoot, The | Joe E. Brown | June 11,'32 |
| Tiger Shark | Edw. G. Robinson | |
| Two Seconds | Edward G. Robinson | May 28,'32 |
| Week-end Marriage | Loretta Young-Norman Foster | June 18,'32 |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | 67 | |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | 56 | May 7,'32 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov 15 | 76 | Oct. 17 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | 70 | May 14,'32 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| After the Rain | P. Shannon-Spencer Tracy | July 3,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 17,'32 |
| Bachelor's Affairs | Adolphe Menjou-Joan Marsh-I. Purcell-Minna Gombell | Aug. 14,'32 |
| Burnt Offering (Tent.) | Elissa Landi-A. Kirkland | Aug. 7,'32 |
| Down to Earth | Will Rogers | |
| First Year | Gaynor-Farrell | July 31,'32 |
| Mystery Ranch | Geo. O'Brien-C. Parker | June 12,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | June 26,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 29,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 15,'32 | 63 | May 14,'32 |
| Love In High Gear | Alberta Vaughn-H. Ford | May 1,'32 | 65 | May 7,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dynamite Denny | Jay Wilsey-Blanche Mehaffey | May 27,'32 | | |
| Gorilla Ship | Ralph Ince-Vera Reynolds | June 11,'32 | | |
| Honor of the Press | Edw. J. Nugent-Rita La Roy | May 15,'32 | | |
| Temptation's Workshop | Helen Foster-Tyrrell Davis | June 20,'32 | | |
| Widow in Scarlet | D. Revier-Kenneth Thompson | July 1,'32 | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert (Re-issue-Sound) | Dec. 19 | 125 | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Champ, The | Wallace Beery-Jackie Cooper | Dec. 5 | 86 | Oct. 17 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Letty Lynton | Joan Crawford-Montgomery | May 7,'32 | 86 | May 7,'32 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 30,'32 | 76 | May 23,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 28,'32 | | |
| China Seas | Clark Gable | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Good Time Girl | Marian Davies | | | |
| Huddle | Ramon Novarro-M. Evans | May 14,'32 | 104 | |
| New Morals for Old | Robert Young-M. Perry | June 4,'32 | | |
| Night Court, The | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | |
| Prosperity | Dressler-Moran | June 18,'32 | | |
| Public Life | Lionel Barrymore | | | |
| Red Headed Woman | Harlow-Chester Morris | June 11,'32 | | |
| Skyscraper Souls | M. O'Sullivan-N. Foster | | | |
| Smilin' Thru | Norma Shearer | | | |
| Speak Easily | Buster Keaton | | | |
| Strange Interlude | Shearer-Gable | June 11,'32 | | |
| Three Blondes | Marion Davies | June 25,'32 | | |
| Washington Whirlpool | | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20,'32 | | |
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 58 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 63 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flames | Johnny Mack Brown | May 30,'32 | 7 reels | |
| Honor of the Mounted | Tom Tyler | June 10,'32 | 7 reels | |
| Klondike | All Star | July 1,'32 | 7 reels | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 6 reels | |
| Western Limited, The | All Star | June 20,'32 | 7 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| M'racle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | 71 | Feb. 6,'32 |
| (Reviewed under the title "Service for Ladies") | | | | |
| Rich Man's Folly | G. Bancroft-Frances Dee | Nov. 14 | 80 | Dec. 5 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sinners In the Sun | Carole Lombard-C. Morris | May 13,'32 | 70 | May 21,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | May 14,'32 |
| Strangers in Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | May 14,'32 |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Challenger, The (Tent.) | Geo. Bancroft-Wynne Gibson | July 29,'32 | | |
| Devil and the Deep, The | T Bankhead-G. Cooper | July 22,'32 | | |
| Gates of Hollywood | Stuart Erwin | July 1,'32 | | |
| Forgotten Commandments | Sari Maritza-Gene Raymond | May 27,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Man From Yesterday | C. Colbert-C. Brook | July 15,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 17,'32 | | |
| Million Dollar Legs | Jack Oakie | July 8,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| Sporting Widow | Alison Skipworth-G. Barbier | June 24,'32 | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | June 10,'32 | 80 | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 71 | May 7,'32 |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | June 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Skin Game, The | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 60 | |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 6,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Suicide Fleet, The | Boyd-Armstrong-Gleason | Nov. 20 | 87 | Dec. 5 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochelle Hudson | | | |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Just a Woman | Ann Harding | | | |
| Westward Passage | Ann Harding | May 27,'32 | | |
| What Price Hollywood | Constance Bennett | June 17,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are These Our Children? | Eric Linden-Rochelle Hudson-Arlene Judge | Nov. 14 | 83 | Oct. 17 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lady Refuses, The | Betty Compson-John Darrow | Mar. 8 | 67 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Aster-Ricardo Cortez | Jan. 6,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | May 7,'32 |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | 79 | May 14,'32 |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | Apr. 2,'32 |
| Way Back Home | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| (Reviewed under the title "Other People's Business") | | | | |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### Coming Feature Attractions

| | | |
|---|---|---|
| Bird of Paradise | D. Del Rio-Joel McCrea | June 24,'32 |
| Bring 'Em Back Alive | Frank Buck's Adventure | |
| Hell Bent For Election | Edma May Oliver | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | July |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | June 10,'32 |
| Kong | Joel McCrea-Fay Wray | |
| Law Rides | Tom Keene | |
| Most Dangerous Game, The | Leslie Banks-Joel McCrea | |
| Roar of the Dragon | Richard Dix-Gwili Andre | July 1,'32 |

## SONO ART-WORLD WIDE

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### Coming Feature Attractions

| | | |
|---|---|---|
| Bachelor's Folly | Herbert Marshall-Edna Best | |
| Man Called Back, The | | |
| Man From Hell's Edges, The | Bob Steele | June 5,'32 |
| Racetrack | Leo Carrillo | June 5,'32 |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| First Mrs. Fraser, The | Henry Ainley | Sterling Films | | 90 | May 7,'32 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Love's Command | Dolly Haas | Tobis | Apr. 26,'32 | 90 | May 7,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Night Like This, A | Ralph Lynn | British and Dominions | | 73 | May 21,'32 |
| Nine Till Six | Louise Hampton | Asso. Radio-British | | 76 | May 21,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic | | 72 | Nov. 14 |
| Probation | John Darrow - Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss In Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Shop Angel | Marion Shilling | Tower Prod. | Mar. 19,'32 | 71 | May 7,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Trapeze | Anna Sten | Protex | May 2,'32 | 80 | May 14,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Water Gypsies | Sari Maritza | Asso. Radio-British | | 79 | May 21,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodor Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Range Law | Ken Maynard | Oct. 11 | 63 | Nov. 14 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'3 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### Coming Feature Attractions

| | | | |
|---|---|---|---|
| Hell Fire Austin | Ken Maynard | | |
| Last Mile, The | | | |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 | 70 |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Congress Dances | Lilian Harvey | | 83 | May 21,':32 |
| Corsair | Chester Morris | Dec. 19 | 75 | Nov. 28 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Scarface | Paul Muni | Mar. 26,'32 | 95 | Mar. 12,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |
| Tonight or Never | Gloria Swanson | Dec. 26 | 82 | Nov. 14 |

### Coming Feature Attractions

| | |
|---|---|
| Ballyhoo | Eddie Cantor |
| Brothers Karamazov | Ronald Colman |
| Cynara | Ronald Colman |
| Happy Ending | Mary Pickford |
| Kid From Spain, The | Eddie Cantor |
| Rain | Joan Crawford |
| Way of the Lancer | Ronald Colman |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys In Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 80 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 63 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### Coming Feature Attractions

| | | | |
|---|---|---|---|
| Back Street | Irene Dune-John Boles | | |
| Brown of Culver | Tom Brown | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | June 16,'32 | |
| Fast Companions | Tom Brown | June 23,'32 | 78 |
| Jungle Mystery | Cecelia Parker | | |
| Kings Up | Tom Mix | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | |
| Old Dark House | Boris Karloff-L. Bond | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | June 2,'32 | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 26,'32 | |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 Mar. 19,'32 |

## WARNER BROTHERS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 83 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |

### Coming Feature Attractions

| | | |
|---|---|---|
| Blessed Event | Lee Tracy-Mary Brian | |
| Jewel Robbery | Wm. Powell-Kay Francis | July 30,'32 |
| Night Flower, The | B. Stanwyck | |
| One Way Passage | Wm. Powell-Kay Francis | |
| Street of Women | Kay Francis | June 4,'32 |
| Two Against the World | Constance Bennett | |
| Winner Take All | James Cagney | July 2,'32 |
| Without Consent | Ann Dvorak-David Mannert | July 23,'32 |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[*All dates are 1931 unless otherwise stated*]

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Call of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 28 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | Apr. 13,'32 | | |
| Champ, The | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 10 | Apr. 30,'32 |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | Apr. 18,'32 | 7 | May 21,'32 |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | 7 | May 21,'32 |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| Mickey's Revue | | | |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Pet Shop, The | Apr. 28,'32 | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | 7 | May 21,'32 |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | 22 | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wife | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Prowlers, The | May 1,'32 | 9 | May 7,'32 |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | Apr. 30,'32 |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Divorce A La Mode | May 22,'32 | 22 | May 21,'32 |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry<br>Harry Gribbon | | | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| Spot on the Rug, The | June 19,'32 | 19 | May 21,'32 |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 21 | Apr. 30,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | 6 | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Farmer Al Falfa's Bedtime Story | June 12,'32 | 6 | |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | 6 | May 21,'32 |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | Apr. 30,'32 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| Torchy's Two Toots | June 5,'32 | 20 | May 14,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Now's the Time<br>Harry Barris | June 12,'32 | 20 | |
| Ship A-Hooey | | 20 | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Ball | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| Wild Babies | | | |
| **CHARLEY CHASE** | | | |
| First In War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Boze | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | 9 | May 14,'32 |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | 9 | |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Over the Seas to Borneo | | 9 | |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | 7 | |
| School Days | | 7 | |
| Spooks | Dec. 21 | 7 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | May 21,'32 |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 13,'32 |
| Pooch | June 4,'32 | 21 | |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | May 7,'32 |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | May 7,'32 |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson In Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | 10 | May 7,'32 |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | 10 | Apr. 23,'32 |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 26 |
| Naughty Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing | Apr. 29,'32 | 1 reel | |
| No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin | May 27,'32 | 1 reel | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| I Ain't Got Nobody<br>(Mills Bros.) | June 17,'32 | | |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweetheart<br>Ethel Merman | May 20,'32 | 1 reel | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 7 | May 7,'32 |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | 1 reel | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | July 1,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | Nov. 21 | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | 1 reel | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 8 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | 19 | May 7,'32 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Jimmy's New Yacht | June 3,'32 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Light House Love | May 6,'32 | | |
| Loud Mouth | June 17,'32 | | |
| Mlle. Irene The Great<br>Al St. John | Nov. 7 | | |
| Meet the Senator | May 20, '32 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Rookie, The<br>Tom Howard | Apr. 29,'32 | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Singing Plumber | July 8,'32 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur | Apr. 15,'32 | 20 | May 14,'32 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Happy Polo | May 14,'32 | | |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Spring Antics | May 21,'32 | 7 | May 21,'32 |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | May 7,'32 |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| Promoter, The | May 30,'32 | 17 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Iron Minnie | | | |
| Rule 'Em and Weep | May 2,'32 | 19 | May 21,'32 |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | May 21,'32 |
| Mother-in-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | May 21,'32 |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Shanghai | May 23,'32 | | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | May 7,'32 |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| Trouble from Abroad<br>F. Sterling-L. Littlefield | Aug. 22 | 20 | June 20 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | Apr. 30,'32 |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | May 14,'32 |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | May 21,'32 | | |
| Mickey's Golden Rule | | | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrift Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Dec. 19 | 7 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |
| Tuba Tooter, The | | 7 | May 21,'32 |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CENTRAL FILM** | | | |
| Syria | | | May 21,'32 |
| **FEATURETTES, INC.** | | | |
| A Night in the Jungle | | 10 | Apr. 30,'32 |
| Holy Men of India | | 10 | May 7,'32 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Last Pelicans in Europe | | 10 | May 7,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |
| Steel | | 10 | May 21,'32 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| 2—Wedge Play | Oct. 3 | 9 | |
| 3—Kicking Game | Oct. 10 | 11 | |
| 4—Deception | Oct. 17 | 10 | Oct. 24 |
| 5—Forward Pass | Oct. 24 | 9 | Oct. 10 |
| 6—Penalties | Oct. 31 | 11 | Oct. 31 |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 8 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **NOVELTY ONE REELERS** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Jungle Jumble, A | June 20,'32 | 1 reel | |
| Let's Eat | Apri. 25,'32 | 7 | Apr. 30,'32 |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Wet Knight, A | June 6,'32 | 1 reel | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 9 | May 14,'32 |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 9 | May 7,'32 |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | 9 | May 14,'32 |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| No 20—Novelty | June 13,'32 | 1 reel | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| Around the World in 18 Minutes | June 15,'32 | 18 | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 17 | May 21,'32 |
| Doctor's Orders | June 29,'32 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |
| Unshod Maiden, The | Apr. 18,'32 | | |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | Apr. 9,'32 |
| No. 9—The Toreador<br>Joe Penner | | 17 | May 7,'32 |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 19 | May 7,'32 |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| No. 9—A Regular Trouper<br>Ruth Etting | | 2 reels | |
| No. 10—A Mail Bride<br>Ruth Etting | | | |
| No. 11—Stage Struck<br>Ruth Etting | | | |
| No. 12—What An Idea<br>Harriet Hilliard | | 2 reels | |
| **HOW I PLAY GOLF—BOBBY JONES** | | 1 reel<br>(each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | May 7,'32 |
| No. 9—Bosko and Bruno | | 7 | |
| No.10—Bosko and Honey | | | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 9 | Apr. 23,'32 |
| No. 7—Pie, Pie, Blackbird<br>Eubie Blake and Band<br>Nina Mae McKinney | | | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Gear | | 6 | Apr. 30,'32 |
| No. 10—It's Got Me Again | | | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| Four Wheels—No Breaks | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | May 7,'32 |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | 9 | May 21,'32 |
| No. 11—Napoleon's Bust<br>Dan Coleman-Ted Husing | | | |
| No. 12—Featurette Movie Album | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES**<br>(Donald Meek-John Hamilton) | | | |
| No. 1—The Clyde Mystery | | 21 | Oct. 31 |
| No. 2.—The Wall Street Mystery | | | |
| No. 2—The Week-End Mystery | | | |
| No. 4 Symphony Murder Mystery | | | |
| No. 5—Studio Murder Mystery | | | |
| No. 6—Skull Murder Mystery, The | | 2 reels | |
| No. 7—The Cole Case | | 20 | Apr. 23,'32 |
| No. 8—Murder in the Pullman | | 2 reels | |
| No. 9—The Side Show Mystery | | | |
| No. 10—Campus Mystery, The | | | |
| No. 11—Crane Poison Case, The | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| **WAYNE AND WHITE COMEDIES** | | | |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |
| No. 11—Dear Old London | | 1 reel | |
| No. 12—When In Rome | | 1 reel | |
| No. 13—Berlin Today | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18<br>(each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |
| Heroes of the West<br>Noah Beery, Jr. | June 20,'32 | | |

# *WHAT DOES YOUR PUBLIC KNOW ABOUT RAW FILM?*

NOTHING, perhaps. Yet, whether they're aware of it or not, people are profoundly influenced by the *photographic quality* which that film gives or does not give them on the screen. It may mean all the difference between a picture that goes its quiet, unprofitable way and one that becomes the talk of the town.

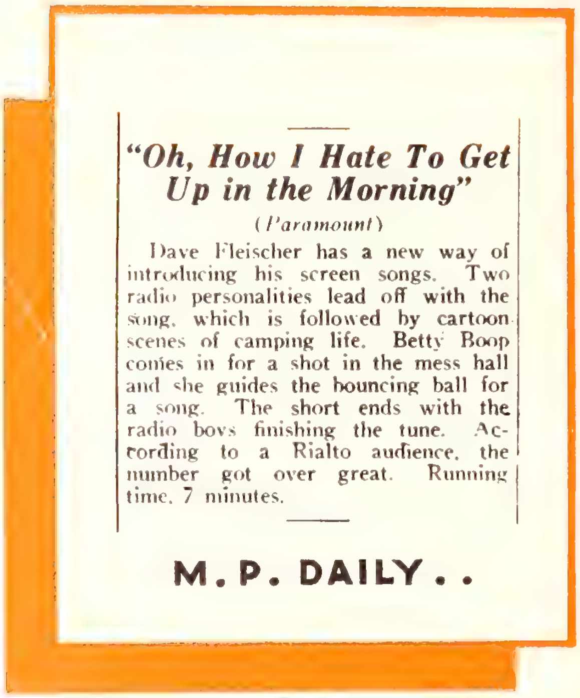
There's no need, these days, to run the risk of sacrificing photographic quality. Eastman Gray-backed Super-sensitive Negative, with its unmatched qualities and its never-failing uniformity, costs no more than other films, yet it helps substantially to head the picture for success. Wise the cameraman who uses it...lucky the exhibitor who runs prints made from it!

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

According to a Rialto audience, the number got over great. Running time, 7 minutes.



### "Oh, How I Hate To Get Up in the Morning"

*(Paramount)*

Dave Fleischer has a new way of introducing his screen songs. Two radio personalities lead off with the song, which is followed by cartoon scenes of camping life. Betty Boop comes in for a shot in the mess hall and she guides the bouncing ball for a song. The short ends with the radio boys finishing the tune. According to a Rialto audience, the number got over great. Running time, 7 minutes.

**M. P. DAILY . .**

# THAT'S THE WAY WITH ALL PARAMOUNT SHORTS

★ Good, entertaining short subjects are as essential to your box office success as are good features. The smart fans of today demand high-quality entertainment from the very start of the show to the end. Give it to them and they come back smiling. Meaningless, unfunny comedies and other "program-fillers" that are just so much film send them away disgruntled. Be safe! Show PARAMOUNT SHORT FEATURES. The kind of entertainment that gets over great with all audiences.

# PARAMOUNT SHORTS

# MOTION PICTURE HERALD

CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## *Uniting Independent Buying Power*

Allied States proposes pledging support to independent producers if they will guarantee sufficient Class A product

## *Exploitation Starts at Studio*

Several producers undertake preparation of up-to-the-minute sales ideas while picture is being made

## *Distributors Offer Canada New Contract*

Standard exhibition agreement, embodying several 5-5-5 and Universal contract clauses, is protested by independents

Two Sections—Section One

ol. 107, No. 10

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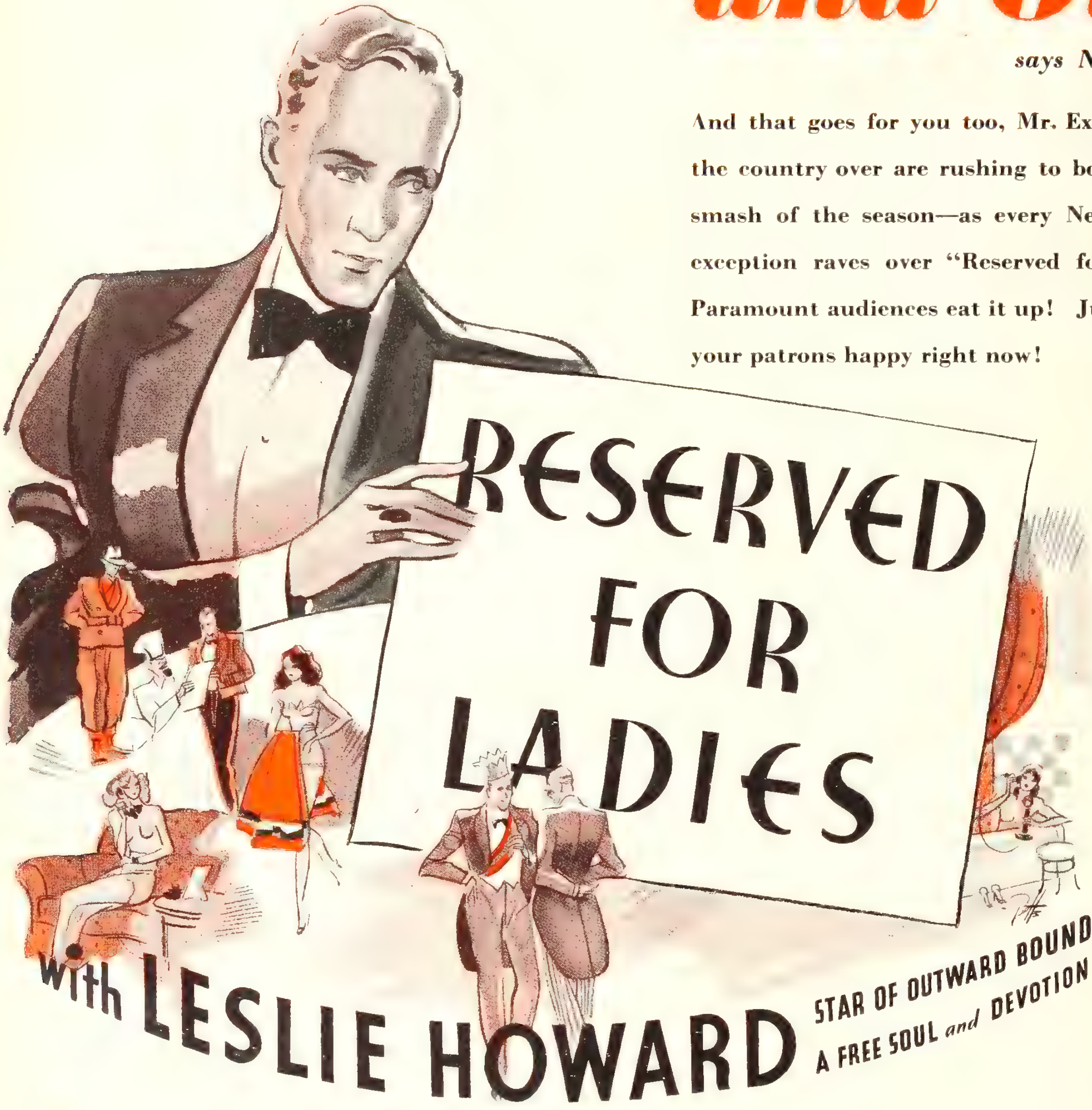
June 4, 1932

# "Your good fortune and Ours!

*says N. Y. News' Irene Thire*

And that goes for you too, Mr. Exhibitor! Smart showme the country over are rushing to book this surprise box offic smash of the season—as every New York reviewer withou exception raves over "Reserved for Ladies" and New Yor Paramount audiences eat it up! Just what you need to kee your patrons happy right now!



**AMERICAN**
"As lovely romantic comedy as the screen has seen!"

**TIMES**
"Genuinely refreshing, intelligent fun!"

**MIRROR**
"An amusing talkie . . . cleverly written . . . intelligently acted."

**HERALD-TRIBUNE**
"Leslie Howard's performance alone worth a visit."

**TELEGRAPH**
"You'll like *Reserved for Ladies*."

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"Bright, smart dialogue."

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**POST**
"Deft and lilting comedy!"

*Alexander Korda productio*

*Story by Ernest Vajda*

•

**GRAPHIC**
"Completely fascinating story—with the most finished actor o the screen!"

**JOURNAL**
"Delightful comedy—a pictur you'll enjoy!"

# PARAMOUNT

# WONDER WHAT AN M-G-M AD WRITER THINKS ABOUT!

"That slogan of ours is right — 'IT'S A PLEASURE.' -Writing ads for hits is a cinch!"

"I see the boys are getting out those De Luxe Announcement Books again- Pardon me if I seem to smile!"

"Last Spring while the Hooey Season was on, we let the other folks write the promises - We made the deliveries!"

"Ho-hum, next to shooting golf I'd rather be telling exhibitors about Dressler-Moran in 'Prosperity'."

"Gee, if I were an exhibitor I'd consider my theatre practically nude without M-G-M pictures."

"The demand on my adjectives has been terrific this year with pictures like 'Tarzan' 'Letty Lynton' 'Hell Divers' and all the other hits!"

"I'm going to write a note — 'Dear Miss Greta Garbo, I have just seen AS YOU DESIRE ME. It is superb. It will be a life-saver for theatres!"

"Oh boy, I just got a peek at the BIG plans for M-G-M next season - You've got to hand it to our Studio, Stars, Directors etc. - they're GREAT!"

"I'm afraid that some day M-G-M will wake up to the fact that their pictures TALK FOR THEMSELVES - and they won't need me! Perish the thought!"

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*Directed by*
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# MOTION PICTURE HERALD

Vol. 107, No. 10 June 4, 1932

## DISCOVERING THE EXHIBITOR!

FROM many and varied positions and places in the industry we are getting these days repeated evidences of a new awareness on the part of the "industry," meaning Broadway and home offices, that there is a motion picture exhibitor and that he has problems. "Arbitration" has suddenly taken on a new meaning, in the discussions of executives of distribution. "Protection" is beginning to be talked of as something to be bought and paid for instead of as a favor to favored customers. The dictatorial inflection is not so evident in a number of voices. The inter-dependency of all of the branches of the industry is getting recognition in a degree that never obtained before in the world of the motion picture. Very much more than formerly are the great corporations of the industry trying to do a good job of taking care of each of their sectors, instead of operating on the old mad hypothesis of each concern that it would try to do all of the business all of the time. Dreams of dominance have given way to hopes for a healthy existence. Like every other major ordeal, of which the industry has had many, this one already brings promise of important clarifications and progress toward the greater poise of more seasoned industries.

△ △ △

## FLOWERY THOUGHTS

NAME values are off a bit this season even in the garden. The "Mary Pickford" gladiolus, originated by a famous specialist at Goshen, Indiana, is offered at a mere fraction of its introductory price. The "Warren G. Harding" sweet pea is just another pink offered in mixtures now, and the "Herbert Hoover" rose, a gold and cerise Austrian briar hybrid, which flamed out in the catalogues at five dollars a plant last year, can now be had for one dollar—and well potted, too, which makes it a bargain even if you don't want it.

△ △ △

## WHOSE WORLD IS THIS?

SOMEWHAT testily, "The Parents' Magazine" remarks and makes a publicity release of an observation that: "Out of 161 feature motion pictures now being shown throughout the United States, only one-third are fit for children from 8 to 12 years of age and less than one-half are suitable for adolescents from 12 to 16 years of age, according to reviews of these 161 films published in the June issue of 'The Parents' Magazine.' . . ."

While offering no defense for any part of the product which fairly can be called destructive of influence, one can remark in answer to "The Parents' Magazine" that it should not be considered the obligation of the motion picture, or any of the other arts, to make any larger proportion of the product into fare for juveniles and adolescents. This magazine, incidentally, makes a business of "picking on the pictures" for publicity purposes.

It is only children and their ever zealous mothers in moments of special zeal, who think that the world and all its affairs should be run exclusively for the young. Adults should have their rights. This is their world, today, and on the morrow will belong to the on-coming crop of adults. Doubtless many grown-up ideas, on the screen and elsewhere, make too heady a mental diet for the youngsters. The same exception may be taken to caviar, leiderkranz and Indian chutney. But parents eat them and buy oatmeal for the young, without a demand that the grocery trade be limited to gruel and porridge materials.

△ △ △

## LEGAL STRABISMUS

WHEN Mr. George Z. Medalie, federal attorney, speaking at the Motion Picture Club, observed that the only romance and glamour in the criminal world was to be found on the screen and in fiction he was, of course, just another lawyer talking. The reporters of yesteryear who sat in court through the histrionics of William Travers Jerome, Martin Littleton, Charles E. Erbstein, Clarence Darrow, and George Gordon Battle and Arthur Train know better. Not a few of those reporters are story and script writers today. Romance is in the eye of the beholder. Blackstone wrote no textbooks on glamour. Prosecutors require in their business only the uglier facts. Criminals are none the less people and they live lives. A viewpoint and skill with words can make romance of most any life, and screen material, too.

△ △ △

## RUSSIA SHOWS HOW!

AFTER all, let us put political and patriotic prejudices aside and admit that Soviet Russia does have some valuable, constructive ideas. Just at the moment we are admiring the Soviet's method of dealing with the matter of inefficiency in the state controlled cinema industry over there. A motion picture director who indulges in graft, or who gets out of alignment with the prescribed policies, can be sentenced to death for sabotage, which is a high crime in U.S.S.R. Recently an art director, one Leonidov, was given life imprisonment, along with two associates, for producing pictures which, in the opinion of the authorities, distorted the bolshevist point of view. What might we not do, and with pleasure, to some of the lads over here who know more than the exhibitor and his customers about what to produce?

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**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# 'PRODUCERS SKIP ENTIRE GENERATION'

—*BERKELEY (CAL.) GAZETTE*

## NO MIDDLE-AGED

*All producers skip an entire generation in depicting families, says a writer in a French magazine, according to the following comment in the GAZETTE at BERKELEY in CALIFORNIA:*

> A writer in a French magazine finds something wrong with the movies which can not be blamed on America and which is not confined to American pictures. It is the universal habit of presenting nothing but aged parents. Heroes and heroines may be quite young, but their fathers and mothers are invariably well along in years, and many are portrayed as pathetically old and frail.
>
> German, French and English films err in this regard as much as our own, the writer says. All the producers skip an entire generation in depicting families. He finds the habit almost as firmly fixed in books and magazine fiction.
>
> Oddly enough, the Frenchman blames this on young mothers in their twenties who "adopt the sedate manners and prim bonnet of a grandmother." Obviously he does not know American grandmothers. They wear smart hats, not prim bonnets. Mothers in their twenties in this day play golf and bridge and are rarely sedate.
>
> Is it not more likely that the blame lies with the authors and movie producers who look backward to the days of chimney corner parents instead of looking around them at the current models? The aged parent has long been a type in many forms of art. The portrait of Whistler's mother may have set a standard difficult to outgrow.
>
> Or is it merely that the younger young people are, the more aged their parents seem to them?

▽

## ARCHAIC

*Kansas' 64-year-old Sunday labor law is a doddering old man of the books and should undergo some major surgery, says the CAPITAL of TOPEKA:*

> Judge Forrest's decision in the district court at Iola throwing out of court an application of the county attorney for an injunction against picture shows running on Sunday will be appealed by the state and brings nearer the time when the legislature will be compelled to revise a Sunday labor law now of 64 years' standing, but either not enforced or else enforced with prejudice for and against various activities. It is a law embarrassing as well to courts as to prosecuting officers.
>
> The law should be modernized. It does not take notice of social and economic changes since its enactment in 1868 and does not correspond to present living conditions. Perhaps it is as embarrassing and difficult to the legislature to enact a workable law as it is to prosecutors and courts to enforce the present statute, but statutes become outdated, and this is one of the conspicuous examples of outgrown laws.
>
> The Attorney General seems to make a forcible point in his appeal from the Allen county court, which may be overruled by the Supreme Court, when he notes that the court is limited in its action to the individual merits of cases brought before it. Judge Forrest refused to hear the case on the ground that the county prosecutor ignored violations by others than the particular defendant in this case. Logically, then, the court would refuse to hear any case until all violators were brought before him wholesale.

## *This Week*

Allied states would support independent studios if they'll guarantee pictures; proposal will be discussed at convention of Eastern exhibitors at Atlantic City, June 22, 23 and 24 *Page 9*
New Canadian standard exhibition contract, adopted by distributors, embodies clauses of 5-5-5 and Universal instruments; independents protest certain provisions *Page 12*
What is your vote on "Indecent" as proposed title for production from Flaubert's story "Madame Bovary?" MOTION PICTURE HERALD asks its exhibitor readers to express their opinions, following letter from M. H. Hoffman, producer, to Martin Quigley *Page 11*
Romance in crime—and in motion pictures; District attorney compares crime figures of real life with the industry's version *Page 10*
Admission tax exemption of 40 or 45 cents is up to conferees of both branches of Congress as Senate passes budget balancing measure *Page 13*
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## "MOB IDEOLOGY"

*That is what the public relations endeavor of the MPPDA is called by WILLIAM ORTON in an article in the ATLANTIC MONTHLY. Mr. Orton, professor of economics at Smith College, Northampton, Mass., had an article in the same publication in June, 1931, in which he opposed Hays regulation and public group cooperation. In the current article he demands that the "cinema discover something to say, and a way of saying it, uniquely fitted to the particular means of expression." He thinks this is being interfered with by "the mob ideology (public relations) inculcated by the Hays office and the financial interest." Professor Orton continues as follows:*

> . . . The movie industry points to the pontifical jurisdiction of the Hays organization, with its production code of negative maxims and its lists of previewing organizations "endorsing" pictures whose one claim to approval is that they do not conflict with the prejudices of really "nice" people. What more could anyone want?
>
> Again, the first thing to be said is that morally this sort of morality is not enough. Morality of this negative generalized kind needs frequent and vigorous challenging if it is not to degenerate into the lukewarm messiness of people who never indulge in a good drink, a cold bath, or an honest quarrel. All it amounts to is a rude procedure for assuring that the mass of people shall never be startled into thinking seriously. . . . Bad taste, false sentiment, and downright vulgarity abound in endorsed pictures—to say nothing of the unendorsed pictures which go merrily on. The one stipulation is apparently that the cinema shall confirm the comfortable conviction that mass ideology is the best of all possible faiths. . . . The European movie, technically inferior as it often is to the American, is far more stimulating, because it is free both to deal seriously with important social issues and to make fun of things in general—including such sacrosanct affairs as marriage and divorce.
>
> We are not highbrow . . . we like our Amos 'n' Andy . . . visit the Burlesque on a bellyful of beer and sauerkraut. . . . But even from the commercial point of view it pays better to aim high than to aim low. The American cinema for many years has based its policy upon the appeal to the mob mind. . . .
>
> . . . As a matter of fact, the industry has produced some of the best narrative films ever made anywhere within the past year or so. But it has gone on so long advertising bad work and good work alike in shrieking superlatives that the appeal no longer 'registers.' We have heard it all so often before. . . .

# ALLIED TO SUPPORT INDEPENDENT STUDIOS IF THEY GUARANTEE FILMS

## Would Pledge Combined Buying Power of Independents in Return for Sufficient Class A Pictures, if Convention Agrees

## Conference of Eastern Exhibitors Called by Allied for Atlantic City, June 22, 23, 24; Will Discuss Distribution

Allied States Association promises to voice its official and united answer to proposed revolutionary changes in distribution when delegates of various Allied States units assemble in Atlantic City on June 22, 23 and 24 for a "Conference of Independent Exhibitors in the East." A principal topic of discussion at the New Jersey conferences, according to a communication from Allied headquarters in Washington, "will be that of marshaling and pledging to independent producers of motion pictures the combined buying power of the independent threatres of the United States in return for an undertaking by such producers to make an adequate number of high-grade pictures, including Class A pictures, to meet the needs of the independent exhibitors."

Most important of the changes in distribution recommended in recent weeks would be to release Class A pictures only to specially designated Class A theatres and to make available pictures of Class B, or secondary quality, to houses placed in that category. They were suggested as a means of alleviating socalled "ills" and "evils" of the industry, particularly the abuses of protection and price slashing. There has been no definite indication that such proposals would be adopted.

### Going to "Play Safe"

In any event, Allied's national leaders are going to "play safe," although they claim that "independent theatre owners are not disposed to be unduly disturbed by threatening changes in the system of distributing." According to the current official communication from Washington, these changes "would deprive the small subsequent-run houses of the privilege of showing the best pictures," and in this connection, Allied chieftains believe that inasmuch as "the best defense is an aggressive offense," independent owners "think that the independent theatres should unite on some plan or policy which will leave them in the undisturbed possession and enjoyment of their property *in case* any of these threats materialize."

"Independent exhibitors," the Allied bulletin continues, "point out that last year in many territories they 'laid off' the product of certain of the companies involved in the present propaganda, and turned to independent producers without committing suicide. With an assured outlet in thousands of independent houses where they would supplant the big companies which still enjoy the cream of the business, it is believed that the independent producers could improve the quality of their product to a point where the loss of the product of the theatre-owning producers would not be fatal."

"The threatened withdrawal of product, if in earnest, means the final elimination of all independent houses," the bulletin concludes.

The Atlantic City gathering will also discuss and hear reports on and "consider legislative problems, quantity and quality of product, sales policies, theatre operation and other subjects" of interest and importance to the theatre operator.

In further discussions of the forthcoming conference, Allied leaders also let it be known that "the question will be considered whether Allied should abandon her present policy and sponsor legislation similar to that passed in Canada and embodied in the Dill bill to put the American Society (of composers, authors and publishers) out of business as a combination in restraint of trade." Allied refers to recent activities in connection with proposed new Federal legislation governing the copyright law, which embraces holdovers and the payment of fees on copyrighted music.

"F. C. Mills, of the American Society," according to Allied, "has been making big talk to the effect that the society, under Allied amendments, will charge the producers more for the use of copyrighted music than the society now collects through the seat tax, and that these increased charges will be passed on to the exhibitors."

"This," continues Allied, "is the bunk, since if it were true, Mr. Mills, who is no philanthropist, would be the first to favor these amendments. Since Mills' attitude towards Allied's reasonable proposals is so antagonistic, and he has chosen to be so offensive in his utterances, Allied will have to consider whether in exercising such moderation she has been wholly fair to the independent theatre owners."

The Allied officials claim that the Atlantic City conference "will also consider a campaign to call freely on the public domain for incidental music in talking pictures and to specially employ writers and musicians for songs and music in musical pictures, so as to free the motion picture industry of the necessity of supporting Mr. Mills in the manner to which he has become accustomed."

### F. C. Mills' Statement

Allied's foregoing remarks regarding increased music charges being passed on to exhibitors follow publication in Motion Picture Herald, last issue, of an interview with Mr. Mills, who said in part:

> "It is perfectly stupid of exhibitor leaders to say that exhibitors would not have to pay a music tax if the proposed legislation is enacted. Not only will the exhibitor have to pay, but he will be obliged to pay more than ever. The present tax of 10 cents per seat per year, which has remained the same since 1914 despite the ever-increasing catalogue of the American Society, assesses a 1,000-seat theatre only about 30 cents per day. The exhibitor knows what this tax is for and exactly how much it should be.
>
> "Now Allied proposes an amendment which would license producers to perform, as well as record, copyrighted music. Thus, by paying the comparatively modest music tax the producer becomes the performing licensee. Recalling how producers pyramided the costs of music recording licenses under the guise of score charges so that exhibitors now pay substantially more than the cost to a producer of a synchronizing license, it will be interesting to observe, in the event this legislation is enacted, whether the present seat taxes are very substantially increased.
>
> "I consider that Allied has done a poor service indeed for exhibitors in sponsoring the music tax amendment, and I am satisfied that if it is enacted the future will demonstrate that it has actually been a 'dis-service,' for it is certainly worse than no service at all."

### Answers Allied Proposal

With regards Allied's proposal to take action on "a campaign to call freely on the public domain for incidental music in talking pictures," Mills said: "That's great; they should have done that years ago. I will help them to do this; I will help them to line up song writers. The public domain offers tremendous possibilities."

In commenting on Allied's plan to "sponsor litigation similar to that passed in Canada, and embodied in the Dill bill, to put the American Society out of business as a combination in restraint of trade," Mr. Mills said "they don't know what they're talking about."

"In the first place," he declared, "there is nothing mentioning 'restraint of trade' in the Canadian legislation. It merely compels the author to file a list of his works and the fee which he will charge for the use of each. Because of the volume of works of members of the American Society, we did not file such a record until early this week, when I sent to Canada, after many months of compilation, a complete catalogue of the works of our members."

"The Dill bill already has been introduced in the Senate," said Mr. Mills, "and we have not raised a hand to stop it. Members in America of our Society do furnish the government, at its Copyright Office, with the titles of works to comply with registration requisites. And if a bill similar to the Canadian measure was passed in the United States, we would merely be compelled to append a record of the fees which are charged for the use of each."

### Allied Proposals Up Again

Early in May, leaders of Allied decided to call the Atlantic City conference to discuss film buying problems and their relationship with distributors and to theatre operation, in view of the proximity of the new sales season of 1932-33. The meeting is an outgrowth of a national board of directors' session held in Chicago on April 28 and 29.

---

## Agree to Drop Dual Bills

Eighty per cent of the Detroit independent theatre owners have signed the Allied States' agreement to discard the double feature policy after July 1, according to H. M. Richey, general manager of the Michigan unit of the national organization. It is as yet uncertain whether or not Publix will fall in line.

# ROMANCE IN CRIME—AND IN PICTURES

### *District Attorney Compares Crime Figures of Real Life With the Industry's Version*

"Romanticizing crime in motion pictures has in it an element that is immoral from the public viewpoint."

This observation is the summation of remarks made on Tuesday by George Z. Medalie, United States district attorney, at the seventh weekly session of the New York Motion Picture Club Forum.

"I attend motion pictures," said the prosecutor, "and I suppose it is a good thing for the motion picture industry to present a district attorney to the public. I attend pictures particularly of crime and enforcement because from them I am certain to get new ideas." With this remark Mr. Medalie introduced his interpretation of crime as it really exists in every-day life compared with what he called the "romantic" version as depicted by motion pictures.

## A Difficult Role

"The district attorney that you present to the public is something of a very courageous and romantic character who is enforcing the law because of a very amorous inclination on his part which cannot be realized unless he 'bucks' the gang," he said. "It is rather difficult for me to fit a role of this kind, having been married for almost a generation and being quite satisfied with the arrangement."

Headed by Gabriel L. Hess, general counsel of the MPPDA, and by Louis L. Nizer, attorney for the New York Film Board of Trade and master of ceremonies at the Club Forum, many of the industry's legal chiefs attended the session to hear Mr. Medalie talk of the treatment of crime in film.

"In the occasional criminal case that came to me in private practice before I assumed the duties of United States district attorney," he continued, "I did not have a spectacular figure to deal with except on rather rare occasions. Having developed something of a commercial interest—that is, a desire to be paid for my services—I did not accept all cases that came to me and strange to say, I found that, of course with rare exceptions, the only people who were charged with crime who could pay substantial fees were persons under indictment who ordinarily before the filing of the indictment were perfectly reputable business men. The romantic figure of the screen, of the tabloid and of the detective magazine, is a figure I never met," he said.

"I remember, over 20 years ago, having the pleasure quite frequently, as a very young assistant district attorney of this county, of trying cases before a very distinguished criminal judge and when he and I put our heads together and compared notes, we found that we were dealing with a character that is far from the romantic, one who is quite cheap and tawdry and a menace to society only because of the particular things he did and not because of the supposedly gigantic organization that he is supposed to represent.

"Of course, you get over to the public exactly what the public wants. The public wants definitely big crime controlled by a powerful syndicate that also controls politics and it is always necessary that some big politician be connected. Up to date, I have not succeeded in finding a big politician in back of the dope industry. I find that they are a lot of cheap thieves. Their word is no good—they haven't any honor among thieves and they terrorize each other more or less. They make some money; some are able to live fairly well—most of them do not. They make enough money to be able to place something at the racetrack and gambling house and in speakeasies and now and then upon a favorite of the opposite sex. Usually they do not last long. Their ramifications are not as complex as is generally supposed and almost always somebody knows what they are doing and is usually close enough on the trail.

"If you present a picture of that sort, you would hardly please your public, so I most heartily sympathize with you. Romanticizing crime in any form, however, as to the adventurous life, or as to the profits or the pleasures, of course, has in it an element that is immoral from the public viewpoint.

"I did not come here to preach motion pictures or how they ought to be done. Personally, I believe that when you write *fiction* you should write *fiction*. We should not go to a motion picture that represented the narcotic traffic in its true aspect because if we did, it would not be interesting.

"Sometimes the situation, from a public viewpoint, develops where a common, ordinary, cheap criminal is presented to the public mind as being a heroic figure. So much so, that he becomes a danger.

"For example, about a year ago there was an ordinary cheap bootlegger trying to break in on a local up-state beer 'racket.' He had got himself so glorified that just for arranging to sell beer, he was convicted and given a four-year sentence where ordinarily the average offender gets off with a three months', six months', or one year's sentence." Later he was shot down.*

Generally, said Mr. Medalie, the crime hero is nothing short of a cheap criminal and in his opinion crime life is unromantic and tawdry. If crime was depicted in films in its true light, pictures of this type would have little appeal to the public, he declared.

Following District Attorney Medalie, T.C.T. Crain, who occupies a similar position for the New York County government, discussed crime in general and the part which the motion picture plays, and should play, in educating the public.

*Legs Diamond.

---

# Goldstone Demands A Union Settlement

Phil Goldstone, one of the principal backers of independent producers in America, has terminated all financial backing of independent productions pending the adjustment of wage disputes between IATSE locals on the Coast and independents.

Mr. Goldstone this week cancelled financing arrangements which had been made for two independent productions already in preparation, and issued an ultimatum to the effect that he would advance no more money until the studio labor unions are able "to see his side" of the current dispute. Mr. Goldstone's existing contracts with independent producers will be fulfilled, he added, but no new ones will be made until the labor situation has been satisfactorily adjusted.

IATSE locals were refused a wage increase last week by the Independent Producers Association on the grounds that the demand is made at an inopportune time and is discriminatory against independent producers. The studio labor organizations, however, did not withdraw their demands.

"The unions," Mr. Goldstone said, "apparently do not care whether producers are able to make a profit on their pictures or not. All they are interested in is getting their wages. When union studio employees are ready to cooperate in cutting down costs, we can come to an agreement."

The withdrawal of Mr. Goldstone from financing activities would seriously disrupt independent production on the Coast, as he has been identified, financially, with a majority of the independent producing units in Hollywood.

Mr. Goldstone advocated a 25 per cent cut in the release schedules of independents, at the last meeting of the Independent Motion Picture Producers' Association. A resolution was adopted urging a campaign to that end.

---

# Owners to Discuss General Problems

Various problems confronting the exhibitor will be discussed by speakers and in open forum, during the annual convention of the Rocky Mountain Theatre Owners Association at the Brown Palace Hotel, Denver, June 7, 8. Harry Huffman, president will preside at the two-day conference of the exhibitors.

Among the subjects to be discussed will be block booking, double bills, percentage checking, zoning, theatre management, analysis of new product, public relations, advertising and exploitation. R. J. Morrison of the Denver Film Board of Trade will be one of the principal speakers. Election of officers for the coming year will occupy the final session of the convention. Mr. Huffman is expected to be re-elected.

## Chicago Exhibitors To Act on Proposed Summer Shutdown

At a meeting called for next week in Chicago by Aaron Saperstein, head of Allied in Illinois, definite action is expected as to what Chicago exhibitors will do on a proposal to close during the summer. Comment and discussions to date center around a plan to close for two months, beginning July 1. The Saperstein meeting is expected to establish the policy which Allied members will pursue.

Balaban & Katz announced that no further closings are contemplated; McVickers, which closed Monday, and the Paradise, closing June 9, will reopen as soon as new season's product becomes available.

Coston offices said no order has been received for closing of Warner houses in Chicago, but Coston anticipates where two or more houses operate in outside towns only, one will be closed. Any discussions he has had with B. & K., Coston says, have been purely to arrive at some solution for better business rather than to close houses.

Closings for the summer would give exhibitors and distributors an opportunity to iron out the knotty release problem brought about by wholesale admission cuts in the territory. Reclassification of all houses with the price scale as the dominating feature of release week is seen as inevitable.

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## Youngclaus Ruling Is Expected Soon

A decision in the Youngclaus suit against large distributors, the MPPDA, and circuit theatre organizations, is expected soon, following the filing last week of final briefs in the action. June 1 had been designated by the court as the final date on which the litigants could file the briefs.

The case, which was heard in federal court at Lincoln, Nebraska, last month, is expected to set a precedent in the industry as it comprises the first federal test of the legality of zoning schedules.

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### Universal To Release "Igloo" Depicting Life of Eskimo Tribe

Universal will distribute "Igloo," photographed last summer on the Arctic Sea at the topmost point on the North American Continent. It details the struggle of an Eskimo tribe faced with starvation.

"Igloo" was the result of a film expedition to the topmost crest of the continent fostered by Edward Small, who Wednesday signed a contract with Universal to release it. It was planned and undertaken by Ewing Scott, Hollywood cameraman.

### Denials Filed in $175,000 Suits in Pathe Studio Fire

General denials were filed in the New York State Supreme Court Wednesday to two suits aggregating $175,000 damages brought by Carl Edouarde and Gustave Schult for alleged personal injuries received in the fire at the Pathe Sound Studios in upper Manhattan on Dec. 10, 1929. The denials were made by counsel for Manhattan Studios, Inc., one of the defendants.

# WHAT IS YOUR VOTE ON "INDECENT"?

¶ *Every honestly held opinion and idea in the world of the motion picture is entitled to trial by "a jury of its peers." That is what* Motion Picture Herald *hereby asks of its motion picture exhibitor readers, as a jury in judgment on the propriety and value of the proposed title "Indecent" for Mr. M. H. Hoffman's production of Flaubert's story, "Madame Bovary."*

¶ *Mr. Martin Quigley, publisher and editor-in-chief, has expressed his opinion to Mr. Hoffman, and, in the letter herewith presented, the producer sets forth his attitude:*

My dear Mr. Quigley:

You have expressed your objections to the use of the title "INDECENT" as a substitute title for "MADAME BOVARY," which we are producing. Miss Louella Parsons has done likewise. I respect your opinions. At the same time, quite a number of exchangemen and exhibitors expressed a preference for this title.

I have been producing and distributing motion pictures for twenty-two years, and I have never knowingly done anything detrimental or what one would describe as in bad taste to this industry of ours. I don't want to begin at this late stage, and when we can least afford it.

Your publications are the most widely read and cover not only every exhibitor but every branch of the business.

Would you care to use your columns to get the consensus of opinion from the exhibitors on the proposed title?

It is quite satisfactory to me that you even ask the question whether their immediate profits on a title, which may be considered too sensational by certain classes of people, may not prove unprofitable in the long run. In doing that, however, I would appreciate if you will make it quite clear that the picture itself could by no means be objectionable to anybody, since it is based on a well-known stage classic by Gustave Flaubert, a great playwright. You can readily appreciate that if we gave the impression that the subject matter of the picture as well as the title is objectionable, my desire to cooperate and do what is right would prove fatal to my production and my investment.

Thanking you in advance for your cooperation, I am, with kindest personal regards,

Sincerely yours,
M H Hoffman

¶ *Exhibitor readers are invited to express their opinions relating to the title "Indecent," in letters addressed to either:*

MR. M. H. HOFFMAN
*ALLIED PICTURES CORPORATION,*
*5360 MELROSE AVENUE, HOLLYWOOD, CAL.*
*or—*
THE EDITOR
*MOTION PICTURE HERALD,*
*1790 BROADWAY, NEW YORK CITY*

# NEW CANADA CONTRACT EMBODIES CLAUSES OF 5-5-5 AND UNIVERSAL

## Standard Exhibition Contract Effective for One Year; Independents of Quebec and Ontario Protest Provisions

By W. M. GLADISH, Toronto

Almost out of the blue sky came the announcement last week that the distributor members of the association known as the Motion Picture Distributors and Exhibitors of Canada, Toronto, of which Col. John A. Cooper is president, had adopted the "Canadian License Agreement," consisting of 20 numbered articles providing the terms of the standard exhibition contract to be effective throughout Canada for one year starting June 1, 1932.

The new arbitration clauses in the contract were adopted Wednesday by the Toronto Film Board of Trade.

For many weeks, conferences on the new standard contract had been in progress between representatives of the distributor organization and of five provincial associations of independent exhibitors, namely, Ontario, Quebec, Manitoba, Saskatchewan and British Columbia. Many points were discussed and the original form of the agreement contained an introduction listing these independent associations as agreeing to the terms. The first rift took place, however, when the Quebec Allied Theatrical Industries, representing the Quebec independents, withdrew. Several questions were raised by the Allied Exhibitors of Ontario as well, it is said, and the outcome has been that the final agreement does not mention the independent associations and the introduction reads that the "Canadian License Agreement" contains all of the 20 articles filed with the Motion Picture Distributors and Exhibitors of Canada. In other words, the agreement has been adopted by the distributors who have been and are now printing new contract forms under its terms.

### 5-5-5 and "U" Provisions Included

The agreement embodies various new features, including clauses which were taken largely from proposals under the so-called 5-5-5 contract drawn up in the United States, as well as one or two details drawn from Universal's new contract which recently was made public in the United States.

Some discussion arose over the tax clause in the Canadian agreement but this has been included in the final document. This clause, which had been incorporated in previous contracts and is, therefore, not new, provides that any new fees or taxes affecting the distributors are to be passed on to the exhibitors.

Exception was also taken by Ontario Allied, it is said, to the "Acceptance of Application" clause which had been drawn from the Universal contract in the United States. A new paragraph reads:

"The distributor agrees that until such application shall have been finally acted upon by the proper official of the distributor it will not negotiate with any other exhibitor in the exhibitor's competitive area for the same run of the motion pictures covered by this agreement. The exhibitor agrees that, in consideration of the foregoing, this offer and application shall remain binding upon the exhibitor and will not be withdrawn by the exhibitor until 20 days shall have elapsed from the date of this application."

It has been explained that this provision really works both ways for the exhibitor and distributor because it prevents the salesman from using the one acceptance as a lever to obtain business from a competitive exhibitor and likewise prevents the exhibitor from withdrawing his application within 20 days through possible negotiations with a rival exchange.

### Must Advise of Substitutions

A new feature under the heading of "Description and Titles of Photoplays," governing substitution, compels the distributor to advise the exhibitor of any substituted picture in the notice of availability and, unless otherwise provided for in the schedule, the playing of such substitution is at the exhibitor's option.

A new detail of the arbitration clause is the inclusion of the actual statement that the parties have the right of appeal under the Arbitration Act, if any, in force in the province in which the arbitration takes place, otherwise the award is to be accepted as conclusive.

Ontario Allied raised an objection, it is said, to the employment of a local checker, such as the banker or other resident, for a percentage booking but this is not stated in the agreement. At the same time it is stipulated that the distributor will treat any obtained information as confidential except in any arbitration proceedings or litigation.

The agreement has a new roadshow clause which limits a distributor to two roadshows yearly and entitles the exhibitor to cancel one other feature for one that is roadshown if the latter is included in the contract. This can be done only, however, if the exhibitor gives written notice to such effect to the distributor not later than 14 days before the date fixed for the exhibition of such other excepted picture.

Under the heading of "License," the so-called sound clause, which was formerly a lengthy rider, has been reduced to a few sentences. It stipulates that the license to exhibit shall include a license under all copyrights owned and controlled by the distributor but not the right of public performance of copyrighted music. The situation with regard to the latter in Canada is still regarded as up in the air

Under "Exhibition and Advertising," a new provision is made whereby the exhibitor is prevented from advertising a subsequent run of a picture during the prior run by a competitive exhibitor unless the protection is less than 15 days but even then he cannot advertise prices that will be lower than those for the prior run. An exception is made in the use of advertising inside the theatre which is not intended for removal therefrom by the public. This paragraph was taken from the proposed 5-5-5 agreement in the United States.

## Distributor Is Compelled to Advise Exhibitor of Any Substituted Picture in Notice of Availability of Product

No assignment of contract by an exhibitor is permitted without the written consent of the distributor except an assignment in case of the sale of a theatre, but such will not relieve the original exhibitor of liability unless the distributor agrees to a release in writing.

The arbitration clause is largely as before, the board to consist of two arbitrators, the conduct of a case to be in accordance with the rules of arbitration which are a part of the agreement and in accordance with arbitration laws in force.

Under the heading of "Payment," the exhibitor agrees to pay the designated amount for a photoplay at least five days in advance of the date of shipment from the distributor or the last previous exhibitor. This time was stipulated in the 5-5-5 agreement. Previously in Canada it was three days. The usual stipulation is made with regard to "protection."

A clause that caused discussion concerns "loss of and damage to prints." The question of liability for the exhibitor, when it was shown there was no negligence on his part, was brought up. The clause adopted by the distributors, however, holds the exhibitor liable for loss, theft or damage on the basis of cost of replacement per lineal foot during a period of defined possession but he is not liable when it is shown that loss or destruction occurred while in transit from the exhibitor. If a print is received in damaged condition by the exhibitor, he is required to telegraph the exchange prior to the second presentation of the print at the theatre.

In case of failure or delay in returning or sending on a print, the exhibitor agrees to pay the distributor any damage caused the distributor and any loss caused any other exhibitor to be determined by arbitration. This payment for such loss is a new provision.

### Accessories Leased

The agreement provides that an exhibitor must lease all advertising accessories for contracted photoplays from or through the distributor and the material must not be sold, leased or given away by the exhibitor.

A clause of mutual advantage is found under the heading, "Delay in or Prevention of Performance," which states that if the exhibitor is prevented from exhibiting or the distributor from delivering a photoplay for causes beyond their control, the license in respect to such photoplay will terminate and revert to the distributor without liability on the part of either party providing reasonable written notice of such termination is given.

# 40 OR 45 CENTS TAX EXEMPTION IS UP TO CONGRESS CONFEREES

## Senate Passes Tax Measure; Sets Admission Exemption at 40 Cents; Leaders Refuse Mills' Plea to Start at 10 Cents

By F. L. BURT, Washington

The federal tax bill which was passed by the United States Senate at Washington on Tuesday at midnight includes a 10 per cent tax on all amusement tickets over 40 cents. Although Secretary of the Treasury Ogden Mills went before the Senate finance committee early on Tuesday and again urged the reduction of the admission tax exemption to 10 cents on the ground that the tax bill as it then stood was many millions of dollars under the amount needed to meet governmental budget expenses. Senate leaders stood by their action in increasing the exemption to 40 cents and refused to reopen the matter.

Ending the long controversy over the nation's taxation legislation, the Senate at exactly 12:20 A. M. on Wednesday passed it by a vote of 72 to 11.

Last-minute efforts to put the Walsh sales tax amendment into the bill were defeated, despite the fact President Hoover in a sudden and highly dramatic appearance before the Senate on Tuesday endorsed this form of taxation in preference to special excise taxes, and regardless of the further fact that Mr. Mills strongly supported the sales tax before the Senate finance committee. The Walsh amendment was beaten 53 to 27, nearly two to one.

The general tax bill which was passed Tuesday night under the insistent demands of the leaders that it be speeded up, was immediately sent to conference. The Senate action gave assurance that the admission tax exemption would be not less than 40 cents or more than the 45 cents exemption written into the bill some weeks ago by the House. An early agreement by the conference committee is expected and enactment of the bill before the end of the week appears possible. The admission tax phase of the bill, providing for exemption of 40 cents, was adopted by the Senate last week by a vote of 44 to 33. Senator Hiram Johnson of California introduced the amendment. At that time, the Senate also approved the provision restoring the present exemption on tickets costing $3 and less on July 1, 1934. The current emergency taxation, therefore, would cover two years.

An effort by Senator Wagner of New York to obtain exemption for admissions to the spoken drama of less than $3 was defeated by a vote of 39 to 28.

### First Change to 30-Cent Exemption

The increase in the admissions tax exemption came last week after Senator Smoot of Utah, chairman of the finance committee, announced that his committee had agreed to raise the exemption from the 10 cents provided in the committee bill to 30 cents, apparently in an effort to head off the revolt which was assured if the committee attempted to enforce its original exemption of less than 10 cents, inserted in the bill at the insistence of Secretary of the Treasury Mills at the beginning of the present session of Congress.

The effect of that change, it was stated, would be to reduce the revenue from admissions from $110,000,000 to $57,000,000, while under the 40-cent exemption, the revenue is estimated at $44,000,000 to $46,000,000. The 45-cent exemption, which was provided by the House of Representatives some weeks ago, was figured as returning $40,000,000.

Following the offering of the 40-cent exemption by Senator Johnson, Senator Tydings of Maryland announced that he wanted the figure raised to 50 cents. It was explained by Senator Johnson, however, that he would prefer to leave the figure at the House rate of 45 cents, "because," he said, "I thought that with the committee action increasing it to 31 cents, there could be no logical objection to making it 41 cents and then permitting the House and the Senate in conference to determine as between 41 and 46 cents. I would prefer that to the amendment that the Senator from Maryland suggests, or taking the House rate. I was endeavoring to do that which I thought would be easy of accomplishment."

The various forms of taxation which are incorporated in the new Senate bill and which will affect the motion picture industry directly, or indirectly through ordinary business operation, and the estimated revenues to be derived, are:

| | Estimated Revenues |
|---|---|
| INCOME TAX | |
| Individual (normal 4 and 8 per cent surtax maximum 55 per cent over $1,000,000) | $225,000,000 |
| Corporation, 14 per cent | 52,000,000 |
| EXCISE TAX | |
| Lubricating oil, 4 cents a gallon | 35,000,000 |
| Radios and phonographs, 5 per cent | 11,000,000 |
| Passenger automobiles, 3 per cent; trucks, 2 per cent; accessories, 2 per cent | 55,000,000 |
| Cosmetics, 10 per cent (Some used at studios) | 12,000,000 |
| Candy, 2 per cent | 5,000,000 |
| Soft drinks | 7,500,000 |
| Chewing gum, 2 per cent | 1,000,000 |
| Tires, 2¼ cents a pound; tubes, 4 cents a pound | 3,000,000 |
| Gasoline, 1 cent per gallon | 150,000,000 |
| Electricity distribution, 3 per cent on privately-owned utilities | 55,000,000 |
| IMPORT TAXES (Tariffs) | |
| Coal, 10 cents per 100 pounds | 500,000 |
| Lumber, $3 per 1,000 board feet | 1,000,000 |
| Postal increases, First Class, 3 cents; Second Class, 1932 rates | 160,000,000 |
| STAMP AND MISCELLANEOUS TAXES | |
| Telephone, telegraph, leased wire, radio and cable: 10 cents on telephone messages of 50 cents to $1; 15 cents, $1 to $2; 20 cents over, $2; 5 per cent on leased wires; 10 cents on cablegrams | 24,000,000 |
| **ADMISSIONS, 10 PER CENT ON ALL TICKETS OVER 40 CENTS** | **44,000,000** |
| Bank checks, 2 cents | 95,000,000 |
| Safety deposit box leases, 10 per cent | 1,000,000 |
| Capital stock and bond issues, 10 cents per $100 par value | 8,000,000 |
| Real estate conveyances, 50 cents each $500; value above $100 | 10,000,000 |
| Stock transfer, 4 cents a share | 22,000,000 |
| Bond transfer, 4 cents a bond | 5,000,000 |

Objection to the 40-cent exemption was voiced last week by Senator Harrison of Mississippi, who declared the 30-cent figure would take care of the smaller theatres, drawing from Senator Johnson the statement that "I have grown sick and tired of being lectured concerning this bill."

"It has been said again and again upon this floor," said Senator Johnson, "that for two weeks and a half—three weeks, I believe it was stated last night—the finance committee did its work upon this bill, and wrote a bill; and then when the superman, the Secretary of the Treasury, came into the finance committee, in 15 minutes it threw its work out of the window, as was asserted, and accepted what the superman, the Secretary of the Treasury, had said should be written into the bill.

"So, sir, I say that an increase of the exemption upon a cheap theatre, such as is asked here, commends itself to those of us who are familiar with the situation, with the class of entertainment that is given, with the necessity that exists for it among our people, particularly at times like this; and I trust the fact that the revenue which was stricken from the bill by the finance committee itself this morning will not interfere with the amendment being adopted by the Senate."

## Allied Says Vote Vindicates Its Stand; Kuykendall Says All Would Be Taxed but for Efforts of Hays Office

### A Football of Capitol Hill

The proposed tax on tickets for amusement places and theatres, called the "football" of the Federal revenue bill, has been literally and figuratively tossed about Capitol Hill since Congress convened early in December. The administration, along with many other recommendations, suggested that the legislators should pass a 10 per cent tax on all tickets costing 10 cents or more.

After many weeks in the House of Representatives' ways and means committee, during which all branches of the industry protested loudly against a 10-cent exemption, the House finally, on April 1, adopted a bill which included a 10 per cent tax on tickets of 45 cents and over.

The measure then went to the Senate finance committee, where it was reported at various times as likely to stipulate an exemption ranging anywhere from 10 cents to 46 cents. The amusement tax was the subject of many vigorous battles in the Senate until the bill emerged late last week bearing the recommendations of exemptions of 40 cents, and finally passed with this figure on Tuesday.

Charles C. Pettijohn, of the MPPDA and the Film Boards of Trade, led the fight against the tax on behalf of MPPDA members, while Abram F. Myers, chairman of the board of Allied States Association, marshaled the forces of Allied's independent members.

The Senate finance committee's recommendations of last week were followed immediately by a statement from Allied, which said:

**"THANK YOU, HIRAM JOHNSON**

"The Senate yesterday, on motion of Senator Hiram Johnson, of California, raised the

*(Continued on page 16)*

# THE STAGE—FROM CAMERA EYE

*Noted Author, Essayist and Critic Comments on Five Plays of the Day in This His Ninth Article*

By BENJAMIN DeCASSERES

## A THOUSAND SUMMERS

Jesse Lasky told me some years ago that every picture that was then being made had only one title, "Her Great Sacrifice."

Well, here's the good old lady again on the stage. This sacrifice thing either on the screen or stage has always given me a pain not in the neck.

Self-sacrifice, to my hoary and cynical mind, is just lack of spine. And that's the trouble with Sheila Pennington in Merrill Rogers' new play, "A Thousand Summers." She hadn't the courage to show Neil Barton, a twenty-one-year-old virge, the way tc the Land of Delectable Sin because she had promised his aunt, from the Sloblands somewhere west of Ohio, that she wouldn't (hey, Mr. Ripley!).

It has picture stuff in it, but it will take a lot of Ben Hecht steam to make it come to a boil.

We are dumped down into the Lake district of England. In an old-fashioned hotel there is Sheila, a Continental-minded Englishwoman who takes 'em and leaves 'em. She is just at present tied up with Laurence Hereford, who is her bundle-carrier and chauffeur between London and Paris.

An American family is blustering around the premises. The nephew, Neil, falls hard for the enchanting widow. Working up to the climax of this lifeless, stuffed-dummy play, at the end of the second act he demands that Sheila (in the dead of the night, just about the time Paul Revere started on his ride) be his'n. She refuses, because she had, as I have already revealed to you, promised the Slobland aunt that Neil must not lose his—well, whatever a fellow loses. He, now in a high gland-tantrum, picks up the kitchen wench, who's itching to knock a kid saint for a goal, and goes to the boathouse with her for the night, where they do not play contract bridge.

In the third act the boy is off to Paris, and maybe Sheila and her disillusioned bundle-carrier follow, if you care a deeayeemen about it.

Only Hollywood can make some real entertainment out of this ancient piece of waxworks with a kind of Robert Montgomery-Pauline Frederick combination.

Jane Cowl played Sheila. She still has that beautiful voice and voluptuous ensemble; but, as ever, to me, her acting is artistically insincere. She does not seem to believe a word of what she is saying or doing. It isn't acting. It's didactic stylization (*lugs* to you!). Franchot Tone didn't like his part, either, as the boy. Osgood Perkins, one of the best actors on the stage, was miscast and downcast.

## HEIGH-HO, EVERYBODY

This comedy by Herbert Polesie and Jack McGowan, is the second attempt to satirize the radio ballyhoo and hooey. It is better than "Wild Waves," the play that was bought for Bing Crosby. But, still, it does not come off. It drags. It is heavy. It lacks the click. There is, however, a lot of good picture stuff in it.

It angles around Buddy Baxter, who can croon well only when he has a cold. So his manager keeps him on the edge of pneumonia for his celebrated boop-boopa-doop stuff. The theory is that all crooners have throat-catarrh.

There is a gang angle, too, that would prove exciting on the screen. The racketeers have invaded the radio field, according to these veracious playwrights, and Buddy is kidnapped in order to put over a rival crooner. The dicks arrive in time and Buddy croons from the hideaway where the gang took him, and the swooning maidens of America are saved. That's the big "funny" scene.

The whole thing moves as slowly as a prohibition agent toward a glass of ice-water. Here, again, the tempo of the screen is needed to build up a story that has its moments and laughs.

Joseph Santley, Edna Hibbard and Harry Rosenthal were the main troupers. Santley as Buddy the crooner can out-croon Vallee and Downey at their best.

## ON THE MAKE

I do not know whether Your Uncle Will Hays will let the Hollywood scene-shufflers play around with this or not. Oh, I guess it *can* be washed up for the Methodist circuit.

"On the Make" is by Roger Gray. Judged by the standards of Ibsen, Shakespeare, Strindberg, Pirandello and Moliere, it isn't really a play at all. It's a piece of knitting, darning or crocheting. It took no more brainwork to write it than to get a cat's breakfast.

Well, boys, let's to it: Eva, Christine and Vangie are a-combin' of their hair and a-plyin' of their trade up in the obscene Seventies. They bring in a Vice Squad Saint Anthony for a snifter, and one of the pleasure-maidens finds herself with a ten-spot in her mitt and the Reformatory in the offing. (Visualize this arrest on the screen: great!)

She, however, gets back to the old shack in a month or so. So one shot follows another shot until some aviators flop in. Two of the trulls marry the air-birds and a third goes off with a fellow by the name of Sears from the Sloblands. This fellow was, by the way, played amazingly well by Harry Short.

To jam this masterpiece through to the screen there will have to be a lot of flit put on the dialogue. There is, however, a farce-comedy in it. Why don't we kid Vice a little? And what is Vice anyhow? Well, like food, it's something everybody seems to be interested in. Dost thou think because thou are virtuous there shall be no more cakes and ale? "On the Make" is the answer.

Joe E. Brown could play all the roles in this thing.

## BULLS, BEARS AND ASSES

New York is now the Stamford and New Haven of Hollywood. It is a place where plays are first pre-viewed before they go onto the screen.

There's "Bulls, Bears and Asses." This play by Milton Herbert Gropper played just one night. It had a cast of 29. The settings were by Cleon Throckmorton. Could it be that "Bulls, Bears and Asses" opened at 8:45 and was sold to Paramount or Fox at 11 o'clock sharp? If so, why not erect an auction booth in the lobby when plays open? If Walter Wanger, say, has bought the play at the end of the second act, they could then shut up the show and give the suckers a one-third refund, shooing the critics into a neighboring speakeasy to make it all right with them.

The Gropper show was on the mad doings in the Street in 1929 and will make a picture almost as noisy as Bert Lahr's mouth. Mobs, frenzied nuts, ticker-tape, suckers, bulges, dips, etc., etc. There's a story about a couple that the panic melted and who finally weld it up again. But that's only a local issue.

It was kind of pediculous on the stage. But, as I say, some one may already be recooking the thing out on a lot in Hollywood. It'll take a George Bancroft voice to howl through the thing. But I'm for it!

## THERE YOU ARE

Doug Fairbanks, Hollywood, Cal.: Drop that Robinson Crusoe stuff and buy "There You Are!" All Mexican bandits. Jail-breaking. Romance galore. Diablo is character made for you. Lots of music. Collect.

This musical paroxysm in two acts is laid down in Mexico, and I saw in it a whale of an entertaining screen show for the Avenue A and B *ennui*-bitten fans.

Ah! that Diablo. Ah! those old-time movies! Those old-time musical plays—"Come, dear, and rest, close to my breast, far from all sorrow, knowing no tomorrow." It clicks like a mollusc.

Maybe it would be simply grand if played from another angle for the Marx Brothers, with lyrics by Senator Borah.

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## Fox Signs Lilian Harvey

Lilian Harvey, European star, has been signed to a five-year contract by Fox. She will arrive in this country in the fall, at the completion of her current contract with Ufa.

# Lightman Sharply Challenges Claim Of Brookhart Bill

Unalterable opposition to the Brookhart bill on the ground it would work to the detriment of the independent exhibitor, was expressed in Kansas City by M. A. Lightman, president of the MPTOA, last week. Lightman had attended the annual convention of the MPTA of Kansas and Missouri at Topeka.

"Sponsors of the bill say it will eliminate block booking and protection with it," declared Mr. Lightman. "If this is the case, the bill will really have the effect of giving the circuits unreasonable protection over the independents.

"Before the independent exhibitor will be able to get around to buying his product on the basis of individual pictures," he said, "the circuit houses will have shown the pictures as much as 90 days ahead. The Brookhart bill requires that each picture be accompanied by a 1,000-word synopsis for the benefit of the buying exhibitor. By the time the independent exhibitor complies with all the red tape and digests the synopsis and by the time the circuit-owning producers are ready to let the independents have their pictures, it will be another three or four months. So that instead of doing away with protection, the Brookhart measure will really extend protection of circuits over independents.

"The remedy for block bookings is not the Brookhart bill but in a revision of the present system of buying that will allow the exhibitor a greater number of eliminations. That's what we are fighting for," Mr. Lightman declared.

Current conditions call for deliberation and discretion in revising admission prices, cautioned Mr. Lightman. He said "We will wreck the industry if we don't curb 10-cent admissions for high class pictures."

## Dr. Troland, Color Expert, Falls to Death from Cliff

Dr. Leonard Thompson Troland, 43, distinguished Harvard scientist and chief engineer of Technicolor, Inc., Boston, was killed last Friday when he fell 250 feet off a precipice into a rocky canyon on Mount Wilson, California. He had apparently fainted while posing for a photograph by R. D. Eaton, of Hollywood, his companion.

Dr. Troland had been living with his wife in Hollywood, where he had gone to regain his health on a leave of absence from Harvard. He had been with Technicolor since 1925, and was co-inventor and responsible for the development of manufacturing methods of motion picture photography in natural color.

## British Open International Conference With 80 Exhibits

Formal opening of the annual Cinema Trade Exhibition took place at London on Monday when 70 delegates assembled from the United States and other countries to hear British trade chieftains discuss general film conditions. Eighty trade exhibits form a part of the conference.

# "*The* BEST ENGLISH PICTURE"

### *An Appreciation of British Studio Ability Revealed by "Reserved For Ladies"*

By MARTIN QUIGLEY

The motion picture industry in England has long entertained serious misgivings as to just where it stood in the American market.

At one moment the English industry felt it was encountering a menacing hostility in the American market—something amounting to a virtual boycott.

At another time a feeling of defeatism prevailed; a consciousness that it simply was not able—and possibly never would be able—to produce films which would rate advantageously alongside of American product.

And at all times there has been a deep-rooted impression that unless it were able to achieve a miracle of excellency the trade here would continue aloof and unimpressed as far as any British picture was concerned. The American trade press, particularly, has been held to be consistently unsympathetic.

As a matter of fact, the American industry, including the trade press, has had practically nothing from the English studios which represented a reasonable test of its potential appreciation. But the end of that road has come. A really first-rate motion picture from an English studio has arrived in the American market. It is: "Reserved For Ladies," distributed here by Paramount.

Because of the record we particularly welcome this opportunity, afforded by "Reserved For Ladies," to pronounce a few words of hearty congratulation.

"Reserved For Ladies" is not a great picture or a great attraction but it is a thoroughly creditable production in all respects and it measures up advantageously alongside of what is commonly referred to as an average program picture. As such its position is unique; it is, in our opinion, the best picture we have had out of an English studio.

There may be satisfaction to the industry in England in the fact that this picture more nearly resembles Hollywood product than anything previously done over there. Again, this fact may afford small delight, if any. But it should not be despised because Hollywood has, without question, established the standards to which the public the world over looks.

*The technical treatment of "Reserved For Ladies" is such, together with all of the other essential details of production, that it is now demonstrably certain that the English studio has advanced to a point at which it is able to compete advantageously with the product of any other studio.*

"Reserved For Ladies" should be a heartening development for the British industry, and for the American industry as well, because good pictures, wherever they may be produced, reflect benefits upon the whole industry of the motion picture.

## Chicago Mayor Urges Police Supplant City Censor Board

Mayor Anton J. Cermak of Chicago is behind a movement to abolish the local censor board, thereby saving the city $33,000 in salaries annually in an economy move, and supplant it with policemen in any way incapacitated for active duty. The council finance committee has voted to abolish the board.

The committee action was followed by a protest from the Chicago Women's Club. Local distributors for years have had difficulty with the local censor. The mayor believes policemen fully capable of passing on motion pictures.

## RKO, Loew's May Pool Interest On Six Houses in Two Cities

Loew's and RKO are negotiating for the pooling of interests on theatres in Columbus, Ohio, and Rochester, N. Y., whereby the two companies would combine operation, divide operating costs and split net profits.

Involved in the deal are the RKO Palace and Majestic, and Loew's Ohio and Broad Street, in Columbus; and the RKO Palace and Loew's, in Rochester.

## RKO To Ask Debenture Owners For Purchase Price Interest

Radio-Keith-Orpheum Corporation has informed the committee on securities of the New York Stock Exchange that the corporation intends to call upon holders of the company's part-paid certificates for 10-year 6 per cent debentures and common stock-interest for the accrued interest on the unpaid portion of the original purchase price of the certificates, payable on the regular interest date of the certificates.

As a matter of convenience the corporation will deduct interest receivable on the unpaid principal of the bonds from interest payable on the entire principal when making regular interest payments.

## British and Dominions to Make All Paramount British Films

All Paramount British pictures will in the future be produced by British and Dominions. Herbert Wilcox will supervise.

The Paramount unit at Elstree is either being absorbed by British and Dominions, or will be disbanded, in the interests of greater economy. Stephen Fitzgibbons and Harry Lachman, of the unit, are returning to the Joinville studio near Paris.

# AN EXHIBITORS' PARADISE

## *Land of Peace Is War-Torn China, but There Are Problems, Says J. E. Noronha, Hong Kong*

Even in troublous times such as these, there is still a land of milk and honey where exhibitors pursue a peaceful, happy existence; where box office change-makers tinkle musically—and profitably, night and day; where no problems of double bills, price cutting, protection or taxation beset the exhibitor and ruffle the even tenor of his pleasant days. A little far removed is this exhibitors' land of milk and honey, to be sure. A little strange are its customs and its people, but scarcely stranger than is its comparative prosperity and its freedom from the vexations which pursue the distributor and exhibitor of motion pictures in America.

This exhibitor's paradise happens to be, paradoxically enough, in China, which for turbulence and perennial disturbances has usurped the place formerly occupied in the world's mind by the Mount of Vesuvius or the belligerent little nations of Central America. Word of China's beneficence to its motion picture exhibitors, or at least those of them whose enterprises are situated in the cosmopolitan cities of Hong Kong and Shanghai, is brought by J. E. Noronha, who, in his capacity as general manager of Hong Kong Amusements, Ltd., is charged with the profitable operation of more than 40 theatres. Only nine of these enterprises are in the comparatively secure boundaries of the British Crown colony of Hong Kong. The scattered others are more or less exposed to the occasional annoyances of the martial element of Chinese youth. But even these, it would seem, are successful in turning potential disaster into a harvest of silver "Mex's," for the armed guard of China pauses in its marching as to war long enough to pay admission to a theatre exhibiting the latest war picture from America.

### War Pictures Their Weakness

War pictures, Mr. Noronha relates, are a particular weakness of the native Chinee. An "All Quiet on the Western Front," a "Dawn Patrol," a "Hell's Angels," or any of the other moving epics of men in conflict which have emerged from Hollywood are as certain of luring the Chinese silver into the box office as a chop suey sign on Broadway is of getting the visiting Nebraska dollar. But China may not look upon the photograph of either its own actual or dramatized warfare, for vigilant British officialdom within the Chinese domains of the Empire have placed upon them the forbidding finger of the censor. Chinese audiences may view neither the newsreel version of domestic warfare nor the fictionalized productions of the American studio, such as "Shanghai Express."

But this does not mean that the British censor has assumed the proportions of a "problem" to the exhibitor in China. There is very little censorial tampering with film which does not contain in its subject matter some possible affront to racial dignity or sensibilities. Picture the Chinee as a romantic mystic and you elude the censor and please the audience mightily. Film him as a prince of treachery or the greedy, unfeeling lord of an opium den filled with stupefied humanity and your picture will never play the profitable theatres of the cosmopolitan China coast. Nothing so delights the Chinese picture-goer as the sight of a member of his race portrayed as an honorable and romantic character in an American picture, Mr. Noronha avows.

However smooth the pathway of the China exhibitor's lot may be by comparison with that of his American brother in arms, the roses underfoot, as might be expected, are not entirely free of thorns. There is, for example, the ever present vexation of money values and exchange. In the cosmopolitan cities, the Mexican silver dollar is the monetary standard. Its value in gold exchange is 25 cents. Thus, the exhibitor in China receives his revenue in a depreciated silver, but is obliged to pay for his film on the basis of a gold standard. This situation has boosted average first-run admissions to $1.50 in Mexican silver, which, on the basis of bills payable to the American distributor, is still equivalent to only 40 cents.

### Advertise in Two Languages

Theatre advertising, too, becomes a problem because of its costliness. Exhibitors, in order to reach their fullest audience possibilities, are obliged to advertise in two languages, both English and Chinese. The mixed theatre audiences also require unusual care in program selection; dialogue becomes a serious problem and action pictures a necessity. Hong Kong Amusements, Ltd., has hit upon the plan of distributing booklets with the text of each picture translated into Chinese. Synopses in English are also made available. The 15-minute intermissions between programs offer an opportunity to study the booklets.

Mr. Noronha offers the opinion that his audiences at Hong Kong and Shanghai are more critical than the average American audience.

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# 40 Cent Exemption Passed By Senate

*(Continued from page 13)*

exemption under the proposed admission tax to include admissions of 40 cents. In other words, under the bill as it now stands, the proposed tax will start with admissions of 41 cents.

"Representatives of Allied in their contacts and correspondence with Congressmen and Senators have invariably received expressions of interest in and sympathy for the independent theatres. There was a uniform willingness, even anxiety, to fix the exemption at a figure which would exclude the majority of such houses from the tax. The figures arrived at in the House and Senate are a clear indication of this.

"Because a good many independent houses charge admissions of 50 cents Allied tried hard to have the exemption fixed at that figure, but this could not be done without exempting the most of the great chain houses and this the Congress was unwilling to do.

"The outcome is a clear demonstration of the wisdom of Allied's course in presenting the situation of the independents separately and apart from the presentation on behalf of the producers and chains."

Early in the week there also arrived from Ed Kuydendall, a theatre owner of Columbus, Mississippi, and an important member and an executive of the Motion Picture Theatre Owners of America, a communication which outlined the activities of the Motion Picture Producers and Distributors in keeping the exemption on tickets at a figure which is 30 cents higher than the exemption of 10 cents originally proposed by the Secretary of the Treasury in December. In his statement, Mr. Kuykendall made charges against certain interests in the business and stated that the industry would save $70,000,000 through raising of the exemption to a minimum of 40 cents. Mr. Kuykendall's communication follows:

"First, I would be ungrateful were I not to say that had it not been for the intelligent concerted efforts of the Hays office the small-town theatre owners of this country would today have a tax on all admissions. There is no question as to that.

"I come out of this fight with certain memories that will be everlasting. First, I have never been able to understand how certain interests could have taken the position they have in a matter of this kind that was so vital to the whole industry. Those who are familiar with the procedure over this period of five months will know, without my saying, to whom I refer.

"I found, after really getting on the inside, that the gentlemen charged with the responsibility of enacting the laws which govern this industry and every other industry do not regard us so highly as some might think. Personally, I could not expect them to have any other attitude after knowing some of the things that are transpiring in the motion picture industry and after having come in contact with some of the men who are higher up in our industry and having an understanding of their conception of the ethics of business. I wonder how we got any consideration at all. I say, without hesitation, that unless we do go about the very important business of putting our house in order that the American people are going to see to it for themselves via the road of this American Congress. It is amazing the number of letters that a Congressman has on his desk from all parts of the United States protesting against some of the terrible pictures that we have foisted on them in the past few months from a moral viewpoint.

"I have, from time to time at the various conventions, said these same things, but even then, I had no conception of the real situation as it pertains to the attitude of our national lawmakers. The relief that we got in the exemption of 40-cent tickets was purely and simply through sympathy for the small-town theatre owner, the very ones that have paid the least attention to fighting for their rights. It seems that the small-town theatre owner just can not be brought to realize that if he is to exist, he must help fight the battles of the industry that are for the common good of all and not sit back and wait on other organizations to do his fighting for him. This, of course, always prevailed and will continue to probably, but it seems to me that we, as independent theatre owners, should stick together and work for the common cause, laying aside all petty differences of the various organizations that work under the guise of helping the independent theatre owners.

"Anyway, this battle is over. I think the exemption of 40-cent tickets was a great victory and this might be improved upon in conference. It saved the industry no less than $70,000,000. Certainly this was worth fighting for and it was more than I personally thought we might get."

# STUDIOS PLAN EXPLOITATION DRIVE BEFORE FILM GOES IN PRODUCTION

## Idea Is to Have Men Who Understand Exhibition, Sales and Advertising Problems Follow Through Until Picture Is Made

By LEO MEEHAN

Combination of salesmanship and exploitation with actual production is being given its first serious trial in Hollywood. The plan promises to produce some definite results, providing the advertising and sales boys down in New York do not gum it up too much by interference.

Several studios are developing their own systems, in their own ways, but the general idea is to begin to plan advertising and sales campaigns even before a picture goes into production. Instead of waiting until the picture is completed, and then having a studio publicity department (which understands little and often cares less about either sales or advertising) dump a ton of miscellaneous publicity bunk, "suggestions for ads," publicity and production stills, trailer cut-outs and what-not into the New York advertising department, the exploitive and sales possibilities of a picture will be taken up and worked upon scientifically, right from the scenario department to the cutting rooms.

In the good old golden days, when the master print arrived in New York, the "master showmen" and "master salesmen" foregathered in the home office projection room. In darkness, and silence, they "viewed the remains." Conferences proceeded, then, to decide how the picture could be saved from its own obvious weaknesses by titanic exploitation, high pressure salesmanship. Result: Go through the press books of a season's product and they all read alike—same superlatives, same ideas for ballyhoo, same kind of publicity stills, same old bunk.

### The Parade Had Passed

This is no particular reflection upon the ability of the men who wrote the copy, designed the advertising, or the paper. In fact, the very shots, still or otherwise, which might have permitted them to do something original, were never made. The same is true as to copy material. In Hollywood, the parade had passed, the cast scattered to the four winds, the boys in the publicity department were knee deep in the next job.

The new plan is to have men who understand theatre exploitation, sales advertising, distribution, follow the product right through. Assisting them perhaps, if the plans develop, will be staffs of ad writers, layout artists, men with a definite knowledge of selling. Studio publicity men, as a general rule, do not know these things. It is their business to look after free publicity, to contact newspaper, magazine and trade press writers, supply them with "pieces for the paper" about production activities, contract personalities, send out news letters. They are designed to be information bureaus, not sales or advertising departments for finished product.

Under the new plan, let us assume the first draft of a script which is shortly to go into production is delivered to the head of this new exploitation department, a man who knows sales problems, exhibition problems. He reads it with the idea of discovering what, if anything, will sell in such a production. Also, he reads it with the idea of discovering what, if any, sales resistance the proposed picture may offer. Theoretically, then, if studio potentates keep off their high horses, he will go back to the supervisor, the production executive, the director, the scenarists, and offer his criticisms and comments. He may say the proposed cast has no selling value. He may indicate a belief that a certain sequence, if built up, would offer unusual exploitation values, but that it is no good as written. He listens to the slants of the men and women who have lived with the production to date, creating it on paper. He may become imbued with some of their enthusiasm, their understanding of what is being undertaken.

### May Make Sketches from Life

Well, he then goes back to his office and begins to mull over the plans to sell it. He roughs out a complete campaign. By the time the picture gets into actual shooting, he has a lot of ideas about stills, about production stories, about material which can be used for one-sheets and 24-sheets. If he has a staff of artists, they can go to the sets, make sketches actually from life. He may, if he is smart, see that there is one way to sell this picture in New York, and quite another way to sell it in Des Moines. There are features of it which will appeal more strikingly to each type of customer. So he draws up not only one type of campaign, but possibly two or three, or more, shooting this material into the home office as fast as he can prepare it. He follows the cutting and assembly of the picture on the studio screens. He goes out to the first and subsequent previews to study audience reactions. There he may discover that audiences are keen upon some phase of the picture which hadn't struck him at all. He gets that into the mails for New York. So, by the time the master print is shipped, the old wheels in New York are grinding apace, finishing up a lot of good, solid material already supplied by the studio exploitation department.

There is another reason, and a very important one, why this system has advantages under present conditions. It used to be that under ordinary routine a production could be delivered in New York well in advance of its release date. There was ample time to prepare the exploitation and advertising campaigns after it arrived in the home office. Not so today. With money scarce, negative investments being kept down absolutely to bed rock, there is often a last minute panic to meet release dates.

### Whitbeck Possibly Originator

Frank Whitbeck, who has exploited and sold everything from a medicine show to an Eleven-dollar Hollywood Premiere, is possibly the pioneer of this new development. He worked on it first at Universal. Now he is at Paramount. It is doubtful if anyone will deny that Mr. Whitbeck knows show-business. He probably can tell you the names and locations of all the theatres in your home town, and what kind of business they have done the past twenty years.

## Meehan Warns Against Interference from Home Office Forces in Move to Provide Material That Will Sell Film

Recently, MGM decided to give this system a thorough test. So it detached perspicacious Pete Smith from all other duties, gave him carte blanche to organize a department designed to supply Howard Dietz and the other New York brethren with the best sales material, and to render his advice to production executives in advance of shooting so that pictures may be built with sales ideas in mind. A suite of offices separate from the regular publicity department has been fitted up, and the nucleus of an advertising staff engaged. One of Pete's first jobs was to handle the campaign for the opening of "Grand Hotel" at the Chinese in Hollywood.

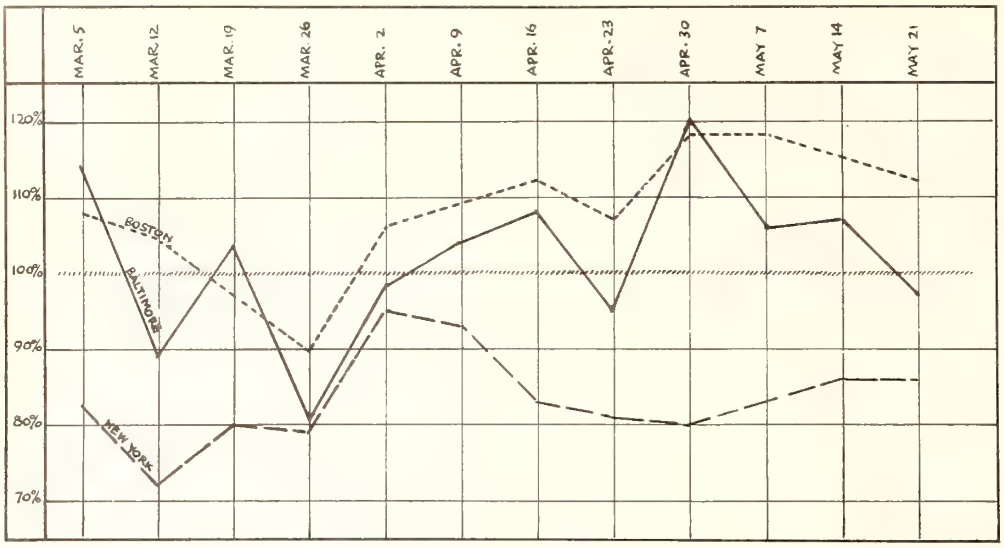
Recently Warner-First National sent out a New York advertising representative in the person of George Bilson, who is undertaking to supervise trailer production and provide sales campaign ideas for the New York home office of that company. George Thomas and his staff continue to function as the studio publicity department, but Mr. Bilson is free to concentrate strictly on sales ideas. He carries the title of western advertising manager.

### New Use of Trailers

Trailers are regarded as very important sales adjuncts. In the past they have not always been given the attention they warranted. Not so long ago trailers often had to be made up from footage not used in the production. With sales and advertising management in the studios, it is easy enough to select and have shot, during production, the best possible material for trailers.

Other companies are considering, or already experimenting, along these lines. All are watching with interest what is being developed by men like Messrs. Whitbeck, Smith and Bilson. It is generally believed that productions with better sales values, and advertising campaigns with more finish and originality are possible under such cooperative arrangements between New York and the studios.

One thing, hinted at the beginning, may cripple the effectiveness of these efforts. If the boys in New York get to feeling that the West Coast gang may supersede them or cut down their importance, the old submarining may start. There have been slight indications of such possibilities already. Possibly the economic pressure of the times will prevent any tendency not to give the experiment a genuine trial.



Theatre receipts of New York, Boston and Baltimore for the period of March 5 to May 21 this year are shown in the graph, based upon MOTION PICTURE HERALD'S weekly compilation of box office returns. The 100 per cent. line shows the average weekly gross in the given city for the year 1931.

# RKO'S NEW POLICIES RAISE THEATRES' NET

## Circuit Reports Increased Profits at Nine Widely Separated Houses; Summer Contests Are Planned

Revised policies adopted within the past five to eight weeks in RKO theatres across the country are showing a uniform increase in operating profits, according to figures received from nine widely separated theatres in a coast to coast survey of the circuit now being conducted by the home office. In some cases the increased profits were shown in spite of lowered attendance and grosses which followed upon the changes of policy.

The new operating policies included elimination of vaudeville from some theatres, a downward revision of admission scales, changes in advertising methods which permitted economies, elimination of costly features from programs and additional general economies in operations. As a result of the changes, the net profit of nine houses selected at random showed an increase of several thousand dollars. Many others were placed in a healthful state of affairs after having been in the red for several months.

### What the Theatres Showed

Initial results of the changed policies as shown by RKO's coast to coast survey reveal that the Jefferson theatre, New York, increased its net profit over $3,000, despite a $1,200 lower gross, and the Franklin, New York, with a $700 lower gross, had a net increase of more than $2,500. At San Francisco, the Orpheum's net was boosted $1,600; the Spokane, Washington, $1,200, and Keith's, Washington, D. C., $5,000. The Riverside, at Milwaukee, with a gross only slightly better than half its customary average, increased net profits $1,500. With a similar gross situation prevailing at the Emboyd, Fort Wayne, the theatre showed a net increase of over $800, and the Keith's net went up $700, despite a slight drop in attendance and 25 per cent in gross.

The Chester theatre, New York, increased its net more than $2,400, while its gross declined about $1,000, and the Royal, New York, showed a net increase of nearly $1,300.

Maintenance of the favorable net improvement throughout the summer will be aided by the participation of all RKO theatres in a series of national contests. Plans have been perfected for an RKO theatre tieup with Tower Publications which, during August, will select "the most beautiful woman in America." The contest will be carried on in 1,300,000 copies of Tower Publications, and the winner will be given a lifetime annuity through an insurance company. In September, the circuit's theatres will participate in a Popularity Contest. RKO theatres are now participating in Opportunity contests for the discovery of new stage and screen talent, and further summer exploitation will be focused on a Greater Entertainment Season, marking the arrival of new season product.

### Tied In With Radio City Publicity

All RKO theatres are being tied in with Radio City publicity, and division theatre managers are being provided with Radio City photographic enlargements, new pictures and publicity stories for dissemination to the public through local theatres.

Brooklyn and New Jersey independent exhibitors were advised late last week by Nate Blumberg and Harold B. Franklin, of RKO, that the circuit would not introduce triple features in New Jersey and that triple feature programs as now conducted one night a week in RKO Brooklyn houses would be abolished after June 12. Describing triple feature programs as "an evil which should be eliminated," Mr. Franklin said only an unusual volume of advance bookings prevented immediate elimination of the policy. The complaints of independent exhibitors were carried to the RKO executives by Rudy Sanders, president of the Brooklyn Theatre Owners, and Leon Rosenblatt, of Allied Theatre Owners of New Jersey.

Few theatre closings, other than the customary seasonal shutdowns, are contemplated by RKO for the summer, Franklin declared. A flexible, individual theatre policy will be followed in every instance, he said, and the status and prospects of each theatre will be considered before a decision is made. No general formula to be applied indiscriminately to the entire circuit will be sought, he said. In some instances, RKO will merely pare overhead further and continue theatres in operation throughout the summer, where the situation seems to warrant, and in others the circuit will increase show value wherever this course appears advisable.

# Stage Hands and Operators Opening Convention June 6

More than 1,000 stage hands and projectionists from every state and from Canada are expected to be in attendance when the 31st bi-annual convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators opens at Columbus, Ohio, on June 6. The convention will continue throughout the week, closing June 11 with the annual election of officers.

William C. Elliott, of Cincinnati, president of the organization, arrived in Columbus early this week with a delegation from the New York headquarters of the IATSE, which included Fred J. Dempsey, of Boston, general secretary-treasurer, and John P. Nick, of St. Louis, first vice president. The officials sat in at pre-convention district meetings which opened Thursday, at the Neil House, convention headquarters.

## Briskin Appointed General Manager of Columbia Studio

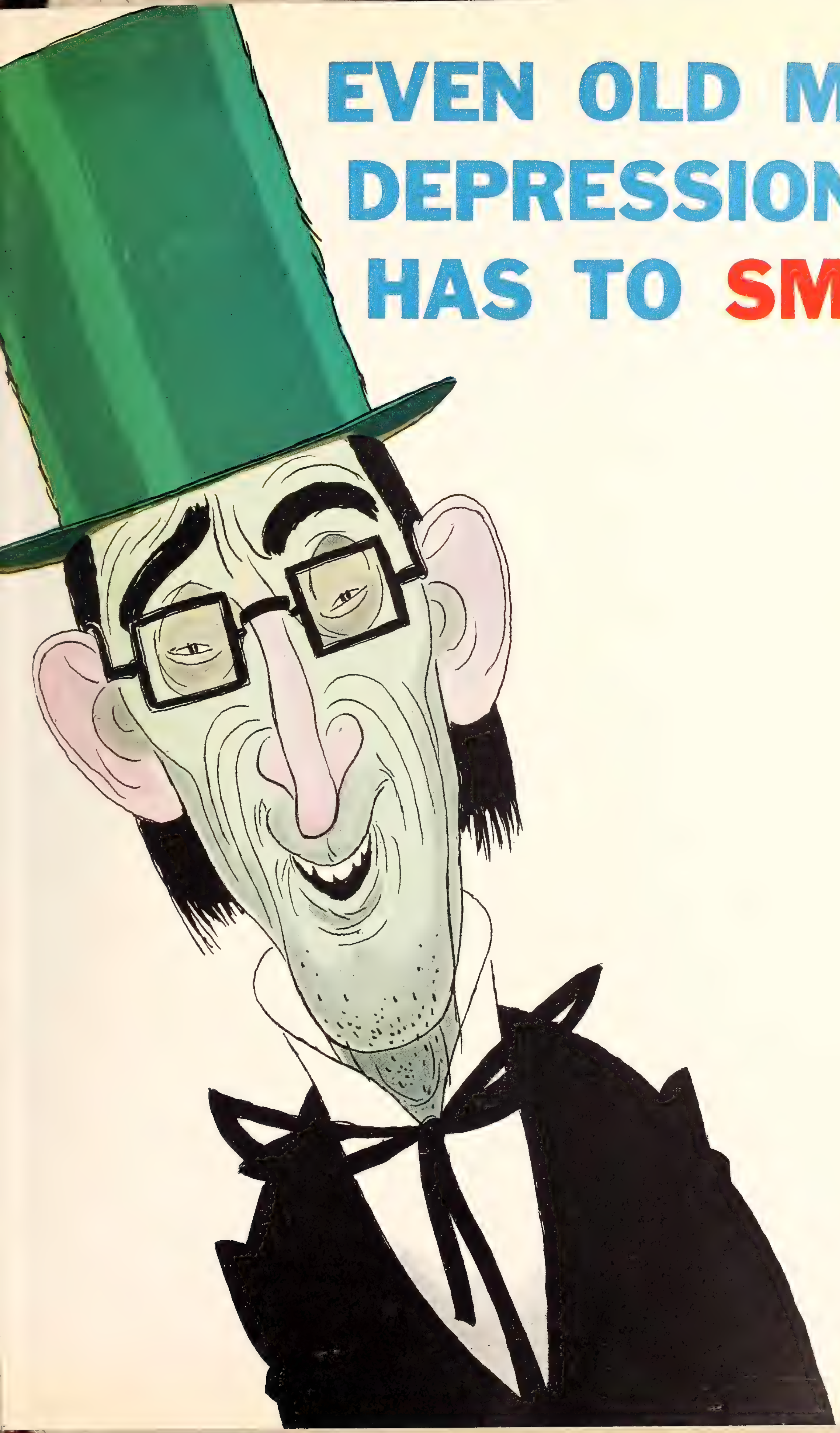
Sam Briskin was appointed general manager of the Columbia studio on the Coast this week. He will act in that capacity as an assistant to Harry Cohn, in charge of production.

Mr. Cohn will return to the home office in New York early next week, from the Columbia sales convention on the Coast. Walter Wanger, vice president, will remain at the studio for four months.

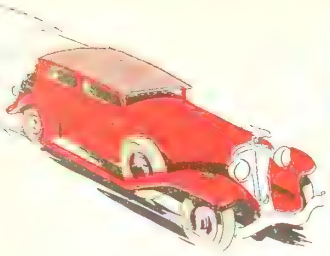
## Paramount Debenture Payment

Late last week, Paramount Publix deposited with the Chase National Bank as trustee, funds to pay the coupons which were due June 1 on its issue of 6 per cent debentures. The company also announced that it had delivered to Chase for cancellation $750,000 par value of its 5½ per debentures for cancellation as of June 1 in fulfillment of the sinking fund requirements on that issue.

# EVEN OLD MAN DEPRESSION HAS TO SMILE–



# CHEER UP AMERICA!

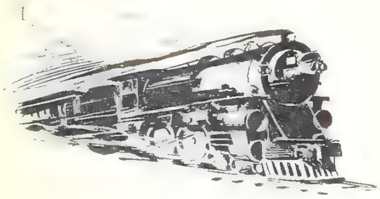


AUTOMOBILE
INDUSTRY

STEEL
INDUSTRY

STEAMSHIP
INDUSTRY

COAL
INDUSTRY

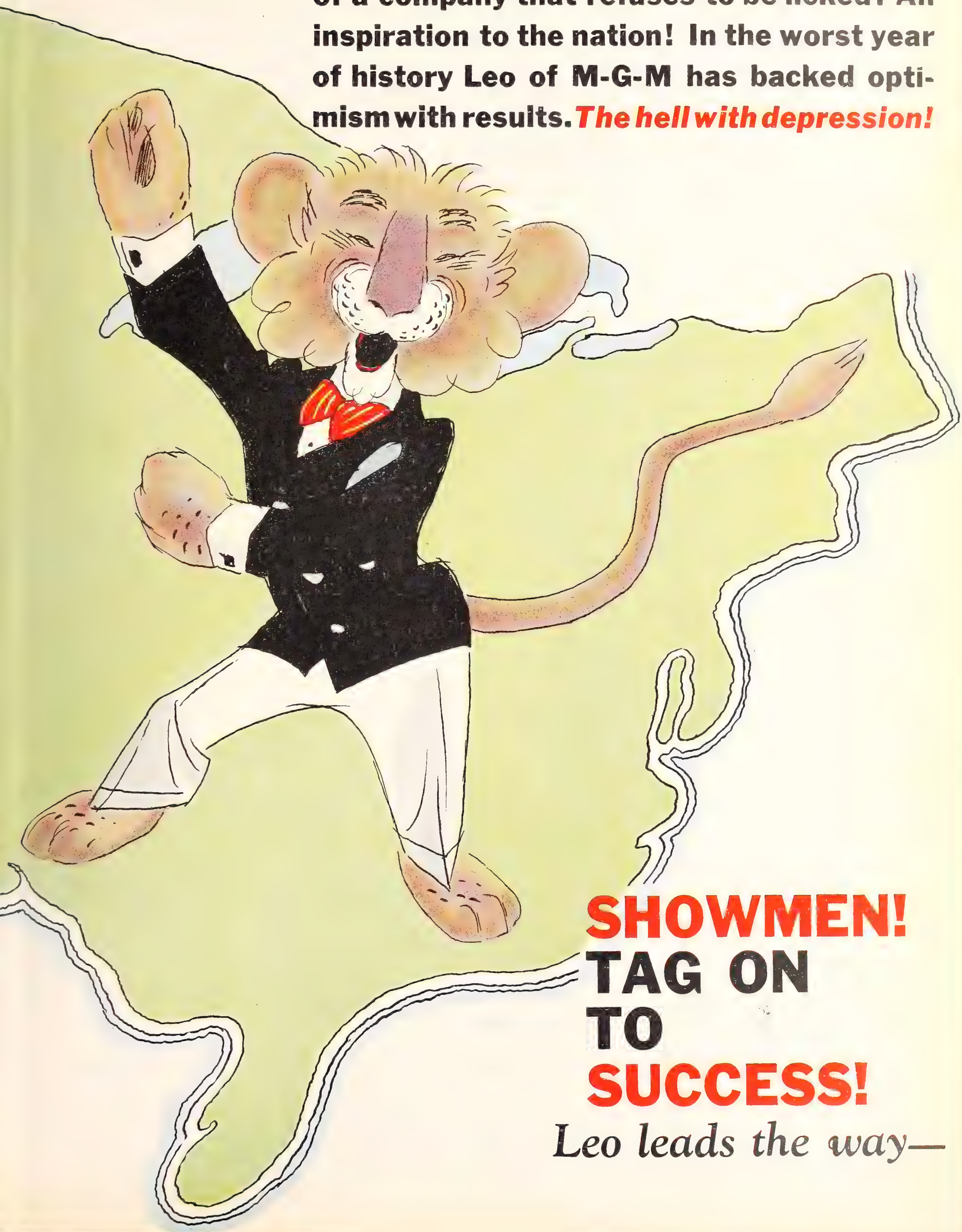


TRANSPORTATION
INDUSTRY

TEXTILE
INDUSTRY

Industries of America! Awake! Dig out of the doldrums! Pep is the first step to Prosperity! See how Leo dispels gloom with his golden smile in the motion picture industry!

**The eyes of the industrial world are on Metro-Goldwyn-Mayer, shining example of a company that refuses to be licked! An inspiration to the nation! In the worst year of history Leo of M-G-M has backed optimism with results.** ***The hell with depression!***

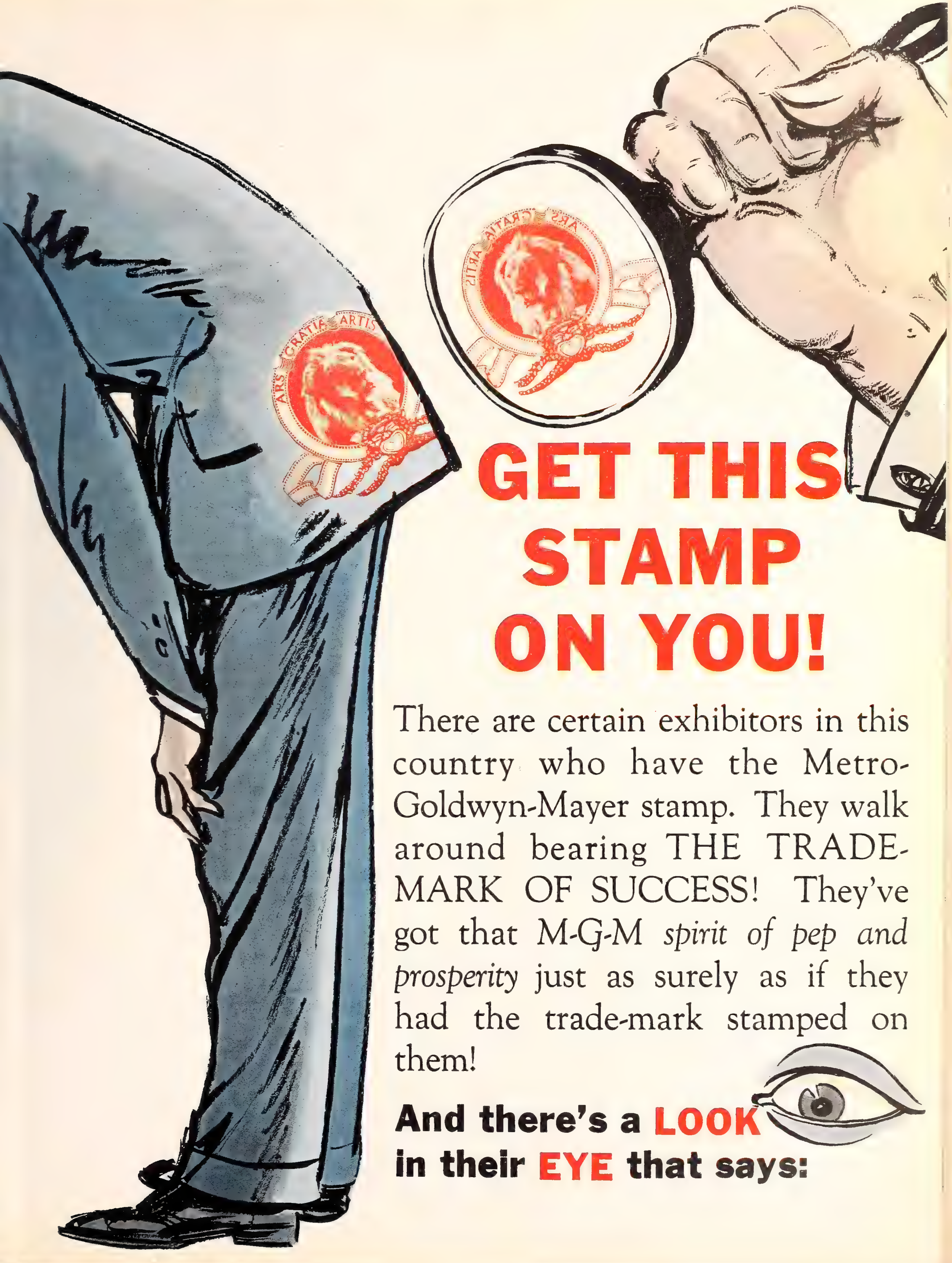


# SHOWMEN! TAG ON TO SUCCESS!

*Leo leads the way—*

# "I OUGHT TO HAVE MY BRAINS EXAMINED!"

**—"They urged me to play M-G-M pictures. I could have bought them last Fall. I passed them up. I must be nuts, Doc! I owe it to myself, to my family and to my public to have my brains carefully examined."**

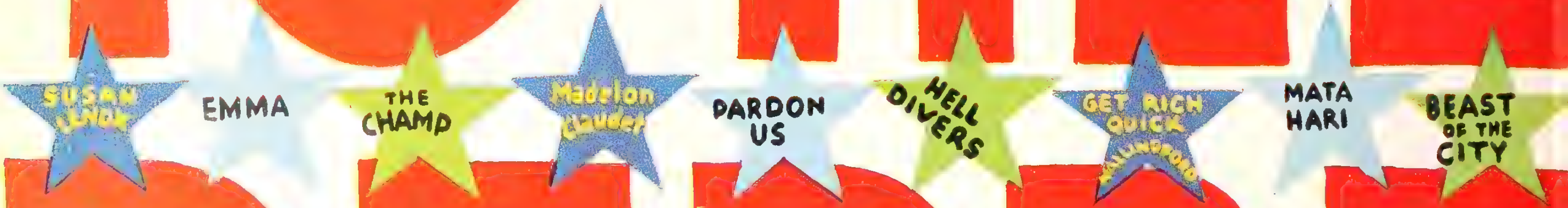

ARS GRATIA ARTIS
ARS GRATIA ARTIS

# GET THIS STAMP ON YOU!

There are certain exhibitors in this country who have the Metro-Goldwyn-Mayer stamp. They walk around bearing THE TRADE-MARK OF SUCCESS! They've got that M-G-M *spirit of pep and prosperity* just as surely as if they had the trade-mark stamped on them!

**And there's a LOOK in their EYE that says:**

# TO HEL



# DEPRE

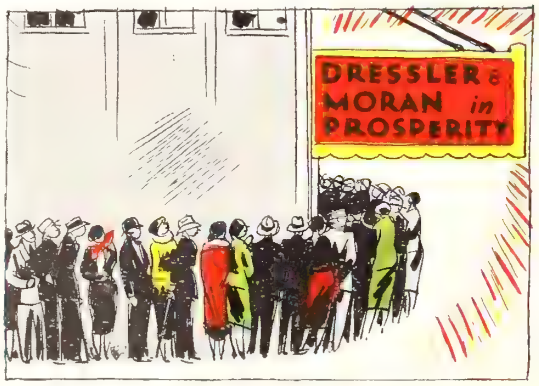
## Frankly and fearlessly Leo talks to you, and urges you to read every word of what follows:

### TO HELL WITH HOOEY, TOO!

M-G-M doesn't need to cover precious white space with smoke screens. Let's face facts in the industry today! We're proud—and rightfully proud—of our product record of 1931-32! We're not cocky about it, any more than we were cocky last year or the years before when our record was equally good. If M-G-M had started to rest on its laurels at any time in the past couple of years, we would have gone the way of all flesh! But we just stuck to our jobs and worked hard—darned hard—to maintain M-G-M's high position in the industry!

### The Bunk Season Is Here!

M-G-M came to you straightforwardly at so-called "Announcement Time" a year ago and stated that we wouldn't join the annual chorus of bull, we wouldn't go off half-cocked about what we were going to do during a long twelve-month ahead! Exhibitors of M-G-M are well-satisfied with what we *delivered*, they'd rather get *results* on the screen than *promises* in an annual announcement. Again this year M-G-M calls your attention to the fact that the prospectuses of one company look just about the same as those of another company. The artists, printers and ad writers are all okay!



*"PROSPERITY" with DRESSLER-MORAN is just around the corner. (Watch for date!)*

### After The Bull Is Over!

It's what happens during the course of the year that matters. You can't show those pretty announcements on the screen. Those annual plans go to Hollywood and then it's *up to the studio!*

# L WITH

POLITICS · GUILTY HANDS · LETTY LYNTON · PRIVATE LIVES · ARSENE LUPIN · NIGHT COURT · POSSESSED · TARZAN THE APE MAN · HUDDLE

# SSION!

*Motion picture patron learning that his local theatre is going to play GRETA GARBO'S new sensation "AS YOU DESIRE ME."*

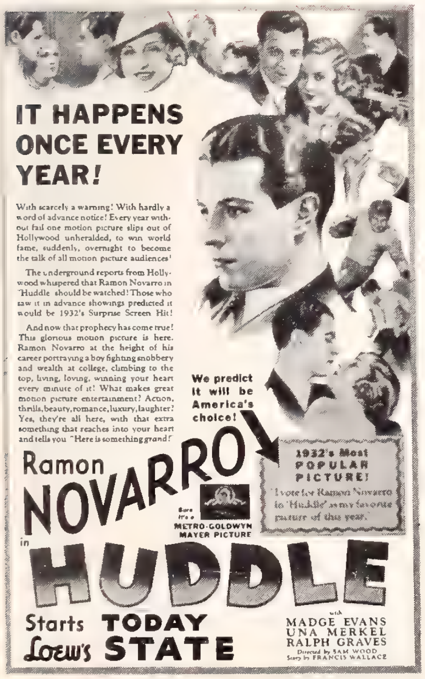
## M-G-M Studio and Others!

It's a shame that upheavals have to take place because it takes so long for readjustments and the product is bound to suffer! That's why it's a pleasure to watch that M-G-M studio function. Full steam ahead! No waste motion for political adjustments, new bosses, upset morale! The personnel of M-G-M in its Home Office and in its Studio is the same live-wire crew that has given theatres rent-paying, profit-yielding product since 1924! Experts in each of their fields, working together happily, enthusiastically, to make the success for exhibitors that means the success for their company! When somebody tells you there's a new set-up at that place and the other—remember this is no time to gamble on prospects. *This is a time when you play safe!*

*The most frequently used letters in the alphabet.*

## Personalities Pay!

During tough times it becomes more apparent than ever that you're licked if you haven't got STAR names! Frantic efforts are being made in the industry to build up names—but in all honesty M-G-M's years of Star-Building have given us the edge by miles. When, if ever, can this Galaxy of Names be approached (*just to mention a few*): MARIE DRESSLER, NORMA SHEARER, GRETA GARBO, JOAN CRAWFORD, WALLACE BEERY, JOHN BARRYMORE, MARION DAVIES, CLARK GABLE, ROBERT



**IT HAPPENS ONCE EVERY YEAR!**

With scarcely a warning! With hardly a word of advance notice! Every year without fail one motion picture slips out of Hollywood unheralded, to win world fame, suddenly, overnight to become the talk of all motion picture audiences!

The underground reports from Hollywood whispered that Ramon Novarro in "Huddle" should be watched! Those who saw it in advance showings predicted it would be 1932's Surprise Screen Hit!

And now that prophecy has come true! This glorious motion picture is here. Ramon Novarro at the height of his career portraying a boy fighting snobbery and wealth at college, climbing to the top, living, loving, winning your heart every minute of it! What makes great motion picture entertainment? Action, thrills, beauty, romance, luxury, laughter? Yes, they're all here, with that extra something that reaches into your heart and tells you "Here is something grand!"

We predict it will be America's choice!

1932's Most POPULAR PICTURE!

"I vote for Ramon Novarro in 'Huddle' as my favorite picture of this year."

Ramon NOVARRO in HUDDLE

Sure it's a METRO-GOLDWYN MAYER PICTURE

with MADGE EVANS UNA MERKEL RALPH GRAVES

Directed by SAM WOOD
Story by FRANCIS WALLACE

Starts TODAY
Loew's STATE

*Part of a typical M-G-M EXTRA AD CAMPAIGN in addition to Press Sheet.*

**Thanks for reading the above. Don't you agree?**

*(continued)*

# STOP IF YOU'RE BORED—

**We believe this is the frankest statement ever put in an ad. We urge you to read it through!**

*(continued)*

**NORMA SHEARER - CLARK GABLE** in **"Strange Interlude."** *This will be sensational!*

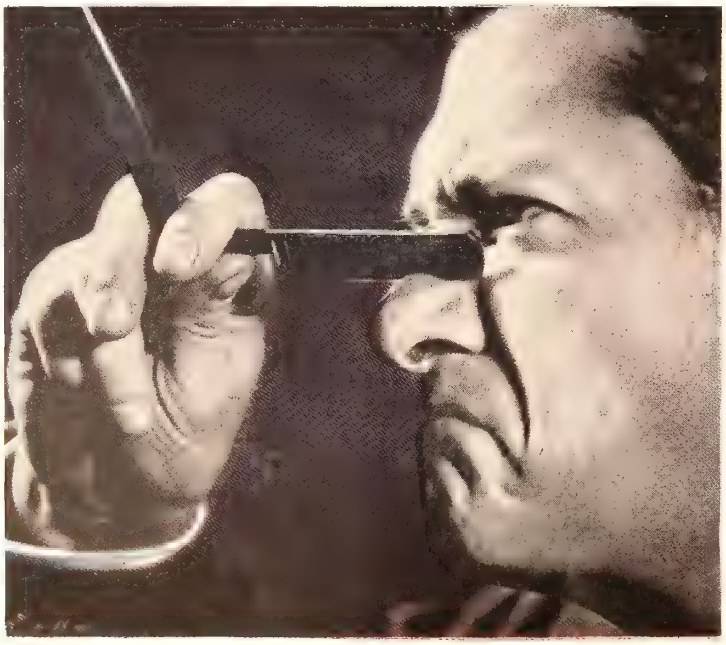
MONTGOMERY, RAMON NOVARRO, JACKIE COOPER, LIONEL BARRYMORE, WILLIAM HAINES, BUSTER KEATON, JIMMY DURANTE, LEWIS STONE—we could go on indefinitely. They're all M-G-M *contract* names!

## Think This Over!

Years ago, prior to the entrance of M-G-M in the industry, the film company which was then on top was subject to all kinds of petty criticism and abuse. It is always the case. But the motion picture industry is interested in one thing only, and demands one thing only—the best available product! It will interest film circles this year to know that the circulation of M-G-M pictures in the season 1931-32 will *exceed* its circulation of 1930-31. Think that over!

## Our Obligation!

We sincerely believe we have an obligation to the industry. M-G-M pictures have been bought as a form of insurance this past year and they have fulfilled their obligation to keep many theatres open. It has been a sacred trust, we welcomed that trust. We did not fail our trust! Many a man in this business has said: "I wonder what would have happened *without* M-G-M's remarkable support at the box-office!" The same question may be asked about the year to come!



**"I CUT MY NOSE TO SPITE MY FACE!"**

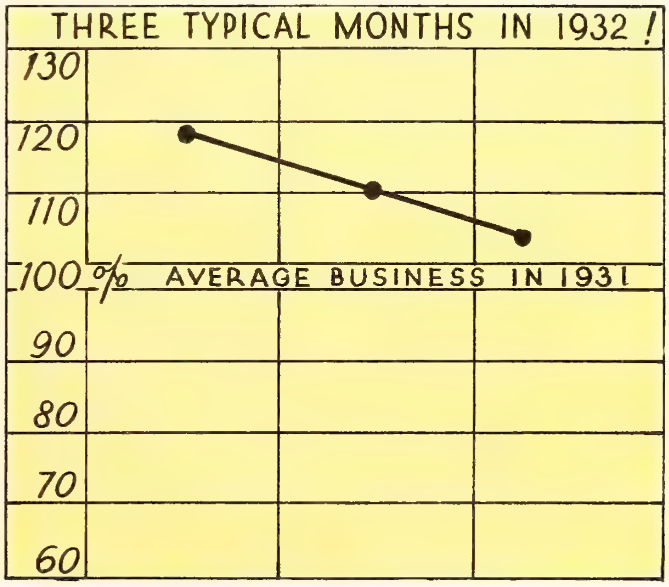
*A few exhibitors who allowed their competition to get M-G-M this year will think it over more carefully in 1932-33.*

**MARIE DRESSLER-POLLY MORAN** in **"Prosperity."** *A life-saver! For this time of year especially!*

**GRETA GARBO** in **"As You Desire Me."** *It's BIG!*

## Your Obligation!

Has the industry a reciprocal obligation to M-G-M? We sincerely believe it has a community interest in helping us to bring to the screen the important attractions, the Big Entertainments, the Big Stars of great appeal that have stimulated attendance! We can't do it alone. We need your sympathy. We need your co-operation. We have received that in abundance from exhibitors who recognize M-G-M's life-sustaining position in this industry and are willing to enthusiastically go along with it!



**A CHART! What's an ad without a chart!**

*When business in 1932 beats business in 1931, that's news! Here's a survey of 203 theatres playing M-G-M product in 95 situations. The average business done in those theatres in 1931 is shown by the center line marked "AVERAGE BUSINESS IN 1931". The other line shows business done by those same theatres playing M-G-M product for three months of 1932. Are you among the lucky boys who collaborated with M-G-M in licking depression? Will you be among them next year, too? And how!*

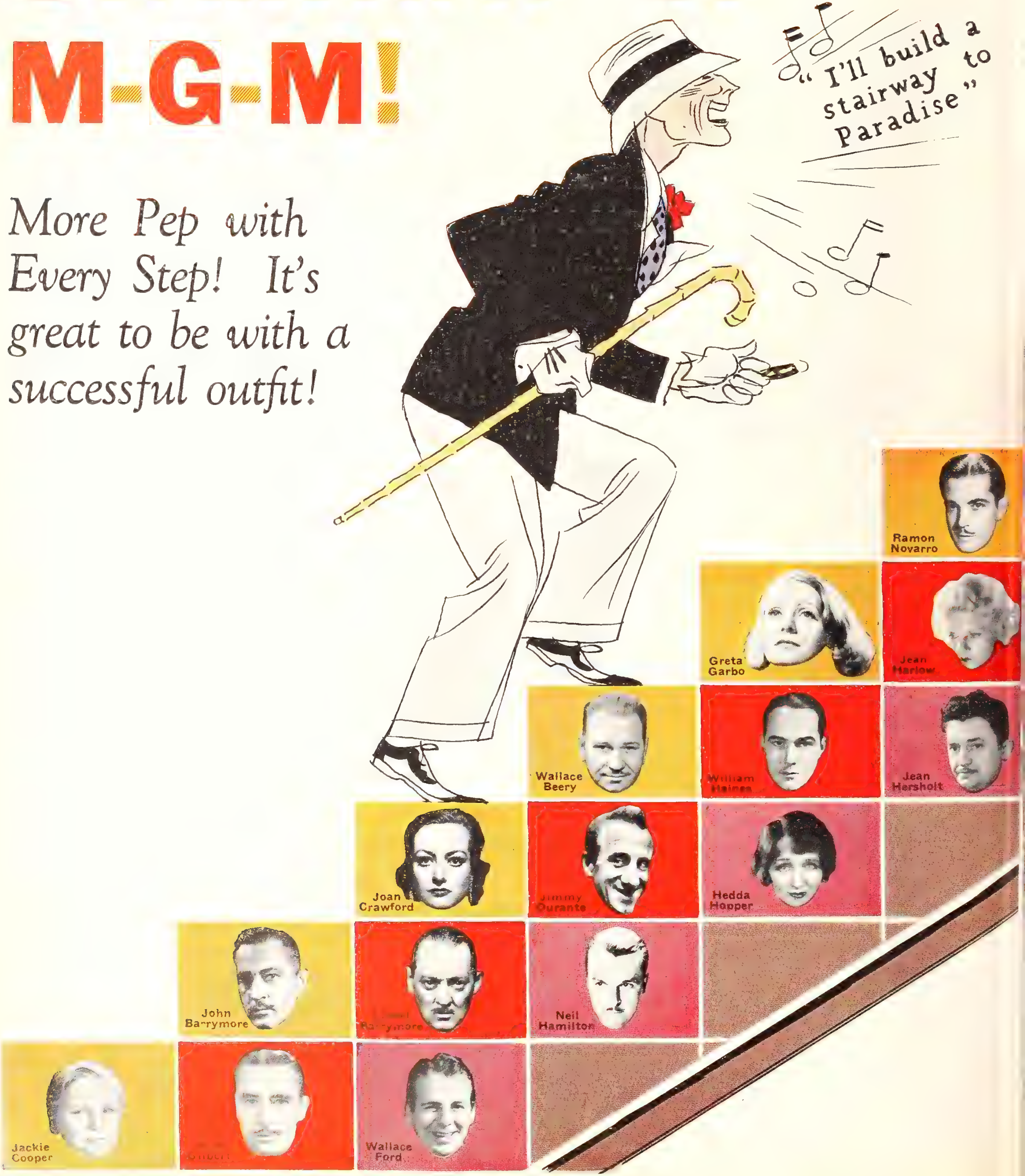
## Another Obligation!

The people of America have a habit of getting the best, no matter what type of merchandise it may be. A theatre may be free of competition, but it is never free of the obligation to give its patrons Metro-Goldwyn-Mayer Stars, Metro-Goldwyn-Mayer Hits—the entertainment that is talked about, written about and which eventually is sought out by ticket-buyers! The theatre which is in this business to stay will never say: *"The public be damned!"*

**PICK YOUR FAVORITE STARS!** (Next Page Please)

# THE GOLDEN STAIRWAY OF M-G-M!

*More Pep with Every Step! It's great to be with a successful outfit!*

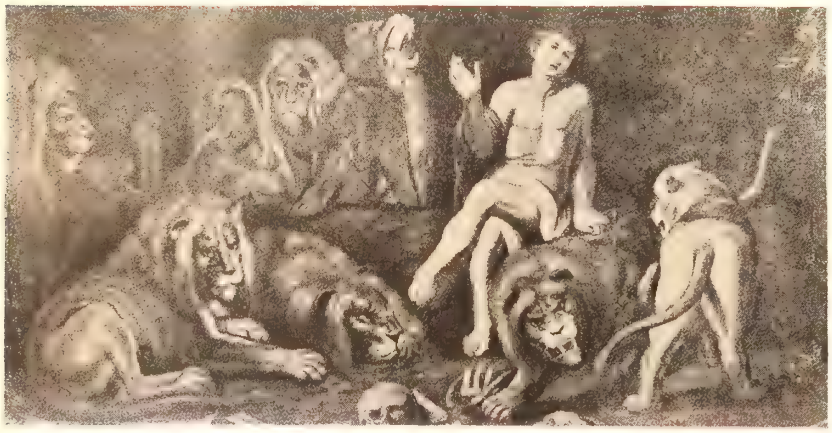

"I'll build a stairway to Paradise"
Ramon Novarro
Greta Garbo
Jean Harlow
Wallace Beery
William Haines
Jean Hersholt
Joan Crawford
Jimmy Durante
Hedda Hopper
John Barrymore
Barrymore
Neil Hamilton
Jackie Cooper
Gilbert
Wallace Ford

Clark Gable
Buster Keaton
Johnny Weissmuller
Marion Davies
Lewis Stone
Robert Young
Marie Dressler
Anita Page
Maureen O'Sullivan
Robert Montgomery
Walter Huston
John Miljan
Polly Moran
Joan Marsh
Myrna Loy

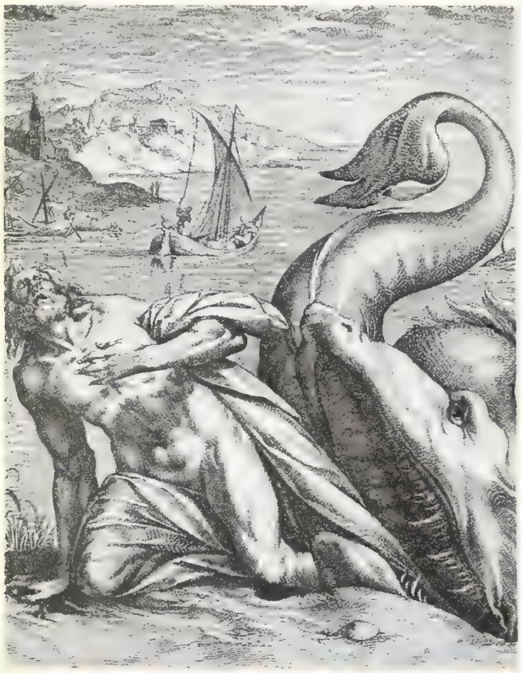
# GET ON TOP! STAY ON TOP!

**There's only one way—
The M-G-M way!
Great Personalities in
Great Entertainments!**

# TALK ABOUT MIRACLES!



Daniel in the lion's den was the sensation of his century!



Jonah and the whale was the talk of his era!

## BUT THE MIRACLE OF ALL TIME—

## METRO-GOLDWYN-MAYER'S Life-Saving Product Licks the Greatest Depression of History! *(It's a pleasure!)*

# BRITISH DISTRIBUTORS RESISTING EXHIBITOR PLEA TO CUT RENTALS

## Promise to Afford Relief in Individual Cases, but Stand Pat Against General Reduction of Their Prices

By W. H. MOORING, London

Those British exhibitors who had anticipated that the most recent meetings of the Joint-Trading Committee, set up by the Cinematograph Exhibitors Association and the Kinematograph Renters Society, would lead to almost immediate agreement on a general policy of lower rentals, are to be disappointed.

The Joint Trading Committee has had a number of sittings, but the distributors (KRS) have blandly intimated that they are not prepared to go any further in their efforts to meet exhibitors, in regard to rental terms, than they offered three months back. At that time the exhibitors, through the CEA, were optimistic enough to try for a reduction of film hiring terms, from an average level then standing at round about 33⅓ per cent, to something approximating 25 per cent.

### Distributors Adamant

But the distributors were adamant, and merely offered to afford relief in individual cases where rental terms under sharing arrangements were proved excessive on submission to the Committee. This in effect is the stand which the distributors indicate they will maintain.

The CEA General Council last week heard its own committee's report on the results of the latest efforts. This report concludes with the significant remark that "this is the most that the KRS will be disposed to offer as a contribution from itself as representing the renters. If this offer is again rejected (the CEA rejected similar proposals three months ago), the only steps open will be for the General Council to issue a series of recommendations to its members and the utility of such recommendations will depend entirely upon whether members are disposed to support them."

This means in short that the American distributors here, no doubt under the influence of adverse exchanges, are compelled to hold out for present rental terms. Exhibitors can now see that the distributors as individual traders are further hit by depression in just the same ratio as the theatres, and that they have given their last word in concessions. In addition, exhibitors recognize that the distributors operating through the KRS have leadership.

Unless the members of the CEA are ready to take the present proposals as final, the exhibitor organization has one hope—a very fragile one—left.

### Could Issue Recommendations

It can issue recommendations to its members according to local conditions. In some areas it might advise that all American films should be given "a booking holiday for two or three months," in others that exhibitors should agree locally not to book certain selected product at more than so and so much per cent.

## *REAL SELLING!*

*Stuart Webb, president of Pathe Exchange, Inc., week-ends on the Maine coast. This week he is back from Bath with a tale he cites as illustrating the new intensity of selling, resultant from the endeavor of all business to pull out of "the depression."*

*It appears that Mr. Wingate Cram of Bath, incidentally of the Bangor & Aroostook Railway Crams, received a telephone call, saying:*

*"This is The Telephone Company, Mr. Cram. We have made a survey of your residence and find that if you had an additional instrument on your third floor it would save your family and servants many steps a day and improve the operation of the household."*

*"Who did you say this is?" asked Mr. Cram in calm Yankee politeness.*

*"The Telephone Company, sir."*

*"And you have made a survey of the third floor of my residence and checked up where everybody sleeps?"*

*"Yes, sir, naturally we have to make a study before we can make a recommendation."*

*"How interesting, how dreadfully interesting," Mr. Cram commented.*

*"It's Telephone Drive Week, Mr. Cram. May we not enter your order for the additional instrument?"*

*"Well, well!" Which was an exclamation from the conservative Mr. Cram. "Business is up and coming. Last week the butcher looked in our garbage and then wrote to me that we were eating too much fish—but I hardly expected this from the Telephone company."*

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In every such case the exhibitors' cause would most likely suffer at the hands of exhibitors, because, whether due to uncontrollable numbers or lack of morale, the exhibitors' movement in this country has not shown a great aptitude for unity and loyalty as expressed through the cooperative weapon. Two per cent double crossers can wreck any exhibitors' cooperative plan.

It seems most likely at this stage that the distributors have resisted successfully the exhibitors' demand for easier film prices.

### Circuit Cinemas Cutting Admissions

The General Council of the CEA has had laid before it, by the Manchester Branch of the organization, a complaint that certain circuit theatres are operating on a policy of second matinees!

Awhile back third shows resulted in a good deal of general criticism, but conditions in many of the industrial districts were so bad as to justify low prices in preference to empty seats. So it passed.

## Circuit Theatres Reduce Admission Prices, Others Protest; Government Drops Policy of Sidestepping Sunday Issue

Now, however, we are treated to the spectacle of a producer-renter-theatre concern, starting in some of its industrial areas adult admissions at the usual Saturday Kiddies Matinee price of two pence.

Independent theatre owners are alarmed and annoyed, and the result of disclosures will be hot protestations from the CEA to the circuit concern starting all the rot.

### Government Stops Sidestepping Sunday Opening Issue

After a good deal of wasted time and effort the Government has been compelled to abandon its decision not to take active part in framing new legislation to clarify the present Sunday entertainments situation.

Previously it was announced that the House of Commons would be left to evolve the new regulations which must be framed before next October. But deadlock resulted because the House of Commons committee appointed to consider a bill (which passed its second reading before the full House by the narrow majority of 18) was constituted as to 50 per cent against and 50 per cent for, with the chairman turning the scales every time an amendment went forward.

The farce was carried to a point where the whole work of the committee collapsed, and now Major Stanley of the Home Office indicates that the Government will take a hand.

But they are not likely to flout the Sabbatarian movement, which by its superior propaganda has created a widespread impression that it has bulk public support: they will not go further than to legalize Sunday shows where these were previously given, for many years, illegally. Areas where change in public opinion results in new demand for Sunday entertainment, but where Sunday shows have not before been allowed, will first have to take a local plebiscite, and if that shows a majority in favor, they will have to ask Parliament for a small private bill, permitting them to open Sundays.

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### Here and There

Here is perhaps an indication of the times, and of the passing of the smaller theatre of yesterdays. Four cinemas sold under the hammer in Manchester last week realized £1,745. They were the Plaza Prestwich; the Regent, Higher Broughton; the Plaza, Rochdale Road, Manchester, and the Regent in the same thoroughfare.

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The new Gaumont studios to be opened soon at Shepherd's Bush, London, will first produce "Rome Express," a story told on a transcontinental express.

# THE NEWEST PICTURES

## *Ann Harding's Latest Leaves Her Bound for Reno! Sylvia Sidney Does Lovely Suffering*

By LEO MEEHAN

By coincidence, the fade-out of Ann Harding's new picture, "Westward Passage," leaves her starting for Reno to get a divorce! You probably recall she just had one there in real life, thank you.

The Harding production, one of the last to carry the Rooster brand, is possibly the most important of the week among the new pictures tried out in Hollywood. Hiss Harding has dropped that severe Grecian hairdress in favor of waviness and fluffiness; and she is very beautiful. She should be quite appealing to all the Harding fans.

Especially noteworthy is the leading man, Laurence Olivier, whom Radio is bringing to the front strongly in next season's program. He does a grand job, and it appears likely that he will land in the front line after this one gets around. He looks a lot like Ronald Colman; acts like Freddy March—which is pretty good, eh?

The story is pretty thin stuff about a young couple who quarrel so much they get divorced. The wife remarries, only to find she still loves No. 1. On a boat trip back from Europe (westward passage) he sells her the idea of quitting No. 2 to remarry her first love. Snappy dialogue and fine performances by the leads, by Irving Pichel, Zasu Pitts and several others, help to bolster it up. Not to be sold to the children.

Paramount tried out "Merrily We Go to Hell," with Fredric March leading the procession. Like "Westward Passage" this is another drama of domestic life, with a young couple trying to stay together in spite of the husband's passion for spirits frumenti. Sylvia Sidney does some lovely suffering as the wife. There is lots of drinking in a gay, merrily-we-go-to-hell tempo. March makes even his wettest moments amusing. Skeets Gallagher helps the gaiety, too. Doctor Hays may operate on the title before it gets to you; so we hear out this way. Anyway, don't give a W.C.T.U. matinee with this attraction.

Principal Pictures (Sol Lesser) showed the first of a series of three reelers he proposes to produce for double-billing purposes. It is called "Island of Perils" and was shot on the Faroe Islands, which lie about midway between Iceland and Norway in the frigidaire belt. It has a lot of thrills, a nice little romance between a native boy and girl, and combines travel, education and entertainment.

Soviet Russia with its free love, free divorce and compulsory atheism provides the background for the modern story of Paramount's "Forgotten Commandments." Into this has been set a cut-back, retrospective sequence from the great DeMille epic, "Ten Commandments." This reveals those memorable scenes when the Pharaoh pursued the Israelites, who escaped miraculously through the opening of the Red Sea. Those who never have seen these spectacular scenes should thoroughly enjoy them, and the oldtimers will be pleased to see Theodore Roberts of happy memory once again. Notable in the modern story, which is pretty ultra, is the initial appearance of a new Paramount prospect for stardom, Sari Maritza. She is voluptuously beautiful, a very competent young actress, and looks very promising. The great Russian social experiment, like our own "noble experiment" with pantry drinking, is becoming increasingly popular as a theme for pictures, it seems.

# Many Entries for Film Daily Tourney

Numerous entries and many prizes have been received for the semi-annual Eastern Film Golf Tournament, sponsored by *Film Daily*, which will be held at Fenimore Golf and Country Club, White Plains, New York, on Wednesday, June 22. The entries for the tournament are limited to 160 participants.

An innovation at this year's outing will be the formation of special teams to compete for designated prizes. One such team will be known as the "vice-presidents in good standing," and will be comprised of vice-presidents of film companies only, it was said.

The committee in charge of the tournament consists of Al Lichtman, Lee A. Ochs, Bruce Gallup, Jack Alicoate, Ed Finney, Red Kann and Don Mersereau.

### Roxy, Beck Due Sunday

Martin Beck and S. L. "Roxy" Rothafel, RKO vaudeville executives, are due in New York, Sunday, having concluded an inspection tour of European theatres.

# New Move Awaited To Close Loew Suit

Further efforts to effect an out of court settlement of the monopoly action filed against Loew's, Inc., the Cleveland Film Board of Trade and distributors, by Cleveland exhibitors, were scheduled to be made this week. Will Horwitz, attorney for the exhibitor complainants, conferred with litigants in New York, last week and returned to Cleveland to further discuss a settlement.

Mr. Horwitz, according to Cleveland advices, is also engaged in the preparation of what he asserts is a legal plan for the enforcement of arbitration. Public announcement of the Horwitz plan is expected soon in Cleveland.

### Laemmle, Jr., in New York

Carl Laemmle, Jr., arrived in New York this week, following a visit with his father, who is recuperating from a recent operation at a Baltimore hospital. He will remain at the home office until the president of Universal is able to undertake the train journey back to the Coast.

# MPTA of Kansas Names Van Hyning For a Third Term

A vote of confidence was given E. Van Hyning, president, in his re-election for the third time at the convention of the MPTA of Kansas and Missouri in Topeka last week.

Several members of Allied from the Kansas-Missouri territory attended the convention and MPTA leaders consider their attendance and actions as a serious attempt to disrupt the sessions. It is understood that a member of Allied attempted to bring up for discussion the letter which Clifford L. Niles, president of the Iowa-Nebraska Allied unit, wrote recently to Van Hyning demanding a list of independents "who favored a continuance of zoning and protection." Van Hyning explained at the session that he intended to reply as soon as possible.

A resolution presented to the convention endorsing the Brookhart bill was decisively defeated after a sharp debate. Endorsement of Van Hyning's move for a uniform zoning and protection plan was made by resolution adopted unanimously. Protest of a federal admission tax was embodied in a resolution.

Officers were re-elected, as follows: president, E. Van Hyning, Iola, Kas.; vice-president, John C. Stapel, Rockport, Mo.; treasurer, Jay Means, Kansas City; secretary, Mrs. June Medcalf, Kansas City. Jay Means and Sam Blair of Belleville, Kas., are two new members of the board of directors. The others, re-elected, are: for Kansas, Harry A. McClure, Topeka; R. R. Biechele, Kansas City, Kas.; C. L. McVey, Herington; O. K. Mason, Hoisington; E. B. Danielson, Russel; A. R. Zimmer, Dodge City; and Missouri, Barney Dubinsky, Kansas City, C. H. Burkey, Kansas City; A. E. Bowman, Nevada; C. A. Shcultz and A. F. Baker, Kansas City, and J. C. Stapel.

The principal speaker was M. A. Lightman, president of the MPTOA. Without mentioning Allied by name, he defended the MPTA against the onslaughts of the members of that organization.

### RKO Drops District Theatre Managers for Greater N.Y.

RKO district theatre managers in the Greater New York territory were eliminated this week in a move affecting four men who formerly held such posts. Louis Goldberg, one of the four, was promoted to divisional manager; Joseph Di Lorenzo, another former district manager, was assigned to Proctor's theatre, New Rochelle, N. Y.; Harry A. Federman and E. P. Lenihan, the other two, remain unassigned.

### Theatre, In Suing Paramount, Charges Breach of Contract

The Temple Theatre, Birmingham, Ala., has filed suit for $10,000 damages against the Paramount-Publix Corporation in circuit court, alleging breach of contract.

Attorneys for the plaintiff claim Paramount entered into an agreement on December 28, 1931, to furnish pictures to April 29, 1932.

# THE CAMERA REPORTS

FROM EUROPE. Lilian Harvey, an English girl who achieved cinema fame in German pictures, and who has been signed by Fox, to arrive this fall.

OFF TO COOL COUNTRY. (Below) Dr. Arnold Fanck, the European scientist and arctic explorer, who heads the Universal expedition to Greenland to make "S. O. S. Iceberg." Fanck is shown with Elizabeth Kind, his secretary and fiancee.

IN TITLE ROLE. Conrad Nagel, one of the earliest successes in talking pictures, who has been signed by World Wide for the lead in "The Man Called Back."

MADE COLONEL. (Below) Ann Harding, RKO Radio star, with R. Dean Warner and Lawrence R. Gibbs, who appointed her colonel of Rainbow Division Veterans.

SIGNED. (Below) Patricia Ellis, who, they say, is only 17, with her mother upon their arrival in Hollywood. Miss Ellis has been signed by Warner Brothers.

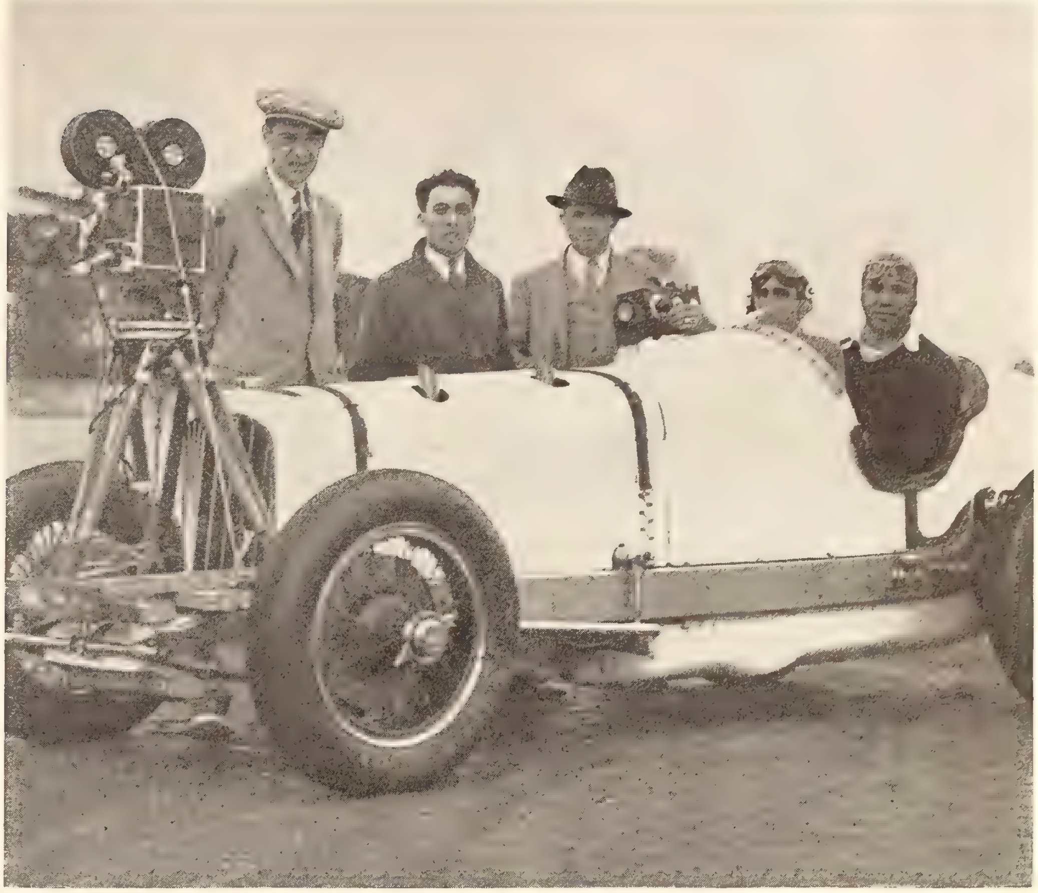
SUNSET OVER THE PACIFIC. An entrancing bit of seascape, plus a lot of sand, the monotony of which is relieved by Ruth Hall, Warner Brothers player, in a wistful mood as the day (as days will) starts toward another tomorrow.

NEWCOMER. Margaret Perry, one of the more recent arrivals in pictures. Stage star, her first screen role will be in M-G-M-'s "New Morals for Old."

STUDIO CALL. Getting in touch with the reality of the outside world, Lyle Talbot is thus found snitching a moment or two from screen fictions at Warner Brothers, which company recently signed him to a long-term contract.

ON THE FENCE. Which usually means that you are on neither this side nor that side of the question. Not so in this case, for they are the star and director working together on a production—"Doctor X," a First National picture. The one, Lee Tracy; the other, Michael Curtiz.

IN NEW ROLE. Lillian Bond, signed by Universal to a long-term contract following her work in "The Old Dark House." She has been cast in "Air Mail."



ALL SET FOR THRILLS. Wherever there is anything doing worth doing, there is today's delineator of life—as it passes, and no matter how swiftly. Shown at the Indianapolis auto classic is a Fox newsreel crew composed of Bill Storz, E. Montemurro, Tom Cummiskey and A. Tice (plus Joe Russo, racer).

PLAYTIME BUDDIES. Although they work at different studios, they're pals, are Douglas Fairbanks, Jr., and Robert Montgomery. Fairbanks, Warner star, recently got a vacation, whereupon he learned that Montgomery could arrange something similar. So here they are, leaving for the oceanside.

MAN O' STEEL. And the meaning doesn't change when you add an "e" to the word. This study of Bob Steele is interpretative of his newest role, as the star of "The Man from Hell's Edges," one of his series of World Wide Westerns.

# FOX INCOME STATEMENT FOR 13 WEEKS OF 1932

A comparative consolidated statement of income and expenses of Fox Film Corporation and wholly-owned subsidiaries and controlled or affiliated companies, for the 13 weeks ended March 26, 1932 and March 28, 1931 follows:

| | Period in 1932 | Period in 1931 |
|---|---|---|
| INCOME: | | |
| Gross income from sales and rentals of film and literature and theatre receipts | $18,589,710.03 | $24,099,795.59 |
| Tenant's rentals | 409,645.98 | 547,727.20 |
| Dividends from investments | ...... | 495,675.00 |
| Other income | 232,211.62 | 315,025.37 |
| | $19,231,567.63 | $25,458,223.16 |
| EXPENSES: | | |
| Operating expenses of theatres and exchanges, head office and administration expenses, etc. | $11,724,456.77 | $14,250,986.79 |
| Amortization of production costs including participations | 6,679,094.16 | 7,204,478.08 |
| Minority interests' shares of theatre subsidiaries' profit | ** 37,823.80 | 140,068.79 |
| | $18,365,727.13 | $21,595,533.66 |
| INCOME AVAILABLE FOR INTEREST, DEPRECIATION AND FEDERAL INCOME TAXES | $865,840.50 | $3,862,689.50 |
| INTEREST | $979,615.28 | $1,312,193.33 |
| AMORTIZATION OF DISCOUNT AND EXPENSES | 249,424.52 | 416,630.98 |
| DEPRECIATION | 998,645.83 | 1,009,160.75 |
| | $2,227,685.63 | $2,737,985.06 |
| NET OPERATING PROFIT OR LOSS, BEFORE FEDERAL INCOME TAXES | *$1,361,845.13 | $1,124,704.44 |
| PROVISION FOR FEDERAL INCOME TAXES | 11,095.97 | 150,000.00 |
| NET PROFIT OR LOSS | *$1,372,941.10 | $974,704.44 |
| OTHER CHARGES: | | |
| Settlement of contracts entered into in prior years | $714,500.00 | |
| Less adjustment of unrealized profit on foreign exchange | 164,813.32 | |
| | $549,686.68 | |
| NET BALANCE TO SURPLUS | *$1,922,627.78 | $974,704.44 |

NOTE—*Loss. **Credit.

## Asks Relief In Copyright Laws

The Allied Theatre Owners of Iowa and Nebraska recently has been conducting a survey of conditions in the territory to determine which exhibitors have been oversold and must have film rentals adjusted in order to remain open during the summer.

The questionaire sent to theatre men requests the following information:

1. What percentage of your gross receipts do your feature pictures average in cost? ..........
2. Do you feel you are oversold? ........ If so, state by which company and why. ........................ ........................................
3. Have you been refused any recent requests for adjustment? ........
4. If you do not obtain a reduction, will you be able to stay open this summer? ........
5. Do you find the 25-30-35% policy of Metro profitable in view of the superior quality of these pictures? ........
6. Do you feel Allied is justified in offering to work out an arbitration system with the producers in the Omaha and Des Moines territory? ........
7. In the event producers refuse to cooperate on arbitration and insist on strict performance of contracts regardless of the depression, do you feel Allied is justified in employing legal counsel to assist exhibitors in adjusting contracts? ........
8. Do you favor the organization of a relief committee for the purpose of helping distressed exhibitors? ........

### Small, Goetz Plans Indefinite

No definite schedule is planned by Edward Small and Harry Goetz, who have formed a producing organization under the name of Reliance Pictures. The first films will be "If Christ Came to Chicago," from a book by William T. Stead, and "Scotch and Soda," with Ernest Torrence, George Sidney.

## Allied Unit Makes Conditions Survey

The necessity for relief from the "oppressive terms" of copyright laws and liberalization of anti-trust laws was stressed by John W. Van Allen, general manager of the Radio Manufacturers' Association, speaking before the radio convention in Chicago last week.

Relief from arbitrary and unreasonable restrictions concerning permission for use of musical compositions, drama and literary works should be contained in any new copyright legislation, Mr. Allen contended. Concerning the anti-trust laws, Mr. Allen urged that the manufacturer be permitted to guard against indiscriminate and destructive price cutting in his own products. Conditions within the radio industry may be seriously affected by the results of the current government suit against numerous radio companies for alleged violation of anti-trust laws, the executive declared.

### Named Sales Manager

M. E. Morey has been appointed sales manager of the Hollywood Films Corporation, Boston distributor for Monogram. Mr. Morey will have supervision over the Boston and New Haven territories.

### Harold Flavin Marries

Harold Flavin, handling publicity for Mayfair Pictures, and Helen McCormick, secretary to George Weeks, were married on Monday at Albany.

### *OPTIMISM AND HAPPY ENDINGS*

*The happy ending seems imperative for the American people, asserts George Cukor, now directing for RKO on the Coast. It is due to the irrepressible optimism which is an inherent and apparently indestructible feature of the American temperament, he declares.*

*"I had in mind the production of a European story for the screen when I first arrived in Hollywood, but I have since been convinced that it would be ill advised," said Cukor. "Not that the American is not appreciative of the finest values in literature and drama, but his optimistic outlook cannot relish the somber shades that life frequently takes on. It is a fine equipment for human beings to have, and I can't conceive of any sort of depression that would master the people of this country for any length of time."*

### Amusements to Recover First, Says Woolams, Fox Executive

The amusement industry, though hit as hard as any other in the current economic crisis, will be one of the first to recover, in the opinion of Leonard A. Woolams, vice president of Fox Film, expressed at Seattle last week.

Woolams bases his belief on the fact the amusement industry is a fundamental business, since people must be amused and entertained. The executive is on a tour of inspection of the Pacific Coast activities of the company, accompanying Charles Skouras, operating manager for Fox West Coast.

### Emma Otero, Cuban Soprano, To Star in a Shorts Series

Miss Emma Otero, famous Cuban coloratura soprano, who has the distinction of being rated as the second Galli-Curci, has been signed to a motion picture contract by A. R. Acosta, vice president and treasurer of Theodore Charlton, Inc., an independent producing company. Miss Otero will be starred in a series of featurettes entitled "Romantic Adventures in Song," being prepared by George Reid and directed by Lem F. Kennedy.

The series will be produced under the personal supervision of Theodore Charlton, president of the producing organization.

### Joseph Jackson Drowned

Joseph Jackson, 38, well known screen writer and playwright, was drowned off Laguna Beach, Calif., last Thursday, when caught in the heavy surf. He is survived by his wife, the former Ethel Shannon, screen actress, and a young son.

### Studying Stage Talent

Rufus Le Maire, casting director of the Warner-First National Coast studio, is in New York to survey stage talent with a view to increasing the list of Warner name and character players.

### Hal Horne in from Coast

Hal Horne, director of publicity and advertising for United Artists, has returned to the home office, after a stay on the Coast looking into the production situation.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

SOMEONE once said that competition is the life of trade and industry. To this we might add the qualifying word: "SOMETIMES."

A few weeks ago the management of one of Detroit's downtown theatres announced it would give away every week a new car of a well known make. Two nearby theatres, Fox's Detroit and the Cohen brothers' Hollywood, suffered accordingly until Bill Rainer, Fox manager, took an airplane trip during which he made the acquaintance of the general sales manager of the Rockne automobile.

At the conclusion of the trip Rainer sold the sales manager an idea. The Rockne needed exploitation in Detroit—home of Ford and other automobile interests, and he would be glad to give Mr. Rainer 40 Rocknes, free, in return for advertising and publicity.

The Fox manager originally had objected to the car give-away at the house of his competitor, but inasmuch as that management persisted in its philanthropic activities, Mr. Rainer agreed to the Rockne offer and proceeded to award *four* cars each week at the Detroit. Evidently the first house could not meet Rainer's offer to patrons, but the Cohen brothers, with their Hollywood theatre taking it "on the chin" from each end, decided to better the offers of the automobile donors by giving $500 in cash every Monday, Wednesday and Friday nights.

Someone once said that competition is the life of trade and industry. SOMETIMES.

▽

**Sime (Get-a-load-of-this) Silverman's "Variety" took a seemingly well-placed slap at MOTION PICTURE HERALD last week in a report of the arrest of a man known in the HERALD office as Frederick Craven. Craven is alleged by the police to be an international spy, named Frederick Joubert DuQuesne, who they claim is wanted for murder on the high seas, and a variety of other crimes. If the police are correct in their charges "Variety's" point is well taken. He was on the wrong staff.**

▽

In the pictorial section of the current issue of Jimmy Quirk's *Photoplay Magazine* appears a full-size picture of Ralph Bellamy, new screen hero, with the following caption:

> **"It's great to be a screen hero," says grim-jawed Ralph Bellamy. "I wear good clothes, ride in fine cars and help beautiful ladies like Ruth Chatterton and Barbara Stanwyck out of difficult situations. I guess I'm a pretty lucky guy."**

On the opposite page Wallace Beery is pictured in a pose which typifies contentment. The caption under his photo reads:

> **"I wouldn't trade jobs with one of those pretty boys for all the beer in Germany," says Wally. "I can get to the studio five minutes before camera time. Don't have to put on make-up. Camera angles mean nothing. One side of this mug is just like the other. I've never said 'I love you, sweet cookie,' on the screen. And I hope I never do."**

▽

*Headline in a New York newspaper*:

*GARBO GETS SUITCASE*
*Hollywood Studio Presents Travelling Bag After She Insists on Returning to Sweden*

And thereby ends a story.

▽

**Warner-First National sold its entire lineup in 1931-32 to 3,847 exhibitors, exclusive of circuit operators.**

---

### *MERCHANDISING DE LUXE*

*Recently, the Vendome theatre in Detroit ceased operation, but the management failed to remove the posters and otherwise did nothing out front to indicate that the house was dark. Whereupon a youth broke into the theatre one night last week, connected the lights, placed a double feature sign in front of the house and advertised a big show for five cents. He hired two 16-year-old boys to act as ticket seller and usher and then waited for customers. They arrived, approximately 100 of them, and after waiting an hour or more for the performance to start they became suspicious and called in the police. In the meantime, the 1932 version of Barnum had scooped up the nickels and vanished.*

*All of which reminds Terry Ramsaye of an incident which took place in a town in Kentucky many years ago. While somewhat similar to the foregoing, the southern episode has never been known to have been equalled.*

*It appears that the townsfolk awoke one bright morning to find that the community had been papered extensively with 24-sheet posters—quite large for those days—on which appeared only the words "HE IS COMING!" in large display letters. Some few weeks later, when the countryside's curiosity had been aroused to a point almost uncontrollable, the billposters paid a second visit and sniped a date strip on the same boards. It read: "September 2—Opera House."*

*On the night of September 2 the darkened theatre was reopened and in no time the place was packed. When the curtain was raised at 8:30 it revealed a placard reading: "HE HAS GONE!"*

---

From the *New Yorker* we learn that "the neatest journalistic coup of the week was made by the *New Republic,* which published a facsimilie of a telegram received by Sinclair Lewis from F. M. Knowles of the McNaught Syndicate." The editor of the *New Yorker* felt it "a privilege and an amusing duty to pass it along." And so do we:

SINCLAIR LEWIS=
21 EAST 90 ST=
FLOYD GIBBONS JAMES MONTGOMERY FLAGG GEORGE ADE AND OTHERS ARE FEATURED IN NOTABLE DIGNIFIED SERIES OF REALSILK MAGAZINE ADVERTISEMENTS STOP ENTAILS NO WORK STOP COPY WRITTEN AND SUBMITTED FOR YOUR OKAY STOP YOU FURNISH ONLY PHOTOGRAPH STOP IF WE CAN GUARANTEE YOU FOUR HUNDRED FIFTY MAY WE INCLUDE YOU IN SERIES= :F M KNOWLES MCNAUGHT SYNDICATE INC.
3 47P.M.

***Mr. Lewis declined the offer.***

AT the testimonial dinner tendered to Joe (Paramount) Unger the other night, at the Astor Hotel in New York, we heard Louis Nizer, of the New York Film Board, publicly explain Al Lichtman's new distribution proposal as *"a brand new plan to lose money."*

**Rudy Sanders, Brooklyn exhibitor, chairman and champion of testimonial dinners, and called by Mr. Nizer "The Rudy with a croon in his voice," was asked by the Film Board executive to explain why testimonial dinners are given. *Silence.***

*George Schaefer, Paramount sales executive, told the gathering that the industry will be tossed about in the most "turbulent" seas in the next three months and that it should be returned to the old leaders in the first place.*

**Nothing in the entertainment line equalled Eddie Dowling's interpretation of the rise of the Skouras Brothers—in dialect.**

Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce, represented independent owners in the Metropolitan zone at the Unger dinner. He told the assemblage that the administration in Washington *expects* the motion picture industry to underwrite ten per cent of the Federal revenue bill, and in the next breath volunteered the information that theatre business is off 40 per cent.

*Claude Saunders was on hand representing the Ross Checking Service. According to Mr. Nizer, "The Ross people have a representative at all motion picture dinners to keep an eye on exhibitors. They work on the theory that any guy who can afford $5 for dinner should be watched," he said.*

**Felix Feist, general sales manager of Metro, was introduced as the star in "There's No Percentage in Flat Rentals."**

All applauded when they heard Roastmaster Nizer declare: "Stock prices do not indicate the strength of a film company."

**Rudy Sanders paid glowing tribute to Joe Unger. He and Mr. Unger still are friends, even though Sanders did not buy Paramount product last year or the year before. "As a matter of fact, we're friends because Unger didn't sell me," Sanders declared.**

▽

*Word has been received from the field by large circuits that the old "envelope and ten-dollar bill" short change racket is again being worked on theatre cashiers. Managers should warn their cashiers accordingly. Here's how it works:*

*The cashier at the box-office is asked to change 10 singles into a 10-dollar bill, and at the same time the "gentleman" presents an addressed envelope saying that he is going to mail the money. He then gives the cashier the single bills in return for a 10-dollar note, but upon counting the singles the clerk finds she has only nine singles. He recounts, finds she is right and apologizes profusely, after which the sealed envelope, supposedly with the 10-dollar bill enclosed, is left with the cashier while the chap goes across the street to get another single. The crook does not return and when the cashier opens the envelope she discovers only a blank sheet of paper.*

▽

**Question asked by the management of the Granada Theatre, Patchogue, Long Island, in the current program:**

> ***"Children of Today—What do they want? To Be Loved? To Be Rich? To Be Excited."***

# SELECTIONS

Made by RITA C. McGOLDRICK

## *Family Suitability*

**DOOMED BATTALION, THE**
**Universal** *EXCELLENT*

This is an amazing and beautiful picture. It is one more story of the Great War, and is of exceptional value because it dramatizes that section of fighting in the Austrian Tyrol of which we have heard very little. Tensely dramatic, the plot is laid among the snowy peaks on the Austrian-Italian border. Their fields of glaciers, sparkling ice and worlds of snow touching worlds of clouds, present the most unusual and inspiring photography which one could imagine. (Luis Trenker, Tala Birell, Victor Virnani.)

**FAST COMPANIONS** *VERY GOOD*
**Universal**

With all the flavor of the tanbark and the excitement of the race track for atmosphere, we find ourselves caught in the human interest and heart appealing story of a young boy who can bring romance to a sporting atmosphere. (James Gleason, Maureen O'Sullivan, Tom Brown.)

**HUDDLE** *VERY GOOD*
**Metro-Goldwyn-Mayer**

A boy goes to Yale on a scholarship, climbs to the heights of scholastic and athletic fame, triumphs against big odds in the football game of the year, and finally graduates and wins the girl he loves. Some of the love scenes spoil this picture for schools and juvenile audiences. (Ramon Navarro, Madge Evans.)

**LAW OF THE NORTH** *GOOD*
**Monogram**

The intrigue of a dishonorable Judge and a wrongly accused victim, with an appealing heart interest story, make this an acceptable and fine family audience picture.

**MAN ABOUT TOWN** *GOOD*
**Fox**

Two ex-army officers who are working for the Secret Service find themselves involved in a stirring plot of blackmail and jealousy. (Warner Baxter, Conway Tearle, Karen Morley.)

**MAN FROM HELL'S EDGES, THE**
**World Wide** *VERY GOOD*

Bob Steele as the "Kid" is again a hard riding, straight shooting daredevil in another Western picture with the full complement of thrills and better than average suspense.

**MASON OF THE MOUNTED** *GOOD*
**Monogram Pictures Corp.**

The duties of a clever member of the Northwest Mounted Police lead him to the lair of troublesome horse thieves, and his cleverness in the frustration of their plans adds another notch to his gun. (Bill Cody, Nancy Drexel.)

**NO GREATER LOVE** *GOOD*
**Columbia**

Overly sentimental, but touching, somehow, this picture deals with the sorrows, self sacrifices and patience of the poor. (Alexander Carr, Betty Jane Graham, Dickie Moore.)

**RADIO PATROL** *VERY GOOD*
**Universal**

The dangers constantly faced by the police in the discharge of their duty provide material for an exciting story that is interwoven with a charming love story. (Robert Armstrong, June Clyde, Lila Lee.)

**RIDERS OF DEATH VALLEY**
**Universal** *VERY GOOD*

Tom Mix and his famous horse battle with death from thirst on desert sands.

**RIDERS OF THE DESERT** *EXCELLENT*
**World Wide**

Enthusiastic recommendations by reviewers stamp this Bob Steels offering as an outstanding Western.

**RIDING TORNADO, THE** *GOOD*
**Columbia**

As a champion broncho buster, Tim McCoy exhibits some excellent skill in riding. Stampedes, lightning, storms and horse thieves evidently have no terrors for him.

**SKY BRIDE** *VERY GOOD*
**Paramount**

This is the name given to a stunt flyer's plane. The plot deals with a day of reckless flying in which the plane of the hero collides with that of his pal, causing his friend's death. Interest never lags, so full of thrills and fast action are the periods of breathless excitement. (Richard Arlen, Jack Oakie.)

**VIKING, THE** *VERY GOOD*
**J. D. Williams**

One of the most interesting and thrilling pictures that has come to the screen is this epic of the sea. It is the filmed story of the vessel "The Viking," which went to its grave on the bottom of the Northern Seas after the explosion off Newfoundland on March 16, 1931, causing the death of Varick Frissell, the producer; his cameraman, A. E. Penrod, and a score of others. In order to make the story a romantic drama, a thin thread of plot has been spun through it, but long after the thrilling story theme is forgotten the grandeur of icebergs, the frozen beauty of the North and the staunch courage of the men will be remembered. This picture is a year old, but has been newly edited for general distribution.

## *Adult Suitability*

**ALMOST MARRIED** *VERY GOOD*
**Fox**

Pretending to be married to a British army officer causes complications for a girl fleeing from Russia, but finally reunited her with her real husband. (Violet Hemming, William Kirkland, Ralph Bellamy.)

**HONOR OF THE PRESS** *GOOD*
**Mayfair**

The expose of a notorious band of criminals is accomplished with the aid of an honest cub reporter of the City Editor. (Edward Nugent, Rita LaRoy.)

**SCANDAL FOR SALE** *VERY GOOD*
**Universal**

Graphic action produces splended newspaper sequences, and without a semblance of preaching, moral values and lessons are driven home. (Charles Bickford, Pat O'Brien, Rose Hobart.)

**SIN'S PAY DAY** *GOOD*
**Mayfair**

Having saved a murderer from the death penalty, the defending lawyer eventually comes to the realization that he must share the responsibility for the criminal's subsequent crime. Mickey McGuire, as the small boy, "Chubby," is the center of the humor, as well as of the tragedy in this film, which is set against a gangster background and pictures the degradation of a gentleman and his eventual redemption. The director deserves credit for the restraint with which he has selected and used his material. (Dorothy Reviere, Forrest Stanley, Mickey McGuire.)

**STRANGE CASE OF CLARA DEANE, THE**
**Paramount** *GOOD*

Here is an old familiar story, melodramatic and sentimental, but possessing plot interest and charm of character portrayal. (Wynne Gibson, Frances Dee, Pat O'Brien.)

**DER UNSTERBLICHE LUMP** *GOOD*
**(The Immortal Vagabond)**
**Ufa**

This is a romance of separated lovers who eventually are reconciled. Set amidst the magnificent splendor of the towering Alps in the Austrian Tyrol, the theme of this unusual film has been directed with skillful dramatic realism. (Gustav Froelich, Liane Haid, Hans Schlettow, Carl Gerhardt.)

**VANISHING MEN** *GOOD*
**Monogram**

The Western theme is speeded up to intrigue us into solving the problem that confronts the clever rider, Tom Tyler.

**WOMAN IN ROOM 13, THE**
**Fox** *VERY GOOD*

The plot of this melodrama depends for its suspense upon the device of withholding until the bitter end, the obvious word of explanation. A man and woman who are ideally happily married are made to suffer misunderstandings and jealousies, are dragged through a murder trial and brought to the brink of separation in order to satisfy the vengeful hate of the woman's former husband. (Elissa Landi, Ralph Bellamy, Neil Hamilton, Myrna Loy, Gilbert Roland.)

**WORLD AND THE FLESH, THE**
**Paramount** *VERY GOOD*

Handicapped by a meaningless title, this picture proves to be an eventful, swift moving story, dealing with the escape of a band of White Russians, and their capture by the Red sailors (on the Black Sea). It is unrelieved drama, the atmosphere tense with a sense of impending disaster, and always the sinister shadow of Sovietism looming over all. Recommended only for adults who enjoy ad-

# SELECTION OF PICTURE SELECTIONS

*(Continued from preceding page)*

ventures in Russian realism. (George Bancroft, Miriam Hopkins, Allan Mobray, George Stone, Mitchell Lewis.)

## *Short Subjects*

### AUDIO REVIEW NO. 10 *VERY GOOD*
**RKO-Pathe**

Under-sea photography in color. A clear explanation of the unfamiliar types of deep sea life, accompanies the fine photography.

### BARNYARD OLYMPICS *VERY GOOD*
**Columbia**

Mickey Mouse and his companions become Olympic contenders.

### BELIEVE IT OR NOT *VERY GOOD*
**Warner**

Amusing comments by Leo Donnelly give interest to Ripley's clever discoveries.

### BELIEVE IT OR NOT *VERY GOOD*
**Warner**

Among other things, Ripley announces that he has visited 122 countries in his search for the unusual.

### BIRTH OF JAZZ *VERY GOOD*
**Columbia**

Having incorporated the most primitive sounds into jazz, Krazy Kat and his animated instruments shower the world with music.

### CAMPUS SPIRIT *VERY GOOD*
**Warner**

A splendid picture for family audiences. The singing is by Mr. Stanbury and the New York Glee Club.

### COLOR SCALES *EXCELLENT*
**Metro-Goldwyn-Mayer**

A color study of strange species of fish in Honolulu.

### COME BACK TO ERIN *VERY GOOD*
**FitzPatrick-MGM**

To the tuneful lilt of this melody, we pass through the gorgeous scenery of Killarney.

### CURIOSITIES *VERY GOOD*
**Columbia**

Several sections of the United States offer oddities for our entertainment.

### CURIOSITIES NO. 233 *VERY GOOD*
**Columbia**

An old man of 100 who has celebrated only twenty-five birthdays; other novelties.

### DEAR OLD LONDON *VERY GOOD*
**Warner**

A Newman travel talk showing the Parliament Buildings, Trafalgar Square and other London scenes.

### EMPIRE OF THE SUN *EXCELLENT*
**RKO-Pathe**

The insular charm of the Orient during the cherry blossom festival opens this travelogue, and is followed by pictures of Oriental school life and exhibitions of sports. Interesting for the entire family.

### IT'S GOT ME AGAIN *EXCELLENT*
**Warner**

Musical mice having a merry time in an instrument shop are interrupted by their ancient enemy the cat.

### JUST DOGS *VERY GOOD*
**United Artists**

This is the second of the Walt Disney Silly Symphony releases by United Artists. It is an animated pen sketch of dogs that have escaped from the pound. They run through the town wrecking things in their way and having much fun in the adventure.

### LASCA *EXCELLENT*
**Ben Holmes & L. Jason**

A vivid and dramatic reading of the poem "Lasca" by Hobart Bosworth.

### LET'S EAT *VERY GOOD*
**Universal**

The efforts of two dogs to find something to eat leads to the appeasing of everyone's hunger but their own.

### MAGIC CARPET SERIES *EXCELLENT*
**Fox**

1. THE GUIANAS.—Life in British Guiana to the accompaniment of native music.

2 THE SQUARE RIGGER.—Polish cadets on a square rigger training ship.

3. VENETIAN HOLIDAY.—The Doge's Palace; St. Mark's; the Grand Canal; with a musical background of soft Italian voices and stringed instruments.

4 BELLES OF BALI.—Native scenes at Bali off the island of Java, showing mystery plays, dances and pageantry.

5. PIRATE ISLES.—An exquisitely beautiful picture of the islands of the Caribbean.

6. SAMPANS AND SHADOWS.—The tumult of life seething and swarming on the decks of the sampans is graphically shown in this picture taken along the river highways of China.

### MAD DOG *GOOD*
**Columbia**

Mickey's dog accidentally swallows a cake of soap and is thought to be mad, causing much confusion and hilarity.

### MAGIC ART *VERY GOOD*
**RKO-Pathe**

This is an interesting cartoon in which two artists draw and their oddly assorted figures come to life, dancing and making music.

### MAN-EATING SHARKS *EXCELLENT*
**Educational**

Pictures taken in the Gulf of Mexico show the strange varieties of sharks and other monsters caught by the camera above and below water. The submarine photography is notable.

### THE MAIL BRIDE *GOOD (Adult)*
**Warner**

A matrimonial agency with the mystery aid entanglement and Ruth Etting's singing.

### SHANGHAI *VERY GOOD*
**RKO-Pathe**

Vagabond Adventure Series. Not war scenes, but a picture showing the lives of the very poor as well as the funeral procession of a wealthy citizen.

### SIDE SHOW MYSTERY *GOOD (Adult)*
**Warner**

The murder of the manager of a circus troupe gives Van Dine the plot for this thriller. (Donald Meek.)

### SPRING ANTICS *EXCELLENT*
**RKO-Pathe**

Tuneful, animated cartoon with color effects.

### SPORT SLANTS *GOOD*
**Warner**

Under water picture of swimming; explanations of the fine points of high diving. Ted Husing announcing.

### STRANGE AS IT SEEMS NO. 19 *GOOD*
**Universal**

Demonstrations of unusual strength in a man's hand; and new information about glaciers added to other discoveries.

### WHISPERING BILL *EXCELLENT*
**Ben Holmes & L. Jason**

In an informal and realistic manner Chic Sales brings to the screen the classic poem by Irving Batchellor.

### YOO HOO *VERY GOOD*
**Universal**

A human document in which a "hard boiled" telephone linesman adopts a maltreated urchin and sees to it that life has meaning for him. (Betty Hutchins, Jimmie Gleason.)

### WRESTLING SWORDFISH *GOOD*
**Educational**

This film shows authentic pictures of giant fish, their haunts and habits. Some of the sequences provide exciting moments of chase and capture. This type of picture is educational as well as entertaining and should be a welcome addition to the family audience program.

### SPEEDWAY *VERY GOOD*
**Educational**

In this exciting short feature one rides on a fire engine through the crowded streets of the city of New York. This is a brilliant bit of film entertainment.

### REGULAR TROUPER *GOOD (Adult)*
**Warner**

Ruth Etting singing her way through a sad love story.

### SCREEN SNAPSHOTS *VERY GOOD*
**Columbia**

Stars of Hollywood at play. Eddie Cantor, Jean Harlow, Mary Astor, Douglas Fairbanks and others.

### SECOND PARADISE *EXCELLENT*
**RKO-Pathe**

This picture of the exotic island of Ceylon takes us into a bewitching tropical world. Dark skinned, Aryan featured Singhalese move in an Eastern pattern across the film, as their customs and culture are caught by the cemera. Vagabond Adventure Series.

### SECRETARY PREFERRED
**RKO-Pathe** *VERY GOOD (Adult)*

An emerald necklace valued at ten thousand dollars is the pivot of this sophisticated sketch from a Liberty Magazine "short, short story." Two crooks are cleverly outwitted in their plot by a "gold digging" secretary.

# No-Par Common of Setay Is Reduced To $1 Stated Value

The stated value of the no-par common stock of Setay, Inc., principal stockholder of Consolidated Film Industries, was reduced to $1 from $5 a share by a vote of stockholders on Wednesday. Accordingly, the former capital of $4,823,755 becomes $964,751 under the new stated value.

The following board of directors was reelected: John W. Alicoate, Joseph L. Aller, Major Edward Bowes, Jules E. Brulatour, John C. Cosgrove, Edmund C. Dearstyne, Frank Finsthwait, Benjamin Goetz, Harry M. Goetz, Maurice Hanauer, Meyer H. Lavenstein, C. Aubrey Nicklas, Charles R. Rogers, Richard A. Rowland, Frederick R. Ryan, Arthur W. Stebbins, M. E. A. Tucker, Walter W. Vincent and Herbert J. Yates.

The portfolio of holdings of the Setay company, as listed by the organization in its annual consolidated statement dated Dec. 31, 1931, included the following, although since then, changes have been made in the company's holdings:

Consolidated Film Industries, Inc., and subsidiaries, report for the quarter ended March 31, 1932, net profit of $294,152 after depreciation, federal taxes, etc., equivalent after dividend requirements on the $2 preferred stock, to 17 cents a share on 524,973 no-par shares of common stock. This compares with $537,940, equivalent under the participating provisions of the shares, to 58 cents a share on the combined 400,000 shares of participating preferred and 524,973 shares of common stock in first quarter of 1931.

The participating preferred stock is entitled to $2 per share per annum, and after the common stock receives $2 per share per annum, both stocks share equally.

### BANKS, INSURANCE AND HOLDING COMPANIES

Chelsea Safe Deposit Co.: 400 shares of Clinton Trust Co.; 4,100 of Concord Casualty and Surety Co.; 17,253 of Goldman Sachs Trading Corp.; 21,234 of Liberty National Bank & Trust Co.; 10,506¾ of Mercantile Bank & Trust Co.; 4,600 of North American Aviation Corp.; 1,350 of Pennroad Corporation; 2,012 of Transamerica Corporation.

### MISCELLANEOUS

2,400 shares of Celanese Corporation 1st preferred; 20 of Celanese Corporation Prior preferred; 10,034 of United Stores "A"; 5,017 of United Stores V. T.; 105 of United Stores preferred.

### AMUSEMENTS

500 shares of Agfa Ansco Corp.; 141,973 of Consolidated Film Ind., Inc., Common; 12,839 of Consolidated Film Ind., Inc., Preferred; 2,434 of Wilmer & Vincent Preferred.

### OILS

100 shares of Atlantic Refining Co.; 102 of Standard Oil of California; 100 of Standard Oil of Indiana; 200 of Standard Oil of New Jersey; 400 of Texas Corporation.

## Condemn Quota Restrictions

Delegates to the annual meeting last week of the German Motion Picture Exhibitor Association, at Frankfort, condemned the present quota restrictions limiting film exports and imports. Similar action was taken last week by representatives of 3,900 of the 4,050 film theatres in France, who voted against quota restriction against imported films from the United States.

## *DERBY VIA TELEVISION*

*London (by Radio)*

*The British derby was seen this week in the Metropole Cinema, London, via Baird Television. It was the first direct reproduction in England of a public event and proved highly successful.*

# Warner Action Filed By Koplar

Home office executives of Warner Brothers issued the following statement Wednesday afternoon:

"Warner Bros. Pictures, Inc., announces that it has just received information by telephone to the effect that one Harry Koplar, a stockholder resident in St. Louis, has filed an application for the appointment of a receiver in the federal court in Delaware. No copy of the petition has been received, but apparently the allegations are the same as those contained in two similar petitions heretofore filed by persons said to be associated with Mr. Koplar, in the state courts of Delaware.

"The first of the petitions so filed was dismissed some time ago. On the company's motion, the second petition has been set down for a hearing on Monday next. The attorneys for these petitioners have withdrawn from that case. The allegations of this, the third petition, will be answered immediately and the matter pressed to a hearing at the earliest possible moment. The company will be represented by Hugh M. Morris, formerly judge of the United States court in Delaware."

The bill seeks a receivership and an accounting and was filed on behalf of Koplar by the local law firm of Richard, Layton and Singer, of Wilmington. Koplar sets forth that he is the owner of 5,000 shares of the company's stock, of which 1,200 shares he said are outstanding in his own name.

The suit names Warner directors as individual defendants. A. M. Frunberg, a New York attorney and counsel for Koplar, said the suit was filed to preserve the company's assets for its security holders. Randolph Laughlin, of St. Louis, is associated with Frunberg in the case.

The bill asks that individual defendants be compelled to make accountings. They were charged with having exercised their power as officers to cause the corporation to pay out many millions of dollars in transactions in which they, or some of them, have personal interests and sought to benefit and did benefit at the corporation's expense. The bill further charges that individual defendants "misappropriated, through their own use and profit, money of the corporation, organized stock pools in combination with bankers and financiers and manipulated the stock of the corporation so that it soared in price and then dropped."

The defendants named are Harry M. Warner, Albert Warner, Jack Warner, Waddill Catchings, Harry Rudkin, Harold Bareford, Stanleigh P. Friedman, A. C. Thomas, Moe Mark, Morris Woolf and Samuel E. Morris.

## Leaders to Attend Conference

John Maxwell, C. M. Wolf, Isidore Ostrer and M. W. Kearney, British film executives, will attend the Imperial Conference scheduled for July 21 at Toronto. The conference will discuss the encouragement of British films.

# Columbia Holds Second Meeting At Los Angeles

Studio officials and some 60 executives and members of the sales force representing the home office, the Western, Southern and Middle States branches, were present at the Ambassador Hotel, Los Angeles, when Columbia's West Coast convention opened for a four-day session on Tuesday. This was the second of two sales meetings. The first took place in Atlantic City, May 22-25.

Harry Cohn, president, and Walter Wanger, vice-president, officially opened the meeting which featured addresses by the two heads as well as by Charles Rosenzweig, sales manager; Sam Briskin,, studio general manager; Abe Montague, assistant to Jack Cohn; Rube Jackter, assistant sales manager; Jerry Safron, field sales supervisor; George Brown, director of advertising and publicity; Sam Moscow, Southern division manager; Lou Weinberg, circuit sales; Mortimer Wormser, comptroller; Joe McConville, New England division manager recently appointed home office representative, effective June 6; Hal Hode, sales promotion manager, and Henri Brunet, manager of exchange operations, and Milton Hannock.

"Not production curtailments which will lower quality, but pictures of such improved quality that they will start movie patrons stampeding to box office, is the present need of the industry," President Harry Cohn told sales executives in opening the convention. Mr. Cohn promised that Columbia Pictures for next season would be made with an outlay of capital exceeding any previous season.

Wiring from New York, Jack Cohn declared next season would see Columbia one of the biggest and strongest in the industry "because Columbia today stands free of all debt and our business is the best in our history."

Prosperity was the keynote sounded by Mr. Cohn. He said: "I cannot conceive any Columbia salesman talking depression. Columbia is prosperous and is preaching prosperity and if we preach it hard enough to all the people we meet we will cause this idea to radiate wherever we go. Gloomy talk may be all right for undertakers, but ours is essentially a business that brings relaxation and cheer to the whole world. We can't do that successfully on one hand if on the other we encourage depression talk."

## Awarded One Dollar Verdict

The Pine Tree Amusement Company, operating theatres near New Orleans, was awarded a judgment of one dollar, in its suit for $52,232.60 against the Saenger Amusement Company and Paramount-Publix. The plaintiff claimed an exclusive right to first-run pictures on contract with the Paramount Saenger interests.

## Powers Back from England

P. A. Powers, head of Powers Pictures, returned to New York early this week from conferences with officials of British International Pictures, in London, whose produce Powers distributes in America.

# Two new names to make fans

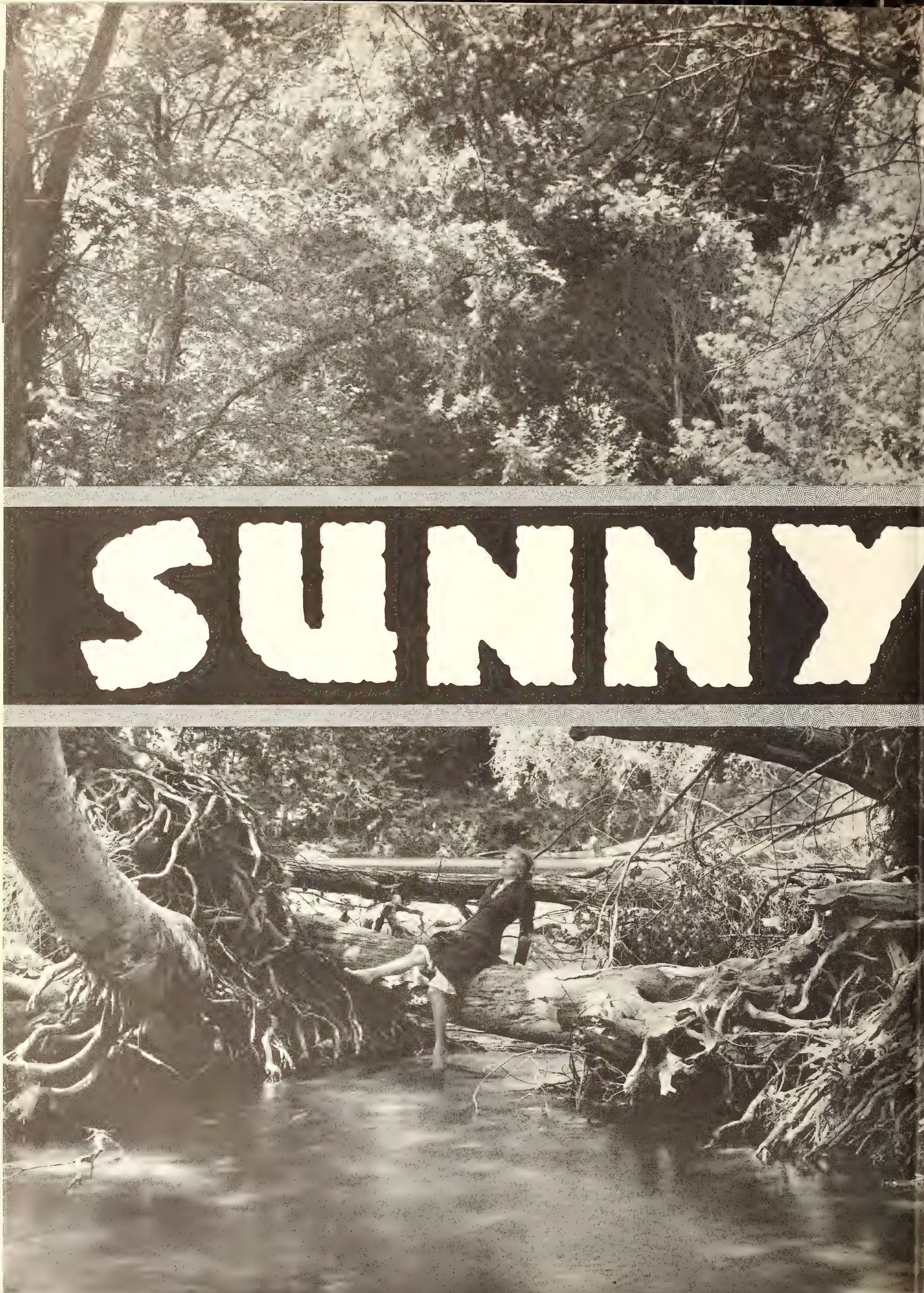
# TALK

## and that's what builds receipts . . .

# MARIAN NIXON

## *comes through*

# RALPH BELLAMY *comes through*



# SUNNY

*to make*

# REBECCA
# of
# BROOK
# FARM

# one of the

# BIG

# pictures of the season

**FOX PICTURE**

**MARIAN NIXON**

**RALPH BELLAMY**

Mae Marsh

Louise Closser Hale

Based on play by Kate Douglas Wiggin and Charlotte Thompson

ALFRED SANTELL Production

*Released*

JUNE 26th

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

## Bring 'Em Back Alive

***(RKO-Van Beuren)***

**Jungle Picture**

Unusually good photography is going to make the skeptics wonder whether all of this film was actually taken in the Malayan jungles, especially the fight scenes between the animals. But who are we to doubt the word of the sponsors?

Here is our reaction to this picture: It would be far more advisable to release it in three or four episodes than as a full-length feature. Although there are some thrilling fights between animals at various times throughout the picture, it would lend itself more readily to box office money if handled as suggested. As an exhibitor myself I would hate to be compelled to run this as the sole feature on any program. It would compel me, regardless of existing policy, to make it the second half of a double bill. And that is what many other exhibitors are going to be faced with. On the other hand, released in three or four episodes, we could build it up strong as the supporting end of a possibly weak feature. Spotting one of the fights in each of the chapters would give each of them the necessary punch.

Jungle and animal pictures always possess a large variety of exploitation and tieup possibilities. This one is no exception. The press book will carry details of some national tieups, too, that may materially assist in the selling of it to the public. Frank Buck, the man who goes into the jungle to "bring 'em back alive," is heard describing the various incidents, but his attempts at humor often fell short.—LEWIS.

Produced by Van Beuren. Distributed by RKO Radio. Suggested by the book "Bring 'Em Back Alive" by Frank Buck and Edward Anthony. Directed by Clyde E. Elliott. Photographed by Carl Berger and Nick Cavaliere. Sound, Paul M. Robillard. Music by Gene Rodemich. Release date, July, 1932. Running time, 70 minutes.

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*Despite Mr. Lewis' possible misgivings, "Bring 'Em Back Alive" was not in any part pictured in a studio. The animal action scenes were practically all made in a compound adjacent to the city of Singapore, in the Straits Settlements. To the Singapore market the animal trappers of Malaysia bring their wild wares for sale to circus agents and buyers. The scenes staged and recorded in the compound may be accepted as dramatically reasonable reconstructions of what actually happens in the open jungle. The authenticity of the action is beyond question. Mr. Buck's all too unruffled make-up and the artificialities of the radio announcer's words and voice, which purports to be his, represent endeavors at theatricalism which have no bearing on the animal components of the picture, and which constitute its chief claim to attention. The battle of the tiger and the python, which is the high point of the picture, is without a precedent or parallel in wild animal photography. "Bring 'Em Back Alive," in spite of much wordy endeavor, is not a picture of the adventures of the famed Mr. Frank Buck. It is a picture of a lot of quarrelsome beasts, quarreling in the presence of the camera.—THE EDITOR.*

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## Night World

***(Universal)***

**Drama**

A comparatively unimportant bit of screen fare which was accompanied by the following marquee copy at the New York Mayfair theatre: "NIGHT HAWKS! GOLD DIGGERS! BROADWAY FROM DUSK TO DAWN! FOLLY DANCES WITH DANGER WHILE TRIGGER FINGERS ITCH! BROADWAY DRAPED IN THE SHIMMERING MYSTERY OF NIGHT!" The picture was far from rating such copy.

The title is fairly good for the box office, but names are lacking to support it properly, unless Lew Ayres, Mae Clark and Boris Karloff are box office names for you. Then again, fancy catchline copy can be worked into your advertising campaign to push that title along still more. But we can hardly recommend the Mayfair marquee phrases for the simple reason that they will give your customers the mistaken notion that they are really going to see a grand picture—which they are not. So stick to the more conventional and less applesauce in your promises about this picture, depending to a great extent on your surrounding program of shorts which should be sufficiently strong to carry off as much attention as the feature.

Audience value is a poor runner-up for the title. The story drags along almost indefinitely and it seemed to this reviewer that no less than three reels had gone by before the story actually got started. This further emphasizes the dire necessity of a good supporting show. The plot is weak and the characters are mostly the same.

Funny things, these pictures. They have many worthwhile slants that might entice a whole community into the theatre to see them, but the advisability of making use of such material when it is obviously misleading is more than questionable. Fooling the public has long since been accepted as rotten judgment.

Not suitable for children or Sunday showings for small towns. Otherwise use discretion in selling this one to your customers.—LEWIS.

Produced and distributed by Universal. Directed by Hobart Henley. Story by P. J. Wolfson and Allen Rivkin. Screen play and dialogue by Richard Schayer. Cameraman, Merritt Gersted. Release date, May 5, 1932. Running time, 58 minutes.

CAST

| | |
|---|---|
| Michael Rand | Lew Ayres |
| Ruth Taylor | Mae Clarke |
| "Happy" MacDonald | Boris Karloff |
| Mrs. "Mac" | Dorothy Revier |
| Klauss | Russell Hopton |
| Tommy | Bert Roach |
| Edith Blair | Dorothy Peterson |
| Miss Smith | Florence Lake |
| Joe | Gene Morgan |
| Clarence | Paisley Noon |
| Mrs. Rand | Hedda Hopper |
| Blonde | Greta Granstedt |
| Maid | Louise Beavers |
| Salesman | Sammy Blum |
| Gang Leader | Harry Woods |
| Vaudevillian | Eddie Phillips |
| Gigolo | Tom Tamarez |
| Doorman | Clarence Muse |
| Jim | Huntley Gordon |
| Ed. Powell | George Raft |
| Policeman | Robert Emmett O'Connor |
| Florabelle | Geneva Mitchell |

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## Attorney For The Defense

***(Columbia)***

**Drama**

Every member of this competent cast helps to put his head and shoulders above the usual type of courtroom pictures and as a result Columbia brings you one of the season's most entertaining pictures. One thing is certain: it demonstrates what a swell box office draw they can make out of Edmund Lowe by spotting him in these "polished" roles where he can hold his own with any actor on the screen today.

The title is fairly strong b. o., which can be augmented via the names, Edmund Lowe, Constance Cummings and Evelyn Brent; and still further strengthened through the use of ticket-selling copy in your newspaper campaign. Of the latter you will find more than you could possibly make use of during the run of this picture.

Its audience value is what makes it fine screen fare. From the first shot right on down to the "finis" it will prove its worth by reason of the capable direction and outstanding performances of the cast. Perhaps some of the big deluxe first-runs in the key cities will not agree with our enthusiastic report about this attraction, but for most spots there can be little doubt that this is great stuff.

Selling angles are plentiful when you stop to consider the number of slants possible for exploitation and advertising purposes. The district attorney, the electrocution of an innocent man, the trial in which Edmund Lowe defends himself. All these angles lend the selling punch that is so essential in putting over any kind of a picture. Properly advertised with a newspaper campaign composed of smart ads, in which you can make good use of many of the exchange mats broken up to fit your needs, this one ought to be able to build up plenty of box office appeal for the local patrons.

Not particularly suitable for children and in the smaller towns best played away from a Sunday. But we can easily see where a picture like this one will come through with very satisfactory results where an enterprising showman goes to work and sells it right.—Lewis.

Produced and distributed by Columbia. Directed by Irving Cummings. Story by J. K. McGuinness. Adaptation and dialogue by Joe Swerling. Editor, Gene Havelick. Cameraman, Ted Tetzlaff. Sound, Russell Malmgren. Release date, May 21, 1932. Running time, 68 minutes.

CAST

| | |
|---|---|
| Burton | Edmund Lowe |
| Vai Lorraine | Evelyn Brent |
| Ruth Barry | Constance Cummings |
| Paul Wallace | Donald Dilloway |
| Mrs. Wallace | Dorothy Peterson |
| Nick Quinn | Bradley Page |
| Mugg | Nat Pendleton |
| Wallace | Dwight Frye |
| Paul (as a boy) | Douglas Haig |
| Crowell | Wallis Clark |
| Jeff | Clarence Muse |

## Silver Lining

### *(Patrician Pictures)*

**Drama**

The story of the poor little rich girl, whose money goes to her head, and who, after 30 days in jail, finds herself and a little knowledge of how her poverty-stricken tenement tenants live, is the sum and substance of what there is to work with here. The drama is melodramatic, the performances adequate, but little more.

The title means very little, and rather has reference to the subordinate than the major theme of the story. Previously the film was called "Thirty Days," perhaps a more workable title than the present. There is a certain amount of name value in the cast, but it is not overburdened with it. Maureen O'Sullivan takes the lead, supported by Betty Compson, with a fair performance. John Warburton, hero of the piece, is far too studied in dialogue rendition, too exaggerated in performance to be effectively natural. The rest of the players are comparatively unknown.

The film was seen at an upper Broadway house, as half of a double feature program. Where played, it should be supported by strong and diversified short subjects. If your audience is partial to an old but often proved successful theme, they may well extract an hour of reasonable enjoyment from the film, but it is undoubtedly best suited to the subsequent-run house, where the demand is not too great. Confine playing time to midweek, away from your best nights, and keep it from the youngsters—they will neither enjoy nor appreciate it.—C. S. A.

Produced and distributed by Patrician Pictures. Directed by Alan Crosland. Story by Hal Conklin. Adaptation and dialogue by Gertrude Orr. Film editor, Doris Drought. Cinematographer, Bob Planck. Running time, 58 minutes.

CAST

| | |
|---|---|
| Joyce Moore | Maureen O'Sullivan |
| Kate Flynn | Betty Compson |
| Larry Clark | John Warburton |
| Michael Moore | Montagu Love |
| Doris Lee | Mary Doran |
| Jerry | Cornelius Keefe |
| Matron | Martha Mattox |
| Bobby O'Brien | Wally Albright |
| Mrs. O'Brien | Grace Valentine |
| Tommy | John Holland |
| Judge | J. Frank Glendon |
| Matron | Jayne Kerr |
| Ella Preston | Mildred Golden |
| Edna Joyce | Marion Stokes |
| Dorothy Dent | Helen Gibson |

## Night Court

### *(MGM)*

**Drama**

Here is a picture that might easily be termed "hooey" of the highest order, yet 99 out of every 100 theatres will do a far above average business. The reasons are few and simple. It has a powerful story (even if it is not too well told), a very strong cast and a moral that most towns just love for their entertainment. Coming as it does, right after the many investigations of police courts in the larger cities, the publicity and revelations resulting from these investigations will help it along considerably.

The title certainly should be strong box office meat for most houses, and backed up with such names as Walter Huston, Phillips Holmes, Lewis Stone, Anita Page, Jean Hersholt and Tully Marshall, ought to find the going nice and smooth. If the title and the cast can't accomplish such results then you have some fine selling copy to further enhance its drawing powers.

Audience reaction is OK. It will find welcome attention from all but the big city reviewers, and don't let them bother you. Your particular audience, we predict, will be quite satisfied and will go home ready to tell their friends about it.

The selling highlights should be the crooked magistrate; the frame-up of the wife; putting the young husband on the spot because he threatens the magistrate, and finally the murder of the investigator and the magistrate's alibi which could only be upheld by the young husband. A careful perusal of the campaign book from your nearest exchange will give you the full synopsis of the story as well as many good catch-line phrases to pep up your newspaper advertising. The same is true for the mats which you can make good use of in laying out your ads.

N. G. for kids, but otherwise you can play it anywhere you please. We doubt whether the straight-laced element of anybody's town will take the story seriously enough to register any squawks about a Sunday showing.—Lewis.

Produced and distributed by MGM. Directed by W. S. Van Dyke. Play by Mark Hellinger and Charles Beahan. Adaptation by Bayard Veiller and Lenore Coffee. Photographed by Norbert Nodine. Film editor, Ben Lewis. Release date, May 7, 1932. Running time, 95 minutes.

CAST

| | |
|---|---|
| Mike Thomas | Phillips Holmes |
| Judge Moffett | Walter Huston |
| Mary Thomas | Anita Page |
| Judge Osgood | Lewis Stone |
| Elizabeth Osgood | Mary Carlisle |
| Crawford | John Miljan |
| Janitor | Jean Hersholt |
| Grogan | Tully Marshall |
| Lil Baker | Noel Francis |

## The Sign of Four

### *(Associated Radio Pictures)*

**Conan Doyle Detective Drama**

***(Seen in London)***

Arthur Wontner, star in this picture, has a screen reputation for Sherlock Holmes characterization, but, although he is still Holmes, he has shown us nothing new in "The Sign of Four." For one thing, he has been "fussed" up by the wig master—his bald top looks moss-covered this time, and the old Sherlock seems to have taken to monkey gland make-up.

The story is not one of the easiest to put on the screen, for Conan Doyle made his famous fictional detective do some of his most remarkable deductional work in this yarn of hidden treasure, and the plotting and counter plotting (to say nothing of an occasional murder), which excites four crook characters, separated after acquiring a knowledge of the treasure, and for the rest of the story, bitter rivals for a closer contact with the "gold and sparklers."

It is all popular stuff, with a desperate wooden-legged ex-convict stalking murderously through the whole story.

The mystery is not too well preserved, and one wonders whether Sherlock Holmes need have troubled to disguise himself so perfectly as an old cabman in order to run his men to earth. But it should give the audience a few sensations. The acting is fairly good, but production is not on a very high plane generally, and was only mildly received at a London trade show.—W. H. M.

Produced by Associated Radio Pictures. Directed by Graham Cutts under production supervision of Rowland V. Lee. Screen play by W. Lipscombe. Running time, 76 minutes.

CAST

| | |
|---|---|
| Sherlock Holmes | Arthur Wontner |
| Mary Morstan | Isla Bevan |
| Dr. Watson | Ian Hunter |
| Athelney Jones | Gilbert Davis |
| Jonathan Small | Ben Soutten |
| Captain Morstan | Edgar Norfolk |
| Sholto | Herbert Lomas |
| Mrs. Hudson | Clair Greet |
| Thaddeus | Miles Malleson |

## Man About Town

### *(Fox)*

**Drama**

What is lacking in entertainment angles is more than made up in the many fine selling slants of this picture, treating of the secret service, diplomatic events in Washington, gambling houses, counterfeiting, murder and what have you? A picture possessing all of these things ought to be a swell audience picture, you may say, but we cannot report that such is the case. Whatever punch it possessed in the script room was lost somewhere between there and the cutting room.

The title is none too good for average selling purposes. To make it mean anything you must support it with the names in the cast which have some b.o. appeal in your community, plus some good, seat-selling copy in your newspaper ads. Of these, fortunately, you have an abundance. Comb through the press book for catchlines, good mat material and all other details about the selling angles.

Audience value is below par because it never manages to maintain a really fast tempo. Starting off well, it begins to slow down before the second reel, then it takes occasional spurts here and there, finally going into a finale fade-out just about the time that the audience would welcome the finish.

Warner Baxter does fine with a weak role. Conway Tearle, as always, is excellent and convincing (why is he not in more pictures?), Karen Morley is beautiful but handicapped like Baxter. Others in the cast are good, but not important for marquee copy.

We feel certain that the showmen who tackle this with the idea that it can bring business above average will come through with just such results. Sell it for all it's worth and give it a strong campaign. The public always has shown a keen liking for anything about Washington, the secret service, etc. Play up those angles which you feel are best liked by your patrons.

Not particularly suited for kids.—Lewis.

Produced and distributed by Fox. Directed by John Francis Dillion. From the novel by Denison Clift. Screen play and dialogue by Leon Gordon. Cameraman, James Wong Howe. Sound, George Leverett. Release date, May 22, 1932. Running time, 76 minutes.

CAST

| | |
|---|---|
| Stephen Morrow | Warner Baxter |
| Helena | Karen Morley |
| Bob Ashley | Conway Tearle |
| Anna, Countess Vonesse | Leni Stengel |
| Count Vonesse | Lawrence Grant |
| Ivan Boris | Alan Mowbray |
| Carlotta Cortez | Lilian Bond |
| Hilton | Halliwell Hobbes |
| Tony | Noel Madison |
| Hazel | Noel Francis |

## The Man from Hell's Edges

### *(Sono Art-World Wide)*

**Western**

The exhibitor whose clientele likes Westerns should welcome the opportunity presented in this picture for promising surprises. There are several of them. First is the opening variation for a Western—an escape from a state penitentiary. Next is the holdup of the sheriff and payroll by the fugitive who has been made deputy. And finally comes the revelation that the supposed jailbird is a Secret Service agent trailing the slayers of his father.

Of course your play on the big surprise is to promise it, not divulge it. The field of the Western is not blessed with too many plot turnings that are not evident to the naked eye, and this one will stand up, because it's cleverly disguised until quite close to the denouement.

In the name of the lithe and youthful Bob Steele lies the chief box office value and the exploitation clue. There is flash in the title also; "Hell's Edges" is the convicts' name for the prison, and so the title's strength lies in the words' picturesqueness rather than in any defining of the locale or action.

The rapid shiftings of the plot and resultant action, make for audience value. True, there is a certain monotony in the riding sequences, but this is overshadowed by a series of out-

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# ANN HARDING

*in*

# "WESTWARD PASSAGE"

*with Laurence Olivier*
*Irving Pichel . . . Zasu Pitts*
*Juliette Compton*
*Story by Margaret Ayer Barnes*
*Directed by* **Robert Milton**
**David O. Selznick,** *Executive Producer*
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KING VIDOR'S
*spectacular production of*
# "BIRD OF PARADISE"
*with*
DOLORES DEL RIO
JOEL McCREA

# "IS MY FACE RED?

*the sensation-crammed story of the rise an*
*fall of "Mrs. Poster's little boy Willyum,*
*noted Columnist and heavy lover, wit*

HELEN TWELVETREES RICARDO CORTE

RICHARD DIX
*in*
# "ROAR OF THE DRAGON"
*with*
GWILI ANDRE

CONSTANCE
# BENNETT
*in*
# "WHAT PRICE HOLLYWOOD"
*the best picture she ever made*

standing moments that carry the interest along. The pursuits seem to suffer a bit from repetition of camera angles, particularly where there are five units of horsemen in pursuit of one another; yet the theme tides the picture over this difficulty. There are pauses in the rough-and-tumble fight of Steele with one of the bandits, yet the Western fan forgets this as he notes the unusual vigor of the blows exchanged.

There should be no limitations as to time of the week or age group. The youngsters should find plenty of action in the picture and we can hear the cheering when Steele goes after the robbers and again when he reveals his identity.—E. A. R.

Produced by Trem Carr Pictures, distributed by World Wide. Direction, story and adaptation by Robert N. Bradbury. Edited by Carl Pierson. Photographed by Wilfred Cline. Release date, June 5, 1932. Running time, 61 minutes.

CAST

| | |
|---|---|
| "Flash" Manning | Bob Steele |
| Betty Williams | Nancy Drexel |
| Ellobo | Julian Rivero |
| Sheriff Williams | Robert Homans |
| "Shamrock" | George Hayes |
| "Half-Pint" | Pewee Holmes |
| Morgan | Dick Dwire |
| Drake Brothers | Dick Dickerson<br>Buck Carey |
| Danti | Perry Murdock |

## Der Unsterbliche Lump

## The Immortal Vagabond

*(Ufa-Leo Brecher)*

**Drama**

A German film, this adapts itself best to those houses which cater to, or can conceivably draw upon, a potential audience with a knowledge of the language, despite the fact that the well told drama involved is readily intelligible to the patron without an understanding of German. The use of superimposed subtitles in English at crucial points in the plot development aids further in that direction.

For those exhibitors who can make use of the foreign production to advantage, then, emphasize the names of Gustav Froelich, one of the most able of the German actors, offering here a fine portrayal; Liane Haid, blondely attractive, also extremely capable. Play upon the title and its implication of an enforced reduction to the vagabond state by a young and promising composer, betrayed by the lack of understanding on the part of the girl's father. The transformation of a man into a tramp should be effectively indicated.

Added to a story, well developed, of ambition and disappointment, ably characterized, there are excellently photographed sequences of the impressive scenery found in the Austrian Tyrol, of the homely people of a small village in the foothills of the Alps. A thematic melody, supposed to be the central movement of the composer's opera, runs through the film, picked up at intervals, well placed, and carried into the concluding sequence to round out the story. Use these factors. Your patrons should be closely held by the story. Offer your German audience a good piece of screen drama in their own language. Suggest to your American audience an example of good foreign production, indicating that they will not be hindered in understanding by a lack of German. It is an adult theme, which could not be appreciated by the juvenile. Play it midweek, as a "different" attraction.—C. S. A.

Produced and distributed by Ufa. Supervised by Joe May. Directed by Gustav Ucicky. Manuscript by Robert Liebmann and Karl Hartl, from the operetta by Felix Doermann and Edmund Eysler. Music by Ralph Benatzky. Photographed by Carl Hoffman. Release date, May 22, 1932. Running time 88 minutes.

CAST

| | |
|---|---|
| Hans Ritter | Gustav Froelich |
| Anna | Liane Haid |
| Franz Lechner | H. A. Schlettow |
| Reisleitner | Karl Gerhardt |

## Street of Women

*(Warner)*

**Drama**

Kay Francis, in a truly metropolitan drama, of society, of unconventional love and the complications of a brother in love with the daughter of the man with whom Miss Francis is carrying on her affair, offers a really capable, intelligent performance.

She is billed top, she belongs there, and her work should not fall below the exploitation promise, in the estimation of the audience. It might be well to take precaution in the handling of the title. There is in it a certain implication to which the straight-laced community in particular may register an objection. As a matter of fact, the title refers merely to the dialogue remark that all large projects, in this case skyscrapers, are the result of feminine inspiration. Exploit the title from that angle, take no chances on the other side. Miss Francis supplies the inspiration in her affair with a married man, but, except in those spots where the frown is heavy upon anything off the beaten track, the unconventionality will cause only sympathy from the audience. For names there are Roland Young, always clever in his dialogue rendition, as the good samaritan. Allan Dinehart, Gloria Stuart, Allan Vincent are comparatively unknown, but give satisfactory performances.

The theme is not particularly new, the basis of the plot is homely, rather down to earth, but the treatment tends rather toward the sophisticated. Indicate clearly to the potential audience the type of story they will see, promise a good performance by Kay Francis, ably supported, and play it to best advantage during the week. There is nothing in the film that can possibly appeal to the youngsters. It is an adult theme fundamentally, with adult treatment entirely.—C. S. A.

Produced and distributed by Warner Brothers. Directed by Archie Mayo. From the novel by Polan Banks. Screen play by Mary McCall, Jr. Adaptation and dialogue by Charles Kenyon. Photographed by Ernest Haller. Art director, Anton Grot. Film editor, Jim Gibbons. Release date, June 4, 1932. Running time, 60 minutes.

CAST

| | |
|---|---|
| Natalie | Kay Francis |
| Larry | Allan Dinehart |
| Lois | Marjorie Gateson |
| Link | Roland Young |
| Doris | Gloria Stuart |
| Clarke | Allan Vincent |
| Maid | Louise Beavers |
| Frances | Adrienne Dore |

# SHORTS

## The Giddy Age

*(Educational)*

**Fun and Action**

Though this Mack Sennett production might have been condensed a bit to advantage by eliminating a few halting spots, the general run of the picture is mirthful action highlighted by Andy Clyde's happy manipulation of the dialogue. Clyde's faculty of making the most of talking sequences is one of the brightest usages of sound in short features. Franklin Pangborn is his lovesick secretary who discovers finally that "my Mabel" is the same girl as the one of the slicker trio played by Dorothy Granger, Albert Conti and Bud Jamison.—Running time, 21½ minutes.

## Grandma's Pet

*(Universal)*

**Amusing**

The youngsters in particular will enjoy this animated number, dealing as it does with the "Little Red Riding Hood" yarn of the school reader. The elders will appreciate the cleverness of the cartoonist's play on the tale. The fact that it all turns out to a dream of Universal's Oswald—the Rabbit, adds an amusing touch.—Running time, 8 minutes.

## Come Back to Erin

*(MGM)*

**Appealing**

Able, interesting, photographically excellent are the James A. Fitzpatrick travel shorts, released by MGM. This one measures par or better. The camera roves about the isle, recording the most effective of the scenic beauties. Fitzpatrick intelligently renders the accompanying descriptive dialogue, while a background of several elderly Irish musical numbers enhances the atmospheric effect of the subject. Running time, 9 minutes.

## The Promoter

*(RKO Pathe)*

**Funny**

Benny Rubin as the wrestling promoter who is tossed into the audience and indulges in similar antics, is laughable in his comic manner, his amusing lines. The audience at the bout tosses cushions into the ring, and the grapplers use them for their greater comfort, which is an example of the type of laugh-provocation employed. Successfully, too, as an audience at a Broadway house indicated.—Running time, 20 minutes.

## A Mail Bride

*(Vitaphone)*

**Miss Etting Sings**

The comedy is merely a background excuse for the vocal rendition of Ruth Etting, who sings several popular numbers in an effectively modern manner. Her maid reads the matrimonial column, sends a letter, with Miss Etting's picture, and a German appears. He had sent, instead of his comic features, the picture of a handsome, well known German singer. The two arrive at the apartment at the same time, and Miss Etting smoothes the situation, via melody, of course.—Running time, 18 minutes.

## The Naggers Go Ritzy

*(Vitaphone)*

**Only Fair**

Mr. and Mrs. Jack Norworth, bickering couple of the comedy series, "The Naggers," here attempt new heights, and give a party, in evening dress, with all the fixings. The guests are slowly starving, while the caterer demands $65 before he will serve. The situation is saved when Norworth pleads to his guests for an unknown needy family, and collects plenty. Closing shot has the caterer himself doing his bit for the worthy cause. Not more than fair.—Running time, 10 minutes.

## Now's the Time

*(Educational)*

**Fair Comedy**

Harry Barris, whose voice and manner of rendering certain of the popular songs of the day seem to be his chief attributes, is provided a comedy story and setting for a few numbers, which are perhaps effective to those who derive any amount of pleasure from his type of vocalization. The comedy concerns a girl for whom Barris falls, her sister, and the latter's husband played by big and big-voiced Edgar Kennedy, who believes Barris is making advances to his wife, and who pursues him with a large shotgun. It goes off at the wrong time, of course.—Running time, 20 minutes.

## Murder in the Pullman

*(Vitaphone)*

**Mystery Sketch**

Donald Meek plays the amateur criminologist in this number of the series of mystery stories prepared for Vitaphone by S. S. Van Dine, creator of the fictional character, Philo Vance. A woman is murdered in a Pullman compartment, with three men obviously implicated, all very likely guilty. Meek deduces that the least likely of the three is the murderer, he having utilized the trick of ventriloquism to hide his crime. Sustains the interest.—Running time, 20 minutes.

# THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended May 28, 1932, reached $2,010,022, a decrease of $175,513 from the total for the previous calendar week, ended May 21, of $2,185,535. The decrease is partly accounted for by the fact that the lower gross was reported from 179 theatres in 30 cities, while the higher included 182 houses in 30 cities. During the more recent seven-day period, no new high individual house records were established, while 15 new low figures were recorded. This compares with one new "high" and 12 new "lows" in the previous week.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | **Picture** | **Gross** | **Picture** | **Gross** | **(Tabulation covers period from January, 1931 to date)** |
| **Albany** | | | | | | | |
| **Harm-Bleeker** | **2,300** | **25c-40c** | "When A Feller Needs A Friend" (MGM) (6days-20c-40c) | 6,100 | "Night Court" (MGM) (6 days) | 7,820 | **High 1-24 "Reducing" $18,500**<br>**Low 2-13-32 "Tonight or Never" 4,820** |
| **Leland** | **1,350** | **20c-25c** | "But the Flesh is Weak" (MGM) (3 days)<br>"The Midnight Patrol" (Monogram) (3 days) | 1,500<br>1,450 | "Are You Listening?" (MGM) (6 days) | 3,200 | **High 5-2 "Strangers May Kiss" 8,100**<br>**Low 12-26 "Ex-Flame" 2,900** |
| **Ritz** | **1,146** | **20c-25c** | "Night World" (U.) (6 days) | 3,200 | "Sky Bride" (Para.) (3 days)<br>"Night World" (U.) (3 days) | 1,840<br>1,500 | **High 10-31 "East of Borneo" 4,950**<br>**Low 4-16-32 "The Wiser Sex" 1,830** |
| **RKO Palace** | **4,000** | **25c-60c** | "Sinners in the Sun" (Para.) (3 days)<br>"No Greater Love" (Col.) (3 days) | 7,200<br>6,900 | "State's Attorney" (Radio) (3 days)<br>"The County Fair" (Monogram) (3 days) | 9,100<br>7,280 | ........ |
| **Strand** | **1,900** | **35c-50c** | "Two Seconds" (F. N.) (25c-40c-6 days) | 5,800 | "The Rich Are Always With Us" (F. N.) (6 days) | 6,310 | **High 10-24 "Susan Lenox" 10,350**<br>**Low 3-5-32 "Fireman, Save My Child" 5,000** |
| **Baltimore** | | | | | | | |
| **Europa** | **267** | **25c-50c** | "Alone" (Amkino) | 600 | "Liebeskommando" (German) | 800 | **High 10-12 "Two Hearts in Waltz Time 2,200**<br>**Low 11-30 "Immortal Vagabond" 450** |
| **Hippodrome** | **2,250** | **25c-50c** | "State's Attorney" (Radio) | 8,500 | "Carnival Boat" (Pathe) | 10,500 | ........ |
| **Keith's** | **2,500** | **25c-50c** | "Man Wanted" (W. B.) | 12,500 | "Scandal for Sale" (U.) (5 days) | 1,600 | **High 4-9 "Bachelor Apartment" 16,080**<br>**Low 2-6-32 "Manhattan Parade" 4,000** |
| **Loew's Century** | **3,076** | **25c-60c** | "Sinners in the Sun" (Para.) | 17,500 | "Sky Bride" (Para.) | 17,500 | **High 4-11 "Tailor Made Man" 30,000**<br>**Low 3-26-32 "The Wiser Sex" 16,000** |
| **Loew's Parkway** | **987** | **15c-35c** | "Night Court" (MGM) | 3,600 | "The Miracle Man" (Para.) | 3,900 | **High 1-30-32 "Emma" 5,600**<br>**Low 1-10 "Lottery Bride" 3,100** |
| **Loew's Stanley** | **3,532** | **25c-60c** | "Scarface" (U. A.) | 15,500 | "Letty Lynton" (MGM) | 21,000 | **High 4-11 "Strangers May Kiss" 33,500**<br>**Low 12-12 "The Big Parade 10,400** |
| **Loew's Valencia** | **1,487** | **25c-35c** | "Night Court" (MGM) | 2,500 | "Misleading Lady" (Para.) | 2,700 | **High 1-3 "Going Wild" 4,500**<br>**Low 6-13 "Too Young to Marry" 2,400** |
| **New** | **1,600** | **25c-50c** | "Man About Town" (Fox) | 6,500 | "Attorney for the Defense" (Col.) | 6,000 | **High 1-10 "Man Who Came Back" 18,000**<br>Low 4-30-32 "Cheaters at Play" 4,850 |
| **Boston** | | | | | | | |
| **Keith's** | **2,800** | **25c-60c** | "State's Attorney" (Radio) (2nd week) | 20,000 | "State's Attorney" (Radio) (1st week) | 20,500 | **High 12-5 "Frankenstein" 27,000**<br>**Low 3-26-32 "Explorers of the World" 16,000** |
| **Keith-Boston** | **2,500** | **25c-50c** | "No Greater Love" (Col.) | 20,500 | "Vanity Fair" (Allied) | 20,000 | **High 4-9-32 "Steady Company" 26,000**<br>**Low 12-26 "The Deceiver" 16,500** |
| **Loew's Orpheum** | **3,100** | **25c-50c** | "When A Feller Needs A Friend" (MGM) | 21,000 | "Letty Lynton" (MGM) | 21,500 | **High 1-24 "Hell's Angels" 31,500**<br>**Low 3-26-32 "Polly of the Circus" 18,000** |
| **Loew's State** | **3,700** | **25c-50c** | "Scarface" (U. A.) | 22,000 | "Huddle" (MGM) | 22,000 | **High 4-11 "City Lights" 25,000**<br>**Low 7-18 "Man in Possession" 19,000** |
| **Majestic** | **1,800** | **50c-$1.50** | "Grand Hotel" (MGM) (5th week) | 20,000 | "Grand Hotel" (MGM) (4th week) | 23,000 | ........ |
| **Metropolitan** | **4,350** | **35c-75c** | "Sinners in the Sun" (Para.) | 37,000 | "Amateur Daddy" (Fox) | 38,000 | **High 1-31 "No Limit" 44,500**<br>**Low 7-4 "I Take This Woman" 30,000** |
| **Paramount** | **1,800** | **25c-50c** | "Strange Case of Clara Deane" (Para.) | 17,000 | "The Mouthpiece" (W. B.) | 16,500 | ........ |
| **Scollay Square** | **1,800** | **25c-50c** | "The Mouthpiece" (W. B.) | 13,000 | "The Miracle Man" (Para.) | 15,000 | **High 1-17 "Right to Love" 25,000**<br>**Low 12-26 "His Woman" 9,500** |
| Uptown | 2,000 | 25c-50c | "Strange Case of Clara Deane" (Para.) | 13,500 | "The Mouthpiece" (W. B.) | 13,000 | High 5-14-32 "The Miracle Man" 15,000<br>**Low 12-26 "X Marks the Spot" 10,000** |
| **Buffalo** | | | | | | | |
| **Buffalo** | **3,500** | **30c-65c** | "So Big" (W. B.) | 28,400 | "The Rich Are Always With Us" (F. N.) | 30,000 | **High 3-28 "My Past" 39,500**<br>**Low 3-19-32 "Dancers in the Dark" 17,00** |
| **Century** | **3,000** | **25c-50c** | "Beauty and the Boss" (W. B.) | 10,800 | "The Misleading Lady" (Para.) | 11,500 | **High 2-14 "Cimarron" 25,60**<br>**Low 3-5-32 "Cheaters at Play" 5,800** |
| **Court Street** | **1,800** | **25c** | "Heart of New York" (W. B.) (4 days) | 1,600 | "Freaks" (MGM) (4 days) | 4,000 | ........ |
| **Great Lakes** | **3,000** | **25c-50c** | "Two Seconds" (F. N.) | 7,900 | "Symphony of Six Million" (Radio) | 10,000 | **High 8-8 "Politics" 35,1**<br>Low 5-28-32 "Two Seconds" 7,900 |
| **Hippodrome** | **2,100** | **25c-35c** | "Trial of Vivienne Ware" (Fox) | 6,000 | "But the Flesh is Weak" (MGM) | 8,000 | **High 2-14 "Free Love" 26,3**<br>Low 5-14-32 "Are You Listening?" 5,000 |
| **Lafayette** | **3,300** | **25c** | "Girl of the Rio" (Radio) | 5,900 | "The Final Edition" (Col.) | 6,000 | **High 4-11 "Ten Cents a Dance" 24,1**<br>Low 5-28-32 "Girl of the Rio" 5,900 |
| **Charlotte** | | | | | | | |
| **Broadway** | **1,167** | **25c-50c** | "Rich Are Always With Us" (F. N.) (6 days) | 4,000 | "Scandal for Sale" (U.) (3 days)<br>"Ladies of the Jury" (Radio) (3 days) | 2,000<br>1,500 | ........ |
| **Carolina** | **1,441** | **25c-40c** | "World and the Flesh" (Para.) (2 days)<br>"Letty Lynton" (MGM) (40c-50c-4 days) | 1,500<br>4,000 | "Scarface" (U. A.) (3 days)<br>"Are You Listening?" (MGM) (35c-50c) | 3,500<br>3,250 | ........ |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Chicago** | | | | | | | |
| **Chicago** | **4,000** | **35c-85c** | "Huddle" (MGM) | 31,000 | "The Rich Are Always With Us" (F. N.) | 33,000 | **High 1-23-32 "Two Kinds of Women" 67,000**<br>**Low 7-18 "Women Love Once" 26,250** |
| **McVickers** | **2,284** | **35c-85c** | "The Doomed Battalion" (U.) | 15,000 | "Lena Rivers" (Tiff.) | 18,000 | **High 2-7 "Doorway to Hell" 38,170**<br>Low 5-28-32 "The Doomed Battalion" 15,000 |
| **Oriental** | **3,940** | **35c-85c** | "Night Court" (MGM) | 25,000 | "Sinners in the Sun" (Para.) | 25,000 | **High 3-7 "My Past" 46,750**<br>**Low 6-27 "Party Husband" 19,450** |
| **Palace** | **2,509** | **35c-85c** | "Man Wanted" (W. B.) | 21,000 | "Roadhouse Murder" (Radio) | 19,000 | **High 4-2-32 "Cheaters at Play" 33,000**<br>**Low 1-3 "Follow the Leader" 18,600** |
| State Lake | 2,776 | 25c-60c | "State's Attorney" (Radio) (2nd week) | 8,000 | "State's Attorney" (Radio) (1st week) | 12,000 | **High 12-12 "Frankenstein" 44,000**<br>**Low 4-30-32 "Young America" 8,000** |
| **United Artists** | **1,700** | **35c-85c** | "Letty Lynton" (MGM) (2nd week) | 20,000 | "Letty Lynton" (MGM) (1st week) | 26,500 | **High 3-21 "City Lights" 46,562**<br>**Low 1-16-32 "Cock of the Air" 13,000** |
| **Cincinnati** | | | | | | | |
| **Keith's** | **1,600** | **25c-40c** | "The Broken Wing" (Para.) | 3,800 | "The Big Timer" (Col.) | 3,800 | **High 2-13-32 "Ben Hur" 5,500**<br>**Low 8-22 "A Holy Terror" 2,900** |
| **RKO Albee** | **3,300** | **35c-75c** | "Strange Case of Clara Deane" (Para.) | 20,000 | "Lena Rivers" (Tiff.) | 20,000 | **High 11-14 "The Spider" 35,000**<br>Low 5-28-32 "Strange Case of Clara Deane" 20,000 |
| RKO Capitol | 2,000 | 30c-50c | "Rich Are Always With Us" (F. N.) | 9,000 | "Sinners in the Sun" (Para.) | 8,800 | High 10-24 "Susan Lenox" 18,661<br>Low 2-27-32 "Strangers in Love" 8,500 |
| **RKO Family** | **1,140** | **15c-25c** | "Vanishing Men" (Monogram) (4 days)<br>"The Midnight Patrol" (Monogram) (3 days) | 1,950<br>1,050 | "Range Law" (Tiff.) (4 days)<br>"Mounted Fury" (World Wide) (3 days) | 1,950<br>1,050 | **High 2-14 "No Limit" and "Boudoir Diplomat" 4,275**<br>**Low 8-22 "Lawless Women and "Man in Possession" 1,990** |
| **RKO Lyric** | **1,400** | **30c-50c** | "The Mouthpiece" (W. B.) (7 days and Sat. midnite show) | 8,000 | "Night World" (U.) (7 days and Sat. midnite show) | 8,000 | **High 2-14 "Reducing" 21,300**<br>Low 5-28-32 "The Mouthpiece" 8,000 |
| **RKO Palace** | **2,700** | **30c-50c** | "Letty Lynton" (MGM) (7 days and Sat. midnite show) | 16,000 | "State's Attorney" (Radio) (7 days and Sat. midnite show) | 12,000 | **High 8-15 "Politics" 29,500**<br>**Low 4-23-32 "It's Tough to be Famous" 9,000** |
| **RKO Strand** | **1,350** | **25c-40c** | "Man Wanted" (W. B.) | 3,200 | "When A Feller Needs A Friend" (MGM) | 3,200 | **High 6-6 "Connecticut Yankee" 5,970**<br>**Low 8-22 "Honeymoon Lane" 2,500** |
| **Cleveland** | | | | | | | |
| **Allen** | **3,300** | **25c-50c** | "Huddle" (MGM) | 13,500 | "Letty Lynton" (MGM) | 18,000 | **High 1-30-32 "Hell Divers" 26,000**<br>**Low 4-9 "Ladies' Man" 12,000** |
| Keith's E. 105 St. | 2,200 | 15c-50c | "The Roadhouse Murder" (Radio) | 10,000 | | | |
| **Ohio** | **1,500** | **50c-$1.50** | "Grand Hotel" (MGM) (4th week) | 15,000 | "Grand Hotel" (MGM) (3rd week) | 17,500 | |
| **RKO Palace** | **3,100** | **25c-75c** | "State's Attorney" (Radio) | 19,000 | "Night World" (U.) | 24,500 | **High 5-2 "Laugh and Get Rich" 40,000**<br>Low 5-21-32 "Sinners in the Sun" 18,000 |
| **State** | **3,400** | **25c-50c** | "Night Court" (MGM) | 15,500 | "Sinners in the Sun" (Para.) | 18,000 | **High 12-5 "Possessed" 30,00**<br>**Low 6-20 "Vice Squad" 14,00** |
| **Stillman** | **1,900** | **25c** | "Reserved for Ladies" (Para.) | 4,500 | "Sky Bride" (Para.) | 5,000 | |
| **Warners' Lake** | **800** | **25c-50c** | "Rich Are Always With Us" (F. N.) (5 days-2nd week) | 2,700 | "The Rich Are Always With Us" (F. N.) (1st week) | 7,600 | **High 10-3 "Five Star Final" 15,00**<br>**Low 7-4 "Big Business Girl" 2,[illegible]** |
| **Denver** | | | | | | | |
| **Denver** | **2,300** | **25c-65c** | "Huddle" (MGM) | 13,500 | "Letty Lynton" (MGM) (8 days) | 13,000 | **High 8-8 "Politics" 25,00**<br>Low 5-14-32 "Greeks Had a Word For Them" 9,000 |
| **Huff'n's Aladdin** | **1,500** | **35c-75c** | "The Mouthpiece" (W. B.) | 6,000 | "Man Wanted" (W. B.) | 5,500 | **High 4-11 "Connecticut Yankee" 12,00**<br>**Low 11-28 "Heartbreak" 3,50** |
| **Huffman's Rialto** | **900** | **20c-50c** | "Beast of the City" (MGM) (25c-50c) | 4,000 | "The Devil's Lottery" (Fox) (25c-60c) | 3,500 | |
| Orpheum | 2,600 | 25c-.0c | "State's Attorney" (Radio) | 10,000 | "Misleading Lady" (Para.) | 14,000 | |
| **Paramount** | **2,000** | **25c-50c** | "Strange Case of Clara Deane" (Para.) (4 days)<br>"Night Court" (MGM) (3 days) | 2,000<br>4,000 | "Scarface" (U. A.) | 9,500 | **High 1-10 "Hell's Angels" 22,000**<br>Low 5-28-32 "Strange Case of Clara Deane" and "Night Court" 6,000 |
| **Des Moines** | | | | | | | |
| **Des Moines** | **1,600** | **25c-60c** | "Scarface" (U. A.) | 9,500 | "The Wet Parade" (MGM) (25c-60c) | 8,000 | **High 1-30-32 "Emma" 13,000**<br>**Low 9-12 "American Tragedy" 6,000** |
| **Orpheum** | **1,776** | **15c-35c** | "County Fair" (Monogram) (4 days)<br>"Roadhouse Murder" (Radio) (3 days) | 5,000<br>4,000 | "State's Attorney" (Radio) | 7,000 | **High 2-14 "Cimarron" 18,000**<br>**Low 2-13-32 "Murders inthe Rue Morgue," 5,500** |
| **Paramount** | **1,700** | **25c-60c** | "Sinners in the Sun" (Para.) (4 days)<br>"Two Seconds" (F. N.) (3 days) | 6,000<br>4,000 | "Sky Devils" (U. A) (4 days)<br>"Trial of Vivienne Ware" (Fox) (3 days) | 7,000<br>5,700 | **High 8-29 "Sporting Blood" and "Murder by the Clock" 15,000**<br>**Low 2-13-32 "Hatchet Man" and "No One Man" 9,000** |
| **Strand** | **1,100** | **20c-35c** | "When A Feller Needs A Friend" (MGM) (4 days)<br>"Cock of the Air" (U. A.) (3 days) | 2,200<br>1,200 | "Attorney for the Defense" (Col.) (4 days)<br>"Probation" (Chesterfield) (3 days) | 2,000<br>1,200 | High 5-7-32 "Grand Hotel" 11,000<br>**Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" 1,500** |
| **Hollywood** | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "Grand Hotel" (MGM) (4th week) | 29.000 | "Grand Hotel" (MGM) (3rd week) | 33,900 | High 7-31 "Trader Horn" 36,000<br>Low 10-31 "Yellow Ticket" 9,000 |
| **Pan. Hollywood** | **3,000** | **35c-65c** | "The Lost Squadron" (Radio) | 8,100 | "Mata Hari" (MGM) | 8,300 | High 4-30-32 "Careless Lady" 22,400<br>Low 2-6-32 "Ladies of the Big House" 7,000 |
| **W. B. Hollywood** | **3,000** | **35c-50c** | "Strange Love of Molly Louvain" (F. N.) | 8,100 | "The Rich Are Always With Us" (F. N.) | 17,800 | High 2-7 "Little Caesar" 30,000<br>Low 11-7 "Honors of the Family" 7,0 |

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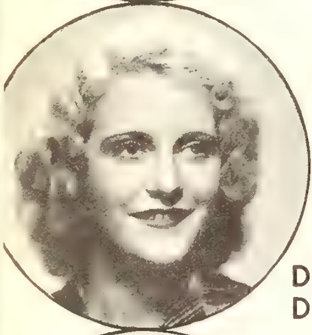

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STEP OUT WITH UNIVERSA

# THE WEST

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| **Houston** | | | | | | | |
| **Kirby** | 1,654 | 25c-50c | "Strange Case of Clara Deane" (Para.) | 3,000 | "Trial of Vivienne Ware" (Fox) | 3,500 | High 5-7-32 "Grand Hotel" 15,000<br>Low 5-28-32 "Strange Case of Clara Deane" 3,000 |
| **Loew's State** | 2,700 | 25c-50c | "When A Feller Needs A Friend" (MGM) | 5,500 | "Huddle" (MGM) | 8,000 | High 5-2 "Trader Horn" [illegible]<br>Low 6-27 "Five and Ten" 5,000 |
| **Metropolitan** | 2,512 | 25c-50c | "Rich Are Always With Us" (F. N.) | 6,000 | "Sky Bride" (Para.) | 7,000 | High 5-14-32 "Scarface" 14,000<br>Low 5-28-32 "Rich Are Always With Us" 6,000 |
| **RKO Majestic** | 2,250 | 25c-50c | "Night World" (U.) | 3,000 | "State's Attorney" (Radio) | 6,000 | High 2-14 "Cimarron" 18,000<br>Low 1-16-32 "Girl of the Rio" 2,000 |
| **Indianapolis** | | | | | | | |
| **Apollo** | 1,100 | 25c-50c | "The Mouthpiece" (W. B.) | 3,250 | "Lena Rivers" (Tiff.) | 4,000 | High 6-13 "Daddy Long Legs" 10,000<br>Low 5-28-32 "The Mouthpiece" 3,250 |
| **Circle** | 2,600 | 25c-50c | "Attorney for the Defense" (Col.) | 4,500 | "Sinners in the Sun" (Para.) | 7,000 | High 2-14 "Cimarron" 13,000<br>Low 8-22 "Traveling Husbands" 4,000 |
| **Indiana** | 3,300 | 25c-50c | "Rich Are Always With Us" (F. N.) | 8,500 | "Symphony of Six Million" (Radio) | 12,000 | High 1-17 "Her Man" 25,000<br>Low 5-14-32 "World and the Flesh" 8,000 |
| **Lyric** | 2,000 | 25c-50c | "Scandal for Sale" (U.) | 8,500 | "Woman in Room 13" (Fox) | 8,500 | High 1-10 "Under Suspicion" 13,000<br>Low 9-12 "East of Borneo" 5,750 |
| **Palace** | 2,800 | 25c-50c | "Huddle" (MGM) | 7,500 | "Letty Lynton" (MGM) | 9,500 | High 5-2 "Trader Horn" 22,000<br>Low 4-16-32 "Are You Listening?" 6,500 |
| **Kansas City** | | | | | | | |
| Liberty | 1,000 | 50c-$1.50 | "Sky Bride" (Para.)<br>(15c-25c-7 days and Sat. midnite show) | 3,750 | "Grand Hotel" (MGM)<br>(2nd week) | 7,000 | .......... |
| **Mainstreet** | 3,049 | 35c-50c | "Woman in Room 13" (Fox)<br>(7 days and Sat. late show) | 13,500 | "State's Attorney" (Radio)<br>(7 days and Sat. late show) | 20,000 | High 1-9-32 "Peach O' Reno" 25,500<br>Low 4-23-32 "Scandal for Sale" 12,000 |
| **Midland** | 4,000 | 25c-50c | "Scarface" (U. A.)<br>(7 days and Sat. midnite show) | 15,000 | "Huddle" (MGM)<br>(7 days and Sat. midnite show) | 13,000 | High 1-23-32 "Hell Divers" 30,400<br>Low 5-9 "Quick Millions" 7,500 |
| **Newman** | 2,000 | 35c-50c | "Sinners in the Sun" (Para.)<br>(7 days and Sat. midnite show) | 7,000 | "Strange Case of Clara Deane" (Para.)<br>(7 days and Sat. midnite show) | 7,000 | High 2-27-32 "Shanghai Express" 25,000<br>Low 5-28-32 "Sinners in the Sun" 7,000 |
| Pantages | 2,200 | 35c-50c | "Racing Youth" (U.) and "A House Divided" (U.)<br>(5 days) | 1,800 | "The Expert" (W. B.) and "Compromised" (F. N.) | 2,500 | .......... |
| | | | "Today" (State Rights) and "The Gay Buckaroo" (Allied)<br>(2 days) | 700 | | | |
| Uptown | 2,200 | 20c-30c | "Man Wanted" (W. B.) | 3,000 | "Lena Rivers" (Tiff.) | 2,000 | High 1-10 "Girl of Golden West" 8,000<br>Low 5-21-32 "Lena Rivers" 2,000 |
| **Los Angeles** | | | | | | | |
| **Loew's State** | 2,416 | 35c-65c | "Letty Lynton" (MGM) | 34,900 | "Trial of Vivienne Ware" (Fox) | 25,600 | High 10-25 "Susan Lenox" 39,000<br>Low 3-5-32 "The Silent Witness" 6,963 |
| **Orpheum** | 2,750 | 35c-65c | "State's Attorney" (Radio) | 10,400 | "Symphony of Six Million" (Radio) | 8,500 | High 1-9-32 "Frankenstein" 34,000<br>Low 12-26 "Heaven on Earth" 6,500 |
| **Paramount** | 3,596 | 35c-65c | "Sky Bride" (Para.) | 17,500 | "This is the Night" (Para.) | 18,500 | High 10-31 "Beloved Bachelor" 41,000<br>Low 2-6-32 "Tomorrow and Tomorrow" 7,500 |
| RKO | 2,700 | 25c-50c | "Scandal for Sale" (U.) | 12,800 | "Young Bride" (Pathe) | 13,500 | High 1-9-32 "Men of Chance" 22,100<br>Low 2-6-32 "The Secret Witness" 7,000 |
| **W. B. Downtown** | 2,400 | 25c-50c | "The Crowd Roars" (W. B.) | 11,400 | "The Mouthpiece" (W. B.) | 13,000 | High 2-7 "Little Caesar" 27,000<br>Low 4-23-32 "Destry Rides Again" 6,200 |
| W. B. Western | 2,400 | 35c-50c | "Rich Are Always With Us" (F. N.) | 7,400 | "The Crowd Roars" (W. B.) | 8,300 | .......... |
| **Milwaukee** | | | | | | | |
| Garden | 1,150 | 25c-50c | "Sky Devils" (U. A.)<br>(10 days) | 8,000 | "The Struggle" (U. A.)<br>(4 days) | 2,800 | .......... |
| **Palace** | 2,587 | 25c-60c | "But the Flesh is Weak" (MGM) | 7,000 | "The Wet Parade" (MGM) | 6,800 | .......... |
| **Riverside** | 2,180 | 25c-50c | "Explorers of the World" (Raspin) | 8,200 | "State's Attorney" (Radio)<br>(8 days) | 7,100 | .......... |
| Strand | 1,406 | 50c-$1.50 | "Grand Hotel" (MGM)<br>(2nd week) | 6,800 | "Grand Hotel" (MGM)<br>(1st week) | 10,200 | .......... |
| **Warner** | 2,500 | 25c-60c | "Two Seconds" (W. B.) | 7,800 | "The Rich Are Always With Us" (F. N.) (9 days) | 8,500 | .......... |
| **Wisconsin** | 3,275 | 25c-65c | "Sinners in the Sun" (Para.) | 13,000 | "Woman in Room 13" (Fox) | 12,300 | .......... |
| **Minneapolis** | | | | | | | |
| **Lyric** | 1,238 | 20c-40c | "Young America" (Fox) | 2,000 | "World and the Flesh" (Para.) | 1,500 | High 5-30 "Kiki" 4,000<br>Low 1-24 "Men on Call" 1,200 |
| Minnesota | 4,000 | 35c-75c | "Night Court" (MGM) | 15,000 | "Amateur Daddy" (Fox)<br>(35c-75c) | 20,000 | High 6-27 "Daddy Long Legs" 32,000<br>Low 5-28-32 "Night Court" 15,000 |
| **RKO Orpheum** | 2,900 | 25c-50c | "State's Attorney" (Radio) | 12,500 | "Symphony of Six Million" (Radio) | 16,000 | High 12-14 "Cimarron" 30,000<br>Low 3-26-32 "Prestige" 12,000 |
| Shubert | 1,600 | 25c-35c | "Trotte Teodor" (Special) | 1,500 | "Nur Am Rhein" (State Rights) | 1,600 | .......... |
| **State** | 2,300 | 25c-50c | "Trial of Vivienne Ware" (Fox) | 8,000 | "So Big" (W. B.) | 9,000 | High 1-2-32 "Sooky" 10,000<br>Low 14-18 "Body and Soul" 6,000 |
| **Montreal** | | | | | | | |
| **Capitol** | 2,547 | 26c-60c | "Trial of Vivienne Ware" (Fox) and "Sky Bride" (Para.) | 10,500 | "This is the Night" (Para.) and "Disorderly Conduct" (Fox) | 13,000 | High 1-10 "Just Imagine" 18,000<br>Low 12-25 "The Guardsman" and "The Tip-Off" 8,000 |
| His Majesty's | 1,900 | 50c-$1.50 | "Grand Hotel" (MGM)<br>(6 days) | 15,500 | .......... | | .......... |
| **Imperial** | 1,914 | 15c-40c | "La Couturiere de Luneville" and "Nuits de Venise" (French) | 4,500 | "Soyons Gais" (French) | 6,300 | High 1-17 "Office Wife" 10,000<br>Low 12-26 "Mad Parade" and "Reckless Living" 2,800 |
| **Loew's** | 3,115 | 30c-75c | "Behind the Mask" (Col.) | 12,500 | "Are You Listening?" (MGM) | 14,500 | High 4-2-32 "Fireman, Save My Child" 16,500<br>Low 7-18 "Stepping Out" 9,000 |
| **Palace** | 2,600 | 30c-99c | "Sunshine Susie" (British) | 11,000 | "Tarzan, the Ape Man" (MGM)<br>(2nd week) | 12,500 | High 4-2-32 "One Hour With You" 19,500<br>Low 12-26 "The Yellow Ticket" 10,500 |
| **Princess** | 2,272 | 25c-65c | "Symphony of Six Million" (Radio)<br>(2nd week) | 7,000 | "Symphony of Six Million" (Radio)<br>(1st week) | 9,000 | High 4-1 "City Lights" 22,500<br>Low 7-18 "Colonel's Lady" 7,200 |
| **Strand** | 750 | 15c-50c | "Alias the Doctor" (F. N.) and "The Crowd Roars" (W. B.) | 3,500 | "Fireman, Save My Child" (F.N.) and "Hatchet Man" (F. N.) | 3,800 | High 2-14 "London Calling" and "Sisters" 5,200<br>Low 6-27 "East Lynne" and "Can Love Decide?" 3,000 |

# EVERY ONE WHO SEES THIS PICTURE WILL CLAIM HE "DISCOVERED" IT! AND THAT'S OKAY WITH US!

WE'VE got a new winner for you—fresh out of the studio—speeded up to a pace that the modern fan demands—loaded with audience dynamite—made to your order!

# FAST COMPANIONS

will be remembered as the unexpected treat which Universal released just before the summer of 1932; when your tongues were hanging out for exactly this type of entertainment! Watch for it!

With Tom Brown, James Gleason, Maureen O'Sullivan, Andy Devine, Russell Hopton and Mickey Rooney. Directed by Kurt Neumann from a story by Gerald Beaumont.

STEP OUT WITH UNIVERSAL

Produced by
Carl Laemmle, Jr.

Presented by
Carl Laemmle

# [THEATRE RECEIPTS--CONT'D]

### New York

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| Astor | 1,120 | 50c-$2.00 | "Grand Hotel" (MGM) (6th week) | 23,140 | "Grand Hotel" (MGM) (5th week) | 23,140 | High 1-2-32 "Hell Divers"<br>Low 11-14 "The Champ" | 24,216<br>18,759 |
| Cameo | 549 | 25c-75c | "Siberian Patrol" (Amkino) (2nd week) | 4,000 | "Siberian Patrol" (Amkino) (1st week) | 6,500 | | |
| Capitol | 4,700 | 35c-$1.50 | "When A Feller Needs A Friend" (MGM) (6 days-2nd week) | 43,614 | "When A Feller Needs A Friend" (MGM) (1st week) | 86,208 | High 1-9-32 "Mata Hari"<br>Low 12-19 "Flying High" | 110,466<br>48,728 |
| Embassy | 598 | 25c | All Newsreel | 5,785 | All Newsreel | 6,643 | High 1-3 Newsreels<br>Low 5-28-32 Newsreels | 9,727<br>5,785 |
| Mayfair | 2,300 | 35c-85c | "Symphony of Six Million" (Radio) | 15,000 | "State's Attorney" (Radio) (2nd week) | 17,500 | High 12-12 "Frankenstein"<br>Low 4-30-32 "Cohens and Kellys in Hollywood" | 53,800<br>7,600 |
| Paramount | 3,700 | 40c-$1.00 | "Reserved for Ladies" (Para.) | 48,300 | "Sinners in the Sun" (Para.) | 47,200 | High 2-7 "Finn and Hattie"<br>Low 12-26 "Heaven on Earth" | 85,900<br>35,700 |
| Rialto | 1,949 | 40c-$1.00 | "Scarface" (U. A.) | 57,200 | "Strange Case of Clara Deane" (Para.) (2nd week) | 6,950 | High 2-27-32 "Shanghai Express"<br>Low 6-27 "Dracula" and "Hell's Angels" | 64,600<br>4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "Congress Dances" (U. A.) (2nd week) | 10,400 | "Congress Dances" (U. A.) (1st week) | 22,100 | High 1-9-32 "Dr. Jekyll and Mr. Hyde"<br>Low 12-19 "The Struggle" | 67,100<br>14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Woman in Room 13" (Fox) | 31,300 | "No Greater Love" (Col.) | 30,200 | High 1-2-32 "Delicious"<br>Low 3-5-22 "Cheaters at Play" | 133,000<br>30,000 |
| Strand | 3,000 | 35c-85c | "The Tenderfoot" (F. N.) | 16,133 | "The Rich Are Always With Us" (F. N.) | 19,869 | High 1-17 "Little Caesar"<br>Low 4-2-32 "The Missing Rembrandt" | 74,821<br>8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | "Two Seconds" (F. N.) | 30,500 | "The Mouthpiece" (W. B.) (5th week) | 31,825 | High 9-19 "Five Star Final"<br>Low 6-6 "Maltese Falcon" | 59,782<br>16,692 |

### Oklahoma City

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Capitol | 1,200 | 10c-50c | "Sinners in the Sun" (Para.) | 4,500 | "The Mouthpiece" (W. B.) | 4,200 | High 2-7 "Illicit"<br>Low 4-30-32 "World and the Flesh" | 11,000<br>3,400 |
| Criterion | 1,700 | 10c-50c | "Sky Bride" (Para.) | 6,000 | "Letty Lynton" (MGM) | 6,000 | High 2-21 "Cimarron"<br>Low 12-5 "Consolation Marriage" | 15,500<br>4,400 |
| Liberty | 1,500 | 10c-35c | "The Big Timer" (Col.) (3 days)<br>"The Monster Walks" (Mayfair) (4 days) | 650<br>800 | "Devil's Lottery" (Fox) (3 days)<br>"Famous Ferguson Case" (F. N.) (4 days) | 900<br>1,000 | High 1-24 "Under Suspicion"<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" | 7,200<br>900 |
| Mid-West | 1,500 | 10c-50c | "Two Seconds" (F. N.) | 4,000 | "The Rich Are Always With Us" (F. N.) | 5,000 | High 9-19 "Young as You Feel"<br>Low 4-30-32 "Scandal for Sale" | 11,000<br>3,700 |

### Omaha

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Orpheum | 3,000 | 25c-50c | "Lena Rivers" (Tiff.) | 10,000 | "Symphony of Six Million" (Radio) | 10,000 | High 2-14 "Cimarron"<br>Low 5-7-32 "Scandal For Sale" | 25,550<br>9,500 |
| Paramount | 2,900 | 25c-60c | "Night Court" (MGM) | 6,000 | "The Wet Parade" (MGM) (3 days)<br>"It's Tough to be Famous" (F.N.) (4 days) | 2,000<br>2,000 | High 3-19-32 "Broken Lullaby"<br>Low 5-21-32 "Wet Parade" and "It's Tough to be Famous" | 16,250<br>4,000 |
| State | 1,200 | 15c-35c | "World and the Flesh" (Para.) and "Cock of the Air" (U. A.) | 2,000 | "She Wanted A Millionaire" (Fox) and "Cheaters at Play" (Fox) | 1,300 | High 3-14 "Trader Horn"<br>Low 5-21-32 "She Wanted A Millionaire" and "Cheaters at Play" | 10,000<br>1,300 |
| World | 2,500 | 25c-40c | "This is the Night" (Para.) and "The Famous Ferguson Case" (W.B.) | 5,750 | "Alias the Doctor" (F. N.) and "The Misleading Lady" (Para.) | 6,000 | High 4-11 "Men Call It Love"<br>Low 11-28 "The Cisco Kid" | 16,000<br>4,500 |

### Ottawa

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Avalon | 990 | 10c-35c | "Prestige" (Pathe) and "Gold Diggers of Broadway" (W. B.-revival) (3 days)<br>"Arsene Lupin" (MGM) (3 days) | 1,100<br>950 | "Steady Company" (U.) and "Man Who Played God" (W. B.) (3 days)<br>"Polly of the Circus" (MGM) and "Gold Diggers of Broadway" (W. B.) (3 days) | 1,000<br>1,100 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" | 3,700<br>1,900 |
| Capitol | 2,592 | 15c-60c | "Amateur Daddy" (Fox) (6 days) | 8,000 | "Lady Panniford's Folly" (British) (6 days) | 7,000 | | |
| Centre | 1,142 | 15c-60c | "Fanny Foley Herself" (Radio) and "Men of Chance" (Radio) (6 days) | 4,700 | "Corsair" (U. A.) (6 days) | 4,900 | High 5-16 "Devil to Pay"<br>Low 1-3 "Sunny" | 6,300<br>2,900 |
| Imperial | 1,091 | 10c-50c | "High Speed" (Col.) (3 days)<br>"Man They Could Not Arrest" (British) (3 days) | 1,500<br>1,100 | "Destry Rides Again" (U.) (3 days)<br>"Man Wanted" (W. B.) (3 days) | 1,700<br>1,500 | High 5-9 "Trader Horn"<br>Low 3-26-32 "The Expert" and "Working Girls" | 7,000<br>2,200 |
| Regent | 1,225 | 15c-60c | "Carnival" (British) (4 days)<br>"Sunshine Susie" (British) (2 days) | 2,300<br>1,300 | "This is the Night" (Para.) (3 days)<br>"The Mouthpiece" (W. B.) (3 days) | 2,900<br>2,100 | High 1-23-32 "Suicide Fleet" and "Dance Team"<br>Low 5-28-32 "Carnival" and "Sunshine Susie" | 6,200<br>3,600 |
| Rideau | 932 | 10c-35c | "Their Own Desire" (MGM) and "The Man Who Played God" (W. B.) (3 days)<br>"Beast of the City" (MGM) and "Beauty and the Boss" (W. B.) (3 days) | 1,700<br>1,600 | "Alias the Doctor" (F. N.) and "Shows of Shows" (revival) (3 shows)<br>"Silent Witness" (Fox) and "Show of Shows" (revival) (3 days) | 2,000<br>1,600 | | |

### Philadelphia

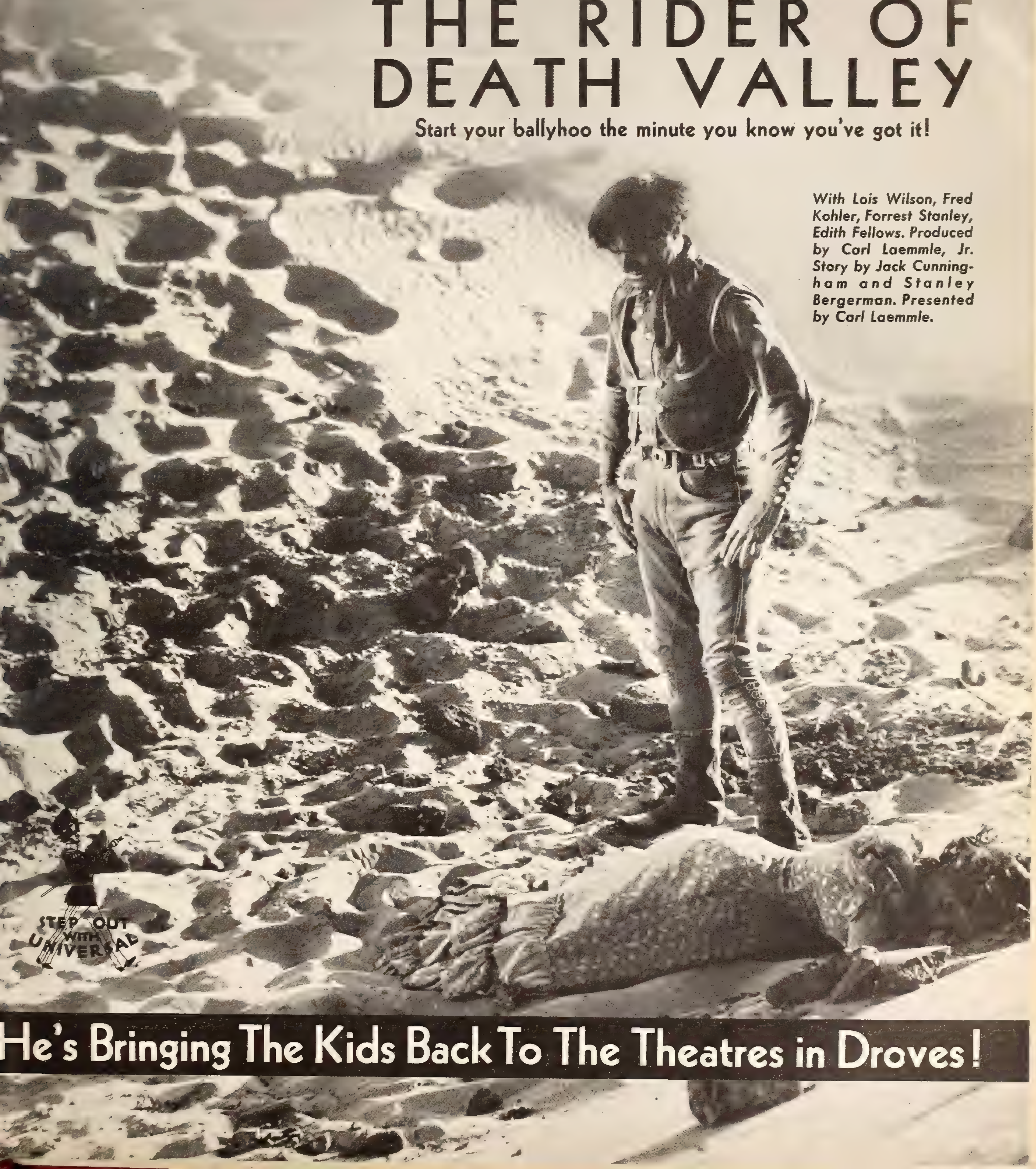
| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| Arcadia | 600 | 50c | "Misleading Lady" (Para.) (6 days) | 2,200 | "Sky Devils" (U. A.) (6 days) | 2,000 | High 12-17 "The Guardsman"<br>Low 4-30-32 "Beast of the City" | 6,500<br>1,900 |
| Chestnut | 1,300 | 50c-$1.50 | "Grand Hotel" (MGM) (6 days-5th week) | 15,000 | "Grand Hotel" (MGM) (6 days-4th week) | 18,000 | | |
| Earle | 2,000 | 25c-65c | "Two Seconds" (W. B.) (6 days) | 15,000 | "Girl Crazy" (Radio) (6 days) | 16,000 | High 1-2-32 "Makers of Men"<br>Low 11-28 "Touchdown" | 27,000<br>13,000 |
| Fox | 3,000 | 35c-75c | "Man About Town" (Fox) (6 days) | 20,000 | "Woman in Room 13" (Fox) (6 days) | 22,000 | High 2-7 "Man Who Came Back"<br>Low 3-26-32 "Shop Angel" | 40,000<br>17,000 |
| Karlton | 1,000 | 40c-50c | "When A Feller Needs A Friend" (MGM) (6 days) | 4,500 | "The Mouthpiece" (W. B.) (6 days) | 4,500 | High 5-2 "City Lights"<br>Low 3-21 "Resurrection" | 8,000<br>3,000 |
| Keith's | 1,800 | 30c-50c | "Steady Company" (U.) (6 days) | 6,500 | "Love Affair" (Col.) (6 days) | 6,500 | High 1-30-32 "Arrowsmith"<br>Low 5-28-32 "Steady Company" | 27,000<br>6,500 |
| Mastbaum | 4,800 | 35c-75c | "The Tenderfoot" (F. N.) (6 days) | 36,500 | "So Big" (W. B.) (6 days) | 37,000 | High 1-2-32 "Her Majesty, Love"<br>Low 10-24 "24 Hours" | 65,000<br>28,000 |
| Stanley | 3,700 | 35c-75c | "Letty Lynton" (MGM) (6 days) | 18,000 | "Symphony of Six Million" (Radio) (6 days) | 13,000 | High 12-19 "Frankenstein"<br>Low 7-25 "Rebound" | 31,000<br>8,000 |
| Stanton | 1,700 | 25c-65c | "Night Court" (MGM) (6 days) | 9,000 | "Sky Bride" (Para.) (6 days) | 8,000 | High 3-21 "Last Parade"<br>Low 2-27-32 "Men In Her Life" | 16,500<br>7,000 |

# As Big As All Outdoors

**TOM MIX** pictures rise above the mere "westerns" which strive so manfully but unsuccessfully to climb to his class. They combine the thrill of direct action with the majesty of an epic. They are big in scheme, healthy in purpose and mighty in entertainment. The exhibitor who overlooks their importance in these hard times is akin to the drowning man who swims away from a life preserver. The second of the Six Mix Pix is

# THE RIDER OF DEATH VALLEY

Start your ballyhoo the minute you know you've got it!



*With Lois Wilson, Fred Kohler, Forrest Stanley, Edith Fellows. Produced by Carl Laemmle, Jr. Story by Jack Cunningham and Stanley Bergerman. Presented by Carl Laemmle.*

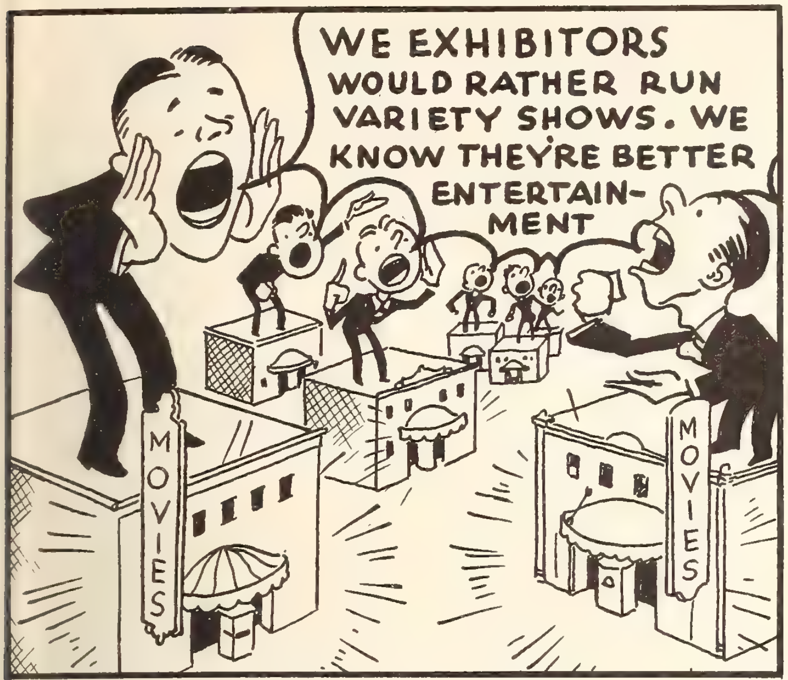
STEP OUT WITH UNIVERSAL

## He's Bringing The Kids Back To The Theatres in Droves!

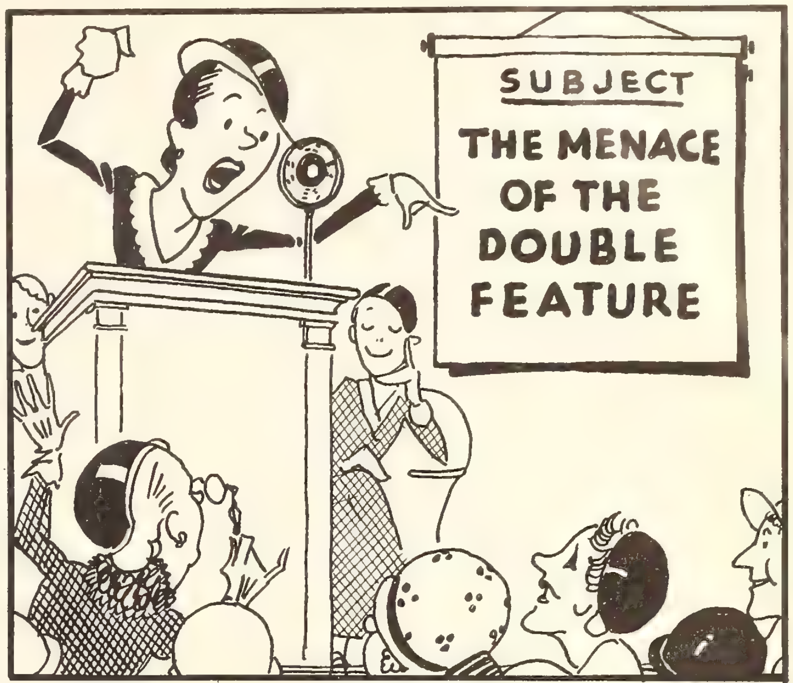
# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Portland, Ore.** | | | | | | | |
| Fox Broadway | 1,912 | 50c-$1.50 | "Grand Hotel" (MGM) | 14,000 | ........................................ | | High 1-10 "Min and Bill" 21,000<br>Low 4-4 "The Prodigal" 3,000 |
| **Fox Paramount** | 3,068 | 25c-60c | "Are You Listening?" (MGM) | 12,000 | "This is the Night" (Para.) | 14,000 | High 1-3 "Paid" 26,000<br>Low 5-23 "Young Sinners" 11,000 |
| Hamrick's Music Box | 1,800 | 15c-25c | "Destry Rides Again" (U.) | 4,300 | "Play Girl" (W. B.) | 4,500 | ........................................ |
| **Oriental** | 2,040 | 25c-35c | "It's Tough to be Famous" (F.N.) | 4,800 | "So Big" (W. B.) | 5,000 | ........................................ |
| **Rialto** | 1,400 | 25c-35c | "Cheaters at Play" (Fox)<br>(15c-25c) | 3,000 | "Sky Bride" (Para.) | 2,400 | High 3-21 "Trader Horn" 12,000<br>Low 5-21-32 "Sky Bride" 2,400 |
| **RKO Orpheum** | 1,700 | 25c-50c | "Night World" (U.) | 13,000 | "State's Attorney" (Radio) | 10,000 | High 2-14 "Cimarron" 20,000<br>Low 5-23 "Iron Man" 8,500 |
| United Artists | 945 | 25c-35c | "Night Court" (MGM) | 4,000 | "But the Flesh is Weak" (MGM) | 2,600 | High 1-10 "Hell's Angels" 12,500<br>Low 3-5-32 "Shanghai Express" 2,500 |
| **Providence** | | | | | | | |
| **Fays** | 1,600 | 15c-50c | "Trial of Vivienne Ware" (Fox) | 7,200 | "Young America" (Fox) | 8,500 | ........................................ |
| **Loew's State** | 3,800 | 15c-50c | "When A Feller Needs A Friend" (MGM) | 11,500 | "Huddle" (MGM) | 14,500 | High 2-7 "Inspiration" 25,500<br>Low 3-26-32 "The Passionate Plumber" 8,500 |
| **Majestic** | 2,400 | 15c-50c | "Man About Town" (Fox) and "Woman in Room 13" (Fox) | 8,000 | "The Mouthpiece" (W. B.) and "The County Fair" (Monogram) | 11,000 | High 1-30-32 "Union Depot" 11,200<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" 5,100 |
| **Paramount** | 2,300 | 15c-50c | "Reserved for Ladies" (Para.) | 9,000 | "Sinners in the Sun" (Para.) | 11,000 | High 3-14 "Unfaithful" 14,000<br>Low 8-8 "Secret Call" 4,500 |
| **RKO Albee** | 2,300 | 15c-50c | "No Greater Love" (Col.) | 9,000 | "State's Attorney" (Radio) | 8,500 | High 3-19-32 "Behind the Mask" 15,800<br>Low 7-4 "Sweepstakes" 3,200 |
| **RKO Victory** | 1,600 | 10c-35c | "Escapade" (First Div.) and "Sea Ghost" (Peerless) | 2,000 | "The Local Bad Man" (Allied) and "Roadhouse Murder" (Radio) | 1,800 | High 2-14 "Last Parade" 11,000<br>Low 11-21 "Way Back Home" 1,500 |
| **St. Paul** | | | | | | | |
| **Paramount** | 2,300 | 25c-50c | "So Big" (W. B.) | 7,500 | "Letty Lynton" (MGM) | 8,500 | High 8-22 "Smiling Lieutenant" 12,000<br>Low 1-17 "Paid" 7,000 |
| **Riviera** | 1,300 | 25c-50c | "Amateur Daddy" (Fox) | 5,000 | "Grand Hotel" (MGM)<br>(50c-$1.50) | 15,000 | High 5-21-32 "Grand Hotel" 15,000<br>Low 1-17 "Just Imagine" 1,500 |
| **RKO Orpheum** | 2,600 | 25c-50c | "State's Attorney" (Radio) | 12,000 | "Symphony of Six Million" (Radio) | 13,000 | High 2-14 "Cimarron" 28,000<br>Low 1-30-32 "Forbidden" 10,000 |
| **Tower** | 1,000 | 15c-25c | "Play Girl" (W. B.) | 1,500 | "Lena Rivers" (Tiff.) | 2,300 | High 10-3 "Penrod and Sam" 4,000<br>Low 1-24 "Along Came Youth" 1,000 |
| **San Francisco** | | | | | | | |
| California | 2,315 | 50c-$1.50 | "Grand Hotel" (MGM)<br>(2nd week) | 28,500 | "Grand Hotel" (MGM)<br>(1st week) | 35,000 | ........................................ |
| **El Capitan** | 3,100 | 25c-60c | "Disorderly Conduct" (Fox) | 13,000 | "Arsene Lupin" (MGM) | 13,300 | High 8-15 "Daddy Long Legs" 16,750<br>Low 5-14-32 "Beast of the City" 12,000 |
| **Filmart Foreign Talkies** | 1,400 | 35c-50c | "Mein Leopold" (German) | 1,850 | "Students Song from Heidelberg" (German) | 2,000 | ........................................ |
| **Fox** | 4,600 | 35c-60c | "Huddle" (MGM)<br>(35c-90c) | 33,000 | "Man Wanted" (W. B.)<br>(50c-$1.00) | 47,000 | High 1-3 "Lightning" 70,000<br>Low 2-20-32 "The Guardsman" 29,000 |
| **Golden Gate** | 2,800 | 25c-60c | "Young Bride" (Pathe) | 11,000 | "Vanity Fair" (Allied) | 10,000 | High 7-11 "Lawless Woman" 20,000<br>Low 7-4 "Lover Come Back" 9,500 |
| **Orpheum** | 3,000 | 25c-50c | "State's Attorney" (Radio) | 8,500 | "Symphony of Six Million" (Radio) | 7,500 | High 12-12 "Frankenstein" 23,000<br>Low 5-14-32 "Night World" 5,000 |
| **Paramount** | 2,670 | 25c-60c | "Rich Are Always With Us" (F. N.) | 12,000 | "So Big" (W. B.) | 13,000 | High 1-9-32 "The Champ" 35,600<br>Low 7-18 "Women Love Once" 10,000 |
| **United Artists** | 1,200 | 25c-60c | "Scarface" (U. A.)<br>(4th week) | 7,900 | "Scarface" (U. A.)<br>(3rd week) | 12,500 | ........................................ |
| **Warfield** | 2,700 | 35c-60c | "Strange Love of Molly Louvain" (F. N.) | 16,000 | "Misleading Lady" (Para.) | 20,000 | High 3-14 "Parlor, Bedroom and Bath" 28,000<br>Low 1-30-32 "X Marks the Spot" 15,000 |
| **Warners** | 1,385 | 35c-50c | "Two Seconds" (W. B.) | 11,500 | "The Mouthpiece" (W. B.) | 11,500 | High 3-26-32 "Fireman, Save My Child" 19,000<br>Low 11-28 "I Like Your Nerve" 4,000 |
| **Seattle** | | | | | | | |
| Blue Mouse | 950 | 15c-25c | "Strange Love of Molly Louvain" (F. N.) | 3,000 | "Famous Ferguson Case" (F. N.) | 3,700 | ........................................ |
| **Fifth Avenue** | 2,750 | 35c-75c | "Sinners in the Sun" (Para.)<br>(25c-75c) | 15,000 | "World and the Flesh" (Para.) | 13,500 | High 4-18 "Trader Horn" 17,000<br>Low 1-2-32 "The Boudoir Diplomat" 7,000 |
| Fox | 2,450 | 75c-$1.50 | "Grand Hotel" (MGM) | 10,000 | ........................................ | | ........................................ |
| **Liberty** | 2,000 | 10c-25c | "Strangers of the Evening" (Tiff.) | 4,500 | "The Local Bad Man" (Allied) and "The Dragnet Patrol" (Action) | 5,500 | High 1-10 "The Lash" 11,500<br>Low 5-28-32 "Strangers of the Evening" 4,500 |
| **Music Box** | 950 | 25c-75c | "Rich Are Always With Us" (F. N.) | 6,000 | "It's Tough to be Famous" (F. N.) | 6,500 | High 2-28 "City Lights" 14,000<br>Low 2-6-32 "High Pressure" 5,500 |
| **RKO Orpheum** | 2,650 | 25c-75c | "State's Attorney" (Radio) | 12,500 | "The Office Girl" (Radio) | 13,300 | High 10-31 "Spirit of Notre Dame" 18,000<br>Low 3-21 "Kept Husbands" 10,000 |
| **Toronto** | | | | | | | |
| Imperial | 3,444 | 15c-80c | "Lady Panniford's Folly" (British)<br>(6 days) | 16,000 | "Amateur Daddy" (Fox)<br>(6 days) | 18,500 | High 3-5-32 "Shanghai Express" 25,500<br>Low 6-20 "Always Goodbye" 13,000 |
| **Loew's** | 2,088 | 15c-75c | "When A Feller Needs A Friend" (MGM) (6 days) | 10,000 | "Sky Devils" (U. A.)<br>(6 days) | 12,500 | High 4-18 "City Lights" 22,000<br>Low 12-19 "Ben Hur" 9,500 |
| Shea's | 2,600 | 15c-75c | "Final Edition" (Col.)<br>(6 days) | 11,500 | "Broken Wing" (Para.)<br>(6 days) | 12,000 | High 11-14 "Skyline" 16,500<br>Low 6-27 "Painted Desert" 10,000 |
| **Tivoli** | 1,600 | 15c-60c | "Trial of Vivienne Ware" (Fox) and "Misleading Lady" (Para.)<br>(6 days) | 9,000 | "Devil's Lottery" (Fox)<br>(6 days) | 10,500 | High 2-28 "Cimarron" 19,500<br>Low 11-14 "The Mad Genius" 7,500 |
| Uptown | 3,000 | 15c-65c | "Sunshine Susie" (British)<br>(6 days-4th week) | 12,000 | "Sunshine Susie" (British)<br>(15c-60c) (6 days-3rd week) | 11,500 | High 4-25 "Don't Bet On Women" 14,000<br>Low 10-17 "Ten Nights in a Barroom" 8,300 |
| **Washington** | | | | | | | |
| Columbia | 1,232 | 50c-$1.50 | "Grand Hotel" (MGM)<br>(2nd week) | 12,000 | "Grand Hotel" (MGM)<br>(1st week) | 16,500 | ........................................ |
| Earle | 2,323 | 25c-60c | "It's Tough to be Famous" (F.N.) | 14,500 | "The Mouthpiece" (W. B.) | 13,500 | ........................................ |
| Fox | 3,434 | 25c-60c | "Man About Town" (Fox) | 23,000 | "The Woman in Room 13" (Fox) | 18,000 | ........................................ |
| **Metropolitan** | 1,833 | 25c-60c | "Blonde Captive" (Col.) | 9,500 | "Wayward" (Para.) | 3,500 | ........................................ |
| Loew's Palace | 2,363 | 35c-50c | "Huddle" (MGM) | 12,000 | "Letty Lynton" (MGM) | 19,000 | ........................................ |
| **RKO Keith's** | 1,832 | 25c-60c | "Roadhouse Murder" (Radio) and "Cain" (Principal) | 6,000 | "State's Attorney" (Radio)<br>(2nd week) | 10,000 | ........................................ |

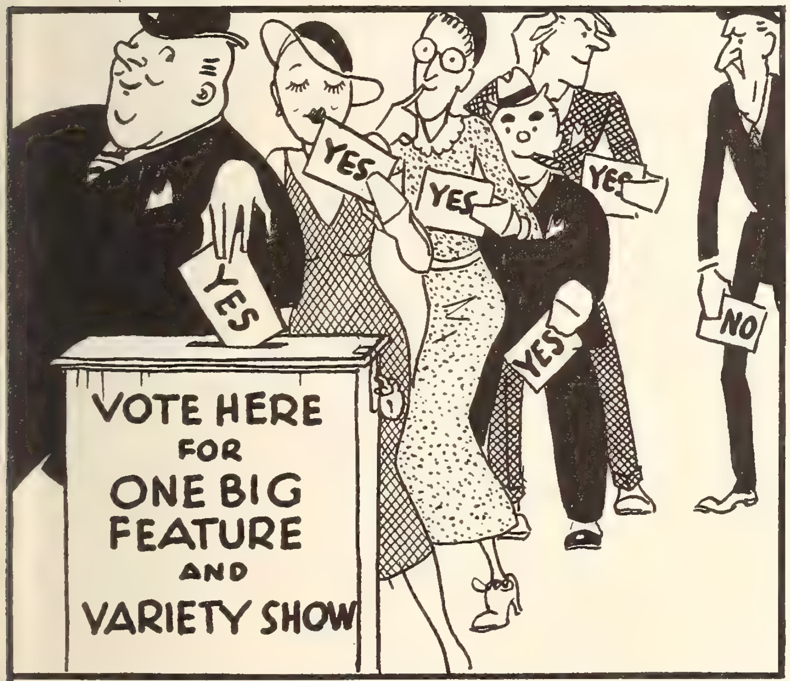
# VARIETY SHOWS ARE COMING BACK


WE EXHIBITORS WOULD RATHER RUN VARIETY SHOWS. WE KNOW THEY'RE BETTER ENTERTAINMENT
MOVIES
MOVIES

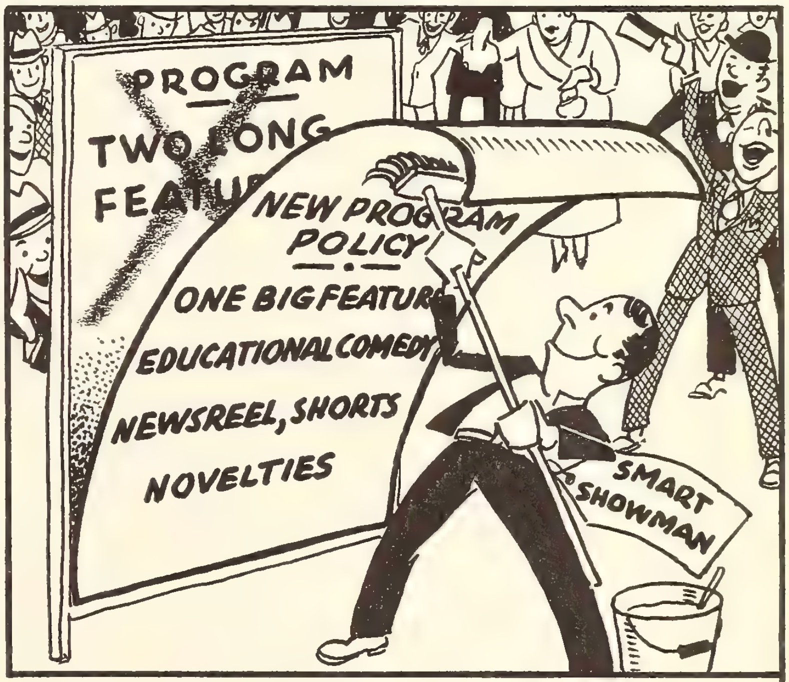
EXHIBITORS ACKNOWLEDGE THE SUPERIORITY OF THE DIVERSIFIED PROGRAM OVER DOUBLE FEATURES


SUBJECT
THE MENACE OF THE DOUBLE FEATURE

WOMEN'S CLUBS, REVIEWERS, RADIO SPEAKERS ALL PLEAD FOR VARIETY


YES
YES
YES
YES
YES
NO
VOTE HERE FOR ONE BIG FEATURE AND VARIETY SHOW

THEATRE PATRONS THEMSELVES VOTE OVERWHELMINGLY AGAINST DOUBLE FEATURES


PROGRAM
TWO LONG FEATURES
NEW PROGRAM POLICY
ONE BIG FEATURE
EDUCATIONAL COMEDY
NEWSREEL, SHORTS
NOVELTIES
SMART SHOWMAN

AND NOW IN CHICAGO, KANSAS CITY AND ELSEWHERE BETTER SHOWS ARE HERE AGAIN

The tide has turned against the double feature menace. In all directions showmen are going back to better entertainment—to the variety show. Despite all pleas of meeting competition, the public's preference has been shown so plainly that smart exhibitors know it's good business to show one feature and a diversified program. Book more of *Educational's* quality short subjects, and give the public what it demands.

Educational Pictures
"THE SPICE OF THE PROGRAM"

**EDUCATIONAL FILM EXCHANGES, *Inc.***

E. W. HAMMONS
*President*

# 'BEER TAX TIEUP WOULD BE INSANE'

*—COL. H. A. COLE, TEXAS*

## COLE PROTESTS WOOD WET PLEA

To the Editor of The Herald:

About a week ago this office received a letter from P. J. Wood of Columbus, Ohio, in which he advocated that every exhibitor wire his Congressman at Washington to vote in favor of the O'Connor-Hull bill to request the sale of 2.75 per cent beer, thus providing for additional revenue. He states that the passage of this bill will make it unnecessary for the Government to tax the exhibitor 10 per cent of his receipts!

Mr. Wood sent this letter out, not on the stationery of the MPTO of Ohio, but on a letterhead of his own; nevertheless it is a well known fact that he is the acting business manager of that organization. The circular was sent to theatre owners, and it is unbelievable that it went out without at least the tacit consent of the Ohio group.

Speaking for the Texas organization, and as a director of the Allied States Association, our national body, I want to go on record as stating that Mr. Wood does not speak for the theatres of the United States, nor can we imagine for an instant that he speaks for many of the exhibitors even in his own group. We all have our personal ideas about the prohibition question, but to tie the motion picture industry in any way into a movement of this kind is absolutely insane.

We are a quasi-public industry, and must in the very nature of our business cater to as close to 100 per cent of our people as possible. Each of us is entitled to vote and to use our influence as he sees fit, but as an institution the theatre business cannot side with either the wet or the dry faction. The surest way to bring about taxation and any other form of adverse legislation is to take a stand of this kind as a body.—H. A. Cole, President A. T. O. of Texas, Dallas, Texas.

## HOPES LICHTMAN IDEA WILL SUCCEED

To the Editor of the Herald:

Congratulations, Al Lichtman, and more power to you; and here's hoping the seed you have planted will bear fruit!

At last someone rises to express his thoughts about the nickelodion exhibitors' system and about the exhibitor who unconsciously has grown to be a factor in the amusement world and to actually offer a solution to make the motion picture theatre what it really should be, a merchandising business selling its wares for what they are worth, and place it on the same plane as the grocer, clothier, etc.

Can you imagine a clothier regularly and perpetually featuring every week a suit or suits of clothes at $75 and, a little while later, advertising to the public that it can purchase the very same suit for $25 at another store a few blocks away? But that is just what the motion picture industry has been doing all these years; and I, in my small way, have tried to convince local exchange managers of the advisability of high-caliber pictures such as "Cimarron" never being taken out of the first run class. By this, I don't mean first-run exclusive, but, any house wishing to run the picture may do so only by charging the regular first run price, or say *not more* than a difference of ten cents.

I can well remember the "Covered Wagon" when it was repeated by subsequent run theatres at the same admission as charged by the first-run house, but even Paramount could not resist the temptation of a few extra dollars and later reissued it and permitted it to be shown at a lower admission.

Just why the motion picture is not deserving of the same place in the amusement world as the legitimate play is beyond me, and I would like someone to give me a reasonable answer. I can name hundreds of legitimate plays that have repeated in the cities, but never at a lesser admission for the return engagement unless it was played by an inferior company.

I want to offer my idea of what would be a legitimate set-up for bringing this business out of its present chaotic condition. If a picture has been classed as a class "A" production, it should never be taken out of this class. If a picture has merits, it will have its return engagements the same as the legitimate play. A class "B" picture should have its own classification, class "C" its own, etc. In my opinion, this will be the solution of the motion picture business' present problem and, incidentally, the saving of the subsequent-run houses which are now facing complete ruin and extermination, for that is exactly what we are facing today.

I want to offer my own predicament. A picture is shown at a first-run theatre for 60c. Forty-five days later the same picture is shown for 35c, fourteen days later for 25c, and then it goes to a local downtown theatre (which was a 50c house a few months ago) at 15c, and still a little later to another former first-run house for 10c. Mind you, neither the story nor the cast has changed, yet the price has. The result is that the 10c house is playing capacity, and the general public has gained contempt for the neighborhood theatre that tries to get more than the lowest admission grind house, and you can't offer them a reasonable answer. But, with the adoption of a policy whereby pictures do not deteriorate in entertaining value with age, the motion picture business will eventually be brought into the class in which it belongs, pulling it out of the hole and mire it has been in, and placing it on the pedestal of art. Like any other commodity, it will be sold to the public for its actual worth, and, incidentally, cure some of the ills that exist today, such as double bills, two-for-ones, and many other racketeering features to which the subsequent run exhibitor has had to resort in order to protect his admission and priority run privilege, and to be able to compete against the lower admission grind house playing the same pictures, sometimes at even lower matinee admission.

Don't for a moment think that I do not realize that it will be a sacrifice on the part of the subsequent run exhibitor, but, in the long run, he will more than profit by such a system, for he will be in a class by himself and will not have any fear of competition in the class of entertainment he is selling.—Ike Geller, Proprietor, Walnut Park Theatre, Portland, Ore.

## SEES "A" HOUSES' PROTEST FIRST

To the Editor of The Herald:

The A & B plan can be perpetrated only by a company with a small output of pictures whose revenue is derived almost exclusively from socalled "A" houses.

A company that is unsuccessful selling the smaller theatres and subsequent runs might hope to make up the deficiency from the "A" houses.

In order to profit, however, the company must of necessity create "A" pictures out of some of the "B" pictures, with the result that "A" houses will pay more for inferior product.

If the increased rental is a result of percentage deals, the "A" houses benefit, of course, from the increased gross, but this benefit is only temporary, as the public soon will note this and act accordingly.

It will be interesting for the big majority of exhibitors on the side lines, who for their own protection must remain aloof, to see how the "A" allocations are arrived at; how values are created that do not exist, or, where they do exist in some spots, how other spots accept the appraisal.

With the exception of certain few pictures so outstanding as to have universal appeal, I am afraid there would be so much interchanging of values and allocations as B. O. reports come in from widely different locations that the company would be swamped in the turmoil of their own creation.

"A" houses will be the first to kick over the traces in spite of the advantages they visualize now for themselves.

As applied to competitive situations, the scheme makes the unsuccessful bidder a "B" house, which is undoubtedly expected to accept, gracefully, the B to Z product and bow to the superiority of the competitor.

Subsequent runs will find themselves in the position of having to spend exorbitant sums to advertise first run B to Z pictures to convince the public of their merit as their experience has been that good pictures subsequent run are better than mediocre pictures first run.

For the companies turning out considerable product each season, including short subjects, this plan is not good merchandising as it tends to restrict their market and put their eggs in fewer baskets. Even if the plan is successful for the smaller company with lesser number of pictures the great rank and file of "B" houses need have no fear to eliminate their product entirely from consideration and throw their allegiance to the other distributors with proper merchandising methods, who are and always have been the backbone of their business existence.—J. A. Davis, Colonial Theatre, Southington, Conn.

# 00% INCREASE

**FREAK SMASH TURNS SENSATIONAL HOT WEATHER BEST SELLER—YANKING 'EM IN!**

**Sophisticated Washington, D. C., goes for "Blonde Captive" in a Big Way! Metropolitan enjoys biggest business in 6 months—100% increase over normal—big lines from 10 A. M. to closing!**

METROPOLITAN
THE BLONDE CAPTIVE
THE BLONDE CAPTIVE

## SOME BIZ!

•

***And in a typical family town***

RAND
THE BLONDE CAPTIVE
A COLUMBIA PICTURE

# 125%

**Strand at Auburn, N. Y., has biggest opening in 10 weeks on hottest day of season—125% over normal first day—100% increase second day!**

**THAT'S YANKING 'EM IN—**

***Book*** **"THE**

# BLONDE CAPTIVE"

**FOR A "BIG TAKE" IN ANY SPOT OR ANY WEATHER**

**Columbia** ***has the*** **HOT WEATHER HITS!**

# JENKINS' COLYUM

Neligh, Neb.

DEAR HERALD:

If anyone of you exhibitors failed to read Mr. Lichtman's new plan for the distribution of pictures as set forth in the May 14th issue of the HERALD, you better look it up and read it, for Mr. Lichtman throws down the bars and opens the way for some red hot discussion.

His plan is to classify all pictures into two classes. Class A and class B. He proposes to put class A pictures, which means the cream of the product, into the key city houses at a minimum admission of fifty cents. The class B product, which would be the studios' mill-run, would go into the independent and second-run houses at a lower admission price, and according to his plan the only way the smaller theatres could get the class A pictures would be under contract to play them at a minimum of fifty cents.

At this time when all merchandise has been reduced to practically fifty per cent of former prices, when many of the people who support theatres are out of employment, to place a 50-cent admission price sign in a box office window would be equivalent to hanging out a smallpox sign. On top of this, if the ten per cent admission tax goes through you'd have to advance the price to 55 cents or pay the tax yourselves. How does that sound to you? Mr. Lichtman thinks the public could be educated up to the 50 cent prices, but he forgets that the public got its educational diploma some years ago. The day of the 50 cent admission has long since passed, especially in the eight thousand independent theatres, and to think that it can be forced back is another hallucination that is altogether too prevalent in this business.

If we know anything at all about this business we know what affects the independent exhibitor, and to try to force 50 cent prices on his patrons would mean the death of practically every one of them. In all other lines of merchandising the policy is to obtain all the customers they can. Maybe we don't see this thing right. We have been wrong so many times that perhaps it has become a fixed habit with us, but our eyesight has not yet been so impaired but what we can see through a barbed wire fence without glasses.

Mr. Lichtman contends that distribution costs must be reduced. We agree with him, and the wonder is that someone had not thought of that years ago.

He contends that the classification of pictures under his plan is intended to bring about that result. We doubt that very much.

It won't hurt you boys to think the proposition over, but it won't do you any particular good to simply discuss it with your wife, mother-in-law and Bill Jones. The place to discuss it is through the "Voice Of The Industry" in the HERALD so that the other exhibitors and the whole industry may have your viewpoint. Whether you do this or whether you don't "mox nix oush" (which is the way we spell it) with us, we've told you about it, and that's that.

Notwithstanding our neuritis still "Covers the field like an April Shower," everything is going to come out all right. Amos 'n' Andy have solved the problem of this Depression and we'll soon be out of the mudhole and straddling the rainbow.

In his speech at the Jefferson day dinner love feast, Al Smith agreed with President Hoover on the question of moratoriums, except that Al went Hoover nineteen years better and declared the Government should declare a twenty-year moratorium on all debts owed us by Europe. As soon as we heard that speech we went down to the meat market with their statement and laid it down on the counter and we told Ben Broderson that we had decided to declare a moratorium on his bill for one year. Ben said, "You have, eh? Well I have decided to declare war on dead beats right now!" And he reached for a cleaver.

∇

And then there's another thing. Why is it that the radio companies will permit the broadcasting of the private lives and scandals of the Hollywood folks? We supposed the press did aplenty of that, and yet someone on the program of a prominent cigarette concern seems to take delight in washing the Hollywood linen on every program. It ought to be stopped.

If we were a star and they broadcast our personal life and business we'd smoke a corncob pipe all our life rather than one of their cigarets.

∇

And there is one more matter we don't savvy. And that is, that when the producers get a star worked up to where she has become a universal favorite they replace her with some dollface baby because she photographs well and has a nice form. Suppose they tried to replace Will Rogers, Clark Gable, Wallace Beery, Ralph Bellamy, Chic Sale, Charlie Ruggles, or any other star of equal ability, with some punk whose only recommendation was his nice curly hair and a lispy voice, what would happen? It's *ability* that counts on the screen as well as in any other line of business.

We have in mind at this time one particular star, and that's Patsy Ruth Miller. Patsy Ruth was one of our screen favorites. Not only that, but we found her to be a universal favorite with fans and exhibitors wherever we have gone, and we've gone quite a considerable distance. There may be some good reason why she is off the screen, but the reason would have to be good to satisfy her following. We are not Patsy Ruth's press agent, she probably doesn't know we are on earth, and if she does, she doesn't know we are out on parole, but our guess is that if some producer would put her back on the screen and give her something worthwhile to do it would not only be beneficial to the company, but it would please a mighty big following.

∇

We expect to start for Illinois, Indiana and Michigan in a few days and we hope the boys over there will remember that we've got neuritis and will not bring up the subject of golf. It would be awfully discouraging to us.

J. C. JENKINS,
The HERALD Man

# Warner Will Hold 4 Regional Meets

Warner will hold regional sales meetings in New York, Chicago, New Orleans and Los Angeles, during the month of June, substituting these sessions for a national sales convention. The New York meeting will be held June 6 and 7 at the Park Central Hotel. A. W. Smith, in charge of Eastern and Canadian sales, will preside, and district managers, branch managers and salesmen will attend.

The other sessions have not as yet been definitely set. Gradwell Sears, in charge of Western and Southern distribution, will decide the dates and preside at the meetings.

Carl Leserman, central district manager, is in New York to confer with Mr. Sears on the Chicago meeting. He will be in New York for a week.

## Schaefer Holding Regional Meetings of Paramount Men

George Schaefer, Paramount general sales manager, has arranged a schedule of regional meetings to be attended by members of the distribution and theatre departments. Fall product and production plans will be discussed at the sessions. Mr. Schaefer will conduct all meetings.

The schedule includes sessions at: Boston, June 1 and 2; New York, June 4; Philadelphia, June 6, 7; New Orleans, June 9, 10; Dallas, June 11, 12; Cleveland, June 16, 17; Chicago, June 17, 18.

## Long Beach Theatre Opening Attended by Film Executives

Fink, Rugoff and Becker last Saturday opened the new Laurel theatre, in Long Beach, Long Island, bringing the total of the company's houses in the city to three, the others being the Lido and Castles.

The Laurel seats 1,500, and is equipped with a modern cooling system. The opening policy is straight films with three changes a week, though vaudeville may be added for weekends. Numerous film executives from New York attended the opening.

## Allied Unit Starts Drive For Members in New York

Allied States Association has begun the invasion of New York state, in accordance with plans mapped some months ago. Vincent M. Trainor, Lafayette theatre, Suffern, N. Y., is chairman of an organization committee of Allied Theater Owners of New York, Inc., formed recently.

All exhibitors in the state have received invitations to join the organization. The unit may apply for a charter to the national association.

### Crandall to Exhibit Painting

Harry M. Crandall, president of Crandall Theatres Corporation, Washington, D. C., M. E. Comerford, and associates have acquired a large painting, 402 feet long by 45 feet high, concerning America's participation in the World War. The picture is designed for extensive public exhibition.

# *a* BOX-OFFICE SMASH

## *on both sides of the Atlantic*

E DAILY FILM RENTER

### The County Fair

.D.C. (All Talkie: Sound on Film.) Cert. "A." July 18. 5,859 feet.

**Exciting race track film, with Hobart Bosworth and Wm. Collier, Jnr. Familiar material cleverly presented with sustained suspense, negro humour, and exceptionally good musical interlude. Excellent racing scenes and stirring gangster stuff, with Ralph Ince. Excellent general booking.**

The story of "County Fair" has done duty before, but is presented here with so much ingenious by-play as to create a good substitute for newness. Hobart Bosworth as the Southern Colonel who breeds horses solely for love, and is consequently broke; his daughter, Alice, after whom the dark pet of the stable is named; and Jimmie Dolan, an ex-jockey, are chief protagonists in a story which involves a crooked betting ring, the abducted horse, doping, bribery, and the usual concomitants of a track yarn. At no point does the story break fresh ground, but it is packed in every foot with action, by-play and humour and has many ingenious twists that heighten suspense. This carefully-built excitement is an outstanding feature, and will register effectively with most audiences.

Actual racing scenes are cleverly photographed, and constitute an attraction. Special praise must be given to unusually musical recording of a negro spiritual—one of the best things of its kind yet produced.

Hobart Bosworth is his excellent self, touch of heart trouble and all, and Wm. Collier carries all before him in pleasant style. Supporting cast notably good, including Ralph Ince as dominating gangster. First-rate exciting booking of it class.

THE CINEMA
NEWS AND PROPERTY GAZETTE.

### "THE COUNTY FAIR"

P.D.C. American. 5,859 Feet. Cert. "A." Release: July 18, 1932.
Director: Louis King. Leading Players: William Collier, Jnr., Marion Shilling.
Recording System: Western Electric, sound on film.

**Racing melodrama. Vigorous story of race gang's attempt to prevent "dead cert" from running. Doping, abstraction of horse from guarded stables, and nick-of-time frustration of final crookedness, secure strong suspense values, enhanced by authentic race track settings and atmosphere. Hearty fist-fight and pursuit episodes; refreshing unsentimental romance; amusing negroid comments. Straightforward direction; competent portrayals; good recording. Sure-fire popular hall booking.**

If this is an example of the Monogram policy of giving the popular public what it wants, it certainly is a successful one. Almost any reasonably well presented racing melodrama can be certain of raising a responsive flutter in the heart of the average patron; and this is more than reasonably well staged, exploiting as it does all the accepted devices of suspense, frustrations of crookedness, and final triumph with marked success. This film is safe to get the glad hand from popular hall audiences.

The story shows how Jimmie Dolan, waiter at the Agua Caliente racecourse hotel, squabbles with a pretty waitress, Alice Ainsworth, over a tip but becomes her firm friend and protector after seeing the wonder horse (also called Alice) which her father, Colonel Ainsworth is secretly training for the handicap race. A race gang, headed by "Diamond" Barnett, that is heavily backing another horse, gets wind of Alice's marvellous times. After failing to bribe the negro jockey and inadequately doping the horse Diamond has her locked up on the grounds that the impoverished Colonel has been unable to pay a feed bill. Jimmie and Alice, however, stage a quarrel with Diamond's henchmen, rescue the horse from a hole in the back of the stable; and Jimmie despite Diamond's success in capturing the truck on the road to the track, and getting imprisoned himself, manages to get the horse on the track just in time for it to enter and win. The casual shooting of Diamond by a "big shot" gangster in with him on his scheme only needs a happy fade between Jimmie and Alice (the girl, not the horse) to complete the film properly.

The generous action incidentals are well staged; and the final race, with its convincingly tense atmosphere, appears actually to have been taken at the famous Agua Caliente track. William Collier, jnr., and Marion Shilling are refreshingly unsentimental in their attitude to each other; and there is a good supporting cast, of which Hobart Bosworth, as the impoverished but upright old Colonel, and Snowflake, the very negroid stable hand, deserve special mention.

M. H.

THE *Film* DAILY

### "THE COUNTY FAIR"

with Hobart Bosworth, Ralph Ince, Marion Shilling, William Collier, Jr.
Monogram 70 mins.

DANDY LITTLE RACETRACK MELODRAMA WITH GOOD CAST, ACTION, HUMAN INTEREST AND SUSPENSE.

An unpretentious but all-around satisfactory job, resulting in good entertainment value all the way. Though the basic plot is not particularly new, the adaptors and Director Louis King handled it in such a way that it never lets the interest lag. A gang of racetrack crooks headed by Ralph Ince have framed a certain horse to win. They learn that an unknown filly owned by Hobart Bosworth, a kindly Kentucky colonel who has gone poor in his love for horses, has the best chance of winning. So they go in for strong-arm tactics to keep the prospective winner out of the race. Bosworth's daughter, played by Marion Shilling, is working as a cigarette girl to help her financially busted father, and in the same restaurant is William Collier, Jr., a former jockey now working as a waiter. They supply the neat love interest, with Miss Shilling very winsome, and Collier defeating the crooks.

Cast: Hobart Bosworth, Ralph Ince, Marion Shilling, William Collier, Jr., Kit Guard, George Chesebrough, Otto Hoffman, Arthur Millett, Thomas R. Quinn, Edward Kane, Snowflake.

Director, Louis King; Author, Roy Fitzroy; Adaptor, Harvey Harris Gates; Dialoguer, same; Cameraman, Archie Stout; Recording Engineer, Balsley and Phillips.

Direction, fine. Photography, fine.

MOTION PICTURE DAILY

### *"The County Fair"*

*(Monogram)*

Most of the fair scenes are at the start. After a few shots of a tent show and crowds the action begins and it keeps right on to the finish, in a series of swiftly moving sequences that keep the audience on edge.

William Collier, Jr., as an ex-jockey and at present a waiter, falls in love with the cigarette girl at the track restaurant. She is the daughter of an old Kentuckian, somewhat down on his luck, who has developed a four-year-old thoroughbred. Ralph Ince heads a gang of gamblers who try to prevent the horse from entering a race. There are some high class race shots, some good comedy, and plenty of action.

Hobart Bosworth is the Kentuckian and Marion Schilling the girl. Louis King directed.

FILM CURB

**COUNTY FAIR, THE**—Monogram-First Division. Hobart Bosworth, Marion Shilling. **Racetrack melodrama with suspense, comedy and fast action.** 70 minutes. Directed by Louis King and supervised by Trem Carr. Story by Roy Fitzroy. Adapted and dialogued for the screen by Harvey Harris Gates. Photographed by Archie Stout. With Hobart Bosworth and Marion Shilling in the cast are Ralph Ince, William Collier, Jr., Kit Guard, George Cheseborough, Otto Hoffman, Arthur Millett, Thomas R. Quinn, Edward Kane and Snowflake. The hero is William Collier, Jr., an ex-jockey, in the role of a waiter, and the heroine is Marion Shilling, as the cigarette girl in the same restaurant. She is trying to help her proud but poor old father who has a race-horse that is expected to put them both in the big money again. A gang of crooks try every means possible to keep this horse out of the race. Plenty of excitement, augmented by the successful efforts of hero and heroine to thwart them, injects a neat little love element. Comedy enlivens.—FILM CURB, 5-7-32.

# "THE COUNTY FAIR"

WITH

**HOBART BOSWORTH · RALPH INCE**
**MARION SHILLING · WILLIAM COLLIER JR**

*An* I. E. CHADWICK PRODUCTION
DIRECTED BY
LOUIS KING

MONOGRAM PICTURES

**VAILABLE AT 36 MONOGRAM EXCHANGES**
OR

**MONOGRAM PICTURES CORPORATION**
723 SEVENTH AVENUE NEW YORK

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 130.**—(A) Describe a 4.5-inch diameter meniscus bi-convex condenser lens. (B) Describe a 4.5-inch diameter plano-convex lens. (C) Describe a 6-inch diameter bi-convex lens of 6-inch focal length. (E) Of what is a meniscus bi-convex condenser composed? (F) Why are the convex sides of two plano-convex condensing lenses always placed with their curvex sides next each other?

## *Answer to Question No. 123*

*Bluebook School Question No. 123 was: "Presuming your projection lens to have a two-inch free diameter and a 4.5-inch working distance, and that you have a plano-convex condenser with a 4.75-inch free diameter, what must be the distance of the condenser from the aperture in order that the entire light beam may enter the lens? At what point between the light source and the projeciton lens would this entail considerable loss? Assuming or admitting the loss to be considerable at this point, what would be the advantage of getting the light beam all into the projection lens?"*

This question certainly proved a poser. Some kicked, saying it must be worded wrongly, but it was not. It was worded with view of obliging those attempting to answer to consider the entire light beam action and figure out for themselves just what was meant, which is pretty evident if the whole matter be really studied. Sorry, men, but out of more than 800 answers I have found only six that could be fairly conceded to be correct in the sense that the men evidently grasped the main idea. There was, even in this half-dozen, some difference in figures (I am unable to understand why, but there was) as to condenser-to-aperture distance, but I made some concession on that point.

Those making the correct answers, in the order of their thorough correctness, were George Thompson, Roy J. Arntson, G. E. Doe, S. Evans and C. Rau, Lester Borst and T. Van Vaulkenburg.

I have, after some consideration, concluded that Brother Thompson has a bit the best of it. He says:

"I think, after examining this whole question, you have deliberately worded it to compel us to work pretty hard in examining the whole beam action. When that is done the thing is quite simple, or so I think. And, Mr. Richardson, I believe that kind of thing adds very much to the value of the school. I can testify that it is a very real school, too. It often makes us dig under the surface of things in order to get an understanding of not only the questions themselves, but of the principles upon which they are based."

May I express thanks to Brother Thompson for that. It is exactly the truth. I not infrequently do so word questions that the whole matter being dealt with must be carefully examined before an intelligent understanding of what the question is based upon can be arrived at. It is my intention to make my "scholars" very real ones. Thompson continues:

"In order to answer this question correctly and precisely, it is necessary to know what dimension of aperture (movietone or silent) is being used. I shall therefore describe the process by means of which a correct answer may be obtained. Secure a sheet of smooth paper not less than 30 inches long, by any convenient width not less than say, eight inches. Pin it on a level table top. Across the length of the paper draw three perfectly straight lines, two of them exactly 4.75 inches apart, with the third exactly central between them. The center line is the optical axis line. The outer lines represent the condenser free diameter.

"Near one end of the paper make two small dots, each exactly one inch from the central line. These represent the projection lens free diamater. Exactly 4.5 inches from them make two other dots, one on either side of the central line, with the central line. These two line dots should be, and apart a distance exactly equal to the distance across from opposite corner to opposite corner of the aperture you are using. I have used the word 'exactly' each time for the reason that much depends upon accuracy. Careless work will result in wrong results.

"Next fix a thumbtack in each of the four dots, and to each of those representing lens diameter, affix a thread. Stretch the thread fixed to the lower tack out past and barely in contact with the upper aperture tack. Make a dot where it crosses the upper condenser diameter line. Do likewise with the upper lens and lower aperture tack, also making a dot where it crosses the lower line. These two line dots should be, and if you have worked accurately, will be exactly the same distance from the aperture dots, and the distance the edges of the front face of the converging lens must be from the aperture of the dimensions you are using in order to enable the projection lens to pick up all the light, will be the distance of line dots from the aperture dots.

"However, I personally would not believe it good practice to use the aperture diagonal. The width of it would, it seems to me be better, but I have answered the question as asked.

"In order to get the entire light beam into the projection lens, would under some conditions set up heavy loss of light by reason of the long focal length condenser it would be necessary to use acting to increase the distance between collector lens and light source. The advantage of getting the light beam all into the lens, even at the expense of certain losses, would be added evenness of screen illumination as compared with the other condition."

I have re-written Brother Thompson's answer and altered its phraseology, but not in any degree its meaning. It is the type of answer that proves conclusively the writer's thorough knowledge of the various things involved in light source to projection lens light beam action.

### *WHERE TO ADDRESS F. H. RICHARDSON*

*Until further notice, all correspondence pertaining to the Bluebook School or other projection affairs meant for the editorial attention of F. H. Richardson, should be addressed to him as follows:*

F. H. Richardson,
Box 100, South Lyme, Conn.

### Luminosity and Crater Light

Recently Lester Borst, a Bluebook School student, appended the following to his answer to one of the questions:

"May I most sincerely congratulate Brother T. Van Vaulkenburg on the excellence of his answer to question No. 115? It is plainly evident that Mr. Van Valkenburg

(*Continued on page 58*)

# ★★★★★ A MESSAGE TO AMERICAN SHOWMEN ★★★★★

## *FROM P. A. POWERS*

**THIS message is of important interest to every live showman in America.**

**It carries a definite promise of a new departure in motion picture entertainment.**

**I am going to bring to the screens of America a distinctly new type of pictures, which will combine the best features of the techniques of Europe and America.**

**Exhibitors are going to be offered European productions built especially for American audiences in conjunction with the best obtainable in America.**

**Stars of definitely proven box-office power will be cast in stories adapted from successful stage plays and widely read novels.**

**Playwrights and authors of the calibre of Frederick Lonsdale, Compton Mackenzie, John Galsworthy and A. Conan Doyle, and others of equal note, will provide the stories for future Powers Pictures.**

**This means that there will be a vast, ready-made audience for every production which I shall release.**

**The colorful backgrounds to be found everywhere in Europe—perfect set-ups for romance, conflict and heroism—will provide incomparable settings for some of these fine pictures.**

**I am sincere in saying that I am going to present productions possessing that cosmopolitan appeal which, it has been most effectively demonstrated, spells "Box-Office".**

**The New Powers line-up will be a revelation to American showmen and theatre-goers.**

**Twelve productions are now available!**

**Our exchange system is complete!**

**We are ready for the screen!**

**We are ready for service!**

P. A. Powers.

### NINE PICTURES TYPICAL OF POWERS QUALITY

**"HER STRANGE DESIRE"**

An absorbing drama based on the sensational stage play by Edgar Middleton. Featuring Laurence Olivier and Nora Swinburne.

**"THE LIMPING MAN"**

Will Scott's distinctly different, fast-action mystery story brought to the screen.

**"SKIN GAME"**

From the play by John Galsworthy, celebrated playwright and novelist. Directed by Alfred Hitchcock.

**"TIMBUCTOO"**

A dramatic adventure thriller, filmed in the heart of Africa. Written and directed by Walter Summers.

**"FIRES OF FATE"**

One of the most dramatic of A. Conan Doyle's incomparable stories. Filmed entirely in the African Sudan.

**"THE RETURN OF BULLDOG DRUMMOND"**

An original screen story of the further adventures of this world-famous character created by "Sapper".

**"MAID OF THE MOUNTAINS"**

The sensational musical play of the famous playwright, Frederick Lonsdale, adapted to the screen and directed by Lupino Lane.

**"DANCE PRETTY LADY"**

Adapted from Compton Mackenzie's internationally famous novel and play, "Carnival." Directed by Anthony Asquith.

**"BILL, THE CONQUEROR"**

A drama of love and sacrifice, from the story by Dion Titheradge. Featuring Heather Angel and Henry Kendall.

**and at Least**

**15 OTHERS OF EQUAL BOX-OFFICE POWER**

**POWERS**

**PICTURES, INC.**

**723 Seventh Avenue New York, N. Y.**

(Continued from page 56)

uses reasoning and intelligent thought in his study.

"As to the quality of light produced by an a. c. arc, my view is that this matter rests entirely in the spectrum characteristics of the arc stream; that it is entirely independent of the crater light quality. Since a. c. reverses its direction many times per second, the arc stream is vigorously excited, and in such a state of agitation that molecules of gas are broken down, thus releasing additional electrons, which add greaty to the penetrating power of the light. Using soft carbons will result in a hotter, more dense gas stream, which has the effect of enhancing the action to ideal proportions."

This is a point never before raised, so far as I know, by any one. I therefore submitted Brother Borst's letter to Dr. R. R. Geib of the National Carbon Company. His comment follows:

"Supplementing my letter pertaining to the question raised by Mr. Borst, I believe the following explanation will clear the matter up to the satisfaction of all concerned:

"The snow white light from National White Flame a. c. projector carbons is due to the use of compounds of the cerium group of rare earths introduced into the cores of the carbons. As explained in the answer to one of your previous questions, the current is carried through the arc stream by ionized carbon vapor volatized from the positive of the d. c. arc, or from both carbons in the a. c. If neutral cored carbons are used, this arc stream is nearly colorless, but when the cerium group of rare earth compounds is used, there are present the gases of these compounds volatized by the very high temperature of the arc, and these heated gases are the sources of luminosity in the arc stream.

"In analyzing Mr. Borst's answer to the question, he is correct in that the quality of the light from an a. c. stream, assuming that he is using National White Flame a. c. carbons, is entirely independent of the crater light quality, but the cause of this is the presence of the rare earth compounds in the arc stream as explained above."

# Hollywood Awaits War of Recording Equipment Makers

Hollywood looks for a war of recording equipment manufacturers involving independent production. Major companies are set on long-term contracts with Western Electric (ERPI) or RCA Photophone, with Western Electric having the edge with the majors by a considerable margin.

The heavy increase in independent production has brought about a situation which threatens to disrupt the status quo on recording, as it affects the independent field. Cause of the squalls is said to be due largely to the $500 per reel royalty exacted by Western Electric, a charge to which independents like Monogram, the Goldstone-financed enterprises and others are said to object.

Monogram has been using the recording equipment of Balsley and Phillips, Western Electric licensee.

Photophone has been working closely with Phil Goldstone, one of the leading independent production financiers. It is understood that Mr. Goldstone is becoming increasingly interested in Photophone for productions which he finances. Photophone contracts provide an option of two methods for royalty payments, one a flat $500 per reel, which is used chiefly by majors. The other is the payment of eight per cent of the production cost, which appears to provide the reduction wanted by independents. On a $20,000 negative, for example, this would reduce the royalty to about half the flat fee of $500.

ERPI and Photophone are coming out with an entirely new wrinkle of wide-range recording and reproduction. Photophone appears to be preparing to get this new recording system very definitely into the independent field, particularly through the Goldstone connection.

In addition to Balsley and Phillips, the only Coast rental studios available with Western Electric equipment are Metropolitan and Universal. Photophone has the recently reopened RKO-Pathe studio at Culver City, and it is also available at Tec-Art, and in the Tiffany studios, although at the latter recently some producers were using Western Electric, brought in portably.

At any rate, it looks as though there was to be a mighty scramble in Hollywood.

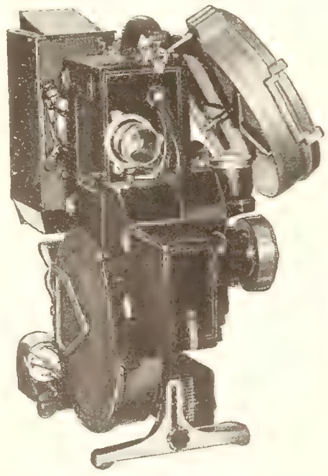
## Pioneer Cameraman Dies

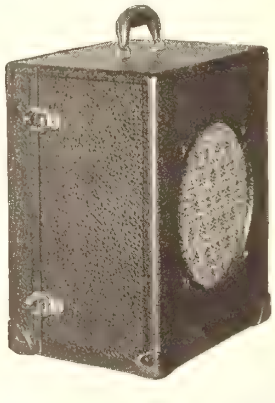
William J. Black, pioneer motion picture and newspaper photographer of Philadelphia, died recently in that city after an illness of six months. He worked at one time for the Lubin studios in Philadelphia and for Ince in Hollywood.

**The lightest 1000 watt sound-on film projector ever made and A CHALLENGE to the world in the perfect reproduction of sound**

"I finished installation of West Kentucky Industrial College last week.
As to the equipment, I certainly want to take my hat off to any man who can design equipment that runs as smoothly and sounds as good as this does. It is 100% perfect."
AMERICAN VISUAL SERVICE
C. H. Brandon

"Heard other portable sound equipments, up to more than double the price, and I must say, truthfully, that results with the HOLMES were so far superior that there is no comparison.
Dialogue clear and distinct, no muffled tones and one very noticeable feature, there was no rushing or roaring of sound reproduction."
ELLIOTT FILM CO.
F. York Elliott





*HOLMES Silent Projectors now in use can be equipped for sound-on film at small cost.*

Complete outfit — which includes everything for reproducing sound-on film talking pictures, ready to run, all weighing less than 90 pounds.

**HOLMES PROJECTOR COMPANY**
1818 Orchard Street, Chicago, Ill.

Every Theatre Needs These
as a part of its Equipment

RICHARDSON'S MOTION PICTURE HANDBOOKS

| | |
|---|---|
| Vols. 1 and 2 | $ 6.20 |
| Vol. 3 (on sound only) | $ 5.10 |
| Combination price (the 3 volumes) | $10.20 |
| Building Theatre Patronage (By BARRY & SARGENT) | $ 5.10 |

*We Are Handling Them for the Convenience of the Trade*

Motion Picture Herald Bookshop
1790 Broadway
New York, N. Y.

# *Now In Preparation*

*for*

## FALL RELEASE

A Series of Featurettes with a Cast of
Artists From the Stage, Screen
and Radio World

***Featuring***

## EMMA OTERO

***Famous Cuban Coloratura Soprano***

***in***

## "ROMANTIC ADVENTURES in SONG"

Narratives: George Reid  Direction: Lem F. Kennedy

The entire series to be produced
under the personal supervision of

## THEODORE CHARLTON

THEODORE CHARLTON, INC.
NEW YORK

# *Is Our Face Red?*

## RKO NOW

*The house organ "voice of RKO Theatres" edited for Harold Franklin's administration by Eddie Eckels, says:*

In the May 14th issue of the Motion Picture Herald, Chick Lewis has five pages of warm weather suggestions, without which you are 'operating at a loss.' If you are a member of Chick's 'Round Table,' you may get a reprint of this section for your files . . . and they are valuable. The 'cool propaganda' . . . and scores of other similar showmanship sections edited by Chick . . . is reason enough for every manager to watch for it every week.

## S. S. SOLOMON

*City Manager for Publix Theatres Corporation and the Paramount Theatre, in Youngstown, Ohio, in a letter to Mr. Charles E. Lewis, editor of the Round Table section, writes:*

. . . I want you to believe me when I say that the Motion Picture Herald is our Bible — and that goes for every mother's son connected with the theatre. We get four copies of every issue and the boys wait in line to read them. . . .

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*

→ CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS ←

# IT'S UP TO THE MANAGER!

IN every respect, right down to the smallest detail, the ability and personality of the manager is always reflected in the theatre and the way it is being run.

Invariably, if the appearance of the house is sloppy; if the projection is careless or faulty; if the help is indifferent; if the patron gets a mumbled reply to a civil question; if the equipment and furnishings are in bad shape; these things are always a reflection of the man who is running the theatre. And last, but most important, if the business is not what it should be, you can gamble on the answer being the same.

Ask for the manager of a house run like this and you will in all probability find the type of individual who fits the appearance of the house he is running.

But reverse the situation. A well-run house; attentive and courteous help; "the patron is always right"; projection and sound, perfect; equipment in tip-top shape; business—"doing fine." When you meet up with the manager of that kind of house you will find in him a real showman and a gentleman well worth meeting.

But the inside of the theatre is not the only place where the manager and his ability is reflected. Pick up the local newspaper. Look through the theatre ads. You'll get another inside slant on the men who run the local houses. Is the advertising attractive? Eye-arresting? Selling? Productive of box office results? Or is it a messed up affair; thrown together without rhyme or reason; nothing emphasized or featured; no effort made to inject seat-selling copy, and in general a sloppy piece of work?

We consider a theatre's advertising equally as important as the way the theatre itself is being run. In ninety-nine out of every hundred theatres the public's first contact is through the medium of the ads. If they appeal or are magnetic enough to pull him and his family to the box office despite a questionable picture, then the manager has been directly responsible for increasing his business via his advertising.

"What's playing at the Blank Theatre?" A question that is probably asked by some one or other in thousands of homes every evening or over the dinner table. They look through the paper and finding the theatre ads scan them, or shop if you will, for what the local theatres have to offer. Since there are so limited a number of real box office smashes that require little or no help in unusual ads, it is safe to assume that the local manager must sell them on more than just a title or a star.

Which brings us to the very important series on theatre advertising layouts now appearing on the Round Table Club pages.

This series, under the leadership of Ken Long, an ad man of wide experience, points out clearly how any showman can make up attractive and seat-selling ads without the aid of an ad artist by making use of the regulation exchange mats available at a few cents on all pictures.

The second of the series appears in this week's issue and advances another step on the path to better theatre advertising. But next week we are going back to the first rung in the ladder and show you step by step how to make up this type of advertising. Tell it to you so plainly that even your head usher can start to learn how to do clever layout work. And if you have a head usher, doorman or assistant who you believe will some day make a good manager, you should inaugurate an intimate little session with them once a week, using Ken Long's ad series as a basis for your meeting.

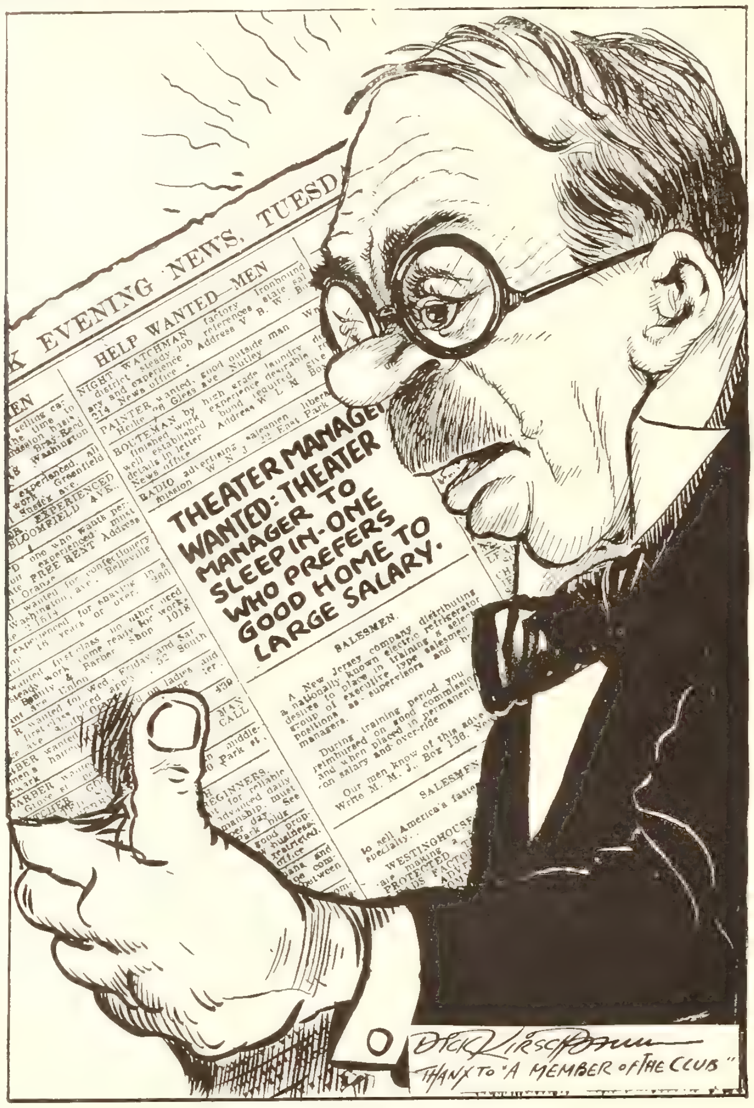
Newspaper advertising, especially in the spots outside of large key cities, has to improve a great deal before it is going to mean much at the box office. The public now travels to larger cities and compares the theatrical ads with what they are accustomed to in their home towns. Don't let them get the impression that you are not up to scratch when it comes to making your ads a distinct credit to your theatre.

As the advertising series progresses we hope to take you, step by step, through the various phases of newspaper layouts so that you will be able to make each day's ad different from yesterday's and both eye-arresting and attractive.

Our one hope is that you are not one of those men who think you know it all. Just because no one has ever criticized your ads is no indication that they are doing the job they should be doing. Even good advertising can become monotonous when indulged in too often along the same lines.

Try injecting life into your ads and through those ads into your box office, which, in the last analysis, is the deciding factor in all your endeavors. "CHICK"

# DICK KIRSCHBAUM'S LOBBY LAFFS!


EVENING NEWS, TUESD
HELP WANTED—MEN
THEATER MANAGER WANTED: THEATER MANAGER TO SLEEP-IN-ONE WHO PREFERS GOOD HOME TO LARGE SALARY.
SALESMEN
DICK KIRSCHBAUM
THANX TO "A MEMBER OF THE CLUB"

We couldn't resist the temptation of reprinting this one of Dick's cartoons. Each new day brings forth further proof that some bosses are heading for the point where they will hire managers like they do housemaids. But cheer up, we think we've found that "corner" where Mr. Prosperity is hiding.

## HOLMES RECEIVED A GREAT WRITE-UP WHEN TRANSFERRED

We are forthright removing from our scant stock of brown derbies a spring model for the crown of one Conrad Holmes, erstwhile showman of the great northwest regions and now manager of what has been styled "that gorgeous palace of pictorial pleasure," the RKO-Keith's Theatre, Boston, Mass.

The chief reason for bestowing one of the Club's highest honors on Mr. Holmes is a tear sheet from an evening newspaper of the conservative city in which he now resides, which proclaimed a few weeks ago via seven column streamer head and signed story that he had arrived in town. Under the byline ran an almost full column yarn, with a photo, reporting in full the admirable characteristics of our distinguished member. It further noted his observations on the trend of showbusiness and in indented bold face type touched quite freely upon the entertaining qualities of a number of forthcoming attractions. By way of introducing this showman to a new community his past experiences were also dwelt upon.

Did Conrad Holmes sell that reporter something worthwhile when he called around to gather a bit of news? We'll say he did, and how! It was a corking yarn that stole the amusement page—and in the city of Boston, at that! It's a long jump from Oregon to Cape Cod but a showman's a showman wherever he may be. By this time Holmes has had a chance to find his way around town, so we'll be looking for further news concerning Keith's.

## M. COWAN DISPLAYED GOOD SALESMANSHIP ON MERCHANT TIE-UP

Good salesmanship often has to be used these days when it comes to promoting giveaways which will attract the proper amount of attention from patrons and we note that a slighly different method of approach was used by M. E. Cowan, manager of the Piqua Theatre, Piqua, Ohio, when augmenting his recent campaign for Jubilee Month.

He contacted a number of his merchant acquaintances and sold them on the idea of diverting a portion of the monthly advertising into a channel entirely different than he had been in the habit of using; namely, trying his (Cowan's) style for a month. This, he explained, would be in the form of some worthwhile gift and one which would impress patrons of both store and theatre. A card was given out at the box office, in the usual give-away fashion, which, in addition to listing the gifts, carried space for purchaser's name and address. These were later deposited at the merchant's store. Cowan also gave the merchants a month's privilege of trailer advertising.

Gifts including a $150 electric refrigerator, a $100 bedroom suite, a $50 clock and a complete outfit for a man, were among the articles donated by the merchants. The newspapers also came through with a number of good write-ups. All in all, it appears that Cowan put over a neat deal and he is to be congratulated for his sales ability. From what we hear, the merchants were well satisfied with the advertising they received and will, in all probability, be in a more receptive mood next time.

**Easy Method Bookkeeping System**
FOR THEATRES
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind.

## FRED REETH ISSUED LIVELY THROW-AWAY FOR CURRENT PICTURE

For a little gag on "Man Wanted," Fred Reeth, manager of Warner's Sheyboygan Theatre, issued a small herald headed with title words. Following copy read: "We Want 1,000 men to bring their sweethearts or girl friends to see Kay Francis in her first starring role for Warner Bros. It will give you a very happy evening of relaxation. It's spicy, snappy and just a little bit risque, packed with plenty of real, hearty laughs, and will make you forget your troubles. This is not recommended for innocent young girls." Title words again followed, along with playdates and name of theatre.

## NEW MEMBER ROBERT CHAMBERS IS DOING ART WORK FOR BAIR

Though only seventeen years of age Robert Chambers, one of our new members, is turning out art work for R. R. Bair's five theatres in Indianapolis.

With limited newspaper space Chambers ably demonstrates what can be done with a two-column, 2½-inch ad in the matter of placing attractions of all five houses in front of readers' eyes. A sample of his work will appear elsewhere in this department.

**Robert Chambers**

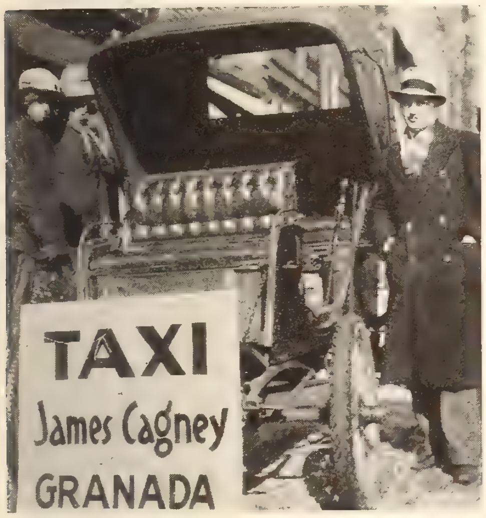
His poster work, reproduced in a number of snapshots, also shows that he has studiously applied himself to that end of the business and we'd be only too glad to show some of them here if the snaps were sharper as to detail. However, he promises to shoot along some larger and clearer photographs in the future.

In addition to working for Mr. Bair, Chambers is attending Butler University, which is enough to keep any young fellow out of mischief. We will look forward with interest to receipt of further examples of his work.

## PRYTZ DISCOVERED ANTIQUE MOTOR CAR TO USE AS A BALLY

Since his opposition had used the leading taxi concern in the city to exploit "Taxi," Roy Prytz, manager of the Granada Theatre, Duluth, Minn., decided to dig up something different, and he did, according to the vehicle illustrated herewith.

It was one of those antiquated autos made about thirty years ago and was used during shopping hours to obtain maximum publicity. The owner, the only man in the world who could drive the old car, was instructed to have break-downs at the best corners, and this was not at all a hard matter to bring about. Two "jaspers" were unearthed and dressed appropriately for the ride around town. The odd looking car had never been seen in the city and it attracted wide attention.



Prytz did nice business on "Taxi" and thinks that Mrs. Cagney's little boy James is a good draw. Oh yes, he also put over a number of corking window displays on "Delicious," tying in with six "loop" bakeries and the delicious pastries for sale. Okay, Roy, and continue the good work. We hope Spring has reached Duluth by this time and that you'll let us know what is going on at the Granada.

## CREDIT DANNENBERG WITH PROMOTION OF AN EFFECTIVE CO-OP.

A neat cooperative ad was recently promoted by Sid Dannenberg, director of advertising and publicity for Warner Theatres in Cleveland territory, and when we state "promoted," we mean 100 per cent free.

He tied up with an Ohio dairy company for insertion of a newspaper ad 4 columns wide by twelve and one-half inches deep, headline reading, "The Crowd Roars for James Cagney at the Lake—and here's another Crowd Roaring for Ohio Farmers Milk." Cagney's photo and a flock of yowling babies furnished the display punch. In exchange for the ad Dannenberg let the dairy outfit place a series of 12 photographs in the lobby, showing production and distribution methods. A company employee explained the highlights. There was also a giveaway for a week's milk supply.

A nice little piece of work to be chalked up to the credit of Dannenberg and his Cleveland crew and it appears to be a gag which can easily be adapted to other films.

# "The Showman's Calendar"

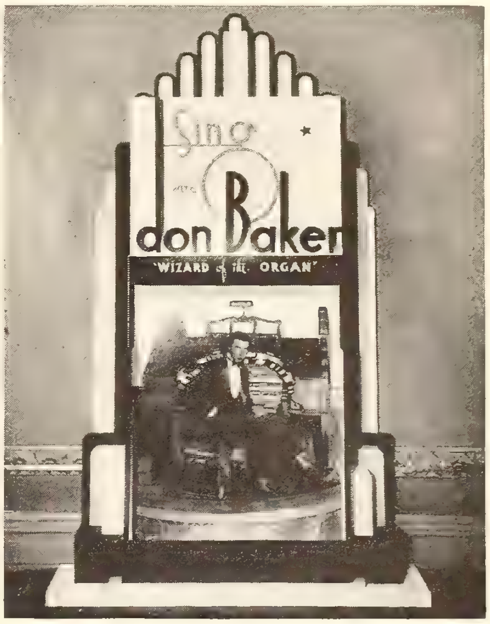
## JUNE

| | |
|---|---|
| 8th | Battle of New Orleans—1815 |
| 9th | John Howard Payne's Birthday—1791 (Author Home Sweet Home)<br>Franklin Drew Lightning from Clouds—1752<br>Pentecost<br>Virginia Valli's Birthday |
| 10th | Kamehameha Day in Hawaii<br>Benjamin Franklin Discovered Electricity<br>Richard Strauss' Birthday (German Composer) |
| 11th | Children's Day |
| 12th | Flag Day |
| 14th | Harriet Beecher Stowe's Birthday—1811<br>Cliff Edwards' Birthday<br>Pioneer Day (Idaho) |
| 15th | Boy Scouts of America organized—1916<br>Arkansas Admitted to Union—1836 |
| 16th | Barry Norton's Birthday<br>Ona Munson's Birthday<br>Stan Laurel's Birthday |
| 18th | Battle of Waterloo—1815<br>Oregon Boundary Treaty Signed—1846<br>Declaration of War of 1812<br>Jeanette MacDonald's Birthday<br>Edmund Breese's Birthday<br>Blanche Sweet's Birthday |
| 19th | War Begun with Great Britain—1812<br>Father's Day |
| 20th | West Virginia Admitted to Union—1863 |
| 21st | Longest Day in Year (First Day in Summer) |
| 22nd | Charlie Murray's Birthday |
| 23rd | William Penn Signed Treaty of Peace and Friendship with the Indians—1683 |
| 24th | Italian Victory on Austrian Front—1918 |
| 25th | Battle of Big Horn (Montana)<br>General Custer's Defeat by Indians, 1876 |
| 26th | First American Troops to Land in France—1917<br>Ernest Torrence's Birthday |
| 28th | Polly Moran's Birthday<br>Otis Skinner's Birthday |
| 30th | Congress Granted Yosemite Valley and Mariposa Big Tree Grove to California for Public Park—1864<br>Madge Bellamy's Birthday |

## COPPOCK CALLS OUR ATTENTION TO WORK DONE BY H. NELSON

House personalities as well as other features of institutional selling should receive careful consideration, believes E. S. C. Coppock, manager of the Paramount Theatre, Stapleton, S. I., N. Y., and calls attention to a plug for the house organist recently made by Harold Nelson, late of Denver show circles and now staff artist for Coppock's well known theatre.

As you will note in the accompanying photograph the entire display is solidly constructed along modernistic lines and done in simple color combination of white, green and black with large cutout letters of wood. The lower part of the display is a cutout photographic enlargement of the organist at the console. Recessed in the extreme bottom are tubular lights casting an upward glow with the effect of footlights. Directly under the large, wooden cutout letters spelling Baker's name is another trough covered with opalescent glass and containing tubular lamps.



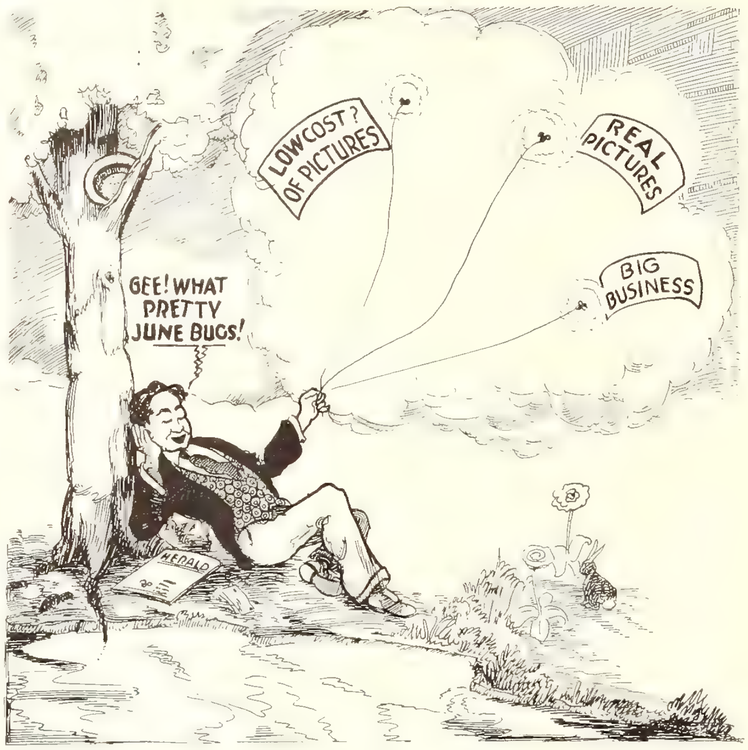
Those familiar with display art will at once be impressed with the simplicity of the entire layout and, we believe, give a hand to Nelson for his work. Organists, musical directors, M. C.'s and others represent a sizeable chunk of the payroll of any theatre and are sometimes neglected in seeking immediate results wanted from some particular picture. We believe with Coppock that other house features and personalities should receive their proportionate share of attention, particularly in the neighborhood house. After all, it really amounts to the popular notion of selling a complete program, a move being followed by many managers these bargain-hunting days.

## Adding Fuel to Flame

On top of all the trouble the Strand and two other Publix theatres in Plainfield, N. J., have had with local authorities on the subject of Sunday movies for the past three months, two young thugs walked into Russell Terhune's office at the Strand and relieved him of $1,900 which he was about to take to the bank. Trussed up with cord and gags, Russ finally worked himself loose and notified the police.

# Keeping Up With The Times!

By GUY JONES



Jones has certainly developed into an optimist all right. Here he pictures a manager on a vacation(?) doing some well-earned day-dreaming. However, we'll let him dream merrily on and perhaps another June bug labeled "Happy Days" will come his way.

## MORRISON PROMOTED NUMBER OF COSTLESS EXPLOITATION GAGS

A number of effective tie-ups were recently made by M. F. Morrison, manager of the Rialto Theatre, Brockton, Mass., among which were newspaper deals, a radio stunt, and two extensive direct by mail advertising drives.

His classified ad tie-up with the newspaper nets him 63 inches of free space each week; in other words, just twelve times as many inches as paid for. In return he runs a type trailer on the gag and issues guest tickets to the winners. A boxed-off portion of the classified page carries theatre copy and a number of questions for readers to answer, such as "Who Repairs Typewriters? Who Offers a 3-piece Set of Curly Maple for $49," etc. Names of winners for the preceding week are also published. Much favorable comment and excellent results have been obtained from this stunt.

He recently effected a tie-up with a local radio station whereby a 200 word announcement on shows is received every Saturday morning at 10.30. Talent used on this program is all local and it has become a most popular number in Brockton and surrounding communities. All the theatre gives in return is the runing of a one-frame type trailer for announcement of the "Rialto Theatre's Local Merchant Hour," giving name of station and time of broadcast.

To boost Monday night trade he arranged with the Kay Jewelry Company for gratis mailing and printing of 10,000 regulation post cards and circular letters to patrons in and around the city, announcing that the Rialto Theatre would extend the courtesy of allowing a 35c orchestra seat for 20c, good only on Monday nights. Another deal with the same company consisted of mailing out 10,000 post cards to customers, with copy on back stating that presentation of the card at the store would entitle bearer to two 25c tickets at the rate of 20c each. The theatre left 25c tickets at the store and the store sells them, rebating the theatre the difference. The card also stated that the holder of the card could obtain a 35c seat if attending the theatre between the hours of 6.00 and 7.30 P. M. It was further stipulated that the cards would not be good after 7.30 P. M.

## CHAMPION "MUTT" OF CALGARY DETERMINED BY MANAGER P. EGAN

The question of who owned the champion "mutt" in Calgary, Canada, was decided not long ago by Pete Egan, well known showman and Round Tabler of that city and manager of the Palace and Grand Theatres.

He proved to the satisfaction of all that Rover, a cross between an Airedale and a Setter, was the best out of 200 nondescript hounds which were proudly displayed by their young owners at the Hudson Bay Company, largest department store in western Canada. Rover's owner received an award of $5 and Rover a bag of weiners. Second, third and five consolation awards were also made. Through the courtesy of the Palace Theatre, parents of the boy who received first honors were given a month's pass, and a pass each to owners of 50 selected "mutts." All the youngsters paraded to the theatre, thousands watching the spectacle.

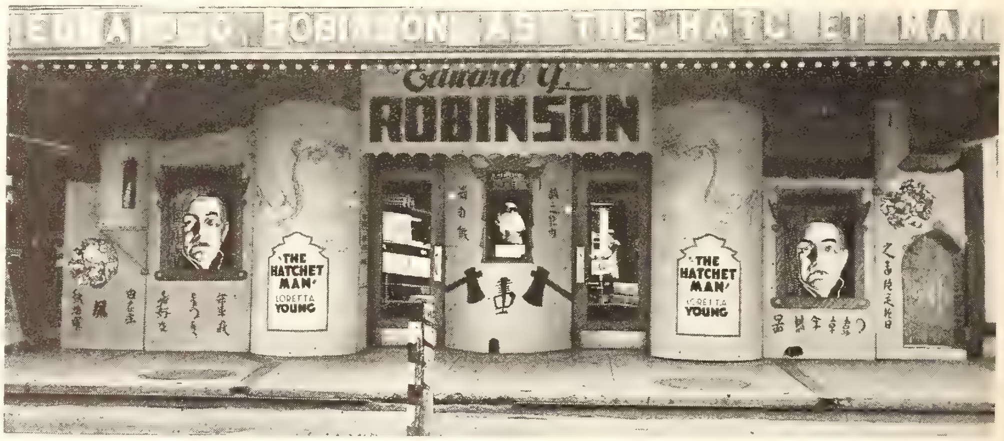
We're glad to know that Pete Egan has settled the mutt championship of Calgary for the time being and it may be that other Round Tablers will take a tip from Pete and get this matter straightened out in their towns. We will await further information on this moot subject.

## PHELAN HAS A GOOD TIE-UP WITH PAPER PRINTED BY SCHOOL

Just to let you know that Tommy Phelan is still on the job of planting publicity for his shows at the Paramount Theatre, Long Branch, N. J., in as many mediums possible, we must record that a local high school newspaper regularly carries a column headed "Talkie Tips," in which is related the latest film gossip of the town.

No matter who writes the stuff, Tommy or some student (we guess it's no less than Tommy himself), it's done in a style that's a long way from the usual reader material; in fact, it closely follows the style of the paper and is therefore read with interest. Current and coming attractions are entertainingly discussed. In return for this effective column the theatre dishes out a handful of guest tickets to students in various departments.

## "HATCHET MAN" FRONT IN SAN ANTONIO!



C. H. Moss, director of advertising and publicity for the Empire Theatre, San Antonio, Texas, used the attractive front pictured above during the run of "The Hatchet Man." The reproduction will hardly do full justice to dragons and other designs sketched on compo-board.

TOY BALLOON NOVELTIES
Less than 1c each
Samples sent if requested on your business letterheads.
UNITED BALLOON CO.
125 Fifth Ave., New York, N. Y.

## J. STODEL RIGGED NOVEL ADVERTISING SIGN ON SAIL BOAT

Managers in seagoing towns may be interested in a stunt pulled by Jack H. Stodel, branch manager of African Consolidated Theatres, Ltd., Cape Town, Africa.

When playing a recent feature he engaged a power boat, rigged with a mast and dressed with numerous pennants, to run along the coast for eight or ten miles. In place of a sail banner netting displayed the title of picture and name of theatre. The boat plyed its course along the residential areas.

Many little gags used here in the States are popular down Stodel's way, such as distribution of peanuts in small bags when playing "Cracked Nuts," and small packages of chewing gum on another picture. The only suggestion we could make to Jack is that he tie-up some local merchant for an ad to take care of cost of bags, etc.

Horoscope cards were also used to excellent advantage on "The Lottery Bride," which covered all months of the year. One side carried theatre and picture ad and the other the horoscope. This gag generally gets attention since people never seem to tire of fortune telling, etc.

## CLERGY RESPONDED TO WORK'S LETTER ON ARLISS PICTURE

A special list of all members of the Ministerial Association of San Diego, Calif., was used as a special invitation mailing list by James R. Work, manager of the Mission Theatre in that city, as an exploitation medium for "Man Who Played God." Work states that he received effective response from the stunt, several of the clergy praising the picture from the pulpit and others writing congratulatory letters.

## SUMMER STYLE SHOW!

**This is the time of the year when your local merchants ought to be quick to grasp at a chance to stage a Summer Style Show in which the bathing suit and beach angles are played up big.**

**Some managers, with the proper facilities, prefer to stage these style shows on their promenade or mezzanine floors, but of course the best bet will be the regulation stage showing of such styles.**

**Merchants can be solicited to furnish not only the bathing attire and other summer clothes, but also the girls to model them. In conjunction with this latter point it may be worth while to run a popularity contest for the most popular or most beautiful model in the show.**

**Make the staging of your Summer or Bathing Suit Style Show a gala event by tying in as many merchants as you possibly can and getting the newspaper to line up behind you a hundred per cent. Even cold drinks can be promoted as part of your local tie-ups.**

**Get busy. There is absolutely no need to lay back and cry about poor business. A thousand and one angles are ever-ready to help you bolster up your business and stimulate the communities' interest in your theatre. To lay back now may mean curtains for you or your house this summer.**

## McCUAN ON THE JOB AT MOUNTAIN GROVE WITH MANY STUNTS

L. C. McCuan, of the Cameo Theatre, Mountain Grove, Mo., tells us there's nothing much doing out his way in the show business, but a variety of data at hand is plenty of evidence that the redoubtable Mack is still socking them right and left in the same old way.

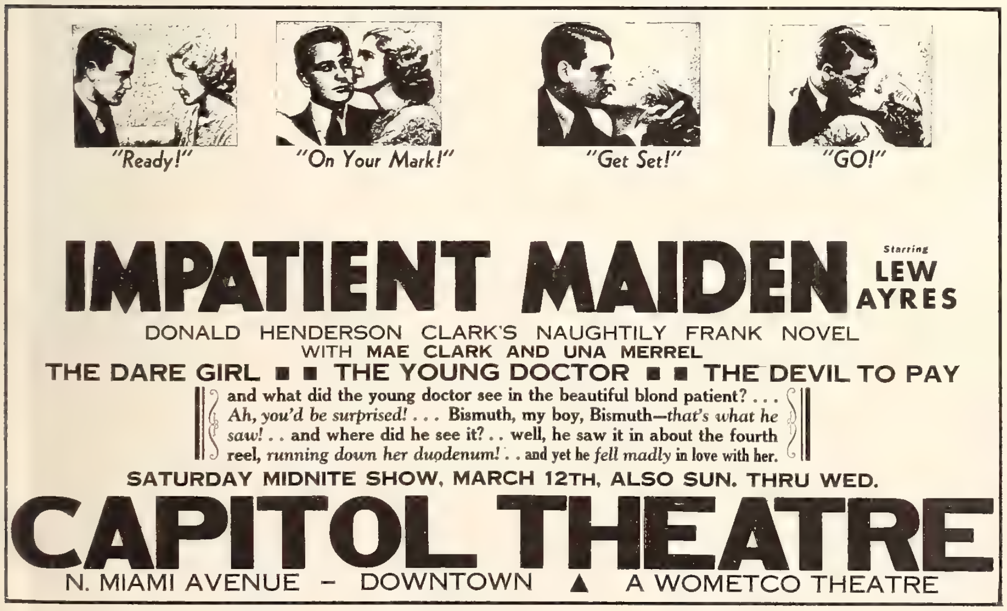
Let's start off with a gag that he is successfully using to boost sickly Saturday matinee trade; and let's suppose that the reader is situated in the same sort of town as Mack—a place with a substantial downtown business section and a number of suburban or neighboring shopping districts. This is a gag only for the suburban stores and about 30 or so of these are lined up and assessed a dollar per week, reeciving in return a number of complimentary tickets to pass out as an incentive for trade. Thus, you will at once see that the theatre is assured of a $30 return from the neighborhoods, with nothing to stop the regular downtown trade from also buying tickets. The stunt is going over with a bang and new customers are being made each week.

We've told you about McCuan's monthly calendar before, but will again remind those who are looking for something to use as an advertising medium in rural communities that he considers this calendar one of the most effective gags in use. It's costless, on account of four ads across bottom of card, and simply gotten up. The top line reads, "Sun-Mon-Tues-Wed-Thur-Fri-Sat." Since never more than two days are given over to showing of a picture no more than two dates appear under the heads. The numerals are printed in red, which stand out in contrast to catchlines and other copy pertaining to pictures. The calendars are distributed in every hotel within a radius of 40 miles, all being glad to hang them up in rooms, restaurants, etc.

Other evidence attesting to McCuan's activities includes a weekly program herald, on which is stated that a free ticket will be given each child who brings in ten of the heralds any week; another herald labeled "Money Slanguage," which listed equivalent terms of 25c in various foreign language and ended up with, "in other words, two bits or a quarter in good old U. S. A. lingo will admit you to," etc.; a throwaway flanked top and bottom with small ads, leaving space in center for a letter that had to be turned around to be read and which started off: "Forget that this is an ad. Consider it a personal message. . . ."; a plug for "Sooky," by which a herald blank with exception of appropriate copy at head was used to get the "first 25 boys or girls to obtain 50 signatures of local residents; a leap year gag of a card printed in duplicate, one for boys and one for girls which, when mated and brought to theatre, would entitle holders to one free ticket, and the use of reproduced photos of stars to plug certain pictures."

All of which, we believe, will point out that Round Tabler McCuan has been using head and legs in efforts to bring trade to his theatre. Speaking of the so-called depression Mack states, "there's no depression when we get a good picture," and it seems that we've heard those same words from many points of the compass. Okay, Mack, and let the boys hear from Mountain Grove again.

## LIVELY LOOKING HERALD FROM KOPPLIN!



"Ready!" "On Your Mark!" "Get Set!" "GO!"

IMPATIENT MAIDEN Starring LEW AYRES

DONALD HENDERSON CLARK'S NAUGHTILY FRANK NOVEL
WITH MAE CLARK AND UNA MERREL

THE DARE GIRL ■ ■ THE YOUNG DOCTOR ■ ■ THE DEVIL TO PAY

and what did the young doctor see in the beautiful blond patient? . . . *Ah, you'd be surprised!* . . . Bismuth, my boy, Bismuth—*that's what he saw!* . . and where did he see it? . . well, he saw it in about the fourth reel, *running down her duodenum!* . . and yet he *fell madly* in love with her.

SATURDAY MIDNITE SHOW, MARCH 12TH, ALSO SUN. THRU WED.

CAPITOL THEATRE

N. MIAMI AVENUE – DOWNTOWN ▲ A WOMETCO THEATRE

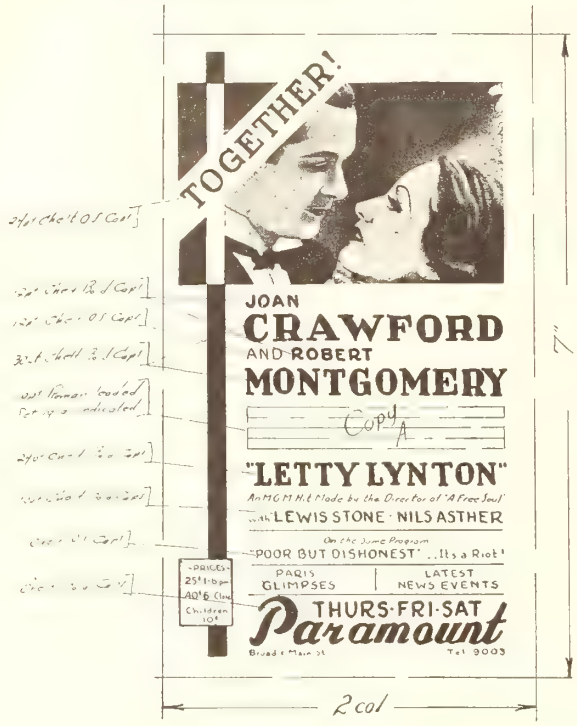
Just because you've missed Harold Kopplin's contributions in this department for the past several weeks doesn't mean that he has taken the count or retired from showbusiness. Far from that! He and his associates have just been busy rounding up the spare shekels in Miami, Fla., for the Capitol Theatre. Above is a different kind of herald, or whatever you want to call it, that he recently issued. Copy is snappy, don't you think? And the illustrations of the kind that will attract attention.

# EXCHANGE MATS AND NEWSPAPER ADS!

By KEN LONG

(Text on Opposite Page)

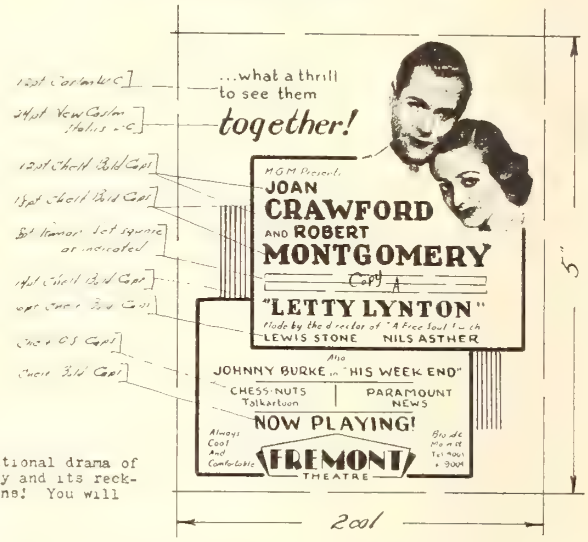
Illustration "A"


TOGETHER!
JOAN
CRAWFORD
AND ROBERT
MONTGOMERY
Copy A
"LETTY LYNTON"
An MGM Hit Made by the Director of "A Free Soul"
with LEWIS STONE · NILS ASTHER
On the Same Program
"POOR BUT DISHONEST" ...Its a Riot!
PARIS GLIMPSES
LATEST NEWS EVENTS
PRICES 25¢ 1 to 6 pm 40¢ 6 Close Children 10¢
THURS·FRI·SAT
Paramount
Broad & Main St
Tel 9003
7"
2 col

Copy - A --

Her fate is in his hands!... Will his love endure the startling revelations of her past indiscretions? See...

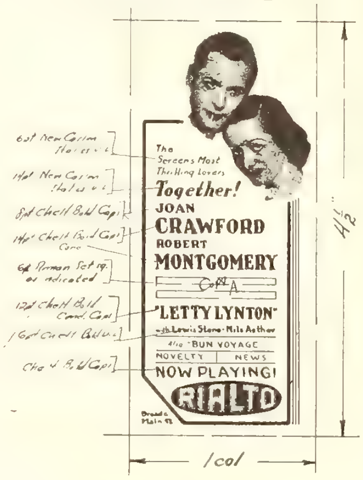
Illustration "B"


...what a thrill to see them
together!
MGM Presents
JOAN
CRAWFORD
AND ROBERT
MONTGOMERY
Copy A
"LETTY LYNTON"
Made by the director of "A Free Soul" with
LEWIS STONE NILS ASTHER
Also
JOHNNY BURKE in "HIS WEEK END"
CHESS-NUTS Talkartoon
PARAMOUNT NEWS
NOW PLAYING!
Always Cool And Comfortable
FREMONT THEATRE
5"
2 col

Copy - A --

in a sensational drama of modern society and its reckless diversions! You will thrill at

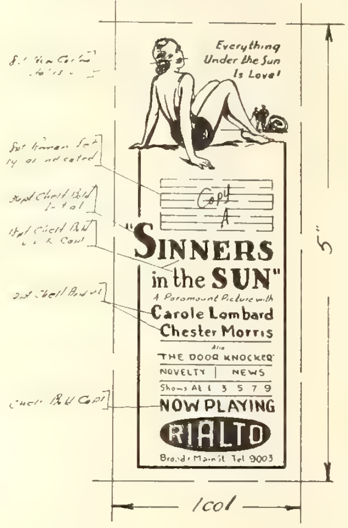
Illustration "C"


The Screens Most Thrilling Lovers
Together!
JOAN
CRAWFORD
ROBERT
MONTGOMERY
Copy A
"LETTY LYNTON"
with Lewis Stone · Nils Asther
Also "BUN VOYAGE"
NOVELTY
NEWS
NOW PLAYING!
RIALTO
Broad & Main St
4½"
1 col

Copy - A --

in a sensational drama of modern society and its reckless diversions!

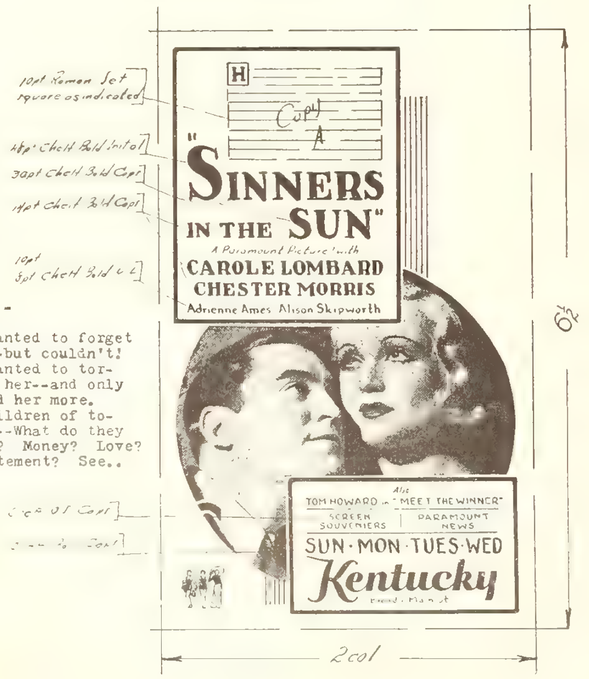
Illustration "D"


Everything Under the Sun Is Love!
Copy A
"SINNERS in the SUN"
A Paramount Picture with
Carole Lombard
Chester Morris
Also
"THE DOOR KNOCKER"
NOVELTY
NEWS
Shows At 1 3 5 7 9
NOW PLAYING
RIALTO
Broad & Main St Tel 9003
5"
1 col

Copy - A --

But other things seem important, too! Clothes! Cars! Flattery! They want them.... get them! And how? And then?

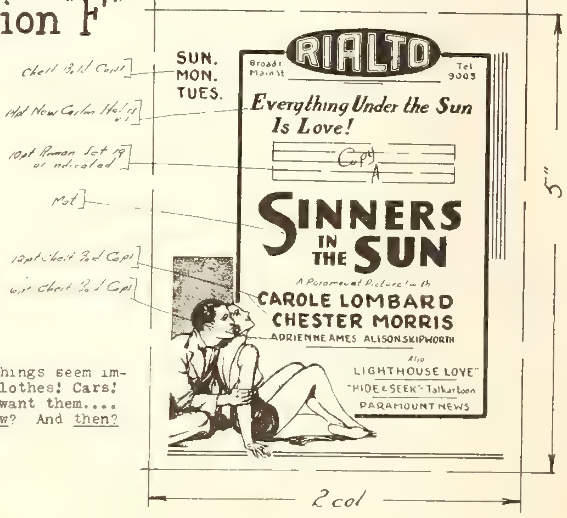
Illustration "E"


H
Copy A
"SINNERS IN THE SUN"
A Paramount Picture with
CAROLE LOMBARD
CHESTER MORRIS
Adrienne Ames Alison Skipworth
Also
TOM HOWARD in "MEET THE WINNER"
SCREEN SOUVENIERS
PARAMOUNT NEWS
SUN·MON·TUES·WED
Kentucky
Broad & Main St
6½"
2 col

Copy -

He wanted to forget her--but couldn't! He wanted to torture her--and only loved her more.
Children of today!--What do they want? Money? Love? Excitement? See..

Illustration "F"

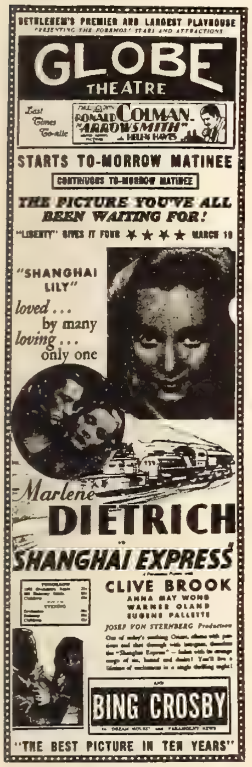

SUN. MON. TUES.
RIALTO
Broad & Main St
Tel 9003
Everything Under the Sun Is Love!
Copy A
SINNERS IN THE SUN
A Paramount Picture with
CAROLE LOMBARD
CHESTER MORRIS
ADRIENNE AMES ALISON SKIPWORTH
Also
LIGHTHOUSE LOVE"
"HIDE & SEEK" Talkartoon
PARAMOUNT NEWS
5"
2 col

Copy - A --

But other things seem important, too! Clothes! Cars! Flattery! They want them.... get them! And how? And then?

## THIS PICTURE INSPIRED MANAGER GAMMETT TO SHOW DAY AND DATE

A line on recent activities of Harry Gammett, publicity representative for A. R. Boyd Enterprises in Allentown and Bethlehem, Pa., discloses that this outfit let go with both barrels when it came to playing "Shanghai Express."



BETHLEHEM'S PREMIER AND LARGEST PLAYHOUSE
PRESENTING THE FOREMOST STARS AND ATTRACTIONS
GLOBE THEATRE
Last Times To-nite
RONALD COLMAN "ARROWSMITH" HELEN HAYES
STARTS TO-MORROW MATINEE
CONTINUOUS TO-MORROW MATINEE
THE PICTURE YOU'VE ALL BEEN WAITING FOR!
"LIBERTY" GIVES IT FOUR ★ ★ ★ ★ MARCH 19
"SHANGHAI LILY"
loved ... by many
loving ... only one
Marlene DIETRICH
in SHANGHAI EXPRESS
CLIVE BROOK
ANNA MAY WONG
WARNER OLAND
EUGENE PALLETTE
JOSEF VON STERNBERG Production
AND
BING CROSBY
"THE BEST PICTURE IN TEN YEARS"

Convinced that the picture would make good, it was shown simultaneously at both theatres in Allentown and at Bethlehem, the latter city only a matter of six miles away from the former. For five days prior to opening a sound truck split time between the two cities, and some very effective newspaper advertising was carried out in both towns. One of the ads is shown in the accompanying illustration. In Bethlehem the picture was tied up with the North Side Merchants' "Spring Window Shopping Night"; and the largest and only department store in town used live models in windows, making announcements through the apparatus on the sound wagon. Records were played in between and theatre announcements on "Shanghai Express" were also gotten over to several thousand people.

One of the finest examples of what can be accomplished through securing the good graces of a newspaper and its editor is shown in a marked portion of a tear sheet we have before us. It is the editorial page of a conservative paper and one of the subjects was headed, "People Recognize and Patronize Good Pictures." It dealt with the important role good pictures could play in the matter of stimulating business generally, deplored the fact that too many poor ones had been turned out in recent months and then extolled the qualities of "Shanghai Express," backing up the theatre's decision that it was big enough to play in two local houses at one time.

That editorial was brought about by Gammet's foresight getting an invitation to the editor to see the picture and then tactfully selling him the idea of writing something about it while he was still "warm." The editor cannot be classed as a movie enthusiast in any sense of the word, but he did recognize good entertainment and tied-up with comment that had reached him in the past.

It seems to us that the value of such an editorial cannot be measured in dollars and cents, when taking into consideration the calibre of the paper that ran it. That brings to mind the suggestion that this same idea might be used by other members. In other words, when you have something real outstanding to offer, go to your editor and get him to see the show with you. Maybe he'll react the same as Gammet's did. At any rate, it's worth a chance. For it's just as Gammet states, "Good pictures can be sold, depression or no depression, Lent or no Lent."

We're glad to hear that our old friend Frank Mickley is in business at the Park in Allentown and hope you'll pass along best regards when you next see him. Also, that Paul Alexander is still on the job at the Strand, and that D. E. Knorr is holding forth at the Embassy. Tell them we'd like to know what they're doing these days for showbusiness.

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### Duluth Promotions

A. L. Anson, district manager for Publix in Duluth, Minn., has announced the following promotions:

Prosper F. Schie, for many years in charge of the Garrick Theatre, has been appointed manager of the Lyceum and Orpheum (dark at present) Theatres. Evertett Seibel, formerly director of publicity for Duluth houses, has been named manager of the Garrick.

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## IMPROVE YOUR ADVERTISING!

(SEE ILLUSTRATIONS ON OPPOSITE PAGE)

Are you thoroughly familiar with your local newspaper's equipment for the making up of advertisements? Do you know the type styles and sizes, rules and borders it has in stock? *Most newspapers, upon request, will issue a "type book" showing their full assortment of type styles and sizes, rules and borders.* This should be studied carefully, because with this information the ad-writer, when giving specific directions on his layout, will know it is possible for them to be carried out.

A distinct picture of the ad in the rough is essential. Display lines should be carefully lettered. If it is difficult to letter approximately like the type called for, at least make it *heavy* or *light* and see that it occupies about the same space as the specified type. Illustration should be cut and pasted in the position desired. (Never cut the mat itself!) This, plus type markings in the margin gives a very clear picture to the compositor of the desired layout. Remember, a neat appearing layout has a direct bearing on the neatness of the finished advertisement.

With few exceptions, play dates, admission prices, starting hours, theatre address and theatre slogan should be in the proximity of the theatre name. It is a good plan, even though playing "program pictures," to mention admission prices and starting hours at least once a week.

On the opposite page are a few layouts on "Letty Lynton" and "Sinners in the Sun." Illustration "A" is a two column by seven inch display on "Letty Lynton." Mat No. 537-K is used. Illustration "B", a two column by five inch ad using mat No. 537-A6. Illustration "C" is a one column by four and one-half inches, using mat No. 537-A12.

Illustration "D" is a one column by five inches on "Sinners in the Sun" using mat No. 1-AY. Illustration "E", a two column by six and the half inch ad using mats Nos. 2-AX and 1-M. Illustration "FW" is a two column by fibe inches. Mats Nos. 2-ASX and 2.AS are used. Copy for all ads is suggested from the press sheet.

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## HOMETOWNERS STUCK TO GUS BERKHOLTZ; OPPOSITION OUSTED

A letter from August C. Berkholtz, proprietor and general manager of the Mermac Theatre, West Bend, Wis., informs us that he has taken over the West Bend Theatre, a new house leased some time ago to Community Theatres, Inc., of Lake Geneva.

The deal interests us for reason that after trying for over two years to grab trade from the Mermac the West End management was forced to take a licking, all because the hometowners gave Berkholtz the bulk of their support, and despite the fact that many innovations were tried out by the opposition as a means to lure customers away.

There's a sort of a moral to the above, to our way of thinking, for sure as you're alive Berkholtz must have been in the habit of giving his patrons a square deal or they'd never have stuck to him. Anyway, as you will note by the accompanying photo, he has a fine, modern house on his hands and at terms which are undoubtedly satisfactory. Incidentally, the Mermac will hereafter be operated only one day each week.

We'd like to know this showman's recipe for holding trade in face of strong opposition and hope he'll take enough time off one of these days in the near future and tell us all about it.

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## SELL THAT "COOL" IDEA!

It becomes increasingly important that every slant be utilized to get across that "Cool" angle in connection with your theatre. In addition to plugging it via your newspaper ads, you ought to decorate your marquee and front, frames and displays to convey the same thought.

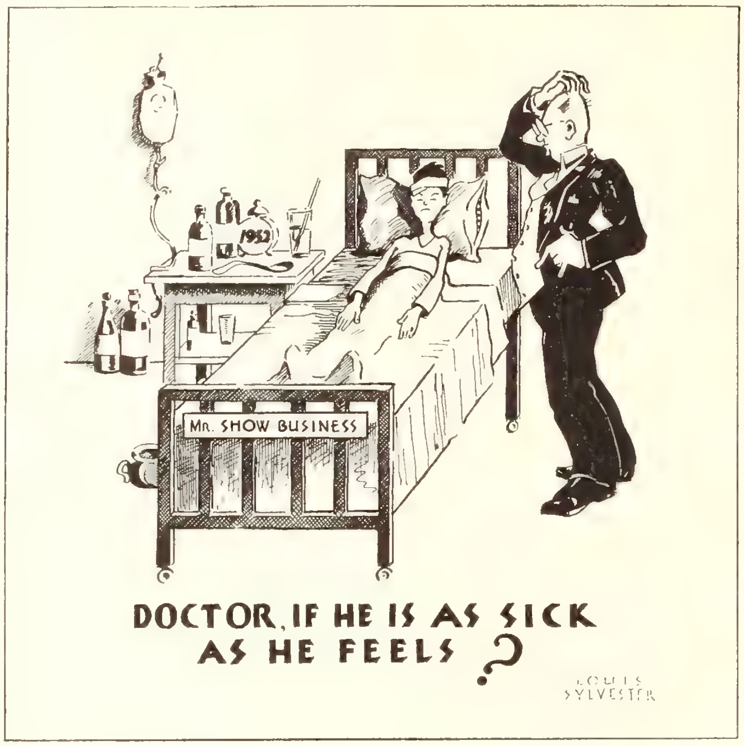
Serving cool drinks in the lobby or mezzanine, either by local tie-up, or even if you must purchase it wholesale, may prove highly beneficial to the box office.

The entire inside lobby ought to be dressed in fresh greens and plenty of cool-green lights. Some showmen in the past have concealed several fans behind some palms and green and also placed several large cakes of ice there, too. The breeze coming from such a spot gives a most cooling and refreshing feeling to all those passing.

Inside the house you should eliminate all red or warm colors and substitute greens, blues, etc., so as to lend the proper atmosphere to a house that is advertised as cool and comfortable.

# WE OFTEN WONDER

By
LOUIS SYLVESTER



There is some real truth in this cartoon from Lou Sylvester. If business in YOUR house has been ailing maybe it's not near as bad as you think and can be cured by some hard work and effort. Try a good tonic instead of the "depression blues."

## RE VOLT HELD SHOW DESPITE DAMAGE TO PROJECTION BOOTH

The trials and tribulations of a theatre manager seem never to cease, as in the case of J. J. Re Volt, general manager of the Alcazar Theatre, Dothan, Ala.

Just one week prior to playing "Shanghai Express" vandals broke into his house and damaged the sound projection equipment to the extent of $2,000. Machines were dismantled and valuable parts stolen.

Undismayed, Re Volt wired for new equipment and got busy on his picture. He arranged for a Big Midnight Preview on a Saturday night, as the show was to run through the following Wednesday. He also secured a toy electric train, all complete with track, etc., and built an animated display. Pictures of stars were glued on each coach and a little set was made to resemble Chinatown. At night in the lobby, where he installed the display, red and green train lights further added to its effectiveness. A head of Dietrich was placed at one end, with red, yellow and blue streamers running from head to window facing the street.

The act of the vandals had been widely publicized in the local paper and the whole town had its eyes on the theatre. With that in mind Re Volt bannered up the entire front and secured about three dozen danger light signals (fuses) from the railroad company. On the night of the preview all other lights were doused and fuses lit. He also arranged for a young fellow to drive his coupe around town with danger signals mounted on the running board of car.

As an added attraction Re Volt tied-up with some local talent and put on a Radio Broadcasting Show, directed from his office. A "mike" was necessarily run through the loud speaker. While Re Volt did the announcing his picture, on special slide with photo in center of a "mike," appeared on the screen. Many favorable comments were received on this stunt and it is now being used as a regular feature at Saturday night previews.

The above is the first news we've had from Dothan for some time and it's gratifying to learn that Re Volt is getting along so famously, despite the unpleasant and costly experience with the vandals who wrecked his machines. We will hope that they will be tracked down and the cause of their action sifted to the bottom, so a thing of that kind will not happen again. We have a snapshot of J. J. himself, standing in front of his house, but will have to wait for a better one before showing his fellow showmen what he looks like.

## A NEW SOURCE OF ADDED REVENUE

We can see no reason why theatres should not buy or rent games for use in the lobby, rest rooms or lounges. There are many different varieties of such games and are for a nickel play. The houses already using this idea have discovered in it a new source of revenue that is helping them over the present rough spots.

One manager from out of town, in discussing the matter with us, said that three of these games were netting him over fifty dollars a month. He considered it that much less rent to be paid to the landlord.

Any revenue derived from sources not considered detrimental to the theatre, or contrary to the law, can certainly be looked upon with favor, especially if a house like the New York Paramount finds it profitable.

## KRIM CHALLENGED PUBLIC ON MERIT OF ARLISS PICTURE

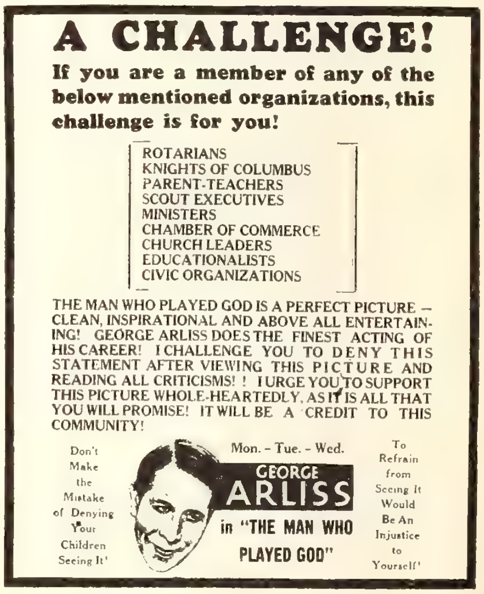
Sol Krim, manager of the Macomb Theatre, Mount Clemens, Mich., literally "shot the works" when he advertised "Man Who Played God."

Take a look at the accompanying ad and see if you don't get the same idea. Lest you cannot read copy, let us repeat that he "challenged" members of every fraternal order, church, school and other organizations in town to deny the inspirational qualities of the picture. He even told the public that it would be doing an "injustice to itself if it refrained" from witnessing the film.

If Sol carried his point all bridge parties and other social activities were canceled the week the Arliss picture hit town, for so he advised in another newspaper ad. The importance of bringing a picture of this calibre to town was also stressed in the ad and the public was urged to make the engagement a profitable one, the implication being that if it wasn't supported there wouldn't be any more of its kind.

Well, the upshot of the whole thing was that praise from ministers who saw the preview made a front page story in the local paper, three of them endorsing the film as one of "great quality and value." They even went out of their way to urge people to attend the showing. Scout executives and other influential citizens were also included as guests and they also did their share to boost receipts.

Results in the above case uphold the theory that when a really strong picture comes along it rates the running of a forcible ad, if local conditions fit the move. Certainly Sol Krim told 'em something.



**A CHALLENGE!**

**If you are a member of any of the below mentioned organizations, this challenge is for you!**

ROTARIANS
KNIGHTS OF COLUMBUS
PARENT-TEACHERS
SCOUT EXECUTIVES
MINISTERS
CHAMBER OF COMMERCE
CHURCH LEADERS
EDUCATIONALISTS
CIVIC ORGANIZATIONS

THE MAN WHO PLAYED GOD IS A PERFECT PICTURE — CLEAN, INSPIRATIONAL AND ABOVE ALL ENTERTAINING! GEORGE ARLISS DOES THE FINEST ACTING OF HIS CAREER! I CHALLENGE YOU TO DENY THIS STATEMENT AFTER VIEWING THIS PICTURE AND READING ALL CRITICISMS! ! I URGE YOU TO SUPPORT THIS PICTURE WHOLE-HEARTEDLY, AS IT IS ALL THAT YOU WILL PROMISE! IT WILL BE A CREDIT TO THIS COMMUNITY!

Don't Make the Mistake of Denying Your Children Seeing It'

Mon. - Tue. - Wed.
GEORGE ARLISS
in "THE MAN WHO PLAYED GOD"

To Refrain from Seeing It Would Be An Injustice to Yourself'

By the way, we must record that the Club is in receipt of a snapshot of Mac Krim, son of Leon Krim and manager of one of the Krim houses in Detroit. Mac is a runner-up for boxing honors in the next Olympic meet, despite the fact that showbusiness is his chosen vocation. We'll show you all what he looks like at the first opportunity.

### Pepper Transferred

Jimmie Pepper, manager of the Strand Theatre, Montgomery, Ala., has been transferred to a North Carolina theatre.

# PERSONALITIES

**P. E. JOHNSON** is reconditioning the Granada Theatre, Stuart, Neb., preparatory to reopening.

▽

**TOM WAUGH**, of Cedar Falls, Iowa, has completed arrangements to reopen the motion picture theatre in Grundy Center.

▽

**J. T. STROUD** has assumed his duties as manager of Publix houses in Minot, S. D.

▽

**C. R. "TIM" McFADDEN**, connected with the Oriental Theatre, Portland, Ore., has taken a lease on the Laurelhurst Theatre, one of Portland's finest suburban houses.

▽

**FRED BROWN** is in charge of the reopened Fox-Strand Theatre, Green Bay, Wis.

▽

**FRANCIS KADOW**, manager of the Mikadow Theatre, Manitowoc, Wis., recently turned his knowledge of projection to good use, due to a tilt with the union.

▽

**THOMAS GILBERT** has taken over the Brentwood Theatre, Pittsburgh, Pa., from C. W. Dickinson.

▽

**WILLIAM SMALLEY**, head of the Smalley chain of theatres in upper New York State, has plans under way for construction of a new house at Norwich, N. Y., to replace the one destroyed by fire several weeks ago.

▽

**LEN BROWN** has succeeded Jack Gross as district manager for RKO houses in Oakland, Calif. Gross has been transferred to Fort Wayne, Ind.

▽

**WILLIAM O'HARE** has succeed Roland Douglas as manager of the RKO Orpheum Theatre, Sioux City, Iowa. It is understood that Douglas is to take over management of the Main Street Theatre, Kansas City

▽

**J. A. KOFFLER** has opened the Lindy Theatre, Allentown, Pa., and will show a number of German-made pictures.

▽

**C. J. HOFFMAN** has been made house manager of the Bijou Theatre, Indianapolis, Ind., a house operated by R. E. Kremp and Felix Vonnegut.

▽

**M. S. SILVERMAN**, veteran of Schenectady, N. Y., will rebuild the fire-damaged Pearl Theatre.

△

**J. FRED MILLER** has taken over management of the Palace Theatre, San Leandro, Calif.

▽

**ROBERT A. PATTERSON** has leased the Shastona Theatre, Mount Shasta, Calif., from J. A. Bascom.

▽

**IRVING URELES** has been made assistant manager of Loew's Hillside Theatre, Jamaica, L. I., N. Y.

▽

**BEN CARTER**, well known Colorado showman, has taken over management of the Rex Theatre, Denver.

▽

**DAVE MORRISON**, formerly in charge of the Egyptian Theatre, Denver, Colo., has been named manager of the Grand Theatre, Rocky Ford, Colo. Morrison was connected with Nolan Enterprises for many years.

**BILL RODDY** is supervising the run of "Grand Hotel" in Portland, Ore.

▽

**JACK ROSENBERG**, formerly connected with Loew's State Theatre, has become head of the Principal Distributing Corporation of Seattle.

▽

**STEVE BRODIE**, former printing salesman and member of the advertising staff of the "Denver Post," is doing exploitation and promotion for the Harry Huffman Theatres, Denver.

▽

**M. MILTON**, of the Cole Theatre Supply Co., has reopened the Broadmour Theatre, K. C.

▽

**PAGE & GOETZ** have purchased the Lyric Theatre, Campbell, Mo., from T. A. Medley.

▽

**ARTHUR CATLIN**, in charge of Loew's Stillman Theatre, Cleveland, Ohio, has been on furlough.

▽

**MILTON CRANDALL**, publicity director of the Hippodrome Theatre, Baltimore, Md., is reported as having resigned his position. Likewise, Eddie Rosenbum, as publicity and exploitation man for the New Theatre, same city.

▽

**WILLIAM ORIANI** has succeeded Alan Bachrach as manager of the Strand and Arcade Theatres, Waynesville, Pa., the latter having been transferred to Washington. Oriani was formerly in charge of the Warner Theatre at Staunton, Va.

▽

**CHARLES GARFIELD** is managing Paul Gusdanovic's recently-acquired Cameo Theatre, Cleveland, Ohio, formerly operated by Loew's. The house is on a double-feature grind at 10 and 15 cents.

▽

**LOUIS LA BINE** has succeeded Jack Sanson as manager of the Strand Theatre, New Britain, Conn. He was formerly in charge of the Embassy, second-run house in New Britain, which will be closed for an indefinite period.

CLUB EMBLEM PIN ! !

*Use This Blank:*

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

***Kindly send me, postpaid, ....... Club pins, for which I enclose payment at $1.00 per pin.***

***Name of Member*** ....................

***Theatre*** ....................

***Address*** ....................

***City*** .................. ***State*** ........

**FRED CRUISE**, formerly managing director of the Criterion Theatre, Los Angeles, is now at the head of the Mayfair, RKO deluxer in New York City.

▽

**AL PLOUGH** and **JOE RILEY**, managers of the Commodore and Liberty Theatres, Philadelphia, Pa., are leaders in the Warner drive for above-quota trade in their zone.

▽

**SID DAVIDSON**, former exploitation man with various companies, has been appointed manager of the Earle Theatre, Philadelphia, Pa.

▽

**JACK SANSON**, formerly manager of the Strand Theatre, New Britain, Conn., is the new manager of the Roger Sherman Theatre, New Haven.

▽

**VINCENT HOVEN** has reopened the H. & H. Theatre, Bowdle, S. D.

▽

**A. BLENKIN** has opened the Playhouse Theatre, new motion picture house at West Frankfort, Ill.

▽

**MADELINE WOODS**, publicity director for Great States Theatres, Chicago, Ill., is acting as special publicity agent for Gene Denny, "mental marvel," on a western tour.

▽

**A. L. ANSON**, district manager for Publix in Duluth, Minn., recently voiced opposition to daylight saving before an Arrowhead County board. The matter was tabled for further consideration.

▽

**HARRY RATHNER**, manager of the Capitol Theatre, Atlanta, Ga., recently announced that his house would be dark until extensive alterations are made.

▽

**TERRY McDANIELS**, formerly city manager for Fox in Seattle and now in charge of the Fox Theatre, Spokane, has been celebrating the arrival of a baby daughter.

▽

**P. A. FREASE** has reopened the Majestic Theatre, Benicia, Calif.

▽

**FRANK L. NEWMAN**, divisional manager of Fox Theatres in the Northwest, recently announced the reopening of the Fox, acclaimed as "Seattle's most beautiful theatre."

▽

**C. T. DEWEY** has taken lease on a new motion picture theatre nearing completion at Taft, Ore.

▽

**DR. E. T. MATHES**, manager of the Avalon Theatre, Bellingham, Wash., and local police authorities are investigating the discovery of three sticks of dynamite, a burned fuse and an exploded cap on the floor of the box office of the theatre a short time ago.

▽

**A. L. DAVIS** has taken over management of the Palace Theatre, Farmersville, La.

▽

**JIMMIE PEPPER**, formerly manager of the Strand Theatre, Montgomery, Ala., has been transferred to one of the Publix-Kincey houses in North Carolina. He is succeeded in Montgomery by Tom McConnell, former assistant manager.

▽

**FRANK HINES** has been appointed by Nat Holt to manage the RKO Palace Theatre, Cleveland, taking the place of L. Lanning.

## FOURTH-OF-JULY!

**If there will be any local celebration of this important holiday you should be prepared to get some movie shot of the crowds and the more important participants. These shots should be advertised for an early showing at your theatre through boys with banners or passing out circulars.**

**It is not entirely essential that you engage a professional cameraman for this sort of work. Several reputable agencies rent 35 mm. Bell & Howell cameras which can be simply operated by yourself. When held fairly steady they produce good pictures.**

**On the question of Fourth-of-July angles, do not overlook the importance of booking in some appropriate subjects as well as patriotic trailers to emphasize the day.**

## LOUIS ORLOVE STILL BUILDING GOOD WILL AT MILWAUKEE HOUSE

Reporting on the interesting activities of Louis Orlove, popular manager of the Uptown Theatre, Milwaukee, as usual finds that showman up to his neck in various promotional stunts, among which is another one of his ideas aimed to educate the younger element and, incidentally, build further good will for the theatre.

This latest gag of Louis' is a Bird House Building contest and it's being sponsoed by every well known organization in town, including the Milwaukee County Park Board. At this writing he has arranged everything except the promotion of 1,000 pieces of lumber for building the houses, which will be a cinch for Louis, or for that matter, for a great many other Round Tablers who may adopt the idea. Orlove has tied up with a well known member of the of the Wisconsin Conservation Commission, Lawrence A. Hautz, who has prepared a booklet which contains simple plans for construction of model bird houses. We would suggest that interested Round Tablers get in touch with either one of these men regarding the booklets. It's a gag which will intrigue the youngsters and appeal to influential citizens.

We also note that Orlove made a pleasing gesture to many Jewish patrons of his theatre in advance of the Passover season. He sent out a letter advising them that he had secured some special offerings, including "The Kibbitzer" and Cantor Joseph Rosenblatt in "Omar Rabbi Eliyozar," for their delectation. The letter was written in friendly style and two guest tickets were enclosed for the Pre-Passover Program.

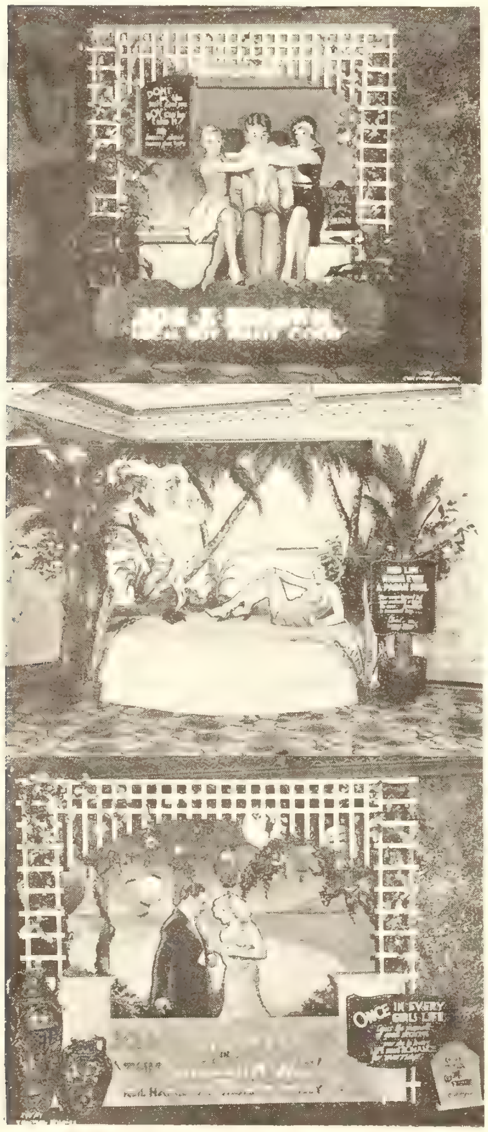
We're sure that all our members will be interested in both of Orlove's stunts. The bird house gag is self-explanatory. Too late for Passover now, of course, but file it away for next year. Unless we're very much mistaken, those patrons appreciate the fact that you have kept their interests in mind.

## FRED JOHNSON PUT OVER BIG BENEFIT FOR SICK CHILDREN

News from Oil City, Pa., where Fred Johnson skippers the Latonia Theatre, has been a bit scarce for the past several weeks but we're now privileged to report that this well known Round Tabler is still holding his own.

Fred always did manage to extract his share of free space from his newspaper friends and we note that a tie-up with the Oil City Federation of Women's Clubs for a milk fund for undernourished children netted him a whale of a lot of yarns, both editorial and news. A local bus service was tied-in for transportation of the kiddies and brought the various delegations from all sections of the city. Sale of 2,000 tickets was the goal for the occasion and late returns indicate that expectations were realized. The tie-up was arranged on a percentage basis. "Disraeli" was the film chosen.

Johnson is a great believer in the value of institutional work and the above is just one of the many activities he has engaged in along this line. Milk funds shows always come in for a full share of publicity from many sources and there can be no doubt that Fred fared well in that respect. We are mighty glad to hear from him again and by this time he ought to have some other idea to shoot along.



## DISPLAY ART FOR THE THEATRE!

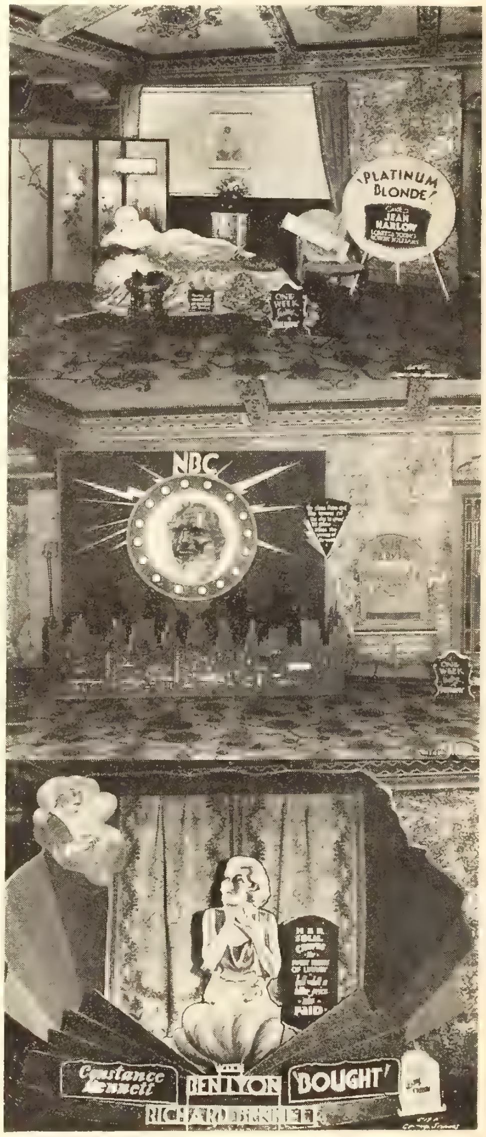
Here we are with the second group of Jack Greiner's art work as turned out for the Warner Theatres in Atlantic City with the aid of Walter Boyd, manager of the Warner Theatre in that city.

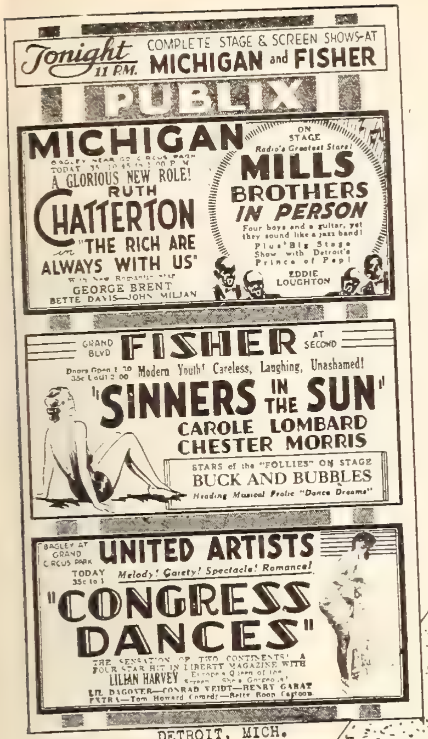
Each of these units was created for the purpose of dressing some part of the inner lobby where every patron had to pass when entering the theatre. By using clever lighting effects the displays were considerably enhanced and as a result they attracted no end of attention from everyone, including passers-by on the boardwalk outside whose attention was attracted to the display on the inside.

In addition to these regular weekly displays on coming attractions Greiner also works out something novel on seasonal occasions. These will likewise be published well in advance of the occasion so that others may take advantage of the timeliness of the suggestions.

On outdoor displays this versatile artist has proven himself quite as capable as the ones illustrated here. In the near future we will show another group composed of all outdoor displays as used in Atlantic City. We feel certain that every one of Jack's seat-selling displays will find an eager audience of other theatre artists, all anxious to improve their own work through seeing what the other men are doing.

While this week's selections are a slight deviation from straight poster work we felt that they were closely enough related to warrant including this type of work along with the regular posters. The publication of these others, however, will be resumed next week as promised once before. In the meantime, you poster artists, if you have turned out some nice looking displays please include photos of them with your next contribution to the Poster Art Series.





*Tonight* 11 P.M. COMPLETE STAGE & SCREEN SHOWS AT MICHIGAN and FISHER

PUBLIX

MICHIGAN

BAGLEY NEAR GD CIRCUS PARK TODAY 35 10.45 to 2.00 P.M.

A GLORIOUS NEW ROLE! RUTH CHATTERTON in "THE RICH ARE ALWAYS WITH US"

With New Romantic Star GEORGE BRENT

BETTE DAVIS—JOHN MILJAN

ON STAGE Radio's Greatest Stars! MILLS BROTHERS IN PERSON

Four boys and a guitar, yet they sound like a jazz band!

Plus Big Stage Show with Detroit's Prince of Pep! EDDIE LOUGHTON

GRAND BLVD FISHER AT SECOND

Doors Open 1.30 35c Until 2.00

Modern Youth! Careless, Laughing, Unashamed!

"SINNERS IN THE SUN"

CAROLE LOMBARD

CHESTER MORRIS

STARS of the "FOLLIES" ON STAGE BUCK AND BUBBLES

Heading Musical Frolic "Dance Dreams"

BAGLEY AT GRAND CIRCUS PARK UNITED ARTISTS

TODAY 35c to 1

Melody! Gaiety! Spectacle! Romance!

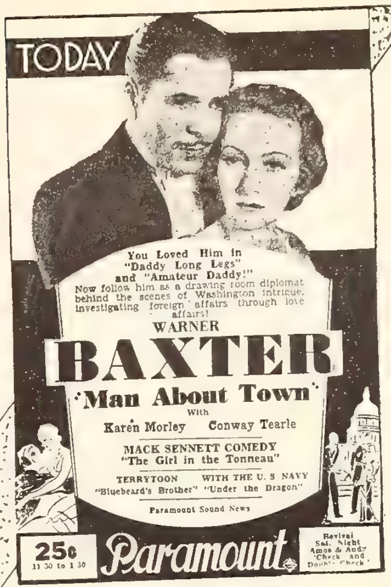
"CONGRESS DANCES"

THE SENSATION OF TWO CONTINENTS! A FOUR STAR HIT IN LIBERTY MAGAZINE WITH LILIAN HARVEY Europe's Queen of the Screen. She's Gorgeous!

LIL DAGOVER—CONRAD VEIDT—HENRY GARAT

EXTRA—Tom Howard Comedy—Betty Boop Cartoon

DETROIT, MICH.



TODAY

You Loved Him in "Daddy Long Legs" and "Amateur Daddy!"

Now follow him as a drawing room diplomat behind the scenes of Washington intrigue, investigating foreign affairs through love affairs!

WARNER BAXTER

"Man About Town"

With Karen Morley Conway Tearle

MACK SENNETT COMEDY "The Girl in the Tonneau"

TERRYTOON "Bluebeard's Brother"

WITH THE U. S. NAVY "Under the Dragon"

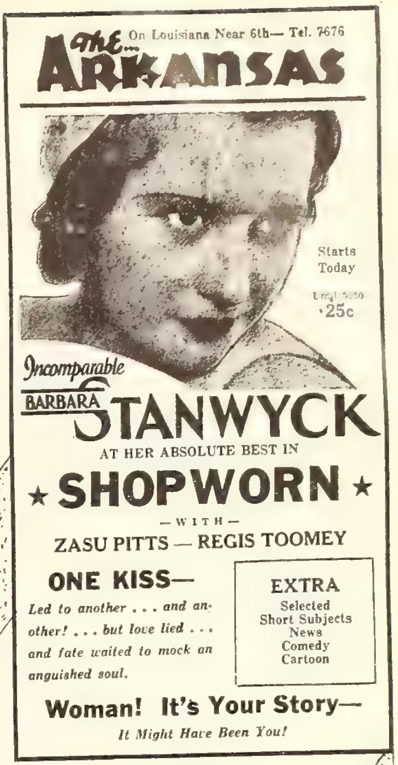
Paramount Sound News

25c 11 30 to 1 30

Paramount

Revival Sat. Night Amos & Andy "Check and Double Check"

SALT LAKE CITY



The... ARKANSAS On Louisiana Near 6th— Tel. 7676

Starts Today

Until 5:30 25c

*Incomparable* BARBARA STANWYCK

AT HER ABSOLUTE BEST IN

★ SHOPWORN ★

—WITH—

ZASU PITTS — REGIS TOOMEY

ONE KISS—

*Led to another . . . and another! . . . but love lied . . . and fate waited to mock an anguished soul.*

EXTRA

Selected Short Subjects

News

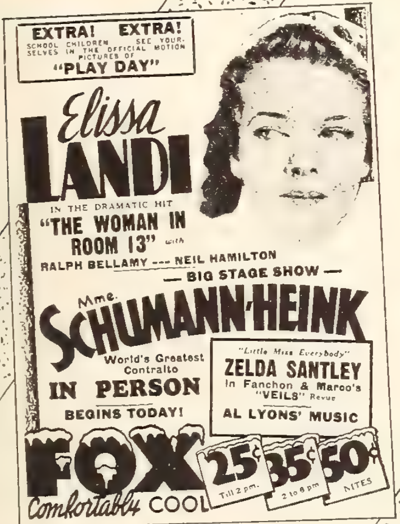
Comedy

Cartoon

Woman! It's Your Story—

*It Might Have Been You!*

LITTLE ROCK, ARK.



EXTRA! EXTRA! SCHOOL CHILDREN SEE YOURSELVES IN THE OFFICIAL MOTION PICTURES OF "PLAY DAY"

*Elissa* LANDI

IN THE DRAMATIC HIT "THE WOMAN IN ROOM 13" with

RALPH BELLAMY --- NEIL HAMILTON

— BIG STAGE SHOW —

Mme. SCHUMANN-HEINK

World's Greatest Contralto

IN PERSON

BEGINS TODAY!

*"Little Miss Everybody"* ZELDA SANTLEY In Fanchon & Marco's "VEILS" Revue

AL LYONS' MUSIC

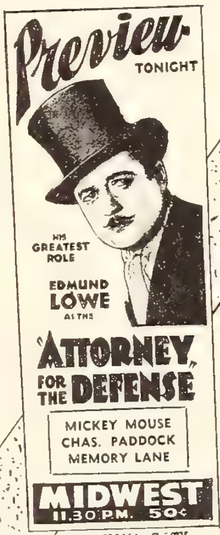
FOX *Comfortably* COOL

25¢ Till 2 pm.

35¢ 2 to 6 pm

50¢ NITES

ST. LOUIS, MO.



*Preview* TONIGHT

HIS GREATEST ROLE

EDMUND LOWE AS THE

"ATTORNEY FOR THE DEFENSE"

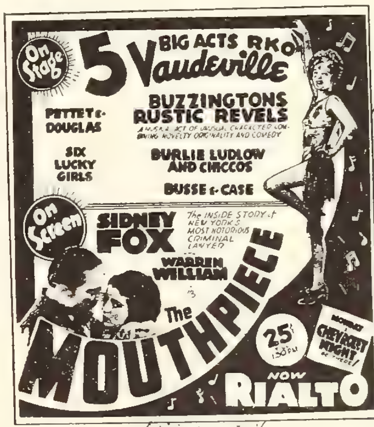
MICKEY MOUSE

CHAS. PADDOCK

MEMORY LANE

MIDWEST 11.30 P.M. 50¢

OKLAHOMA CITY



On Stage 5 BIG ACTS RKO *Vaudeville*

PETTET & DOUGLAS

SIX LUCKY GIRLS

BUZZINGTONS RUSTIC REVELS

A MUSICAL ACT OF UNUSUAL CHARACTER COMBINING NOVELTY ORIGINALITY AND COMEDY

BURLIE LUDLOW AND CHICCOS

BUSSE & CASE

On Screen SIDNEY FOX

The INSIDE STORY of NEW YORK'S MOST NOTORIOUS CRIMINAL LAWYER

WARREN WILLIAM in The MOUTHPIECE

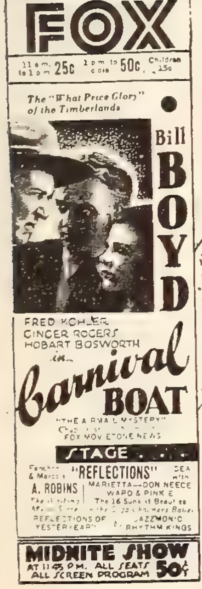
25¢ 1:30 PM

MONDAY CHEVROLET NIGHT AT 7:45!

NOW RIALTO

LOUISVILLE, KY.

DETROIT, MICH.



BIGGEST SHOW IN DETROIT!

FOX

11 a.m. to 1 p.m. 25c 1 p.m. to close 50c Children 15c

*The "What Price Glory" of the Timberlands*

Bill BOYD

FRED KOHLER

GINGER ROGERS

HOBART BOSWORTH

*in* *Carnival* BOAT

"THE [illegible] MYSTERY"

[illegible]

FOX MOVIETONE NEWS

STAGE

Fanchon & Marco's "REFLECTIONS"

[illegible] with

A. ROBINS

MARIETTA—DON NEECE

WARD & PINKIE

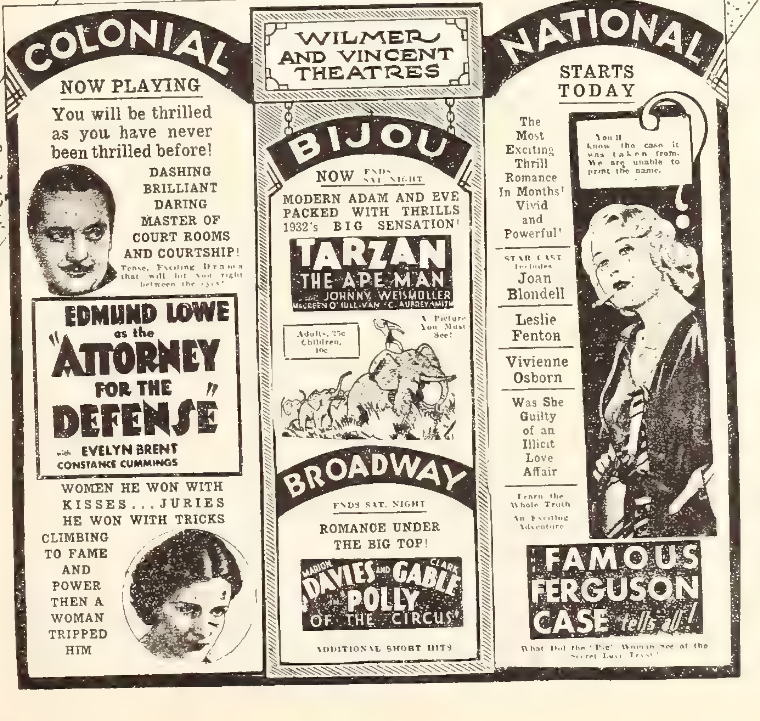
The 16 Sunkist Beauties

REFLECTIONS OF YESTERYEAR

JAZZMONIC RHYTHM KINGS

MIDNITE SHOW AT 11:45 P.M. ALL SEATS ALL SCREEN PROGRAM 50¢

RICHMOND, VA.



COLONIAL

NOW PLAYING

You will be thrilled as you have never been thrilled before!

DASHING BRILLIANT DARING MASTER OF COURT ROOMS AND COURTSHIP!

Tense, Exciting Drama that will hit You right between the eyes!

EDMUND LOWE as the "ATTORNEY FOR THE DEFENSE"

with EVELYN BRENT

CONSTANCE CUMMINGS

WOMEN HE WON WITH KISSES . . . JURIES HE WON WITH TRICKS

CLIMBING TO FAME AND POWER THEN A WOMAN TRIPPED HIM

WILMER AND VINCENT THEATRES

BIJOU

NOW ENDS SAT. NIGHT

MODERN ADAM AND EVE PACKED WITH THRILLS 1932's BIG SENSATION!

TARZAN THE APE MAN

with JOHNNY WEISMULLER

MAUREEN O'SULLIVAN—C. AUBREY SMITH

Adults, 25c Children, 10c

A Picture You Must See!

BROADWAY

ENDS SAT. NIGHT

ROMANCE UNDER THE BIG TOP!

MARION DAVIES AND CLARK GABLE in "POLLY OF THE CIRCUS"

ADDITIONAL SHORT HITS

NATIONAL

STARTS TODAY

The Most Exciting Thrill Romance In Months! Vivid and Powerful!

STAR CAST Includes

Joan Blondell

Leslie Fenton

Vivienne Osborn

Was She Guilty of an Illicit Love Affair

Learn the Whole Truth

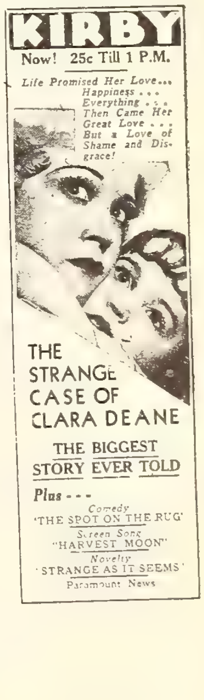
An Exciting Adventure

You'll know the case it was taken from. We are unable to print the name.

THE FAMOUS FERGUSON CASE tells all!

What Did the 'Pig' Woman See at the Secret Love Tryst?

HOUSTON, TEX.



KIRBY

Now! 25c Till 1 P.M.

*Life Promised Her Love... Happiness . . . Everything . . . Then Came Her Great Love . . . But a Love of Shame and Disgrace!*

THE STRANGE CASE OF CLARA DEANE

THE BIGGEST STORY EVER TOLD

*Plus* - - -

*Comedy* 'THE SPOT ON THE RUG'

*Screen Song* "HARVEST MOON"

*Novelty* 'STRANGE AS IT SEEMS'

Paramount News

## SUMMER AND THE KIDDIES!

**Booking your pictures three to six weeks in advance prompts us to caution you that with the closing of the schools your local children become good box office prospects for practically every afternoon of the week.**

**Your bookings must therefore be watched with this thought in mind. Augment your programs so as to inject some youngster appeal and remember there are many worth-while tie-ups available which will bring the kiddies flocking to your house on specified days.**

**Ice cream give-away bags are always timely during the summer months and even help pull many adult admissions into the house. By all means include them in the free ice-cream stunts. Don't forget that they pay a much larger admission than the kids.**

**Incidentally, if your town has a good local playground it would be far more advisable to arrange to take shots of the kids at their various play-games than to try and compete with them or get the kids to your theatre when they are supposed to be at the playground.**

**Try working with, rather than against, your playgrounds. They can be converted into dollars and cents just as your local schools during the winter. In fact, the same tie-ups that apply to the schools are most always feasible for the playgrounds, with the added incentive that you may be able to sell them an idea that on raining days the youngsters meet at your theatre at a special playground admission price. Think this over.**

## JAMES McKOY MADE FINE SALES MANUAL FOR ORCHESTRA ACT

Prompted by the thought that managers are often up against it when collecting enough good material at short notice for the selling of some band act, we will touch briefly on what James H. McKoy, city manager for Publix in Miami, Fla., did when Ray Teal and his Floridians hit his town.

Like many other orchestra attractions Teal had no real, organized selling campaign and McKoy took it upon himself to shape one into manual form. A cursory inspection of the several neatly put together pages is convincing evidence that not many selling angles were overlooked. Newspaper, screen, lobby, etc., are all covered in the various phases of advertising and exploitation. Mats of all description are illustrated; newspaper readers set forth; booth lighting cues intelligently set down; suggestions made for advertising copy, as well as full information for the stage manager.

Beyond a doubt the next manager who played Teal and his band had a much less difficult time shaping a selling campaign, owing to the practical suggestions outlined by McKoy. He had something in tangible form to work with and undoubtedly produced results. Maybe this tip of McKoy's will inspire other managers to act when similarly situated, for after all what it really amounts to is that which most any good showman is capable of doing—just taking what you have to sell and getting organized—instead of proceeding in helter-skelter fashion.

### Collins Promoted

Corwin Collins, formerly assistant manager of Keith's 105th Street Theatre, Cleveland, Ohio, has succeeded Art Stern as manager of the RKO Palace. Howard Higley succeeds Collins.

## JANECKY PROMOTED!

**Harold F. Janecky, formerly in charge of the Warner Theatre, Milwaukee, Wis., and lately manager of the Skouras Theatre, Lynbrook, L. I., N. Y. has ben appointed district supervisor for Skouras houses with headquarters at the Jackson Theatre, Jackson Heights, L. I.**

**Zack Freedman, who succeeds Janecky at the Lynbrook, arranged a testimonial dinner for the latter at the Hempstead Elks Lodge, at which some twenty house managers were present.**

## ATMOSPHERIC LOBBY FOR 'PLANE PICTURE DREW FOR D. V. TERRY

A few words from D. V. Terry, manager of the Woodward and Terry Theatres, Woodward, Okla., informs us that an atmospheric lobby display made for "Hell Divers" was the source of much word-of-mouth publicity for that picture.

The display was made by Bill Patterson, associate of Terry's and an ex-vaudeville performer. The large, model 'plane shown in the accompanying photo extended out toward street from marquee and was equipped with an electric motor to turn the propeller. Lights and a loud speaker were also part of the display.

HELL DIVERS
HELL DIVERS

The photo hardly does justice to the display but the snap was small and the above result was the best we could obtain under conditions. We'll be on the lookout for further news from Terry's section of the country.

## FILM SEIZURE MADE GOOD PUBLICITY FOR SMALLEY BOX OFFICE

Taking advantage of the wide publicity given seizure of a print of "Mouthpiece" a few weeks ago at the Strand Theatre, Syracuse, N. Y., George Miller, manager of Smalley's Theatre, Hamilton, N. Y., cashed in on that picture through ads inserted in newspapers in nearby cities. The ads read, "See it in Madison County while court makes decision for Syracuse."

A number of the Smalley theatres are located in towns but a few miles away from Syracuse and we can well imagine the interest stirred up by arrest of the Strand's manager, Perry Spencer, for alleged defamation of a character. It was a foregone conclusion that Bill Smalley would be on the job.

## JACK WRIGHT ALSO WAGED A CAMPAIGN ON BROWN PICTURE

Among the many contributions from Club members on "Fireman Save My Child" we note that Jack Wright, manager of the Liberty Theatre, La Grande, Ore., did his share of work on that picture.

For several days in advance all his newspaper advertising shared space for announcements on the Joe E. Brown picture and the accompaning illustration will show how four young fellows used an old hose cart as a bally. Dressed in firemen's togs they hauled the cart through the principal sections of town. Another snap we have at hand shows a ladder built in front of the big electric sign atop the marquee, with large cutout of Brown hanging on by one hand.

No further information other than newspaper tear sheets and the snaps were received at headquarters, so we'll have to draw our own conclusions that the campaign panned out in the good old way. Keep socking the ball, Jack, and let's know what else is doing in showbusiness out at La Grande.

## MILWAIN ARRANGED FREE DISTRIBUTION FOR HIS PROGRAMS

W. G. Milwain, manager of the Savoy Theatre, Princeton, Ky., recently arranged with two local concerns for distribution of weekly programs. One, a milk company with several hundred customers, places a program under each bottle of milk delivered to customers. The other, a dry cleaning outfit, sees that a program is placed in the pockets of each freshly cleaned or pressed article of clothing. Theatre credits take care of all cost.

Milwain is one of the boys under the wing of zone manager Lee Goldberg, Warner theatre executive in Louisville, Ky. All his men are forever hustling with some sort of a gag to keep the names of their theatres and current offerings before the public.

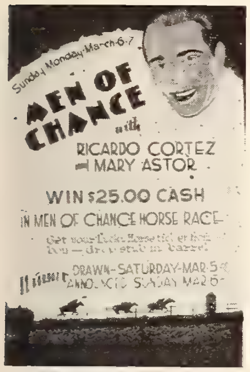
## NO DUES OR FEES!

**Our mail bag recently prompts us to again broadcast the fact that there are no initiation fees, dues or charges of any kind in conjunction with your membership in the Round Table Club.**

**You are likewise under no obligation of any kind other than to keep us posted on your activities and to let us be of whatever help we can to you and your theatre.**

## JOHN PIVAL SOUNDS OPTIMISTIC NOTE ON TRADE AT HIS HOUSE

One of our enthusiastic Club members out in Detroit, Mich., John Pival, who manages the Senate Theatre for Ben Cohen, would have us believe that he and his associates have knocked Old Man Depression down for the count, which is very pleasing news, indeed.



"Panicked 'em, dragged 'em in by their ears, ate it up," are just a few of the phrases Johnnie used to describe some recent activities at his house and the enthusiastic note of his letter forces us to take this Round Tabler at his word.

For instance, there was the "Martin Brothers Radio Show," all financed by the proprietor of a local radio store. He furnished the award of a new radio, a display in his window two weeks prior to show and a great deal of the advertising. Pival pitched in to help him with the entertainment and the results of their combined efforts produced a "complete radio show on the stage." Special tickets to be dropped in a barrel in the lobby were printed up for the occasion.

Then, there was the "Men of Chance" stunt, in which all patrons had to do in order to participate was to get a "horse ticket" from the boy attendant and drop same in the lobby barrel. The winning horse was named on a Saturday night before opening day of the feature. Six prominent merchants and political leaders were on hand for the big event.

### A Swell Ballyhoo!

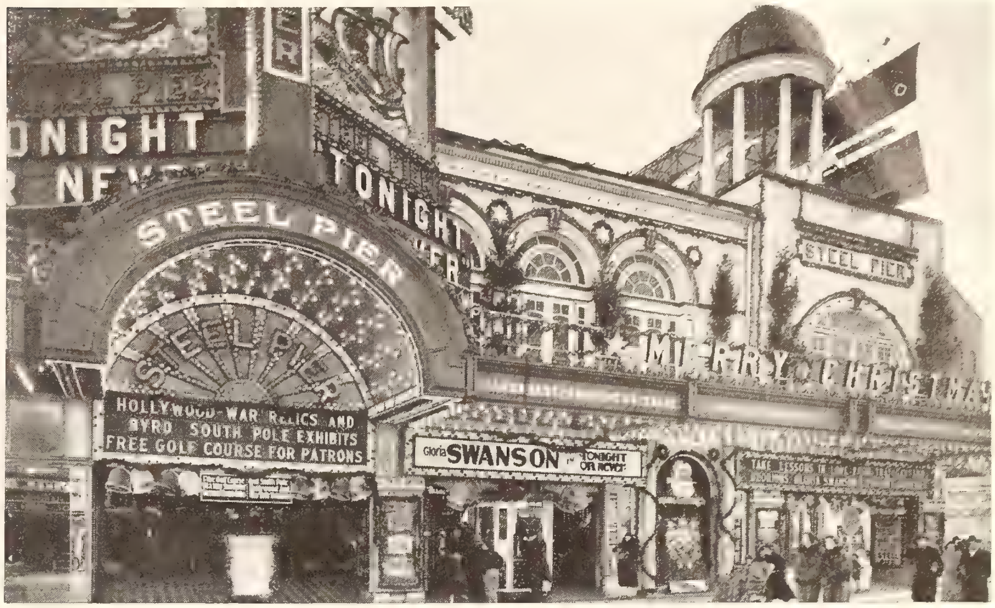
As for a bit of ballyhoo we'd like to call attention to a gag that was responsible for getting Ben Cohen out of bed at 3 A. M. a short time ago. At that time Johnnie became inspired with the idea of getting out a four-page extra on "Graft" after the regular run of the West Side paper, and he 'phoned Ben to get an okay. Well, he got it and the result was distribution of 20,000 copies, heads screaming in red that "Graft Had Been Exposed."

Maybe some of our members will recall the description we gave a short time ago of a little newspaper being published by the Senate. At that time it was a two-page affair; now we note that it's grown to four pages. At least 50 per cent of it is devoted a bona fide neighborhood news and the balance plugs the theatre and attractions. Johnny also writes a scandal column called "Seeing Things," in the popular tabloid column style of the day. Copies of the paper are delivered by a boy who steps up on porches and blows a two-tone whistle, which brings out the youngsters, or what have you, on the loop. "And do they eat it up?" to quote Round Tabler John. He'll be glad to send a copy to any member who is interested, we feel sure.

Pival tells us that a much larger house out in his city pulled a Radio Show gag a couple of weeks after it was run at the Senate and he deplores the fact that some showmen in small theatres labor under the impression that their houses are too small to pull sizeable affairs. "Just whittle 'em down," advises John, "and do the business."

We're reproducing a snapshot of a board made up on "Men of Chance" by Eddie Heals, house artist, but it's pretty small and will not do justice to his work. The copy tied in with the horse race gag that Pival pulled. Maybe Eddie will send along some good photos or sketches, and if he does we'll promise to do our best with them. In the meantime, thanks to Pival for his contributions. We know he'll keep up the good work.

## "YOU PAYS YOUR MONEY AND TAKES YOUR CHOICE!"


TONIGHT
STEEL PIER
TONIGHT
STEEL PIER
MERRY CHRISTMAS
HOLLYWOOD WAR RELICS AND BYRD SOUTH POLE EXHIBITS FREE GOLF COURSE FOR PATRONS
Gloria SWANSON in TONIGHT OR NEVER

"Twenty-five different attractions all for the price of one," we can almost hear a member of Eddie Corcoran's staff bark in front of the box office at the Steel Pier, that famous amusement enterprise on the boardwalk at Atlantic City, N. J. You will recall that Corcoran used to put over exploitation campaigns for Keith's in Philadelphia; now he's acting as publicity director for the Steel Pier, where he not only sells pictures but a lot of other attractions, all for one admission. The above photo shows the front.

### Projectionist Stunt

The manager of the Westwood Theatre (we are unable to name him at this writing), Westwood, Calif., with the aid of his projectionist, recently hit upon a novel stunt to exploit the Joe E. Brown picture, "Fireman Save My Child." He had the operator rehearse the trailer until he knew every spot where Brown opened his mouth to shout his famous H-elllllp! When the trailer was thrown on the screen the volume was reduced to a whisper and then amplified it to several times normal. Other houses have since used this stunt and produced startling effects.

## WATCH YOUR STEP!

**Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissible to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.**

## ARNOLD GATES BUSY PUTTING OVER SHOWS AT CLEVELAND HOUSE

Since it is quite logical for news of Easter Egg Hunts to reach this office after the stunt has been pulled our members will have to overlook the late date in recording that Arnold Gates, manager of Loew's Granda Theatre, Cleveland, had his neighborhood all pepped up with the Hunt he staged during the season.

Fifty worthwhile awards for the youngsters, including bunnies, skates, puppies, kodaks, candy, baseballs, bats, games, hats, and numerous other articles were promoted from merchants and listed as a special herald issued for the occasion. Credit lines were given the merchants underneath name of article. Boys and girls had separate hunts and the game was supervised by firemen and policemen. Awards were made from the stage of the theatre.

Other evidence of Gates' activities is shown on a card and herald. Copy on the card tied-up with a local photographer and stated that after four marks had been punched by theatre doorman the holder would be entitled to one large portrait without charge. The herald tied up with Century Air Lines on "Hell Divers" and were distributed over neighborhood from air by 'plane. The stunt included the usual identifying mark good for guest tickets, when herald was returned to box office.

Gates tells us the latter stunt produced tremendous response despite adverse weather conditions. We also gather that the 'plane company stood a good portion of the expense on account of its ad on part of the herald. Thanks, Arnold, for keeping in touch with headquarters. Let's hear some more at the first opportunity, because your activities always make interesting reading for the rest of your brother members. We will be looking for your next trade booster.

# HERE ARE MORE NEW CLUB MEMBERS!

**LEON PICKLE'S** name is not a new one to readers of Round Table Club pages for we've often published accounts of what this manager has done to sell shows at the Kentucky Theatre, Henderson, Ky. He's one of Zone Manager Lee Goldberg's boys and Lee has been kind enough at various times to keep us posted on what has been going on at several houses under his supervision. Leon has been a reader of this department for the past three years and has now resolved to do his best to return some of the favors he has received from other Round Tablers. We hope he means just that. Shoot your ideas along, Leo, and we'll do our part.

———*Wear Your Club Pin! ! !*———

**JACK E. SARPHIE** hails from down south in Brookhaven, Miss., where he skippers a theatre that bears his own name; all of which leads us to believe that this new member will have to be classed as an owner-manager. It's a pleasure to add his name to the ever-lengthening Club roster and it will not be our fault if Jack doesn't do his bit in the way of contributing his share of show-selling gags for this department. We will hope to hear from him again at the first opportunity.

———*Wear Your Club Pin! ! !*———

**C. A. BOSHART** is located out in Topeka, Kas., where he manages the Fox-Grand Theatre and he is another showman who is ready to be introduced to the many readers of this department. Glad to have you with us, Boshart, and we're sure the rest of the gang feel likewise about your application. Now that you're an elected Round Tabler, tell us something about your methods of selling shows. Pass along any good gag that will help a brother manager sell some extra tickets. We're sure your interest will be appreciated.

———*Wear Your Club Pin! ! !*———

**W. B. HOLDEN** is the skipper of that big B & K deluxer, the Uptown Theatre, at 4814 Broadway, Chicago, Ill., and it certainly will be interesting to hear what kind of tonic is being fed to the box office of this house. It takes some showmanship to run a 5,000-seat theatre and that means that Holden is forever on the job of formulating ideas which will work out in his favor. It is indeed a pleasure to record that he has become a member of this organization and we hope he will be able to find the necessary time to send along some of his ideas. We're sure every Round Tabler will want to know what methods he's using.

———*Wear Your Club Pin! ! !*———

**CHARLES B. CRAIG** is located over in the famous old town of Gloucester, Mass., and it becomes our duty to announce that another Publix man has sent us an application for Club membership. That's the proper spirit, Charles, and we're listing your name under the many others that work on the same circuit. Practically everyone of these showmen have been conscientious contributors to this department and we hope you'll do the same. Let us hear from you as often as possible.

———*Wear Your Club Pin! ! !*———

**JOHN A. RYAN** is the owner-director of the RCA Theatre, Scranton, Pa., and we're mighty glad to record that his application for membership in the Round Table Club has been received. Mr. Ryan and his son, John A. Jr., are on their toes down in this live Pennsylvanian city and we're sure that their suggestions will be both worthwhile and welcome to the other members of this organization. We must congratulate him on picking an original name for his theatre.

**THEODORE L. SMALLEY** started off in life to become an artist and newspaperman but changed his course and eventually became a member of the crew of the good old ship Publix. He's been with this outfit for the past three years and we now find him at the helm of the well known Washington Street Olympia Theatre, Boston, Mass., a house formerly managed by the deservedly famous George Laby, and often represented in this department. We're mighty glad to have the Olympia again on our list and if Smalley treats this department just half as well as Laby did, we'll be satisfied. So get busy, Ted, and give us a chance to catch up on back numbers of what's been going on at your theatre.

———*Wear Your Club Pin! ! !*———

**ED. C. CURDTS** is the owner-manager of the Bijou Theatre, Greenville, S. C., and what's more, he's been that way for the past twenty-five years. He recently celebrated his Silver Anniversary and we honestly believe that here is a record for some of the other Club members to shoot at. We like the spirit with which his application is sent. He "hopes to put as much into the Club as he's sure he'll take out," and believe us, fellow Round Tablers, that's the way to tackle the slogan of "All for one and one for all." Good luck, fellow Round Tabler Curdts, and let headquarters hear from you whenever possible.

———*Wear Your Club Pin! ! !*———

**NCHOLAS SCIARTILLI** manages the Magnet Theatre down in Minnoka, Pa., and we're taking this opportunity to acknowledge his request to include his name among the go-getting showmen members of this organization. Okay, Nick, you're in the army now—right now—and we hope you'll make an A Number One soldier in this outfit. Send along some good show-selling gags for your brother Round Tablers and we'll make you a top sergeant. Let's hear from you regularly.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

### MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..............................

*Position* ..............................

*Theatre* ..............................

*Address* ..............................

*City* ..............................

*State* ..............................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**H. E. RICE** manages the Central Theatre over in Biddeford, Maine, and he's another Pine Tree State showman in line for introduction to his fellow Round Tablers. Rice is one of the many Publix men listed on the Club roster and we have every reason to believe that he'll do his level best to keep up the excellent pace set by his brother managers in all parts of this country in the matter of making regular contributions to this department. Tell us what's going on at the Central, Rice, and we'll pass along the information to the other fellows.

———*Wear Your Club Pin! ! !*———

**HARVEY HANREDDY** is an RKO man at South Bend, Ind., where he has charge of the Granada Theatre. He's another applicant to the ranks of this go-getting group of showmen and we're here to state that we're mighty glad to add his name to the ever-growing list. There's just one way to pay your dues in this organization, Harvey, and that's to pass along news of what you're doing for show business out your way. Give the fellows a slant on your methods of building patronage and we'll see that the dope is passed along.

———*Wear Your Club Pin! ! !*———

**JOHN A. RYAN, JR.,** is the son and namesake of the owner of the RCA Theatre in Scranton and he's running true to that old saying of "like father, like son." He also is growing up in show business and he's co-manager of the house at this writing. With both John, Sr. and John Jr., to keep us informed on doings at the RCA, the Club should not lack for news from that Scranton neighborhood. Take a little time off at the first opportunity, John, and tell us about that last good gag you and dad used to fill the house.

———*Wear Your Club Pin! ! !*———

**CARROLL A. BUCKLEY** is the first assistant manager of the Fields Corner Theatre, a Publix house in Dorchester, Mass., and his job is helping Manager Joseph Lourie in the game of show business. Buckley is 21 years of age and has been with the Fields Corner since it opened eight years ago. He has come up from the ranks to his present position and his boss tells us that he is an able executive. We're glad to make room around the Table for this new member and hope to hear regularly from both him and Lourie.

———*Wear Your Club Pin! ! !*———

**DAN GILHULA** sends his appreciation for membership in this club from Holyoke, Mass., where he manages the Strand Theatre, a Publix first-run house with straight picture policy. Welcome to the gang, Dan, and let's hope that you, too, will become an enthusiastic contributor to this department. Seems to us you might be able to get us up a smart yarn about building up attendance of students, since your town boasts of a couple of well known temples of knowledge. What say, Dan? Do your bit.

———*Wear Your Club Pin! ! !*———

**DAVID BOOKER** is the manager of the Broadmoor Theatre over in Bloomfield, N. J., and he's another showman who has decided to cast his lot with the several thousand men who have made this Club possible. It's just a question of time, Dave, when every manager will have received a certificate of membership in the Round Table Club, and we're mighty glad to see that you've taken the necessary time to clip one of the application blanks. Now that you're one of the gang we hope you'll do your best to contribute some suggestions on show-selling. Send along some recent gags you've used and we'll see that the gang is tipped off.

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

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**1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

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SOUND PROJECTIONIST — married, Christian, five years theory and practice all equipments, good mechanic, wants steady position in small city, New York, New Jersey, Pennsylvania, Connecticut. Now employed. State particulars. Address Box No. 146, Motion Picture Herald, 1790 Broadway, New York.

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**FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.**

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COMPLETE SOUND-ON-FILM INSTALLATION FOR A 600 SEAT THEATRE. Two Senior Model Sound Heads, All-Electric Theatre Amplifier, Two Motors, RCA Photophone Speaker. Complete with everything needed for $350.00. Satisfaction Guaranteed. Beaded Sound Screens 38c per square foot; New Uniform Aperture Plates $1.00 each; Brand New Lens $9.75. Address THEATRE SOUND SERVICE, ROCHESTER, NEW YORK.

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STOP PAYING EXCESSIVE ROYALTIES, RENTALS AND SERVICE CHARGES—BUY YOUR OWN:—Famous S.O.S. Sound-on-Film System at lowest prices ever—Choice of three systems, SMALL HOUSES, $395.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Dual Amplifier, slightly additional. Senior Sound Heads, less Amplification and Speakers, complete otherwise, $109.37 each. Liberal allowance on Disc Equipment. Agents Wanted. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

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***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

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# WABASH AVENUE

### CHICAGO

If the local censor board, the members of which are now facing amputation from their jobs as part of the city's economy program, feel that Mayor Cermak is over-diligent in backing the move to abolish the board, they have only themselves to blame. The board, ever alert in scrutinizing pictures from the moral standpoint and quick with the shears and pink tickets, pulled a serious faux pas when it completely missed the scene in Doug Fairbanks' "Around the World" film where Chicago is identified by exploding bombs as the magic carpet sails over the city. His Honor himself saw the picture, burned up plenty over what he termed a slur on the fair name of the city, and ordered the scene cut pronto. How the board missed this scene has been a puzzle to the Mayor ever since and the incident is undoubtedly responsible for no little misgivings in the Mayor's mind as to the value of this group of city hirelings. Consequently Chicago's chief executive is figuring that if that type of service can be eliminated at a saving to the administration of some $35,000 per year—well it will be okay with him.

▽

Columbia Pictures executives stopped off at the local exchange to greet Bill Brumberg between trains en route to the West Coast for the company's western convention. Those in the party were Charles Rosenzweig, Abe Montague, Rube Jackter, Jerry Safron, Sam Moscow, Joe McConville, George Brown, Lou Weinberg, Hal Hode, Mort Wormser and Henri Brunet.

▽

The Castle Theatre operated by Dick Beck had a short lift as the city's exclusive newsreel theatre and is now back to feature pictures.

▽

Willis Kent, independent producer, was a visitor in Chicago last week.

▽

Clyde Eckhardt, back from the Fox sales convention, is the picture of enthusiasm and optimism. He will tell you in no uncertain terms that the Fox product announcement is the finest thing he has ever seen.

▽

Dave Dubin has established headquarters at 908 S. Wabash avenue, where he has taken over large space. He says he will shortly have an important announcement to make.

▽

Signs of something or another: the new radio in Aaron Saperstein's office.

▽

Lou Abramson says all this talk about theatres closing looks kind of funny to him because there are almost as many opening as closing. He cites the following houses which have all been opened within the past three or four weeks: the Hawthorne, Virginia, Empress, Avenue, Janet and Blaine.

▽

M. Van Praag, sales manager of National Screen Service, was a visitor at the Chicago branch last week.

▽

The Lawndale Theatre, home of Jewish stock, will open soon as a motion picture house.

HOLQUIST

# ON BROADWAY

### *Week of May 28*

### MAYFAIR

| | |
|---|---|
| Screen Snapshots No. 9 | Columbia |
| Blondes by Proxy | RKO Pathe |
| Romance | Educational |

### PARAMOUNT

| | |
|---|---|
| Backyard Follies | Paramount |
| Babbling Brook, The | Paramount |
| Admission Free | Paramount |

### RIALTO

| | |
|---|---|
| I Ain't Got Nobody | Paramount |

### RIVOLI

| | |
|---|---|
| Pro and Con | Paramount |
| Admission Free | Paramount |

### ROXY

| | |
|---|---|
| Barnyard Olympics | Columbia |

### STRAND

| | |
|---|---|
| The Side Show Mystery | Vitaphone |
| How I Play Golf No. 7 | Vitaphone |
| Berlin Today | Vitaphone |
| Pie, Pie Blackbird | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| It's Got Me Again | Vitaphone |
| A Mail Bride | Vitaphone |
| Believe It or Not No. 7 | Vitaphone |

## Capital Releasing 42 Next Season from Independents

Capital Pictures, of which Herman Gluckman is president, will release 42 pictures for 1932-33. In addition, the firm will offer four serials and 26 Port o' Call shorts produced by Louis Pizor of Imperial Films. Gluckman will continue to distribute foreigns, and plans to release 26 German and four Polish features.

Among the 42 American features will be 16 melodramas, four specials, six Jack Hoxie westerns, all from Majestic, 12 from Tower and four from Nat Levine.

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 71—World pays honor to martyred French president—Equipoise annexes Metropolitan at New York's Belmont Park—Nation best school orator a California girl—Amelia Earhart Putnam flies Atlantic alone—Famous German echo resounds in the Bavarian Alps—Carol of Roumania rides with son on National holiday.

**FOX MOVIETONE NEWS**—No. 72—NewYorkers cheer Mayor Walker at Seabury inquiry—United States border army keeps in trim near El Paso—Children of Brooklyn have a good time in Prospect Park—Movietone crew films China's famed city of Peking from the air—Rescued Atlantic flier returns to New York—Odd German religious fete is 1,500 years old.

**HEARST METROTONE NEWS**—No. 270—Metrotone flies over Peking, China's forbidden city—Young athletes meet in Brooklyn park—Country's border army sharpens its spurs in maneuvers—Pierre Bernard trains elephants at his Nyack, N. Y., estate—St. Vitus dancers hold odd fete at Luxemburg, Germany—Champion Australian whip-cracker shows how and why he excels—New York inquiry puts bright spotlight on Jimmy Walker.

**HEARST METROTONE NEWS** — No. 271 — Army bombing squadron in spectacular flight over Yosemite—Society dogs show off at New Jersey show—United States team eliminates Australia in Davis Cup match—Boston man leaps from bridge for thrill and is unhurt—Broadway beauties open beach season at New Jersey park—Jim Londos meets novelty on Los Angeles wrestling mat—Middies stepout for girl, named color queen at June Week.

**PARAMOUNT NEWS**—No. 87—22 Canadian regiments in annual church parade in Toronto—16-year-old California girl named champion orator among country's schools—Shri Meher Baba, Indian spiritual leader, meets American "disciples" at Croton, N. Y.—Admiral Byrd buys plane for proposed new South Pole expedition—People of Luxemburg join in historic annual ceremony—World hails Amelia Earhart Putnam after Atlantic flight.

**PARAMOUNT NEWS**—No. 88—British regiments hold dress rehearsal for famous military fete—Mayor Walker of New York under fire in Seabury inquiry Daring outboard pilots in steeplechase at Winter Haven, Fla.—Britain remembers its war dead in ceremony—Army air squadron investigates flying conditions over California—Political parties line up for 1932 election.

**PATHE NEWS**—No. 86—World hails Amelia Earhart—Human fly stands 300 feet above street in Los Angeles—Pathe News films Lindbergh kidnap notes—Newest fashions emphasize feminine beauty—Daredevil mermaid feeds baby crocodiles in Los Angeles.

**PATHE NEWS**—No. 87—Seabury and Walker engage in verbal duel during New York administration inquiry—Pathe News presents interview with Victor Moore, willing to be nominated on any ticket as vice-president—Fliers of army service in dangerous maneuvers in Maryland—Dog days are here again for 3-year-old pianist of Washington, D. C.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 44—Pomp and ceremony mark celebration of Bulgarian "Victory Day"—Million-mile flying record achieved by pioneer airmail ace—New York police enroll rookies just out of police school—Smithsonian zoo at Washington, D. C., installs world's finest reptile house—Historic Italian guilds hold classic ceremony dating back to middle ages—Monkeys in championship bout at St. Louis zoo—New York flocks to hear Seabury and Walker duel verbally in city inquiry.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 45—Fading G.A.R. ranks pass in New York's Memorial Day parade—Veterans converge on Washington to press bonus demands—Daring fliers risk lives in dangerous flight over Sierras—News paragraphs—Coast defense gunners achieve new anti-aircraft records on Virginia coast—Frame sets 104-mile mark at Indianapolis speedway race.

# STAGE ATTRACTIONS
## FOR PICTURE THEATRES

## NOVELTY

### George Sidney
*Newark State*

Mr. Sidney, the well-known and popular comedian of the screen, packed them in at this house. No big stage production was built for this sterling character; he didn't need it. All that was done was the throwing together of a number of scenes from newsreels, with a short scene of himself entering a stage door. This was used as his introduction and was quite laughable. When he did appear he was given a rousing reception. In that inimitable way of his, which makes you feel as if he were your friend, he told the audience about Hollywood, not the usual bunk about the film capitol but a humorous slant that got many laughs. He followed this with a skit in which he was supposed to make a picture then and there, with the identical action flashed on the screen immediately after. A surprise finish was added to the film that was most entertaining. He next offered a novelty song and dance and closed with a story made up of picture titles.—E. D.

### Guy Lombardo and His Royal Canadians
*Detroit Michigan*

This is one popular orchestra that seems to specialize in music. To report that the absent antics are not missed is a tribute to Lombardo's ability as a popular musician. "This Is the Missus" is the opening bid here. Lombardo adds his violin to the other nine pieces for the second number, "Paradise," and his brother, Carmen, sings a chorus. "Crazy People," breezy comedy bit, is embellished by a vocal trio and highlighted strains of a steel guitar. A medley including "Oh, What a Thrill" and "Lawd, You Made the Night Too Long" is given visual interpretation by a waltzing ballet. Another of Lombardo's brothers—it seems a family affair—gives a tender rendition of "My Mom." This is followed by "When the Organ Plays at Twilight." Then comes the orchestra's radio signature number with a Robert Burns announcement. The closing number is a vocal offering by Carmen Lombardo of his own composition, "Snuggled on Your Shoulder." This is polished entertainment.

### Bob Carvey and 2
*New York Hippodrome*

Bob gives a 15-minute performance of talks, song and dance. There are three in the act—a girl, Marion Kingston and a stooge called Harry Pollard who does a part of the comedy which is not so good, but gets by. The act is uneven, but has the basis of good entertainment if it were polished up.

### Viola Rudell and Edward Dunigan
*Baltimore Keith's*

A comedy song and hokum act, introduced by Dunigan talking into a false Microphone and interrupted by Miss Rudell.

(*Continued on next page, column 1*)

## Bookers Realigned For Close Contact With RKO Houses

Each RKO theatre is to have a more direct contact with its own vaudeville booker as a result of a realignment of bookers and the theatres they handle, following a four-week study of the booking office of the organization. The changes, effected last Saturday, follow:

Arthur Willi now books the Palace, Hippodrome, Coliseum, Fordham, Madison, Albee, and Proctor's Newark.

W. Howard now books Buffalo, Toronto, Albany, Troy, Schenectady, Boston, Providence, Trenton, Yonkers and Paterson.

Phil Bloom now books Syracuse, Rochester, the 105th Street and Palace, Cleveland; Chicago, South Bend, Minneapolis, St. Paul, Seattle, Tacoma, Portland, San Francisco, Oakland, Los Angeles, Denver, Omaha, Kansas City, Little Rock, New Orleans and Atlanta.

Lowell, Mass., Portland and Auburn, Maine, which were formerly booked by Jack Dempsey, have been put on the books of the Boston office, in charge of C. S. Breed.

There have been no changes in the heads of the vaudeville department, George Godfrey remaining in charge under the direction of Martin Beck.

## Publix Uses Stage Play as Means of Increasing Gross

Publix plans the introduction of a three-act play between the first and second shows at four neighborhood de luxe houses in Detroit. A stock company, organized by Ed Turner in New York, gives its first performance this week.

The theatres involved are the Redford, Annex, Alhambra and Ramona. A new play will be in rehearsal during the week and will be presented in the same houses during the following week.

## RKO, NBC Departments Merge

Frances Rockefeller King, formerly in charge of RKO booking of private and club entertainment, has been placed in charge of the combined departments of RKO and National Broadcasting Company. Harold B. Franklin, chief of RKO theatres, described the move as a "logical step," in indicating the reason for the consolidation.

## Capitol Shifts Change Day

The Capitol theatre in New York has moved its weekly change day from Friday to Thursday.

## SINGERS

### Jeanne Aubert
*New York Palace*

This French comedienne of Ed Wynn's "The Laugh Parade," possesses rare charm and goes through a routine of musical comedy songs which pleases. Miss Aubert should have a pianist to accompany her instead of just the pit orchestra. A sophisticated audience will like this act.—H. P.

### Vaughn DeLeath
*Newark State*

Miss DeLeath, the radio star with a million per cent personality in her voice, is an entertainer through and through. In her act she uses two piano accompanists and sings her songs through a microphone.

Her first number is "I Love a Parade," interspersing a medley of popular tunes. She follows this with the singing of "Paradise," "Lawd You Made the Night too Long," and an encore of "Minnie the Moocher." Audience reaction to Miss DeLeath's act is distinctly favorable.—E. D.

### Little Jack Little
*New York Palace*

Little Jack Little, radio star, opens with an original song, then does "My Mom," after which he gives a piano solo of Kate Smith's famous theme song, "When the Moon Comes Over the Mountain." Jack has a pleasing personality, sings well and his efforts are duly rewarded.—H. P.

### Janet Reade
*New York Roxy*

This young lady is brimful of personality and ability. She opens with a number called "The Scat Song," a rhythm number, rendered in true Harlem fashion. Closing with "I'm One of God's Children," this popular singer does very well.—H. P.

### Emma Woodland and Roy Smoot
*Dallas Palace*

This couple of socalled "Golden Throated Viennese Lovers," give voice to love songs, but the exotic ensemble of twelve in their acrobatic number and their beautifully performed dance and postures, using enormous ostrich feather fans, were the real hit of these appearances. The background for their song numbers, using movable cut-out settings with the singers appearing in the heart-shaped frames, was very pretty and the grouping of the chorus was exceptionally colorful.

### McCann Sisters
*New York Capitol*

The McCann sisters, a harmony trio, offer a group of rhythm songs with fair success. A bit of novelty would help this act since there is nothing outstanding.—H. P.

**ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.**

# STAGE ATTRACTIONS

## REVIEWS OF ACTS FOR PICTURE THEATRES

### NOVELTY

*(Continued from preceding page)*

#### Russian Revels (12)

*Cincinnati Albee*

Act opens with seven men doing a song in front of a special drop of Russian design. These men, two girls and a conductor then are seen in full stage through a scrim composing a string orchestra, all dressed in native costume, with an elaborate back drop of varied Russian emblems and patterns. Several selections are played with the customary snappy tempo characteristic of the country of origin. A girl toe dancer then does some unusually clever steps to accompaniment of the musicians, followed by a blonde girl with an acrobatic dance in bare feet. The two girls are featured in a violin number, after which one of the men executes a rapid Russian dance. "A gold statue with a soul" is introduced, appearing in alcove in center of back drop. This shows a girl whose entire face and figure are gold from tip to toe. Posing as a statue, she gradually "comes to life" to do a classical dance. Here is an act which fairly breathes class.

#### Lew Pollack (6)

*New York Palace*

Billed as the writer of 100 hits, Lew Pollack, famous song writer, introduces five proteges, four dancers, a baritone who sings the chorus of each of Lew's best-known song hits, namely "Diane" from "7th Heaven," "Charmain" from "What Price Glory" and "Angel Mia" from "Street Angel." This act drew a round of applause.—H. P.

#### Walter Walters

*New York Triboro*

Walters, an excellent ventriloquist, uses a woman assistant, and three dummies. He is dressed in western attire and works in one before a western scenic drop. Walters sings, talks, whistles, etc. The act is good clean fun and sure-fire entertainment.—E. D.

#### Britt Wood

*New York Palace*

Britt Wood is a harmonica player who ranks with the best. His repertoire includes some martial airs, folk songs and features "My Hero," from "The Chocolate Soldier." This act was well received. For an encore Wood effectively imitated a bagpipe.—H. P.

#### Cardini

*New York Capitol*

Here is a magician with all the trimmings; suave, sure, a winning personality and a bag of tricks that go over with a bang. He opens with some card tricks, goes into a sleight-of-hand bit, and then wows the audience with a cigaret trick which is a knockout. A sure-fire act that would fill any bill to advantage.—H. P.

#### Al Allan and Lilian Croel

*Loew's Yonkers*

A girl, a boy and a trick piano. Miss Croel has a pleasing personality and sings well, with Allan providing the comedy by his clownish antics on the ivories. While Miss Croel is "Helen Morganing," Allan opens his bag of tricks at the "prop" piano, at the same time keeping up a funny bit of chatter with his partner. This act is good clean fun and was well received by the audience.—H. P.

#### Florence Richardson and Her N. B. C. Boys (14)

*Brooklyn Metropolitan*

Outstanding in this novelty band act is the beauteous Miss Richardson, who capably leads her group through a series of popular and semi-popular songs. Miss Richardson puts on the flash for the act in her metallic cloth suit and barret, and her ever-flashing smile, while the boys are dressed in conventional tuxedos. While most of the act consists of playing, entertaining novelty is interspersed, in the form of a rhythm dance by one of the band-men, an outstanding eccentric dance routine by a young woman, and novelty band numbers. Matt Mason, one of the pianists, is also vocalist and his good voice earns him good applause. Preceding the finale, patriotic songs are featured in the spectacle, "Parade of the Holidays." Seventeen minutes to the dot was ticked off as the curtain lowered on the act's playing of "Sweet Lady."—E. D.

#### Jack Powell

*New York Roxy*

Jack Powell, blackface comedy drummer from "The Laugh Parade," gives a very clever performance with the drumsticks. Utilizing the floor, his chair, the walls and everything within reach, he drums a routine of rhythm that is both novel and entertaining.—H. P.

#### Happy-Go-Lucky Gang

*Warfield San Francisco*

The Happy-Go-Lucky Gang from radio broadcasting station KFRC offer a novelty revue in which music and fun is well mixed. Al Pearce heads the outfit and every program differs from the preceding one.

### PLAYLETS

#### Belett and Lamb (5)

*New York Palace*

Belett and Lamb, assisted by a company of three, offer a comedy sketch which is full of laughs. Looking for "Joe's Place," one of the principals is suspected of being a prohibition agent and is led to believe that the "joint" is an insane asylum. This is the setting for hearty laughter during which there is some able dancing on the part of one of the girls.—H. P.

#### Nan Halpern

*Golden Gate San Francisco*

After an absence of several years Nan Halpern is back with a comedy sketch, "Women, Here, There and Everywhere." She satirizes the foibles of the fair sex in an unusual portrayal of various types, making the characterizations worthy and artistic. For smiling purposes, she proves an authority on women.

#### Fred Ardath & Co. (3)

*Brooklyn Metropolitan*

A comedy act built around a "drunk's" story to his wife. Ardath, as the "drunk," is ably assisted by Jack Gregor, as the friend who helps him make up the story, and Klar Magnus, a striking blonde, as the wife. This act, slightly elaborated upon, was made into a motion picture short some time ago by these same people, and as a short proved much more entertaining than the same act on the stage.—Running time, 15 minutes.—E. D.

### DANCERS

#### Mary Brian

*New York Paramount*

The applause that greeted the beauteous Miss Brian was proof enough that she has a host of followers. For her share in this "All In Fun" show, Miss Brian's outstanding bit is her rhythm dance, done with the David Bines boys.

She was dressed in a powder blue dress suit, making a pleasing contrast to the boy's conventional black. Miss Brian is a surprisingly agile and graceful dancer and her work drew plenty applause.

She also does some bits with the other members of the cast.—E. D.

#### Harrison and Fisher

*Detroit Fisher*

This couple offers an adagio and ballet performance. They make two appearances during the stage show here, the first a brief formal ballet that adds only time to the bill. The second appearance is in an impressive adagio number, costumed but little more elaborately than was the ancient act of Adam and Eve. The fact that the man and the girl both have beautiful physiques detracts nothing from the number. A class act.

#### George Raft

*New York Paramount*

Raft, the debonair young fellow who is soon to be a picture star, gained himself a lot of new fans through his appearance at this house. His bit includes gagging with Murray, a bit with Miss Brian and Murray and his own specialty or a snappy and well performed rhythm dance, in which he was backed up by the Bines girls. The audience would have liked more.—E. D.

#### Stone and Gibbons Revue

*New York Triboro*

A first class flash dance act, featuring girl and boy principals and a four girl ensemble. The act offers every conceivable kind of dancing but with acrobatic predominating. These good looking youngsters work hard throughout their act and give the audience everything they have. The fine applause at finish proved the audience's appreciation for their entertainment. —E. D.

#### Stone Vernon Four

*New York Capitol*

The Stone Vernon Four offer an adagio dance that should please any audience. The girl is graceful, attractive and nervy, and is almost constantly in the air with never a dull moment. This quartet can capably fill any dance spot.—H. P.

#### Dancing Moderns (9)

*Baltimore Hippodrome*

Here is a fast moving act starting with a song, "We Are Moderns," by the three Dancing Moderns, curtains parting on full stage with special drapes representing a pearl garden with the Six Dancing Rochets in novelty high kicking and soft shoe steps, joined by the Three Dancing Moderns in a song, closing with three in tap work in one, then full stage again with the Six on in novelty dancing, the three do a modern dance based on an old Egyptian motif, followed by the Six in a skirt dance, joined by the three and eight in finale.

*(Continued on next page, column 1)*

# STAGE ATTRACTIONS

## REVIEWS OF STAGE ACTS

### DANCERS

*(Continued from preceding page)*

Mae Murray

*Fox San Francisco*

Mae Murray appears in a gay Parisian revue that lasts 40 minutes. She dances a coquetish chase dance with a male sextette, does an Argentine tango, and, as a finale offers the delightful Merry Widow waltz. She wears many gorgeous gowns and seems to please the women patrons especially. Included in her act is a song recitative.

Rena and Rathburn

*Dallas Palace*

Appearing as two staggering inebriates, this man and woman indulge in a rough and tumble novel acrobatic dance of the Apache order with the woman falling in some sensational splits, while the man with legs folded performs a series of somersaults and finally propels himself from the stage while in this contorted shape. The act performed with abandon, is interesting and went over well.

Gomez and Winona

*New York Roxy*

This dance team goes through a routine which includes ballroom, Spanish tango and adagio, combined in one. The dance was a feature in Billy Rose's "Crazy Quilt" and is well received.—H. P.

Jack Lester

*Brooklyn Fox*

Though this fellow is billed as the original triple rhythm dancer, he does little, in the two scenes built for him, to prove his ability. He did dance, and actually did a little triple rhythm dancing, but he left most of the work for the line girls who were backing him.

*New York Palace*

Featuring the Ganjou Brothers and Louise Gay, supported by Billy Hendricks, Miss Fourniere and Miss Devile, this act is an adagio dance in a Colonial setting. A little different, this spot on the bill got a nice hand.—H. P.

### ACROBATICS

Walter "Dare" Wahl

*New York Capitol*

"Dare" Wahl is an acrobat who compares with the best. With his partner, he goes through a series of comical turns, flops and whatnots, and the audience sees four arms and four legs entangled in the most ludicrous fashion. The audience clamored for an encore and Wahl favored with some straight acrobatics, including a one-hand stand that's a wow. This act is good anywhere at any time.—H. P.

Runaway Four

*New York Paramount*

These four boys are really acrobats and tumblers, but have injected so much comedy into their act they find little time to do their specialties. They dance, sing a little and do many things to bring laughter to the audience, besides one good bit of acrobatic work and tumbling. They did well and the show caught.—E. D.

### COMEDY

Ken Murray

*New York Paramount*

This well known stage and screen comedian works throughout the "All In Fun" show as master of ceremonies, band leader, gagster, and in his own spot and with both the stars, Mary Brian and George Raft.

Murray opens his act with many laughable gags and stories. After five minutes of working alone, Milton Charlston as his stooge comes on the stage from the orchestra and then the fun really begins. Murray gags with Milton and tosses him around at the least provocation. He also appears with Miss Brian and with Raft, separately and together.

Here is a versatile comedian who is entertaining to any audience.—E. D.

Mills and Robinson

*Brooklyn Metropolitan*

Personable boy and girl team presenting smart chatter and gags. Mills plays straight for Flo Robinson's dumb talk, and also offers some well played violin solos. Miss Robinson's eccentric rhythm dancing earns a lot of applause. The act runs 15 minutes, and is chock full of entertainment and laughs.—E. D.

Sammy Cohen

*New York Palace*

Sammy Cohen, screen comedian, has a surefire act. There are laughs throughout, especially a shadow boxing bit which is a howl. Doris Roche (Mrs. Sammy Cohen) has a winning personality and sings "Keepin' Out of Mischief Now," gaining her share of applause. This act can fill any bill effectively.—H. P.

Roscoe Ates and Daughter Dorothy

*Baltimore Hippodrome*

Here is an A-1 comic act that gets them laughing and keeps them that way until the very end without a dull moment. Ates goes into his stuttering chatter and is interrupted by Dorothy. They keep up a rapid fire dialogue with some novelty steps and a song by Dorothy and violin notes by Ates who went down into audience making friends with the kids. Got an ovation and they stopped the show.

Bob Hope

*New York Palace*

Bob Hope offers an act full of laughs. Employing two stooges who continually keep the audience in good humor, the comedian follows this advantage with quips and gags and gains a hearty response from the audience.—H. P.

Milton Charlston

*New York Paramount*

This able comedian first works as stooge for Ken Murray and gets plenty laughs and applause for his work. His funny appearance is in decided contrast to his fine singing and dancing, which he does as his own specialty later on in the show.—E. D.

Al Bayes & Harvey Speck

*Milwaukee Wisconsin*

These two lads start out a bit slow but warm up to their task of comedy dancing and patter in fine fashion. Their wisecracks for the most part are fresh and their dancing original. They bow off to a good hand.

## SPOTS & SHOTS ON BROADWAY

**Lew Brown,** the songwriter, didn't like what **Jerry Wald,** radio critic of a daily tabloid, wrote about him, so meeting Wald in front of **Lindy's,** he said it with five clenched fingers. The next day, in his column, Jerry apologized—now they're friends again.

▽

We piped one of the early straw hats on the rialto the other afternoon and under the chapeau was none other than **Jack Mulhall** with that famous Mulhall smile. You'd smile, too, if you were on your way to Europe for a couple of months.

▽

That chubby-faced lad, on a window sill at the **Walker-Seabury** tilt, was none other than **Morton Downey.**

▽

**Charlie Tobias, Sidney Claire, Al Sherman, Percy Weinrich, Vincent Rose, Murray Mencher** and **Al Lewis,** otherwise known as "Songwriters on Parade," opened this week at the Earle in Washington. It may interest **Mr. Hoover,** who asked for a "cheer up" song recently, to know that these lads have written one. It is entitled **"O. K. Beer."**

▽

**Stubby Kreuger** will soon trek west where he may join **Mack Sennett.** With so many bathing beauties, Sennett may need an actor who can swim as well as Stubby.

▽

The reason why **Sid Weiss** deserted the ranks of faithful contributors to Broadway columnists is because that worthy is doing a pillar about the Main Stem for a daily up thar in Westchester.

▽

**Florence Case,** 16-year-old Radio star, opened last week at the Branford, Newark, and is wowing the cash customers. She ought to, having looks, personality and a sweet voice.

▽

The **Palace** has adopted a new morning low price of 25 cents. A few more price reductions and some of those actors who congregate outside may be financially able to take in the show.

▽

**Billy Barry,** songwriter, and his partner, **Jack Bain,** are creating a lot of talk with their act at the Stork Club on Park Avenue. This harmony team is auditioning for Radio.

▽

**Buddy Rogers** wouldn't accept a cut and left the cast of the **Ziegfeld** production, "Hot-Cha."

▽

**Ted Brewer,** the little maestro at Yeong's, is "Cannon"ading for a towel commercial over the **W A B C** ether waves.

**Winchell's back. . .**

HERMAN PINCUS

### Change in Orchestra Leaders

Rube Wolf has returned to the Warfield Theatre, San Francisco, and leader of the Warfield Joy Gang and master of ceremonies. He succeeds Hermie King, who goes to the Paramount theatre, Oakland, taking the place of Louis Kosloff, who returns to southern California.

# STAGE ATTRACTIONS

## OVERTURES

FREDDY MACK (Brooklyn Fox) conducted his 20 piece orchestra in the overture, "Il Guarany," from the opera of the same name. The young and personable leader proved his and his men's versatility by their fine playing of this difficult composition and in putting it over equally as well as they do those in the lighter vein. Heretofore this orchestra has usually featured the novelty type of overture and their change to the present type is being welcomed by the discriminating music lovers who frequent this house.

LEON VAN GELDER (Jersey City Stanley) introduced an overture entirely different from any heretofore reviewed. Though the main theme of it was musical, the audience was being sold on the advantages of living today. The overture commemorated Memorial Day, building it up with an appropriate musical background as historical scenes were shown on the screen.

As the music was played and scenes on screen shown, a story, in trailer form, was cunningly woven in. Through all this waving of flags, etc., the dynamic personality of Van Gelder, though slight in stature, predominated. His timing and leadership are of the best. The applause that greeted the leader and the boys' efforts at the finish showed the audience appreciation of their efforts.

MARK LEVANT (New York Astoria Triboro) presented compilation of "Indian Melodies" for his overture this week. The outstanding offering in this nicely played overture was Mr. Levant's violin solo of "Indian Love Call," which earned a great reception from this audience.

WALT ROESNER (San Francisco Fox). This week's musical offering of the Fox Concert orchestra harkens back to the classics, with an overture made up of selections from the works of Saint Saens. There are selections from "Samson Et Dalila" and "Suite Algerienne," with "Dance Macabre" offered at considerable length. The organ is used to advantage in the stirring finale.

JOE FULCO (New Orleans Loew's State) takes a heavy hand with his Music Week overture of "The Desert Song." He opens with full orchestra, then features Anthony Scaglione with a sax solo of "One Alone." Full orchestra follows broken by a trumpet duet by Leo and Lucian Broekhoven, the overture closing with the stirring "Ho."

LEO. FEIST, INC.

YOU CAN'T GO WRONG WITH ANY FEIST SONG

Something every Organist will be thankful for

"MASQUERADE"

The Enchanting Waltz Song

56 Cooper Square, New York

## UP AND DOWN THE ALLEY

### HELLO, EVERYBODY!

Sweet little **Mary Brian** surprised the cash customers at the Paramount last week by doing some real hot dancing and did the audience go for her? . . .

▽

**George Raft,** who was also featured in the show, looks a great deal like the late **Rudolph Valentino,** and incidentally it was Valentino who tried to "sell" George the idea of going into motion pictures . . . We have often heard performers tell of having lived or been born on the site of the theatre in which they are working. . . . George, when he tells the audience he was born just around the corner, is not kidding, he really was.

▽

Little **Bernice Stone,** who has been ill for the past year or so, is back in show business. . . . Bernice used to be known as Peanuts, in the dance team of **Peanuts** and **Popcorn,** way back when. . . . She is now the star of **Stone, Gibbons & Co.,** and playing Loew time. . . .

▽

**Sammy Cohen,** the "American Beaut," and his partner, the beauteous **Doris Roche,** have just celebrated their second wedding anniversary. . . . They are featured at the Palace this week, with Loew vaudeville time to follow. . . .

▽

**Freddy Mack,** the popular master of ceremonies and musical director over at the Fox, Brooklyn, is back on the job again after a minor operation . . . and looking better than ever, girls. . . .

▽

**Paul Lobit,** of New Orleans, firmly believes he is the first pianist to play rag time and he backs up his contention with data of 38 years ago when he was known as "The Original Ivory Tickler". . . . Yeah, so what? . . .

▽

**Billy Jones** and **Ernie Hare,** NBC jobsters, call the "Wedding March" the "greatest battle song ever written."

▽

**Bernie Cowham,** the much adopted son of Long Island, is back at the Keith in Flushing, where he has been featured organist for three years. . . . For the past month Bernie was at **Fred Weiler's** Victory theatre in Bayside, West, drawing them in at every performance. . . . It was due to the insistent demands of Manager Hawkins of the Keith and the thousands of "Bernie" fans in and around Flushing that he is back.

▽

With Sammy Smith, a ringer, in the box, Witmark baseball nine, managed by George Fiantadosi, took Sime Siverman's Variety team over the bumps to the tune of 21-4 last week at Central Park. Buddy Morris relieved Mr. Smith at the end of the seventh and held the losers to two hits. Young Brookhouse hit the lone homer of the game. Ruth Etting and the "Colonel" were interested spectators.

S'long. . . . . . ED DAWSON

## ORGAN SOLOS

MR. AND MRS. JESSE CRAWFORD (New York Paramount), at the twin pit consoles this week, presented an organ concert of "Mother" songs. This presentation would have fit in better for Mothers' Day than for Memorial Day; nevertheless the production was well presented and the audience liked it. Opening with that popular hit, "My Mom," played by the Crawfords as a duet, Julian Oliver then sang "Mama Mia," in Italian, as Mr. Crawford accompanied him. Miss Miriam Lax followed with "Mutterchen," in German. Jesse offered a solo of "The Russian Lullaby," with Helen following with a solo of "Mother Machree." "Petite Mamam," sung in French by Oliver, and "My Yiddishe Mamme," by Miss Lax, were accompanied by Crawford. As a grand finale, both of the Crawfords played "My Mom."

ADA RIVES (New Orleans Loew's State) presents "A World Cruise" as her solo, the songs representing the different countries. "Oui, Oui, Marie" brings the cruise to France and "Oh, Marie" takes it to Italy, with the audience singing. "Somebody Loves Lou" follows, then every one is transported to Cuba for "The Cuban Love Song," which scores a hand on its own. Miss Rives then announces through the screen horns that the voyage ends in Germany. "Auf Wiedersehn," popular but a bit unsingable as far as this audience was concerned, brought the solo to a close with a nice hand.

HAL BECKETT (Brooklyn Fox) this week offered an organ solo of request numbers that included "Nobody Else Is Around," "Lazy Days," "Kiss Me Good Night," and "Somebody Loves You," for the audience to sing, and a vocal solo by the singing usher, George Kaye, of "In My Hideaway."

ARSENE SIEGEL (Detroit Fisher) has a clever solo entitled "Things I Never Knew Till Now," against a background of Winchell continuity slides. Siegel's numbers, played with an inviting swing, are "Rain On the Roof," "Auf Wiedersehn," "Whistle and Blow Your Blues Away," a parody on "Penthouse Serenade" and "Somebody Loves You."

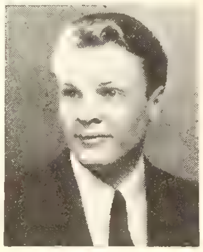
### Grauman, Undecided, to Coast

Sid Grauman, operator of the Chinese theatre in Hollywood for Spyros Skouras, has left New York for the Coast, without any definite decision having been reached concerning Mr. Grauman's assumption of the management of the Roxy in New York.

CLARENCE
LEVERENZ
ORGANIST

First Year

RADIO STATION WKZO Kalamazoo



Fifth Year

SOLOIST STATE THEATRE Kalamazoo

For the W. S. BUTTERFIELD THEATRES, INC. OF MICHIGAN

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue-Dorothy Burgess |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horseshoes | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| Night Rider, The | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | May 7,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| Title | Running Time |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Pony Express Kid | |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Attorney for the Defense | Edmund Lowe-C. Cummings-E. Brent | May 21,'32 | 68 | May 7,'32 |
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6.'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | [illegible] | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | Mar. 17,32 | 68 | May 7,'32 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | 62 | May 14,'32 |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| No Greater Love | Alexander Carr-Dickey Moore | May 13,'32 | 60 | May 21,'32 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| American Madness | W. Huston - C. Cummings-K. Johnson | |
| Bitter Tea of General Yen | Anna May Wong | |
| Child of Manhattan | | |
| Daring Danger | Tim McCoy | |
| Destroyer, The | | |
| Hello Trouble | Buck Jones-Lina Basquette | |
| Hollywood Speaks | Genevieve Tobin-Pat O'Brien | |
| McKenna of the Mounted | Buck Jones | |
| Mike | | |
| Murder Express, The | Ben Lyon | |
| Murder in a Pullman | Adolphe Menjou | |
| Murder of the Night Club Lady | | |
| Riding Tornado, The | Tim McCoy-Shirley Grey | |
| Thirteenth Man, The | Jack Holt | |
| Two Fisted Law | Tim McCoy-Alice Day | June 8,'32 |
| War Correspondent | Jack Holt-Ralph Graves | |
| Washington Merry Go Round | | |
| Zelda Marsh | | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | Richard Barthelmess | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 | May 21,'32 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 | May 14,'32 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | 70 | May 28,'32 |
| Two Seconds | Edward G. Robinson | May 28,'32 | 68 | May 28,'32 |
| Woman from Monte Carlo, The | Lil Dagover-Walter Huston | Jan. 9,'32 | 58 | Jan. 9,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | |
| Children of Pleasure | Ruth Chatterton | |
| Crooner, The | David Manners | |
| Dark Horse, The | Warren William-Bette Davis | June 16,'32 |
| Dr. X | Lionel Atwill-Fay Wray | July 9,'32 |
| Life Begins | Loretta Young-Eric Linden | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 |
| Miss Pinkerton | Joan Blondell-George Brent | July 17,'32 |
| Revolt | D. Fairbanks, Jr.-N. Carroll | |
| Three on a Match | Joan Blondell-W. William | |
| Tiger Shark | Edw. G. Robinson | |
| Week-end Marriage | Loretta Young-Norman Foster | June 18,'32 |
| You Said a Mouthful | Joe E. Brown | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec 5 |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | 69 | May 28,'32 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | 56 | May 7,'32 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | 70 | May 14,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| After the Rain | P. Shannon-Spencer Tracy | July 3,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 17,'32 |
| Bachelor's Affairs | Adolphe Menjou-Joan Marsh-I. Purcell-Minna Gombell | July 3,'32 |
| Down to Earth | Will Rogers | |
| First Year | Gaynor-Farrell | July 31,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | | |
| Mystery Ranch | Geo. O'Brien-C. Parker | June 12,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | June 26,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 29,'32 | | |
| Undesirable Lady | Elissa Landi-A. Kirkland | Aug. 7,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 15,'32 | 63 | May 14,'32 |
| Love In High Gear | Alberta Vaughn-H. Ford | May 1,'32 | 65 | May 7,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Iack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dynamite Denny | Jay Wilsey-Blanche Mehaffey | May 27,'32 | | |
| Gorilla Ship | Ralph Ince-Vera Reynolds | June 11,'32 | | |
| Honor of the Press | Edw. J. Nugent-Rita La Roy | May 15,'32 | | |
| Temptation's Workshop | Helen Foster-Tyrrell Davis | June 20,'32 | | |
| Widow In Scarlet | D. Revier-Kenneth Thompson | July 1,'32 | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert (Re-Issue-Sound) | Dec. 19 | 125 | |
| But the Flesh Is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Letty Lynton | Ioan Crawford-Montgomery | May 7,'32 | 86 | May 7,'32 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 30,'32 | 76 | May 21,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 28,'32 | 71 | |
| China Seas | Clark Gable | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Good Time Girl | Marion Davies | | | |
| Huddle | Ramon Novarro-M. Evans | May 14,'32 | 104 | |
| New Morals for Old | Robert Young-M. Perry | June 4,'32 | 76 | |
| Night Court | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | |
| Prosperity | Dressler-Moran | June 18,'32 | | |
| Red Headed Woman | Harlow-Chester Morris | June 25,'32 | | |
| Skyscraper Souls | M. O'Sullivan-N. Foster | | | |
| Smilin' Thru | Norma Shearer | | | |
| Speak Easily | Buster Keaton | July 2,'32 | | |
| Strange Interlude | Shearer-Gable | June 11,'32 | | |
| Three Blondes | Marion Davies | June 25,'32 | | |
| Washington Whirlpool | Lionel Barrymore | | | |
| Without Shame | Helen Twelvetrees | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20,'32 | | |
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 58 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 63 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flames | Johnny Mack Brown | May 30,'32 | 7 reels | |
| Honor of the Mounted | Tom Tyler | June 10,'32 | 7 reels | |
| Klondike | All Star | July 1,'32 | 7 reels | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 6 reels | |
| Western Limited, The | All Star | June 20,'32 | 7 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers In the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| M'racle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | 71 | May 28,'32 |
| (Reviewed under the title "Service for Ladies") | | | | |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sinners In the Sun | Carole Lombard-C. Morris | May 13,'32 | 70 | May 21,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | May 14,'32 |
| Strangers In Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | May 14,'32 |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blonde Venus | Marlene Dietrich | | | |
| Challenger, The (Tent.) | Geo. Bancroft-Wynne Gibson | July 29,'32 | | |
| Devil and the Deep, The | T Bankhead-G. Cooper | July 22,'32 | | |
| Forgotten Commandments | Sari Maritza-Gene Raymond | May 27,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Madame Racketeer | Alison Skipworth-G. Barbier | June 24,'32 | | |
| Make Me a Star | Stuart Erwin | July 1,'32 | | |
| Man From Yesterday | C. Colbert-C. Brook | July 15,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 10,'32 | | |
| Million Dollar Legs | Jack Oakie | July 8,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | June 17,'32 | 80 | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 71 | May 7,'32 |
| Her Strange Desire | Laurence Olivier | July 15,'32 | 70 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | July 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Skin Game, The | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 70 | |
| Trapped In a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochelle Hudson | | | |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Westward Passage | Ann Harding | May 27,'32 | 73 | |
| What Price Hollywood | Constance Bennett | June 24,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | May 7,'32 |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | 79 | May 14,'32 |

# THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | May 28,'32 |
| Way Back Home | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| (Reviewed under the title "Other People's Business") | | | | |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### Coming Feature Attractions

| | | |
|---|---|---|
| Bill of Divorcement | | |
| Bird of Paradise | D. Del Rio-Joel McCrea | Aug. |
| Bring 'Em Back Alive | Frank Buck's Adventure | July |
| Deported | Zita Johann | |
| Fraternity House | Eric Linden-Arline Judge | |
| Hell Bent For Election | Edma May Oliver | |
| Hold Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | July |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | June 17,'32 |
| Kong | Fay Wray | |
| Law Rides | Tom Keene | |
| Most Dangerous Game, The | Leslie Banks-Joel McCrea | |
| Roar of the Dragon | Richard Dix-Gwill Andre | June 24,'32 |
| Thirteen Women | Irene Dunne | |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Discarded Lovers | N. Moorehead | Tower Prod't'ns | Jan. 20,'32 | 59 | Jan. 30,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Faithful Heart, The | Herbert Marshall-Edna Best | Gainsborough Gaumont | | | May 28,'32 |
| First Mrs. Fraser, The | Henry Ainley | Sterling Films | | 90 | May 7,'32 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Law of the Tong | Phyllis Barrington | Willis Kent | Dec. 15 | 56 | Jan. 9,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Love's Command | Dolly Haas | Tobis | Apr. 26,'32 | 90 | May 7,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Night Like This, A | Ralph Lynn | British and Dominions | | 73 | May 21,'32 |
| Nine Till Six | Louise Hampton | Asso. Radio-British | | 76 | May 21,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic. | | 72 | Nov. 14 |
| Probation | John Darrow-Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Shop Angel | Marion Shilling | Tower Prod. | Mar. 19,'32 | 71 | May 7,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Trapeze | Anna Sten | Protex | May 2,'32 | 80 | May 14,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Water Gypsies | Sari Maritza | Asso. Radio-British | | 79 | May 21,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic. | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Branded Men | Ken Maynard | Nov. 8 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodor Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | May 28,'32 |
| Morals for Women | Bessie Love-Conway Tearle | Sept. 6 | 66 | Nov. 21 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Nevada Buckaroo | Bob Steele | Sept. 27 | 64 | Dec. 12 |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 | 70 | |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'3 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### Coming Feature Attractions

| | |
|---|---|
| Hell Fire Austin | Ken Maynard |
| Last Mile, The | |
| Man Called Back, The | Conrad Nagel |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Around the World in Eighty Minutes | Douglas Fairbanks | Dec. 12 | 80 | Nov. 7 |
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Congress Dances | Lilian Harvey | | 83 | May 28,'32 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | [illegible] | Nov 28 |
| Scarface | Paul Muni | Mar. 26,'32 | 95 | May 28,'32 |
| Sky Devils | All Star | Mar. 12,'32 | [illegible] | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |

### Coming Feature Attractions

| | |
|---|---|
| Ballyhoo | Eddie Cantor |
| Brothers Karamazov | Ronald Colman |
| Cynara | Ronald Colman |
| Happy Ending | Mary Pickford |
| Kid From Spain, The | Eddie Cantor |
| Rain | Joan Crawford |
| Way of the Lancer | Ronald Colman |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 80 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 83 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### Coming Feature Attractions

| | | | |
|---|---|---|---|
| Back Street | Irene Dune-John Boles | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | June 16,'32 | |
| Fast Companions | Tom Brown | June 23,'32 | 78 |
| Jungle Mystery | Cecelia Parker | | |
| Kings Up | Tom Mix | | |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | |
| Old Dark House | Boris Karloff-L. Bond | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | June 2,'32 | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 26,'32 | |
| Tom Brown of Culver | Tom Brown | | |

## WARNER BROTHERS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |

### Coming Feature Attractions

| | | |
|---|---|---|
| Big City Blues | Joan Blondell | |
| Blessed Event | Lee Tracy-Mary Brian | |
| Jewel Robbery | Wm. Powell-Kay Francis | July 30,'32 |
| Night Flower, The | B. Stanwyck | |
| One Way Passage | Wm. Powell-Kay Francis | |
| Ride 'Em Cowboy | John Wayne | |
| Street of Women | Kay Francis | June 4,'32 |
| Two Against the World | Constance Bennett | |
| Winner Take All | James Cagney | July 2,'32 |
| Without Consent | Ann Dvorak-David Manners | July 23,'32 |

## WORLD WIDE

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | May 28,'32 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### Coming Feature Attractions

| | | | |
|---|---|---|---|
| Bachelor's Folly | Herbert Marshall-Edna Best | | 69 |
| Man Called Back, The | | | |
| Man From Hell's Edges, The | Bob Steele | June 5,'32 | 61 |
| Racetrack | Leo Carrillo | June 5,'32 | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[*All dates are 1931 unless otherwise stated*]

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Blood Pressure | Oct. 16 | 1 reel | |
| Ball of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Bars and Stripes | Oct. 14 | 1 reel | |
| Birth of Jazz | Apr. 13,'32 | | |
| Champ, The | | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 10 | Apr. 30,'32 |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in Death Valley | Oct. 12 | 1 reel | Oct. 17 |
| Laughing with Medbury in Mandalay | | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | Apr. 18,'32 | 7 | May 21,'32 |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Delivery Boy | June 15 | 10 | Oct. 24 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | 7 | May 21,'32 |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Orphans | Dec. 9 | 7 | Dec. 19 |
| Mickey's Revue | | | |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Pet Shop, The | Apr. 28,'32 | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | | | |
| Showing Off | Nov. 16 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | 7 | May 21,'32 |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| Boudoir Butler, The | May 29,'32 | 22 | |
| Half Holiday | Dec. 13 | 22 | Dec. 5 |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wife | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| Taxi Troubles<br>Clyde | Oct. 18 | 19 | Oct. 24 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| Canine Capers | Nov. 15 | 9 | Nov. 21 |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| Starbrite Diamond, The | June 7 | 11 | Oct. 3 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Prowlers, The | May 1,'32 | 9 | May 7,'32 |
| Veldt, The | Dec. 20 | 10 | Dec. 19 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | Apr. 30,'32 |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood<br>Flynn-Brooks | Nov. 8 | 21 | |
| **MACK SENNETT COMEDIES** | | | |
| All American Kickback<br>Clyde-Gribbon-Beebe | Nov. 29 | 20 | Dec. 12 |
| Divorce A La Mode | May 22,'32 | 22 | May 21,'32 |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marry<br>Harry Gribbon | | | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| Spot on the Rug, The | June 19,'32 | 19 | May 21,'32 |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 21 | Apr. 30,'32 |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | 6 | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Farmer Al Falfa's Bedtime Story | June 12,'32 | 6 | |
| Jesse and James | Sept. 6 | 6 | Oct. 3 |
| Jingle Bells | Oct. 18 | 6 | Oct. 24 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | 6 | May 28,'32 |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | Apr. 30,'32 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| Torchy's Two Toots | June 5,'32 | 20 | May 14,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Now's the Time<br>Harry Barris | June 12,'32 | 20 | |
| Ship A-Hooey | | 20 | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| Wild Babies | | | |
| **CHARLEY CHASE** | | | |
| First in War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | 9 | May 14,'32 |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | 9 | |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Over the Seas to Borneo | | 9 | |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | 7 | |
| School Days | | 7 | |
| Spooks | Dec. 21 | 7 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Beau Hunks | Dec. 12 | 40 | Sept. 5 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | May 21,'32 |
| Dogs is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 13,'32 |
| Pooch | June 4,'32 | 21 | May 28,'32 |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Shiver My Timbers | Oct. 10 | 21 | Oct. 24 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | May 7,'32 |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | May 7,'32 |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson in Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | May 28,'32 |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | 10 | May 7,'32 |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | 10 | Apr. 23,'32 |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 26 |
| Naughty Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 28 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing | Apr. 29,'32 | 1 reel | |
| No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin | May 27,'32 | 1 reel | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| I Ain't Got Nobody<br>(Mills Bros.) | June 17,'32 | | |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweetheart<br>Ethel Merman | May 20,'32 | 1 reel | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 7 | May 7,'32 |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | 1 reel | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | July 1,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | Nov. 21 | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | 1 reel | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 8 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | 19 | May 7,'32 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Jimmy's New Yacht | June 3,'32 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Light House Love | May 6,'32 | | |
| Loud Mouth | June 17,'32 | | |
| Mlle. Irene The Great<br>Al St. John | Nov. 7 | | |
| Meet the Senator | May 20,'32 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Rookie, The<br>Tom Howard | Apr. 29,'32 | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Singing Plumber | July 8,'32 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur | Apr. 15,'32 | 20 | May 14,'32 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Happy Polo | May 14,'32 | | |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | 7 | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Spring Antics | May 21,'32 | 7 | May 21,'32 |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | May 7,'32 |
| Hot Spot, The | Sept. 14 | 18 | Oct. 19 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| Promoter, The | May 30,'32 | 17 | |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Iron Minnie | | | |
| Rule 'Em and Weep | May 2,'32 | 19 | May 21,'32 |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | May 21,'32 |
| Mother-In-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 19 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | May 21,'32 |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Shanghai | May 23,'32 | | |
| Through the Ages | Nov. 16 | 9 | Dec. 19 |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 18 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | May 7,'32 |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Mellon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | Apr. 30,'32 |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | May 14,'32 |
| Stung | Nov. 15 | 19 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | May 21,'32 | | |
| Mickey's Golden Rule | June 4,'32 | 19 | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrift Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Pola Pals | Sept. 5 | 7 | |
| Pots and Pans | May 14,'32 | 6 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |
| Tuba Tooter, The | June 4,'32 | 7 | May 21,'32 |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CENTRAL FILM** | | | |
| In Old New Orleans | | | May 28,'32 |
| Syria | | | May 21,'32 |
| **FEATURETTES, INC.** | | | |
| A Night in the Jungle | | 10 | Apr. 30,'32 |
| Holy Men of India | | 10 | May 7,'32 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Last Pelicans in Europe | | 10 | May 7,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26,'32 |
| Steel | | 10 | May 21,'32 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **FOOTBALL FOR THE FAN SERIES** | | | |
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | Jan. 23,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Great Odds | July 4,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Jungle Jumble, A | June 20,'32 | 1 reel | |
| Let's Eat | Apr. 25,'32 | 7 | Apr. 30,'32 |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Wet Knight, A | June 6,'32 | 1 reel | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 9 | May 14,'32 |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 9 | May 7,'32 |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | 9 | May 14,'32 |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| No 20—Novelty | June 13,'32 | 1 reel | |
| **UNIVERSAL BREVITIES** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| Unshod Maiden, The | Apr. 18,'32 | | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| Around the World in 18 Minutes | June 15,'32 | 18 | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 17 | May 21,'32 |
| Doctor's Orders | June 29,'32 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |
| Yoo Hoo | | | |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | May 28,'32 |
| No. 9—The Toreador<br>Joe Penner | | 17 | May 7,'32 |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 19 | May 7,'32 |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| No. 9—A Regular Trouper<br>Ruth Etting | | 2 reels | |
| No. 10—A Mail Bride<br>Ruth Etting | | | |
| No. 11—Stage Struck<br>Ruth Etting | | | |
| No. 12—What An Idea<br>Harriet Hilliard | | 2 reels | |
| **HOW I PLAY GOLF—BOBBY JONES** | | 1 reel<br>(each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | May 7,'32 |
| No. 9—Bosko and Bruno | | 7 | |
| No. 10—Bosko and Honey | | | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weidoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 9 | Apr. 23,'32 |
| No. 7—Pie, Pie, Blackbird<br>Eubie Blake and Band<br>Nina Mae McKinney | | | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Gear | | 6 | Apr. 30,'32 |
| No. 10—It's Got Me Again | | | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 1 reel | |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| Four Wheels—No Breaks | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | May 7,'32 |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | 9 | May 21,'32 |
| No. 11—Napoleon's Bust<br>Dan Coleman-Ted Husing | | | |
| No. 12—Featurette Movie Album | | | |
| No. 13—Movie Album Thrills | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES**<br>(Donald Meek-John Hamilton) | | | |
| No. 1—The Clyde Mystery | | 21 | Oct. 31 |
| No. 2.—The Wall Street Mystery | | | |
| No. 2—The Week-End Mystery | | | |
| No. 4 Symphony Murder Mystery | | | |
| No. 5—Studio Murder Mystery | | | |
| No. 6—Skull Murder Mystery, The | | 2 reels | |
| No. 7—The Cole Case | | 20 | Apr. 23,'32 |
| No. 8—Murder in the Pullman | | 2 reels | |
| No. 9—The Side Show Mystery | | | |
| No. 10—Campus Mystery, The | | | |
| No. 11—Crane Poison Case, The | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | June 6 | | |
| Freshman Love<br>Ruth Etting | | | |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| **WAYNE AND WHITE COMEDIES** | | | |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |
| No. 11—Dear Old London | | 1 reel | |
| No. 12—When In Rome | | 1 reel | |
| No. 13—Berlin Today | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18<br>(each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |
| Heroes of the West<br>Noah Beery, Jr. | June 20,'32 | | |

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Issue of June 4, 1932 (Vol. 107, No. 10)

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THE SIN OF MADELON CLAUDET
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TRAVEL SHOP
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*The State Theatre*
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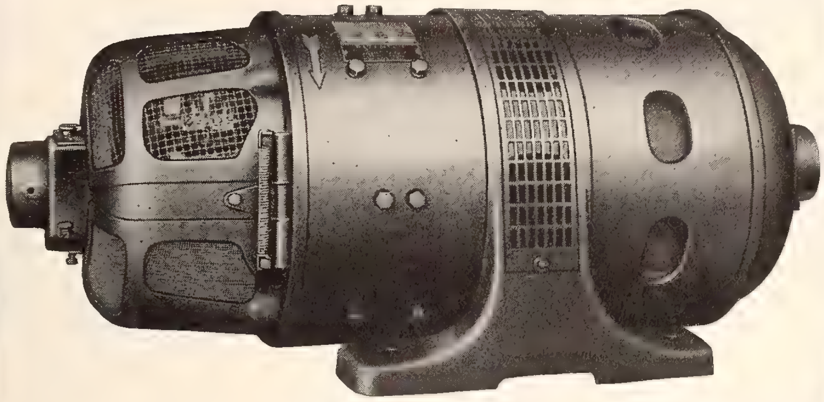
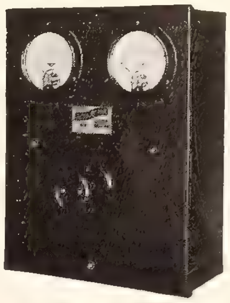
# ROTH ACTODECTORS

*20/40 to 100/200 Ampere 2-Bearing Actodector*



**THEY KEEP A-RUNNING**



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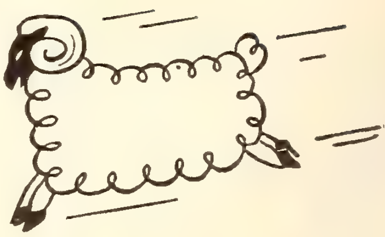

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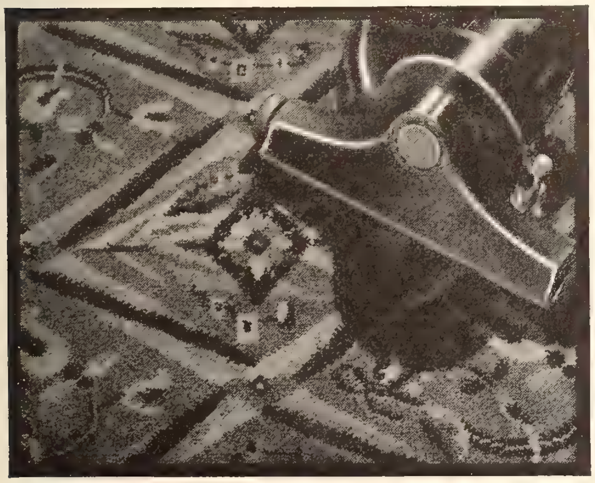

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# Better Theatres

June 4, 1932
Vol. 107, No. 10

**A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre**

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager

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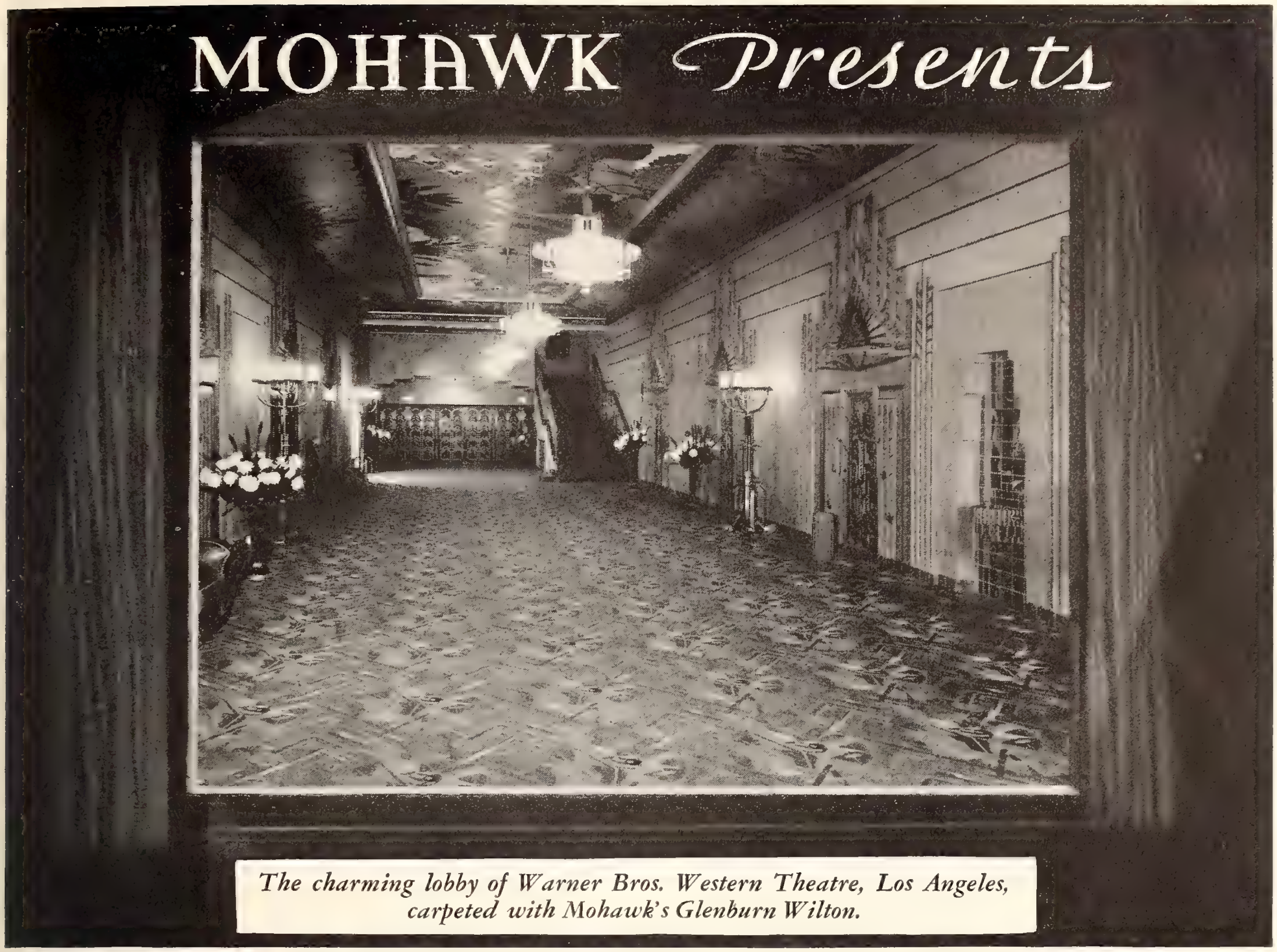

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JUN -3 1932

# A Way to Learn From the Other Fellow's Experience

**an editorial**

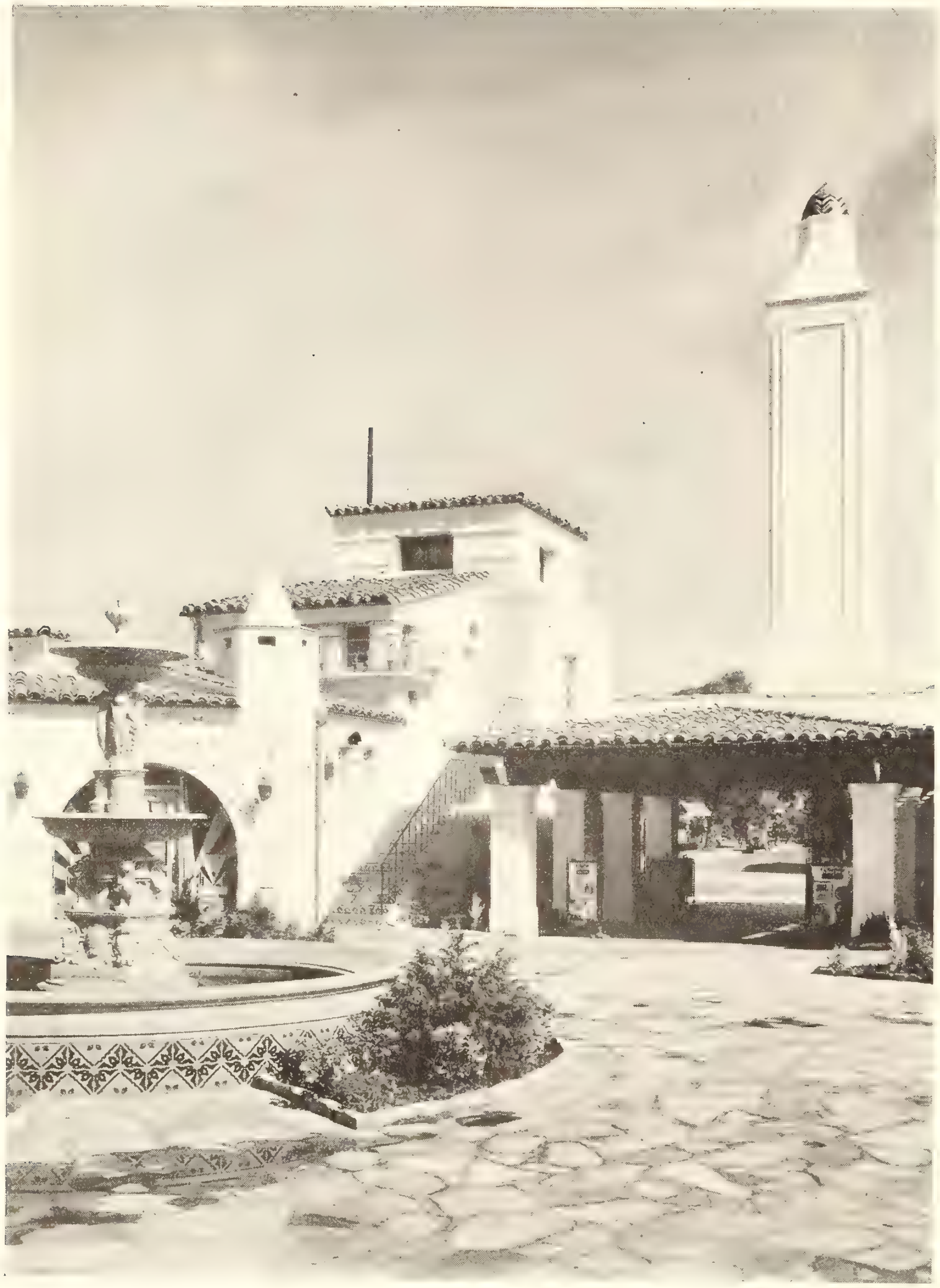
ELSEWHERE in this issue appears what, in editorial parlance, we choose to call a "featurette," a name that doesn't mean a great deal except in the light of the material therein, which in this case is a letter to this publication. Ordinarily, even a letter thought worthy passing on to other readers would be presented merely rather casually as just that—a letter. The communication in question, however, is, in our judgment, to be regarded as more than that—we call it a "little feature."

As such, Mr. D. R. Goldie's letter represents a type of editorial material that we should like to publish more of. It represents the direct experience of one who has just gone through a specific phase of physical operation of the theatre. And while this publication is much concerned with the principles and the theories having general application to theatre building and operation, it is just as interested in the device or method contrived by the theatre management itself in any specific instance. We can well listen to the "expert" concerning problems in his special field. But although he may not know science, the theatre executive does—like his brother in the realm of art—know what he likes, and also what works for him!

Mr. Goldie, who operates the New American theatre in Cherokee, Ia., astounds us early in his letter on his air conditioning installation, with the statement that "from all the data looked over from seven larger companies furnishing this equipment, we could in no town in the United States find where a real job of refrigeration had been installed." Now, were the "expert" to write that in an article for us, we should require some pretty heaving "experting" to back it up. But Mr. Goldie operates the theatre for which air conditioning equipment was sought, and being the customer, he is right. He is right in the sense that he knew what he wanted, and he was the one who had to decide when he got it.

He then ably describes what he actually did to effect air cooling for his theatre, adding in a kind of postscript, "we feel that we are sort of pioneering in refrigeration in small towns, and enough knowledge may be gained by our success or failure either to help or forestall other exhibitors from attempting the same thing." This thought is the one we have special reference to here.

We can think of no better way to serve our purpose than to include among our functions that of a clearing house for the practical ideas of those who run the theatres. Somehow the politics of this business can arouse exhibitors to "take pen in hand" upon very slight provocation. We think that straight-forward, clear reports on the devices and methods contrived and found workable by the owner or manager or technician in the physical operation of his theatre would be more helpful, since they contribute to a habit by which one theatre operator can participate in, and learn from, the experiences of his fellows. Mr. Goldie has suggested an excellent way for readers to employ this publication for their benefit, and we will gladly do our part if theatre operators wish to take advantage of it.



Left: Looking from the courtyard through entrance pylon toward the street. The courtyard is paved with flagstone, and is landscaped with flowers and shrubbery. In the center is a large fountain embellished with tile laid in a colorful pattern.

Looking through an arch of the theatre building proper, from the driveway of the porte-cochere, and toward the staircase that leads to the mezzanine level. Through these arches the patron enters the auditorium directly from the courtyard.

# ADAPTING SPANISH STYLES TO MODERN THEATRE NEEDS

## The new Fox Florence in the Los Angeles area, reminiscent of the historical California hacienda

THE FLORENCE theatre in Los Angeles, is not the first of its kind, but it is one of the most interesting of those adaptations of Spanish motif and method to modern theatrical purposes that one finds mainly in California—where, it may be added, things Spanish have an authentic historical and climatic reason for intruding upon the American scene. The Florence is a new Fox West Coast house located in a community of Los Angeles county, the residents of which are largely of the laboring class.

The building is of concrete construction with over-all dimensions of 132-345 feet. Exclusive of the site, it represents an investment of approximately $200,000, while the equipment and furnishings cost $50,000. Construction was under a general contract.

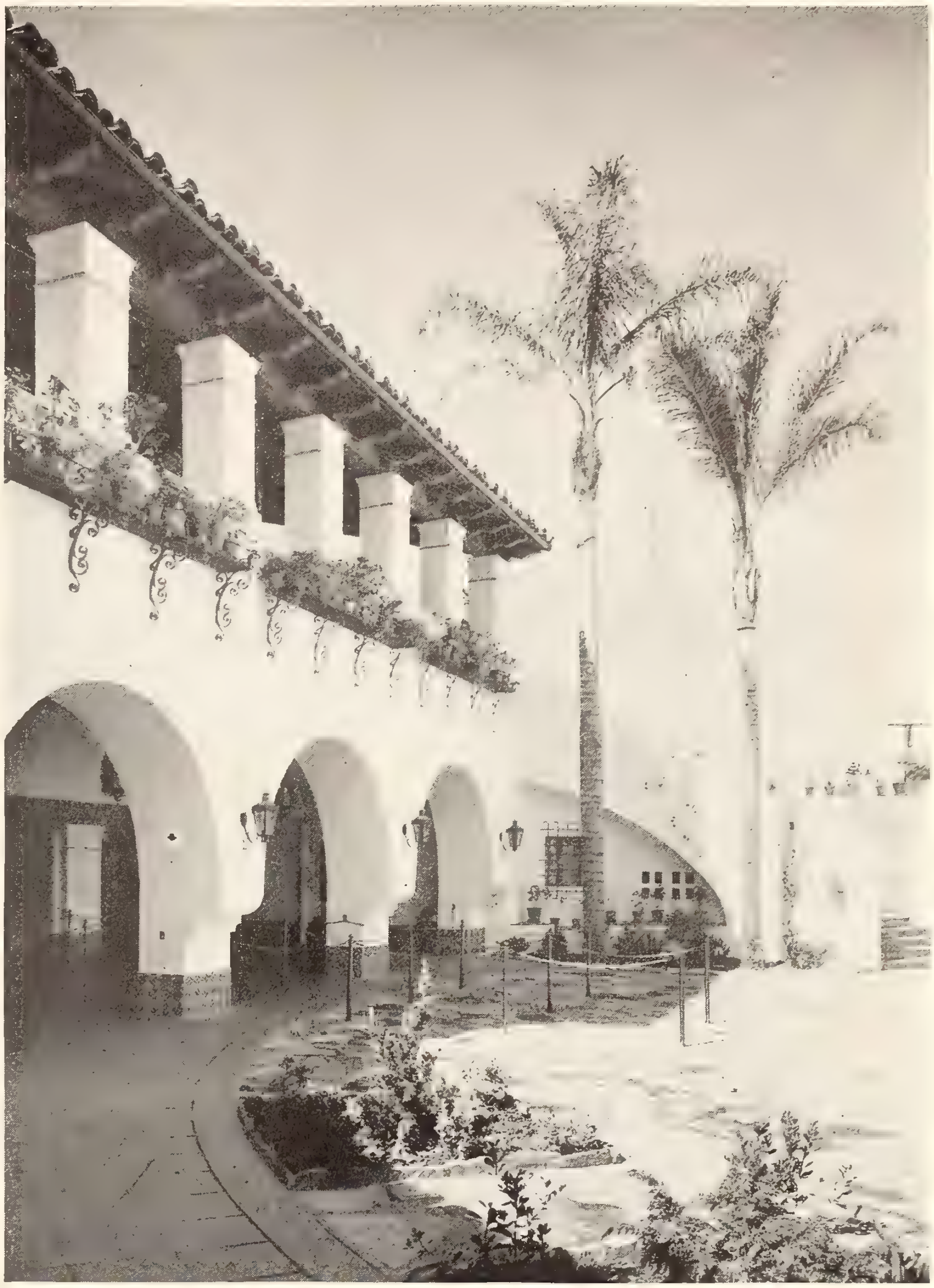
The Florence seats 1,700, with 1,400 chairs on the main floor, and 300 in a shallow balcony. Chairs (by National Theatre Supply Company) are full-upholstered.

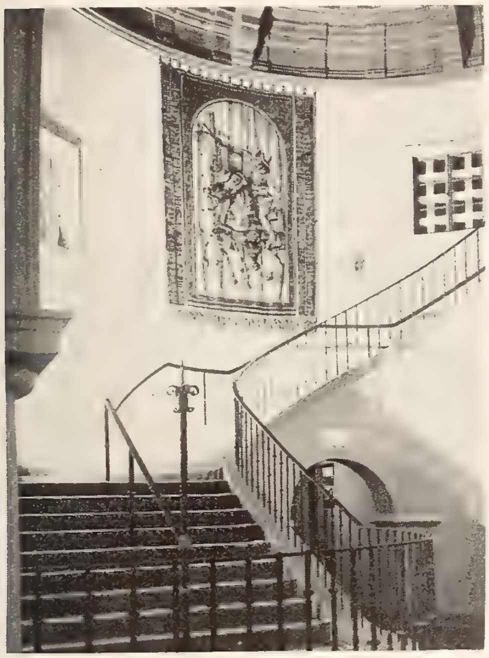
The projection room measures 14 x 35 feet and has all rooms adjoining for all auxiliary equipment. The angle of projection is less than 18°. The walls and ceiling of the projection room are painted green. Equipment includes three projectors, one spot and one effect machine. The maximum screen size possible is 35 x 50 feet.

Air conditioning is by means of a plenum system, with circulation capable of supplying both heated and cooled (spray-chamber) air. The fuel used for heating is gas.

The entire auditorium is surfaced with acoustic plaster. Lighting is mainly by means of ceiling and bracket fixtures, fol-

Right: The approach to the theatre proper, as seen from the entrance to the courtyard. On the second level is a balcony overlooking the park area, ascended to by means of an exterior staircase which may be seen at the extreme right.





The main stairway that leads from the main foyer to the mezzanine level inside the theatre portion of the construction. The strip of ceiling showing will be seen to resemble wood. It is of concrete, decorated in a Monterey-Spanish design.

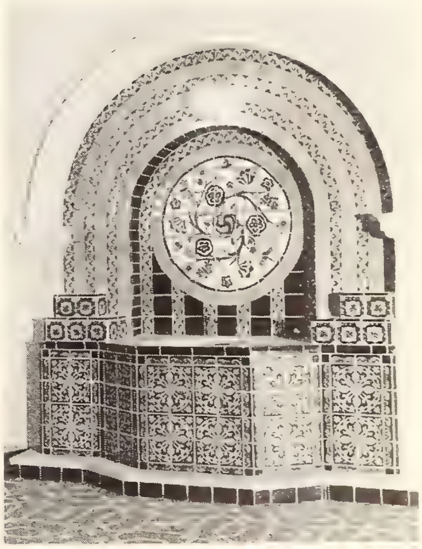
lowing early Spanish methods and patterns. The fixtures are of wrought iron. Stage facilities are provided for full-sized productions.

The Florence—to give this structure a prototype—spreads itself over a large plot in a manner reminiscent of the hacienda. The site has a frontage of 150 feet, and it extends back 1,000 feet. The first 200 feet are used as an approach and main court yard. The structure devoted to the theatre itself occupies about 200 feet of this depth, with the balance of the area being devoted to an enclosed automobile parking space, patterned after the Spanish patio, though on a much larger scale.

The architect was S. Charles Lee of Los Angeles, while interior decorations were executed by the Robert E. Power Studios of Los Angeles.

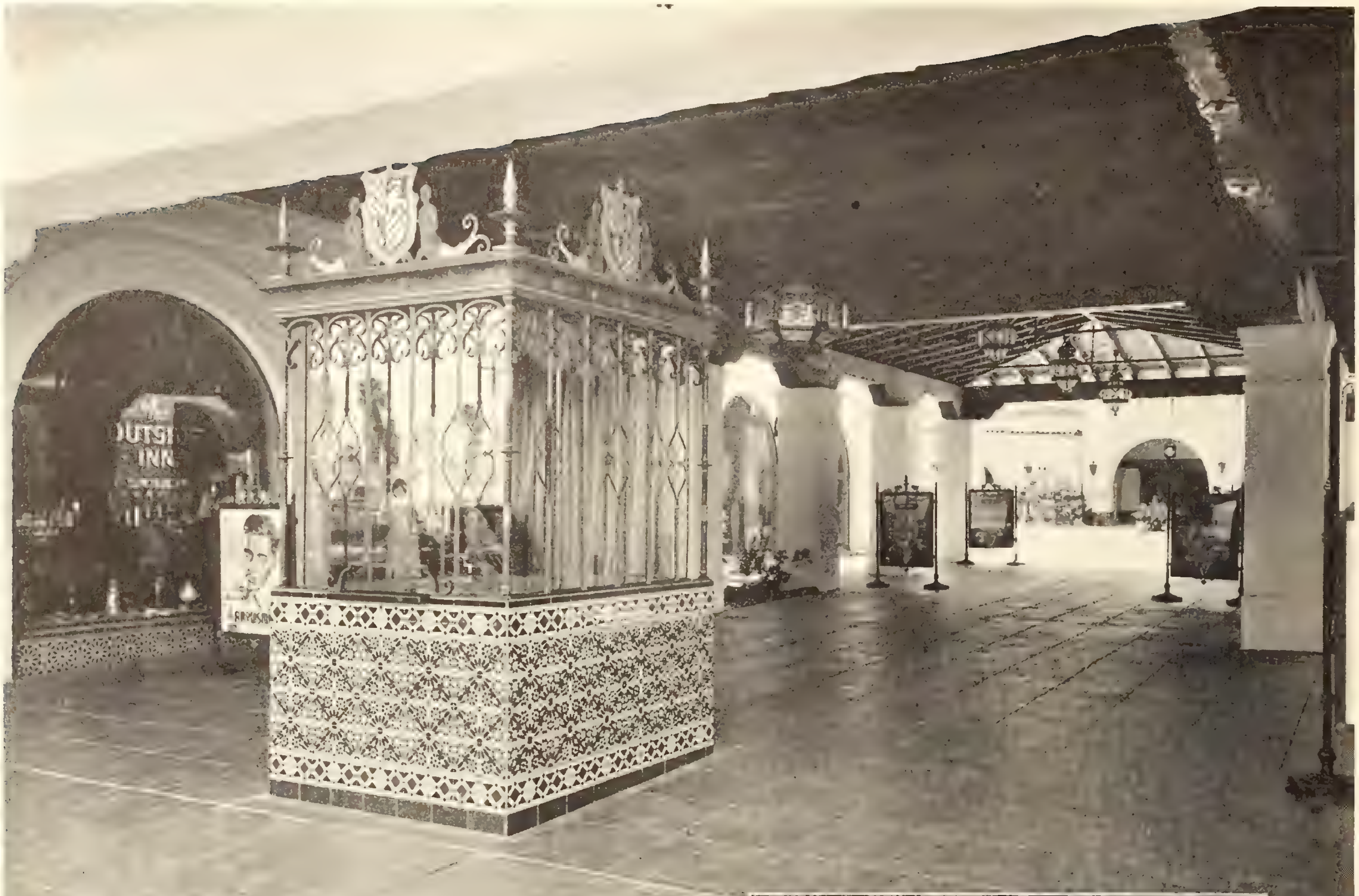
THE APPROACH to the Fox Florence first appears as a massive Spanish shop building. Through an open passage one enters a circular patio one hundred feet in diameter and paved with desert flag stone. In the center of the patio stands a large carved stone fountain on the top of which multi-colored lights play down on gay beds of California flowers.

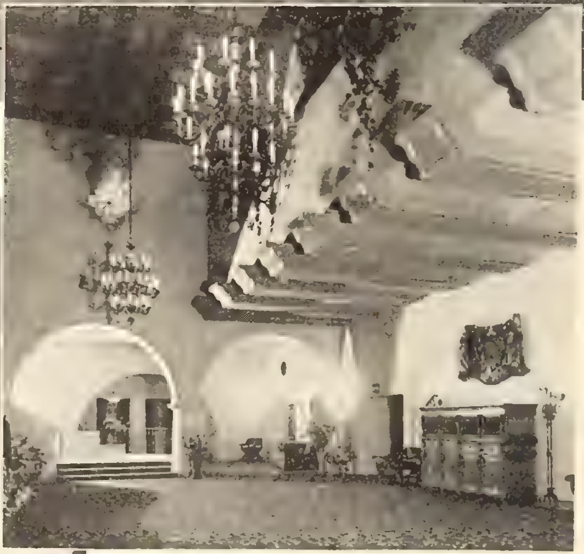
Right: An elaborate decorative feature in the main foyer, located at one end and effecting a rich contrast to the essential white plainness of the wall treatment. The fountain is entirely of imported tile, and brilliant with many colors.

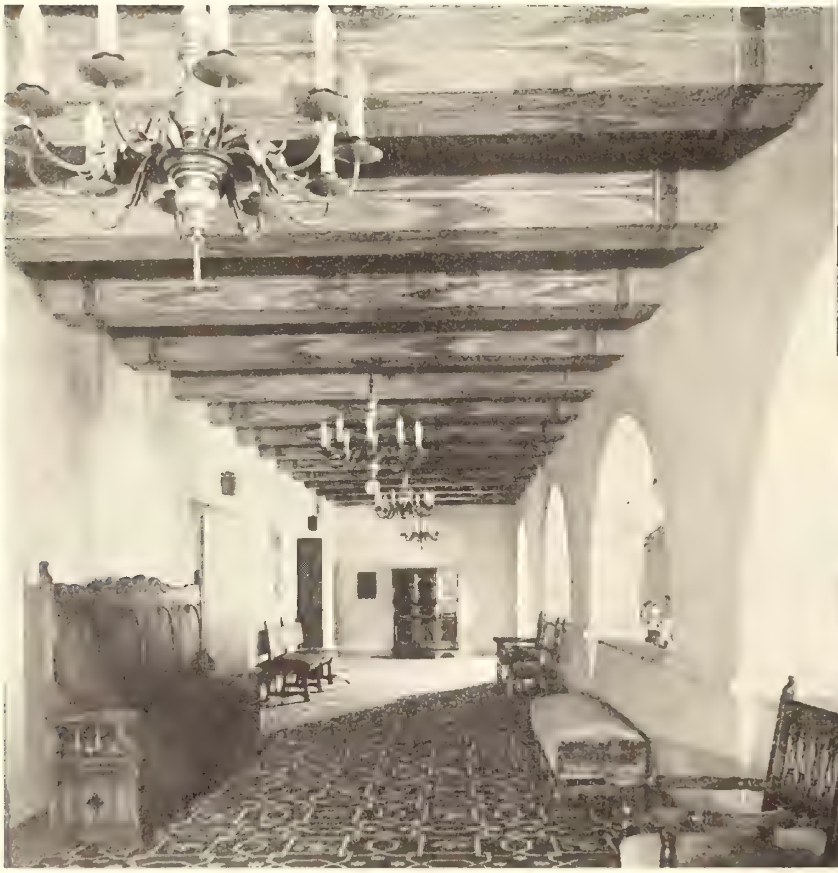


On the extreme right side of the patio is a covered portico, designed as a solution to a modern problem. Patrons of the theatre may drive their cars directly into the sheltered portico, where an attendant parks them in the adjacent 300-car auto park. If patrons prefer to park their own cars, they may walk from the park to the patio on a covered esplanade, which furnishes adequate protection in inclement weather.

All around the patio are shops, the clientele of which is expected to bring



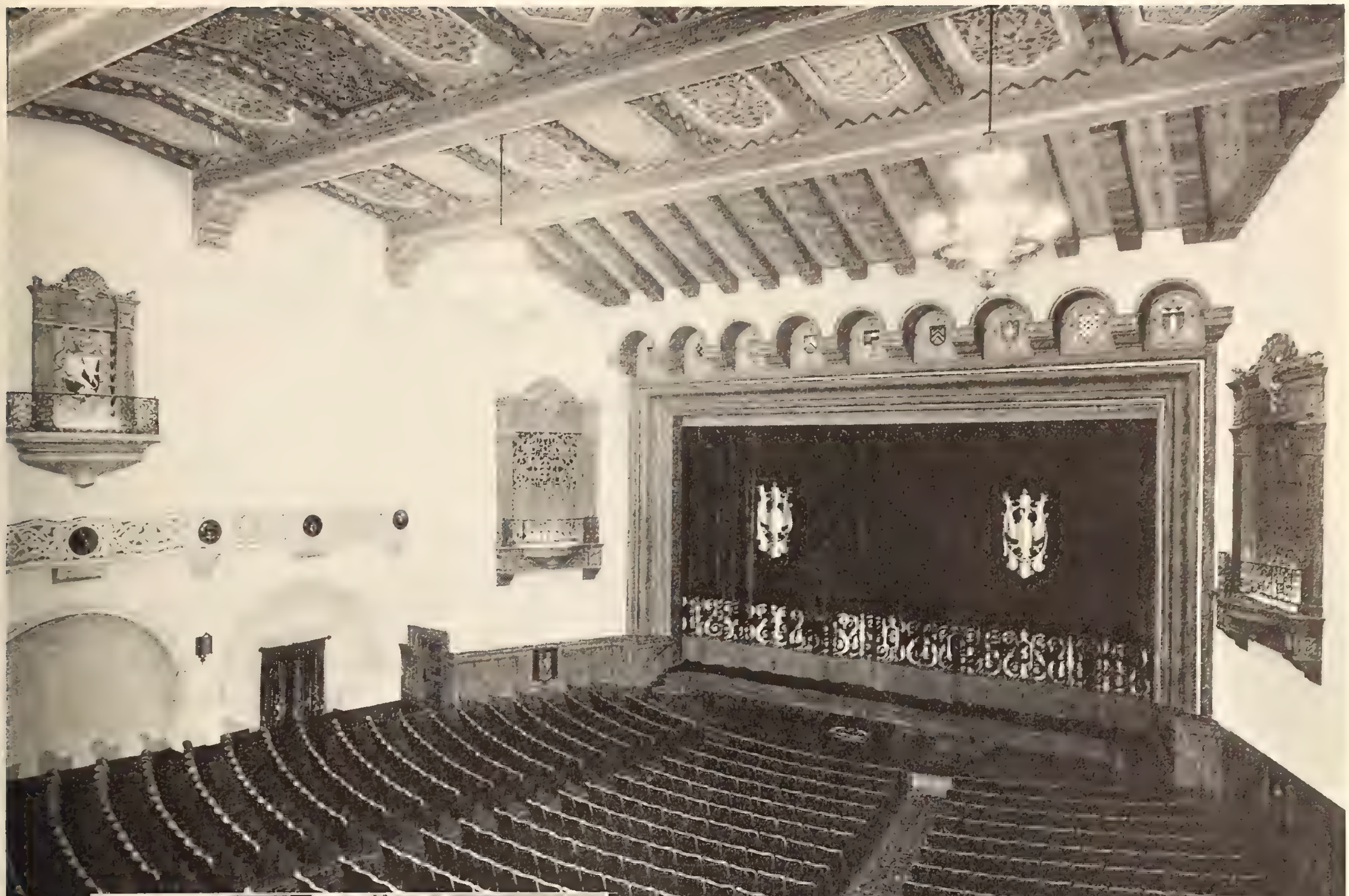


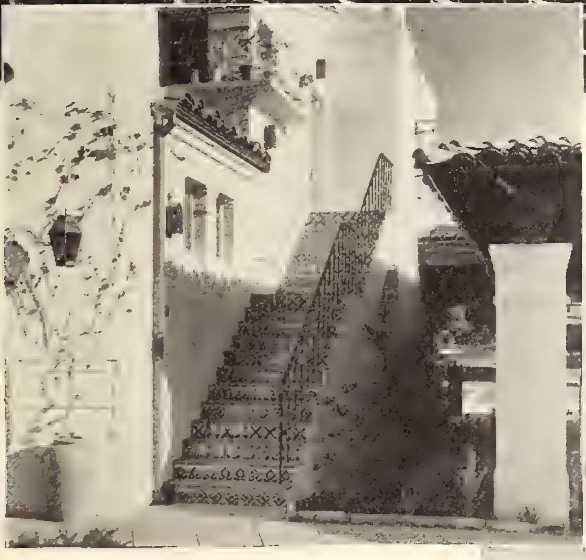


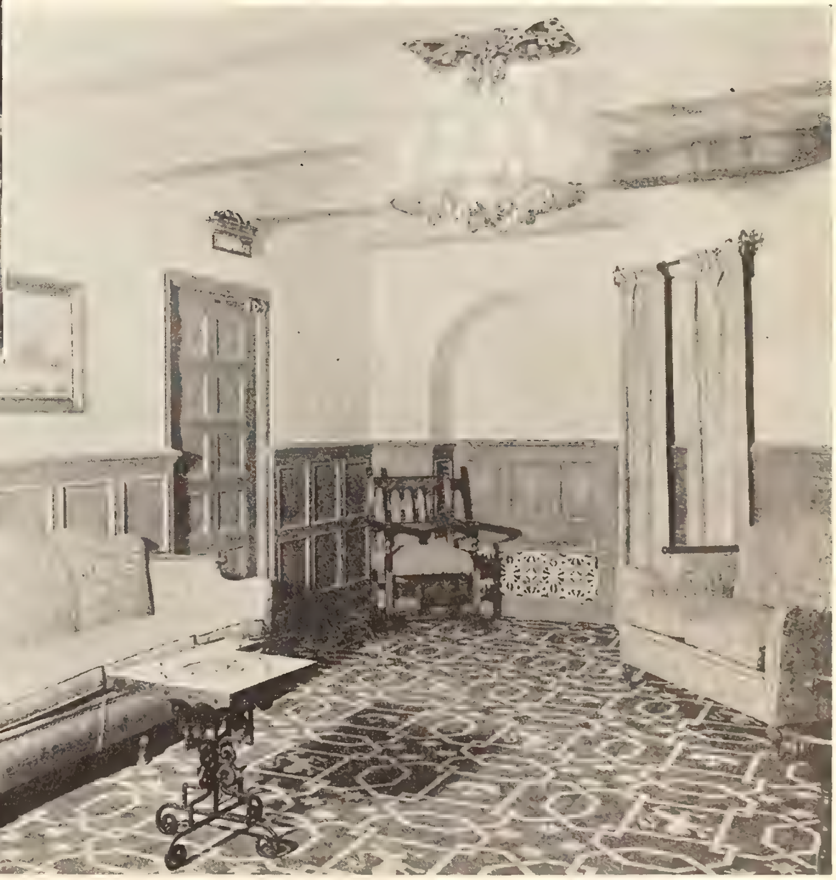
Uppermost view: Looking from the street through the entrance to the courtyard, and thence to the theatre proper. The box office is located at the street, while also along the street frontage are shops. The box office is of metal and tile.

Middle view: Part of the main foyer, looking toward staircase to the mezzanine level. The floor itself is left spaciously clear, embellishment consisting in chandeliers, potted plants, and highly ornate ceiling. Floor is in carpet effect.

Left: Along the mezzanine floor overlooking the foyer, which reaches upward two stories. Walls are left a plain stone white, but the ceiling is heavily beamed with concrete, which is surfaced to give the general effect of stained wood.



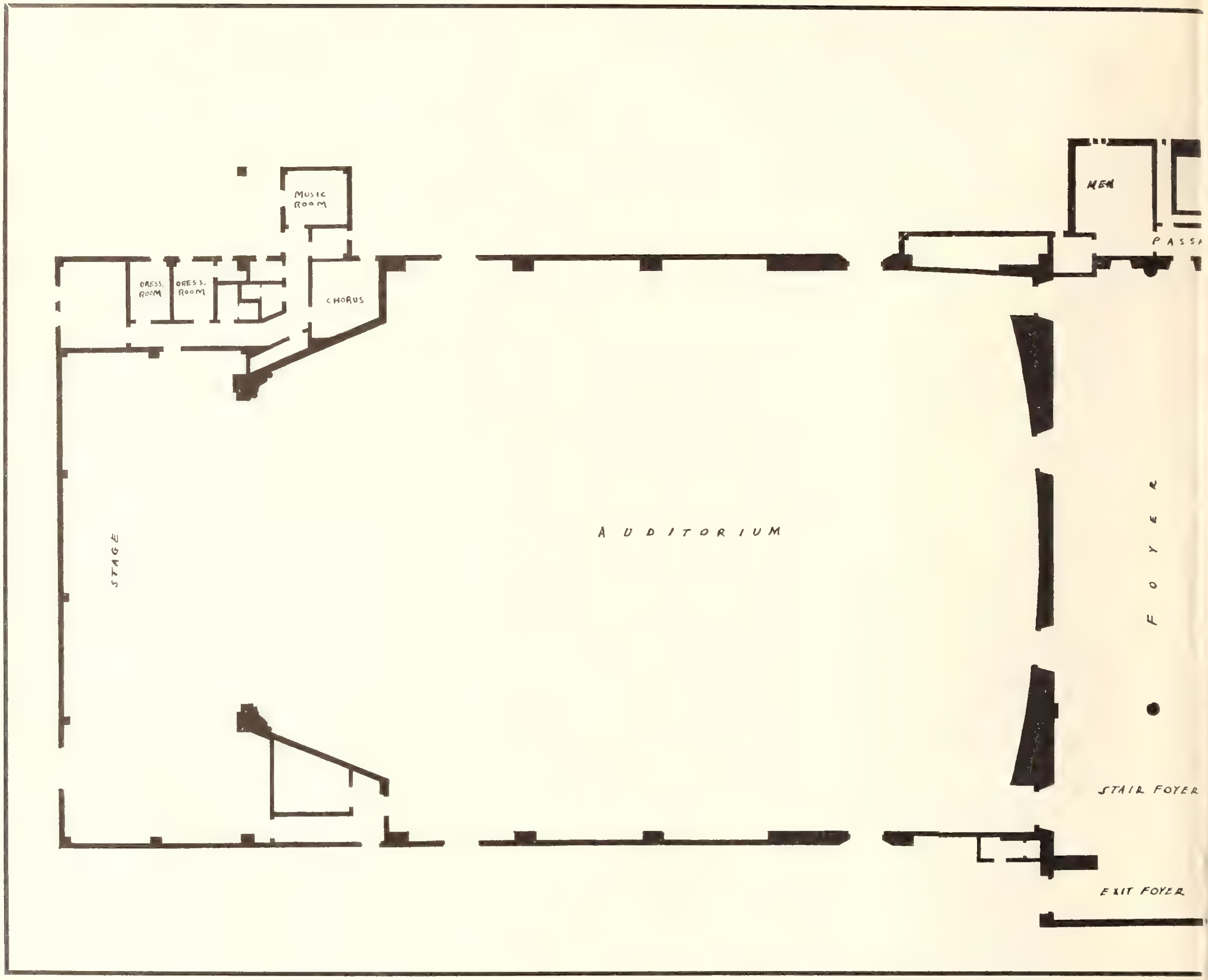




Uppermost view: A general view of the auditorium taken from the shallow balcony. The side walls and ceiling beams are surfaced entirely in acoustic plaster, the beams being decorated to simulate old wood. Walls remain but little adorned.

Middle view: Looking from center of courtyard toward the main entrance, and also up the exterior staircase leading to the mezzanine porch, or balcony. The stairs are richly embellished with variegated tile, while the outer wall bears Spanish lanterns.

Right: A corner of the main lounge. The wood used here for wall panels is real. The ceiling beams, however, are merely surfaced to simulate wood. The walls beyond the paneling is treated in a parchment effect. The floor is carpeted.



## SCHEMATIC SKETCH OF THE MAIN FLOOR PLAN

traffic into the inclosure and directly under the influence of the theatre box office.

The auditorium itself is entered through three great arches, which lead into the main lobby, and by a brightly tiled stairway outside the building to the balcony. There is, of course, another stairway inside the theatre for use in rainy weather.

Directly off the main foyer is a general lounge, treated with beamed ceilings and wood paneled walls.

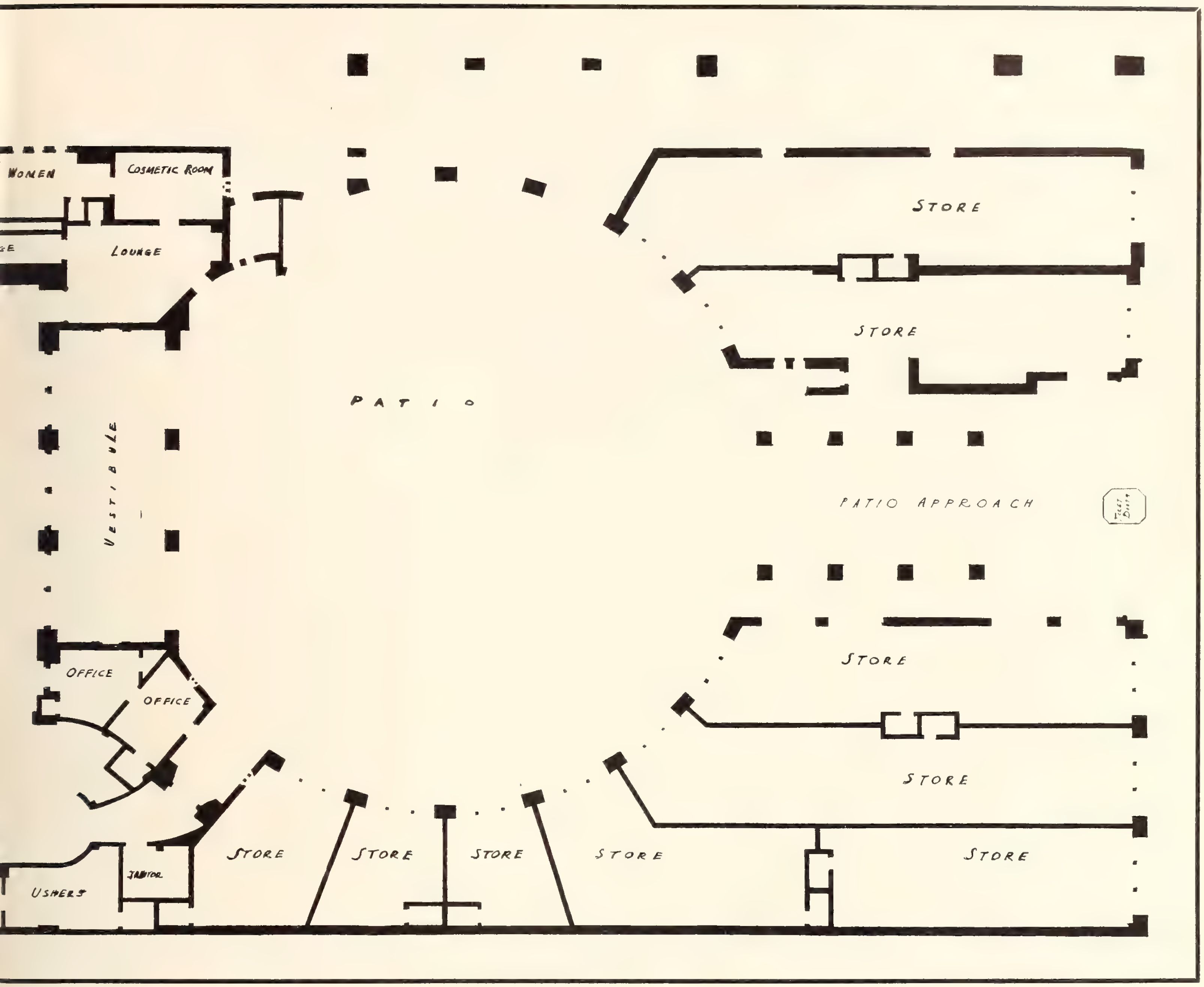
This theatre is constructed so that not only the present large screens may be used, but provision is made for any future extra-large pictures, and television also if it becomes commercially practicable.

The balcony of the Florence represents an unusual bit of construction in that it is entered from the rear and every patron steps down to his seat instead of going up from the cross-aisle.

Plaster ceiling of the auditorium.

The main foyer is done in a style typical of a Spanish entrance hall, with a drinking fountain of imported tile, Spanish furniture, potted plants, imitation wood and Spanish carpet effects. The main lounge employs real wood at wall panels, with ceiling beams finished in a driftwood effect. Walls are surfaced in a parchment material. Wood effects are also used in the foyer area where the main stairway leads to a mezzanine balcony. This wood effect is achieved on concrete beams.

The beams of the auditorium are also decorated to represent old wood. The sidewalls, ceiling and beams are finished off in acoustic plaster. The walls are left very plain, with only here and there a decora-



FLORENCE THEATRE, LOS ANGELES. S. CHARLES LEE, Architect.

tive element introduced against the white background, such as a balconied plaque and the organ grilles. Against this plainness is contrasted the elaborate modeling of the facia of the balcony. The acoustic plaster surfacing is simply treated to give a cast-stone effect.

The general character of the exterior has been noted. Opposite the main entrance is a porte-cochere permitting access to inner area of automobiles for both unloading of passengers at theatre entrance and parking. The courtyard is typically Spanish and is covered with flagstones. The yard is landscaped with shrubs and plants, and has as a dominating feature a monumental fountain in its center.

Patrons enter the theatre from their cars, or from the protected sidewalk, either on the main level, or directly to the mezzanine level, reaching the latter by means of an outside staircase. The latter is brilliantly tiled, while alongside it the exterior wall is embellished with Spanish lanterns.

A wall feature in the auditorium.

On the street side of the ground level are stores. Offices are located on the second floor of the street side of the structure, in a portion separate from the main body of the theatre building proper.

It is at once recognizable that the pattern of the Florence does not lend itself to adoption in more than a few sections of the United States. The design of the Florence, however, does represent a modernization of historical forms without arriving at merely the bizarre. The Californian scene—and perhaps *spirit* as well—grants such a style authenticity.

# MODERN SEATING AND CHAIR MAINTENANCE

## VIII—An Architectural Point of View

By BEN SCHLANGER

**The relationship to proper theatre seating of those who initially create seating conditions, discussed in a final contribution to this symposium**

THE PROPER arrangement for seating in a theatre is far more important than most persons concerned with the problem seem to realize. I have recently had the honor of meeting one of our foremost showmen, whom I was trying to impress with the fact that a new theatre project with which he was closely associated, would contain many undesirable seats in certain parts of the theatre. His answer was that those seats would be all right, since he could always manage to fill such seats up. The seats in question may not have been impossible to sit in and view a performance, but then they were far from desirable.

This is an example of the fallacy of gauging the quality of seating with the pulling power of the showman. Many changes in showmanship and policy of entertainment may take place in the life of the theatre structure, and although the seats in the theatre amount to just so much furniture, their position is just as fixed as the masonry walls of the structure itself. The simple mathematics that good showmanship plus poor seats, or even that good seats plus poor showmanship will measure success, is a dangerous policy in any case. The final goal should be perfect showmanship and also perfect viewing conditions. More than just occasionally, entertainment will fall down in quality, and at such times perfect viewing conditions will prove advantageous.

Ideas in seating cannot be tested in the laboratory in order to arrive at the proper solution. Neither can one expect to receive public opinion upon such matters. The theatre patron may feel discomfort for many reasons and yet make no complaint of being uncomfortable. But the patron will, on the other hand, be quick to appreciate improved viewing conditions, and will frequent the theatre that offers them.

The problem of seating must be correctly solved before the lighting, ventilating, acoustic and decorative requirements are determined in theatre planning. The improper treatment of the seating problem leads to faulty conditions in the other requirements of theatre design. A survey of many existing theatres would show that a better seating arrangement would also have resulted in considerable improvement of the various other factors. Heretofore, the problem seems to have been limited to consideration of back to back chair spacing, aisle arrangement and chair construction. Having limited the design to the consideration of these conditions, has created a situation in which the broader aspects of efficient seating design have been ignored. These aspects should include an analysis of:

*Ocular comfort.*

*Bodily comfort.*

*Size of screen and location of seats therefrom.*

*Areas most valuable for seats.*

*Floor slopes in relation to chair design.*

*Minimum walking distance and stair climbing to reach seats.*

*Relationship of seating arrangement to the various elements of theatre design.*

### OCULAR COMFORT

THE GENERALLY accepted practice of overlooking the matter of eye-strain, since the patron does not openly complain, is not a wise one. The patron does react to eye-strain, of which, however, he is hardly conscious. As a matter of fact, the ordeal of adjusting the eye to accommodate vision cannot be tolerated for more than a few seconds by the spectator. An adjustment takes place in the position of the whole body to relieve eye-strain in the front orchestra seats by slumping down in the seat, or in balcony seats, by bending forward. And so the factor of eye-strain is more directly related to the placing and construction of seats than is generally assumed.

### BODILY COMFORT

Since eye-strain transfers itself to uncomfortable posture, the problem of complete comfort is one of seating. The oft repeated mistake of assuming that a well upholstered seat and back of a theatre chair answers all the needs of comfort, has, if anything, created the erroneous impression that the seating problem is a solved one. Actually, there is great deal of improvement in seating yet to be looked for. The theatre architect is now the one who must improve seating, since the chair manufacturer has reached the limit of improvement in chair design for present conditions.

Serious analysis of the function of the seat and the back of the theatre chair will show that a great number of the chair backs on balcony levels might just as well not exist, because the body receives no support whatsoever from them; and also that a great number of chair backs of orchestra seats are impediments to the assumption of the correct posture for ocular comfort. The old Greek theatres had seats *without any* back rest but at least they did not fool themselves.

The correct angle of the back of the chair in relation to a vertical line of gravity is of prime importance. This correct angle should actually be different in each row of chairs. This difference in angles should not require any special adjustments in the construction of the chair. The problem of the chair-seat itself and the floor that supports the chair is also highly important, but can only be solved after the correct angle of the back of the chair is established.

This is not the process on which the seating arrangements is based at the present time. However, scientific seating will not be achieved until this consideration is recognized. The enlarged screen will probably be the factor that will soon force this problem to the attention of all those concerned.

### SIZE OF SCREEN AND LOCATION OF SEATS

THE DISTANCE from the first row of seats to the screen and the distance from the last row of seats to the screen is entirely fixed by the size of the screen. The tendency to place seats too close to, or too far away from, the screen in order to increase the seating capacity, is detrimental. The patron who is subjected to ocular and bodily discomfort in seats at improper distances from the screen is far from a satisfied patron. It is a fallacy to increase the seating capacity in this way with worthless seats. If the exhibitor is just trying to seat a patron temporarily it would be far better to provide seats in a comfortable lounge room or space, until a good seat in the auditorium is available.

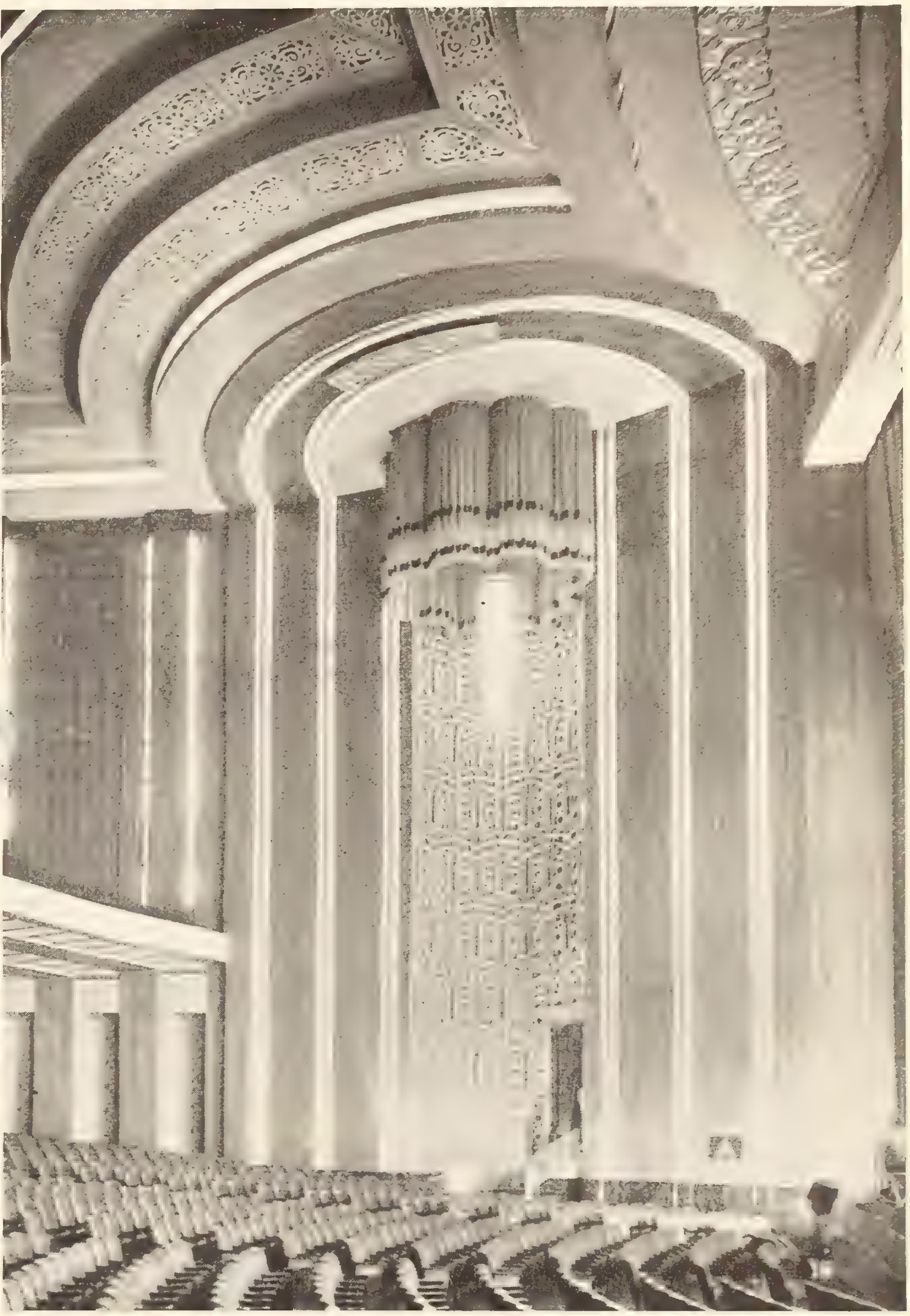
### AREAS MOST VALUABLE FOR SEATING

Given a specific volume of cubic feet of enclosed area, with a screen at one end, certain portions of this area obviously must be more valuable for chair positions than other parts. Actually, however, these valuable areas are usually the unused areas. This is not so much so in the horizontal plane as it is in the vertical. That is, the levels which are nearest the focal point of important action on the screen are usually

(*Continued on page* 42)

# THE DENVER ORPHEUM: A MODERN DESIGN

**A new RKO combination theatre seating 2,500 and definitely following in a theatrical interpretation the spirit of contemporary patterns**



View of the auditorium at the left forward wall, emphasizing the element of movement which characterizes the general design, ceiling and walls being drawn into one basic pattern representative of the entire theatre.

STRIKING OUT along vivid and original lines, the new RKO Orpheum theatre in Denver represents an adoption of modern architectural forms rather more whole-hearted than usual in the general commercial theatre field. It is one of the group opened by RKO during the last several months. The seating capacity is 2,596.

The erecting and owning interests are the Denver Orpheum Company. The building contains commercial space as well as the theatre. Over-all dimensions of the building are 125 x 175 feet. It is of steel construction, with terra cotta facing. Construction was under a general contract.

The Orpheum is located in the main business section of the Colorado metropolis, which has a population of 288,000. The architects were C. W. and George L. Rapp of Chicago and New York.

The auditorium is of the two-floor type, with 1,574 seats on the main level, 298 in loge sections, and 734 in the balcony proper. The main floor has 36 rows, while the second level has a total of 22 rows. All chairs are of special design, following RKO's recently adopted standards, with full-upholstering. The chairs are by the American Seating Company.

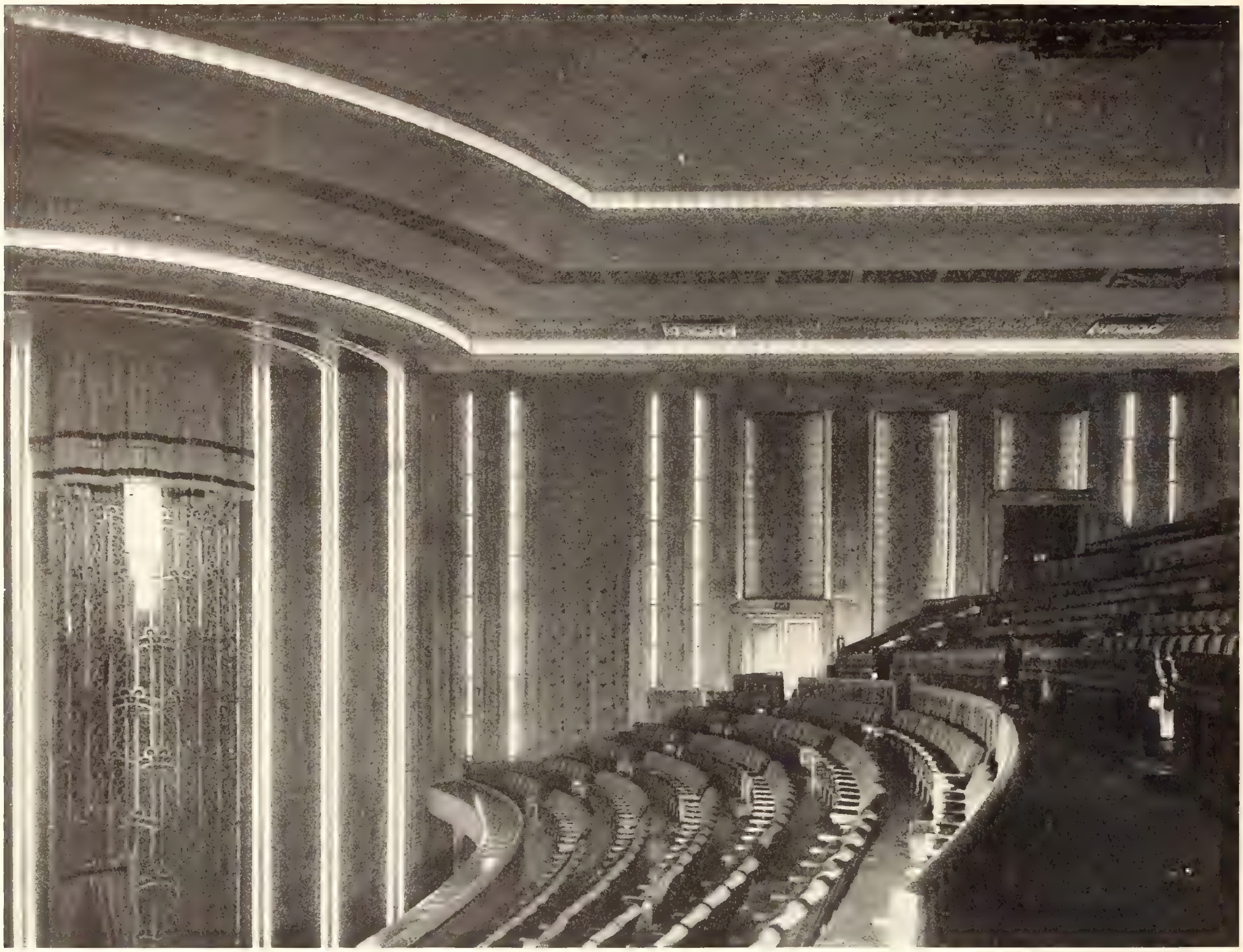
The projection room, which is of the usual location, measures 17 x 39½ feet. The motor-generator and all other auxiliary rooms adjoin the projection room. The latter is painted a light gray. Equipment includes three Simplex projectors, two spots, and one Brenkert effect machine. The sound system is RCA Photophone.

The Orpheum has a proscenium opening measuring 60x34 feet. The maximum screen size is 29x22 feet. Normal screen distance from the first row of seats is 25 feet. The angle of projection is approximately 20°.

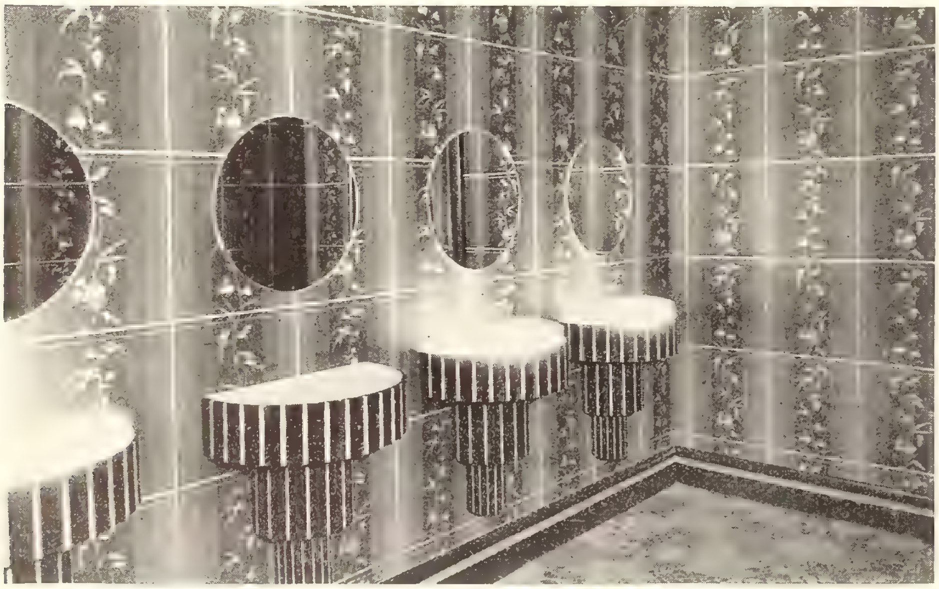
Air conditioning is provided through a plenum system, with Carrier cooling and centrifugal ventilation. Air circulated through this main system may be either heated or cooled before introduction into the auditorium. The heating plant uses coal.

Acoustic conditions were essentially treated in the forms and materials employed in the auditorium design. Besides the carpets and seats, further absorptive elements were provided in fabric surfacings having decorative value along the walls. The projection room ceiling and facing is surfaced with acoustic plaster.

The auditorium is provided with three-color lighting on a dimmer control system capable of effecting changing blends of color by means of bands of lamps set in coves.



Treatment of the auditorium toward the rear, as seen from the balcony.

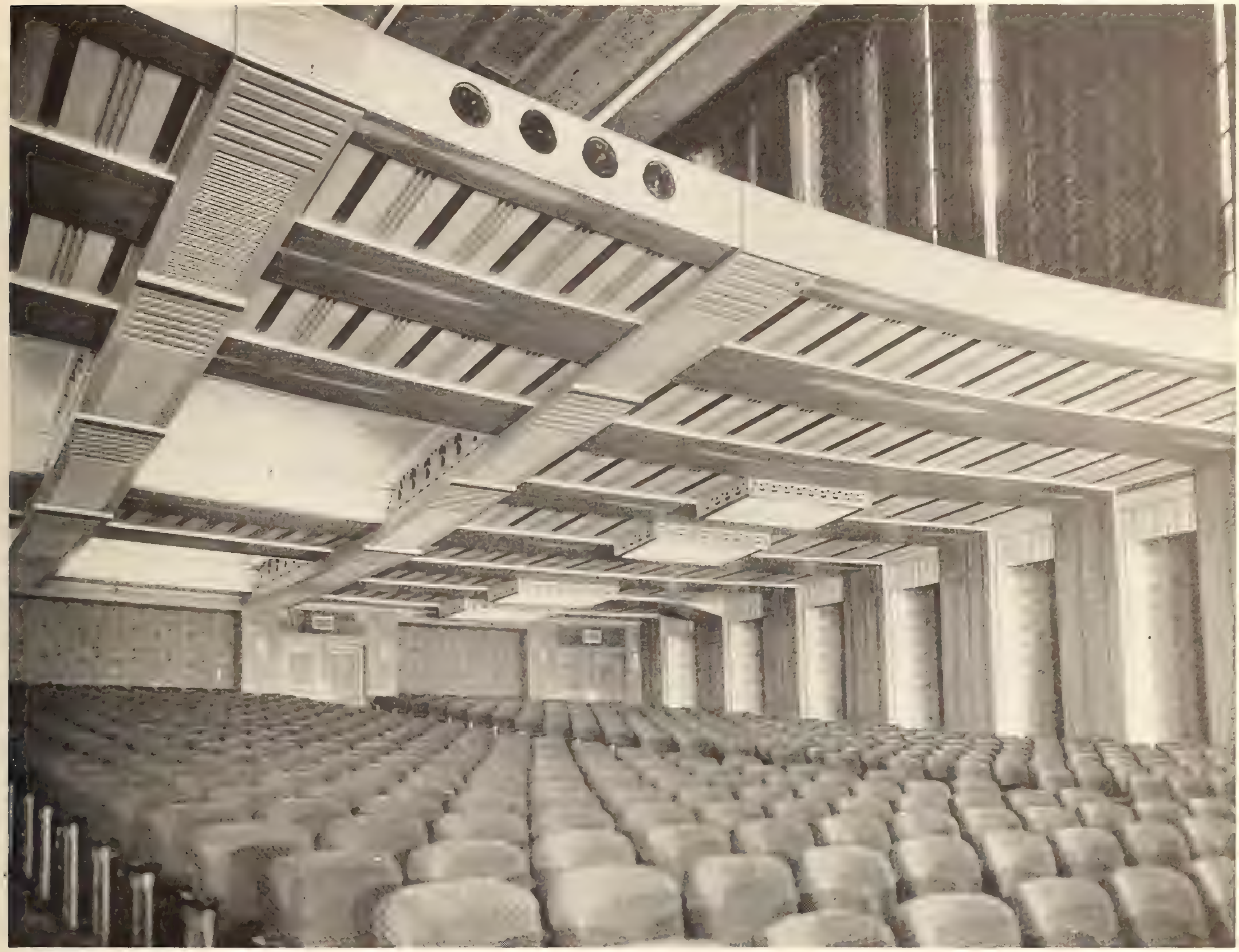


A section of one of the cosmetic rooms adjoining women's lounge facilities.

A DEFINITE attempt has been made in the decorative style to give the effect of warmth and comfort as one enters. For that reason, both the grand lobby and the auditorium were done in walnut. The carpeting used in both the lobby and the auditorium is of walnut leaves.

The architecture of the interior of the theatre is in the modern manner. An attempt has been made in the lounge rooms and cosmetic rooms to give a home-like appearance rather than to spread gold and crystal over everything.

In the auditorium, the form of the ceiling emanates from and repeats the plan of the theatre itself. Between many fin-like levels of the ceiling are placed lights, and these cast over the entire auditorium a soft glow. Noteworthy is the omission of the proscenium arch frame. The theatre comes abruptly to an end, and there is the stage.



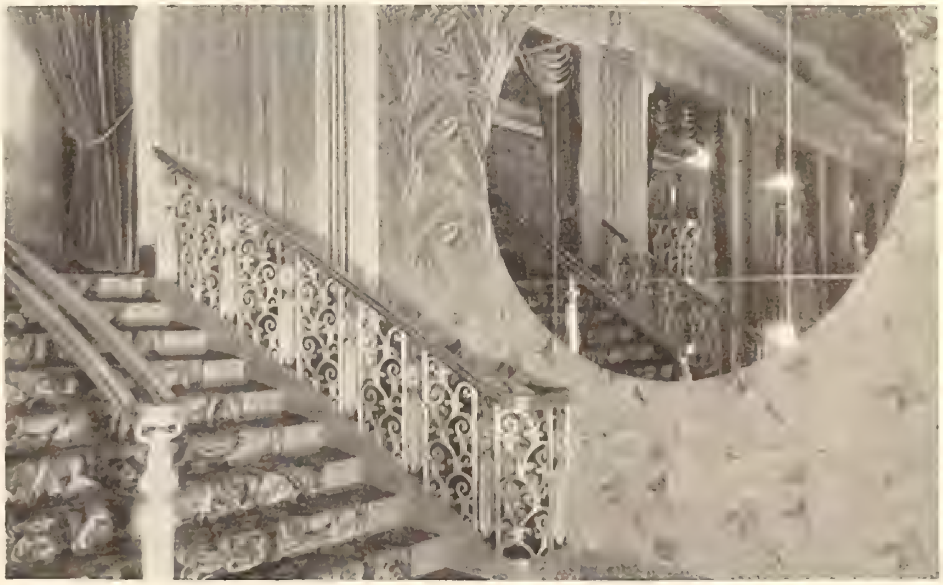
The auditorium at the rear of the main level, showing the fin treatment at the soffit of the balcony.

The soft colors of the carpet are repeated in the fabric on the walls. These fabrics, plus the wood decoration, help the acoustics as well as give a warm-looking appearance to the auditorium.

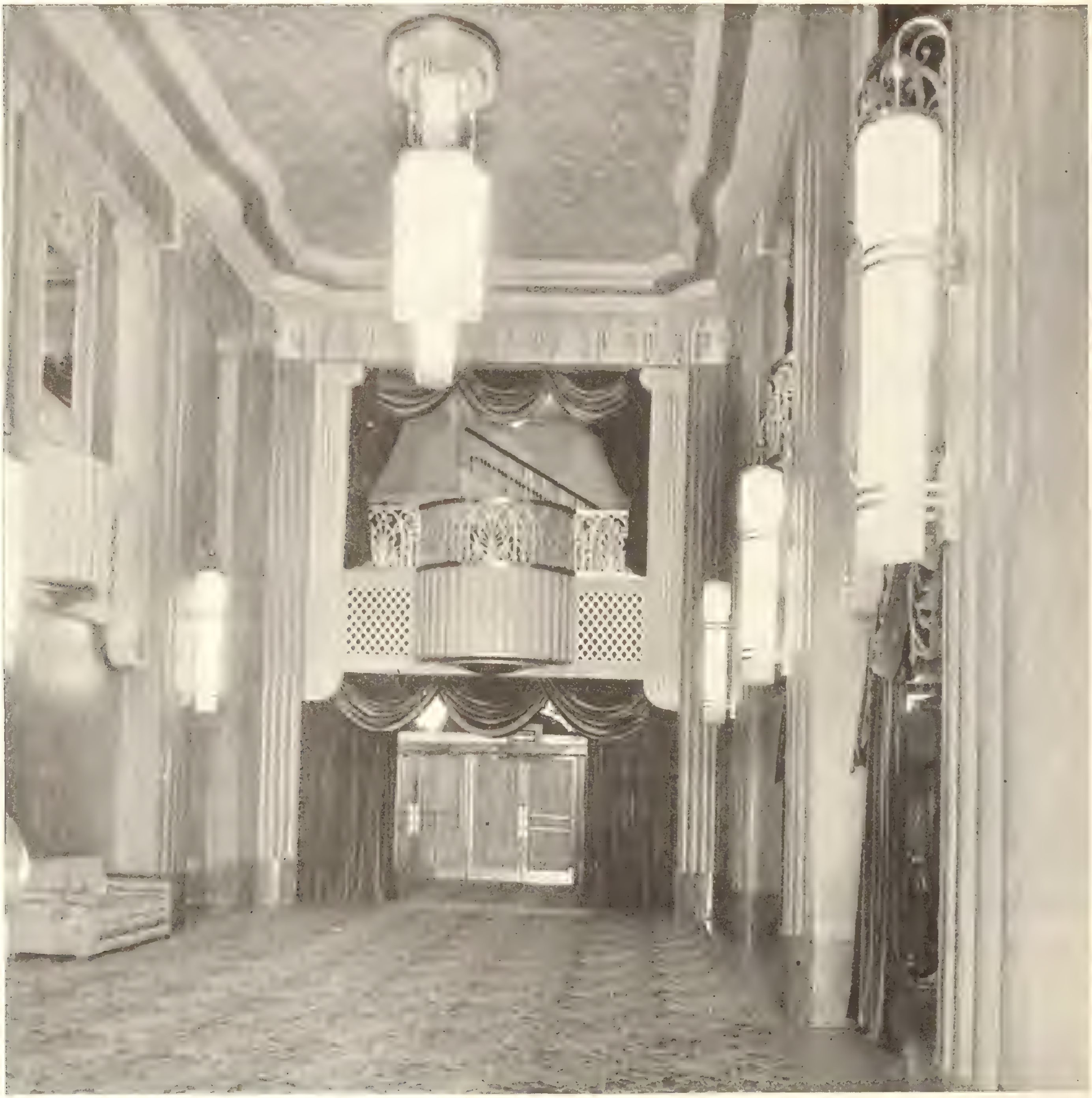
The organ grilles is the full height of the auditorium, and incorporated in them at the top are immense lighting fixtures. Surrounding the grilles on the side walls are channeled lights, which form an integral part of the side wall decoration.

The Orpheum might be called the "silver theatre," because white metal is used lavishly throughout the interior, as well as on the doors of the lobby. This is in recognition of the silver mining industry of the state.

Colorado marble is likewise extensively used. It forms the walls of the box-office lobby and lends richness to the interior, blending with the silver railings of the



In the main foyer, showing stairs to balcony and inset mirror.



General view of the main foyer, looking toward mezzanine balcony. The general decorative treatment is in walnut, with carpeting in walnut leaves. The ceiling, like that of the auditorium, is done in white metal.

staircase leading to the balcony from the grand lobby, and the prevailing color scheme of walnut, henna, dull tan is bathed in a diffused glow from concealed lighting fixtures. Reds and golds in great profusion were omitted. Ceilings of the lobbies and of the auditorium are of white metal, appearing slightly golden in a soft light.

The grand lobby extends the entire width of the theatre, providing ample room for patrons entering or leaving the theatre auditorium, which is parallel to Welton Street, with the stage facing Sixteenth Street. (The stage of the old Orpheum, erected on the same site as the new, faced in the opposite direction from the other.

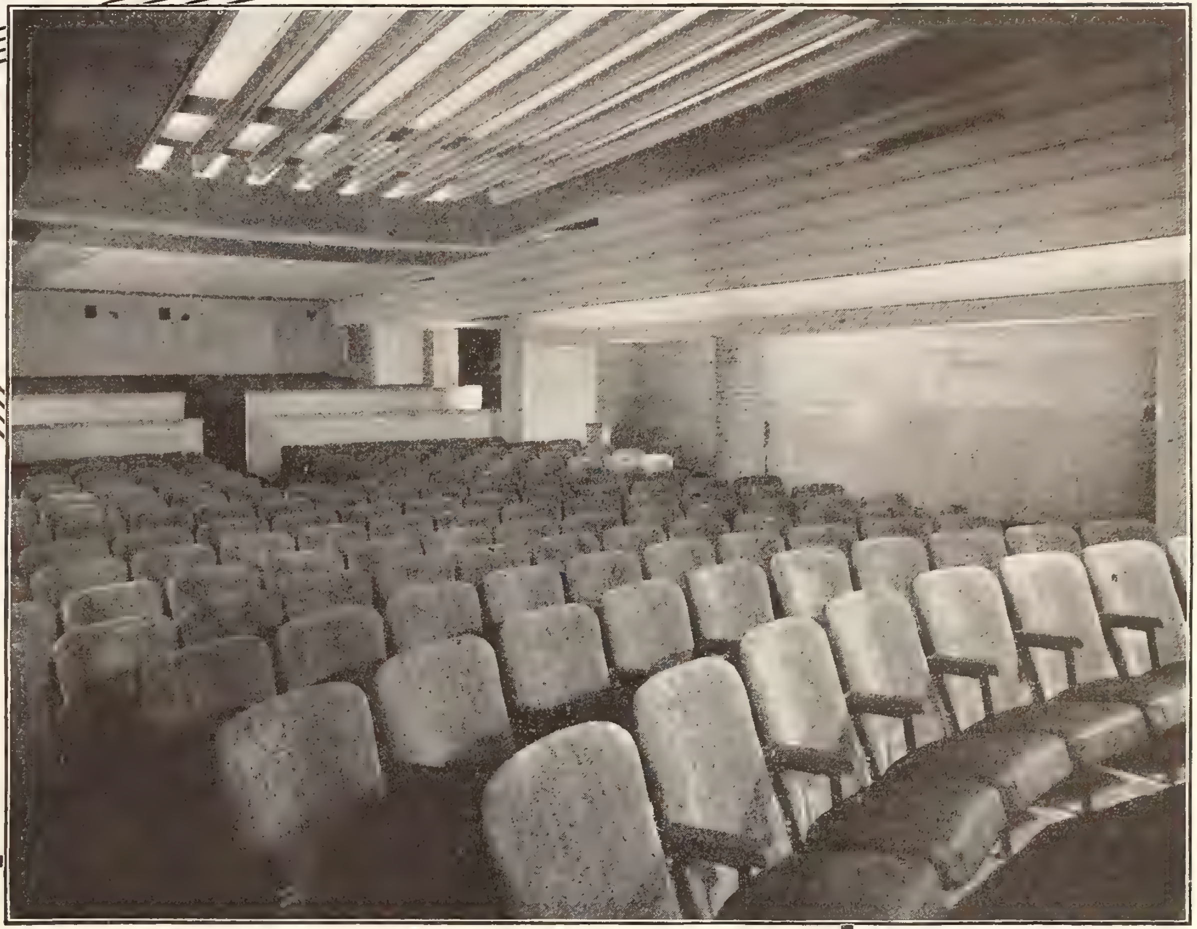
Large mirrors, some built into the walls, are on either side of the grand lobby and also on the wall of the mezzanine. Henna-hued carpets cover the floors of the lobby, the mezzanine and the theatre aisles. Heavy draperies in the lobby are of the same color.

In the basement is the main lounge, while still others are on the mezzanine. Cosmetic rooms are located off the basement lounge and on the mezzanine level.

All lighting fixtures are concealed, casting a glow from coves along the walls. The auditorium ceiling, of buff color, is devoid of ornamentation except for three air distributors in the center.

The proscenium arch is of severe, modernistic design and its width and height are impressive, surmounting the largest stage in Denver. The stage is 34 feet deep from footlights to back wall, 64 feet wide and 84 feet to the uppermost gratings.

# AND NOW!
# the Reverse Slope



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# LATE RULINGS IN THEATRE CASES

By LEO T. PARKER

Recent litigations involving theatres selected and analyzed for the guidance of theatre owner and manager

MANY COURTS have held that a contract is void and unenforceable if it contains a clause which has been declared invalid by a higher court, particularly if such clause is a vital part of the contract. The latest higher court case involving this point of the law is Fox Film Corporation v. Tri-State Theatres (6 P. [2d] 135).

The facts of this case are that a theatre owner entered into a standard form contract with a film distributing company by the terms of which the theatre owner agreed to accept and exhibit a specified number of films over a stipulated period of time. Soon afterward in another litigation, involving the standard form contract signed by another theatre owner, the Supreme Court of the United States held a clause known as "Section 19" in the contract to be invalid. The first mentioned theatre owner refused to fulfill the contract, or accept and exhibit the pictures contracted for. Therefore, the film company filed suit against the theatre owner to recover damages.

Section 19, provides that in the event of disagreement between the film company and the theatre owner such controversy should be submitted to a board of arbitrators. This section of the contract, also, provides that if the theatre owner failed or refused to consent to submit to arbitration any claim or controversy arising under this or any other standard exhibition contract the film company may demand payment by the theatre owner of an additional sum not exceeding $500, and in the event the theatre owner refused to pay this additional sum the film company had the privilege of canceling the contract within seven days.

During the trial the counsel for the theatre owner contended that the latter was not liable on the grounds that the whole contract was made void by the decision rendered by the Supreme Court, which held "Section 19" invalid.

It is interesting to observe that the higher court held that Section 19, in the contract invalidated the remaining portion of the contract, which relieved the theatre owner from liability for failure to accept and exhibit the films. This court stated the following important law:

"Had the pictures involved in this case been accepted and used by the exhibitor, perhaps then an obligation would have arisen to pay. . . . . We think the contract, at least as alleged, is a part of the illegal combination. . . . . In conclusion, as we understand the law, a contract which is within the prohibition of the Sherman Anti-Trust Act in whole or in part is not only illegal but its execution is unlawful. . . . . A careful examination of the opinion by the Supreme Court convinces us that this general contract, and the agreement and combination they evince, was adjudged to be in violation of the Sherman Anti-Trust Act and consequently illegal in toto."

### WRITTEN CONTRACT SUBSTITUTED BY ORAL AGREEMENT

IT IS WELL established law that a valid written contract cannot ordinarily be varied or modified by oral agreements. However, it is well settled that a written contract may be *cancelled* by oral agreement. Also, an oral agreement is valid by the terms of which the contracting parties agreed to enter into a written contract regarding their obligations, *although one of the parties later refuses to sign the written contract.*

For instance, in Taylor v. Stanley Company of America, (158 Atl. 157) it was shown that a man named Taylor entered into a written contract with a theatre owner by the terms of which the latter employed Taylor to act as general manager of all his vaudeville and moving picture theatres at a salary of $22,500 a year for a period of ten years. Later the theatre owner leased his theatre to a company under a contract by which it was agreed that the company should assume obligations to continue to pay Taylor the salary specified in the original agreement. It was orally agreed between Taylor and the purchasing company that a written contract would be signed by which the employment of Taylor should continue. However, this written contract was not made and subsequently litigation developed between Taylor and the purchasing company.

During the trial it was contended that the oral contract was not valid and binding because the written contract agreed upon had not been signed. However, although the lower court held Taylor not entitled to a judgment, the higher court reversed this verdict, and stated the following important law:

"If it appears that the minds of the parties have met, that a proposition for a contract has been made by one party and accepted by the other, that the terms of this contract are in all respects definitely understood and agreed on, and that a part of the mutual understanding is that a written contract embodying these terms shall be drawn and executed by the respective parties, this is an obligatory agreement, which dates from the making of the oral agreement and not from the date of the subsequent writing."

### STATE STATUTE STRICTLY CONSTRUED

THE COURTS have consistently held that all laws, such as state statutes and city ordinances, which require payment of license fees for the conduction or exhibition of theatre performances, must be strictly construed. The latest higher court case involving this point of the law is McHugh v. Mulrooney (179 N. E. 753).

The facts of this case are that a state Legislature enacted a law, as follows:

"A person who, within this state, engages in, instigates, aids, encourages, or does any act to further a contention, or fight, without weapons, between two or more persons, or a fight commonly called a ring or prize-fight . . . . at which an admission fee is charged or received, either direcly or indirectly, is guilty of a misdemeanor."

The owner of a place of amusement engaged certain amateur boxers for an exhibit and failed to pay a license fee. Suit was filed against the owner of the amusement place on the contention that he was liable to conviction because he had failed to comply with the above mentioned law. The counsel for the latter contended that the above mentioned law should not be interpreted to include boxing or sparring matches of strictly amateur boxers, and the higher court upheld this contention. In holding the owner of the amusement place not guilty of violating the law, the court said:

"If the Legislature intends to make amateur exhibitions, to which an admission fee is charged, subject to the control and regulation of the state commission and to all the provisions of the act, it must do so in clearer language than has been used in the present law."

### VALIDITY OF SUNDAY CLOSING LAW

THE CONSTITUTIONALITY and validity of Sunday prohibitory laws, which have been enacted in all the states of the Union, is well settled. Although laws of this nature originated as a religious observance, the statutes are not to be re-

(*Continued on page 42*)

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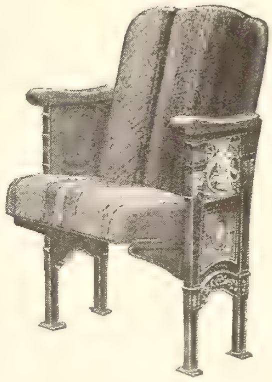

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# MODERN PROJECTION

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# PRINCIPLES OF ILLUMINATION IN MOTION PICTURE PROJECTION

By W. B. RAYTON

The theory underlying the functioning of the lens system explained in an effort to give the projectionist a more comprehensive understanding of the problems encountered in projection illumination

[*The following article is the outgrowth of a discussion between F. H. Richardson and the author, who is associated with the well known optical firm of Bausch & Lomb, and who is one of the leading figures in the science of optics. The article was prepared for* BETTER THEATRES *in response to Mr. Richardson's suggestion that Dr. Rayton's conception of the principles of motion picture illumination be thus described for the benefit of the practical projectionist.*]

EVERY PROJECTIONIST is interested in getting the brightest possible screen picture obtainable with his equipment. Most projectionists are curious as to why their particular equipment cannot be forced to give a degree of illumination beyond a certain maximum value, and as to why there should be limits beyond which the designers of equipment seem unable to go.

To meet the first of these ambitions it is necessary to understand that dusty and greasy optical surfaces absorb light, and that first of all, mirror, condenser and projection lens surfaces should be kept scrupulously clean. It is also necessary either to have acquired through experience a thorough knowledge of how to adjust the relations between the arc, the mirror or condenser, and the projection lens, so that maximum illumination is obtained, or else to so thoroughly comprehend the fundamental principles of illumination that the adjustment could be carried out from these theoretical considerations without the necessity for the possession of previous experience.

He who has had the practical experience and who also has the thorough comprehension of the theory is in an enviable state, indeed, for he is not embarrassed when confronted by new problems merely because they have not been met in his previous experience, nor is he lacking in the confidence that practical experience contributes to him who is accustomed to solve his problems by the application of mathematical and physical laws.

The fundamental factors governing the brightness of a motion picture image are neither numerous nor difficult to remember. To employ them in design in such a way as to make accurate predictions as to how bright a picture can be produced with a given equipment, is extremely difficult for some of the factors are very complex. To use them in getting the best out of one's equipment is, on the other hand, a relatively simple matter. We all know that to get maximum speed out of our automobile the timing of the spark must be advanced to just the right point, the compression in the cylinders must be good, and the air pressure in the tires must be up to a certain level, and we can see that these conditions are met without being an automotive engineer. It is a different problem, however, to compute at just what instant in the stroke the spark should occur, just what bore and stroke and compression the engine should have, and the size and pressure of the tires required to produce a car that will run precisely at a predetermined maximum speed. We do know enough about it, however, to know that on these and other similar factors the maximum speed of a car depends. In the same way it is possible and no more difficult to understand the factors on which the illumination of the screen image is ultimately dependent.

The first of these is the size of the picture. There is only a certain amount of light leaving the projection lens. If we spread this over 75 square feet of screen, for example, twice as much light will be available for each square foot as would be available if the picture covered 150 square feet. Since the area of the picture is the product of the width and the height, doubling the width is equivalent to multiplying area by four, so that if we double the width, the amount of light available for each square foot of picture drops to one-fourth of its former value.

THE SECOND factor upon which illumination depends is the size of

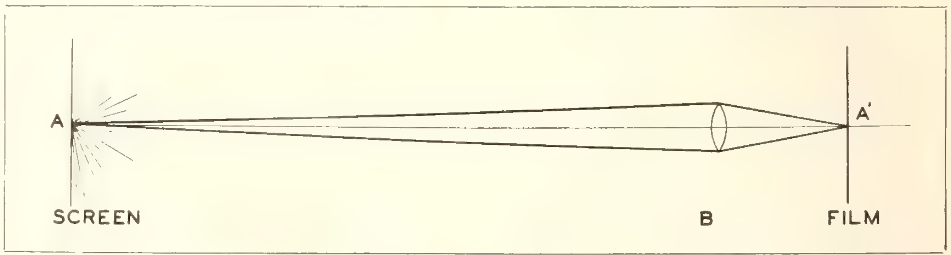


Figure 1.—*Small area, A, of an assumed self-luminous screen gives off light in all directions. The amount of light picked up by lens B depends on the diameter of the lens and the brightness of A. The amount of light concentrated in the image A' depends on the amount of light received by the lens and the light losses in the lens.*

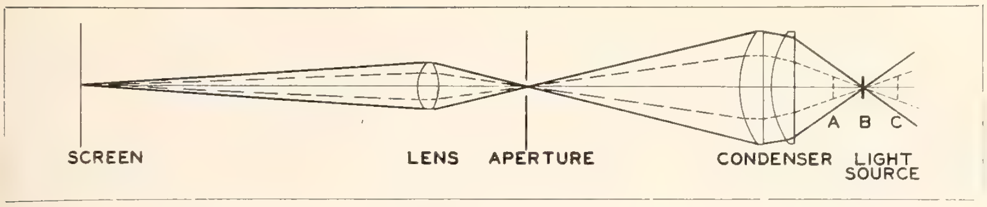


Figure 2.—*Diagram of a complete projection system, representing screen, projection lens, film aperture, condenser, and light source (arc). With the arc crater at B, the full aperture of the projection lens is used as indicated by the full lines. With arc at A or at C, only a part of the aperture of the projection lens is used as indicated by the broken lines.*

the free aperture of the projection lens. In studying the effect of lens aperture on illumination it is very helpful to make use of the principle of the reversibility of a light path. In any optical system object and image are interchangeable, so that in a projector, if the film is focused on the screen, the screen is just as accurately focused on the film. This can easily be tested by holding a lamp at the screen and observing that an image of it will be formed on a piece of film in the projector aperture.

Suppose, therefore, we assume the screen to be self-luminous, and think about the performance of the optical system in a direction opposite to our usual custom. From each point of the screen, light is emitted in all directions, as indicated in *Figure* 1. The amount of light a projection lens at *B* can pick up depends on its diameter. The brightness of the image *A'* of the area *A*, would depend on the amount of light the lens can pick up and concentrate in the image, and this is strictly limited by the diameter of the lens. Nothing we can do to the lens can exceed this limit, but if for any reason we do not use all of the lens, we fall short of the limit. Such a case would arise if we put a stop in front of the lens with an aperture smaller than the aperture of the lens, and as we shall see presently, it can also occur if the combination of illuminant (arc or incandescent lamp) and light collecting element (condenser or mirror) are not properly designed and adjusted.

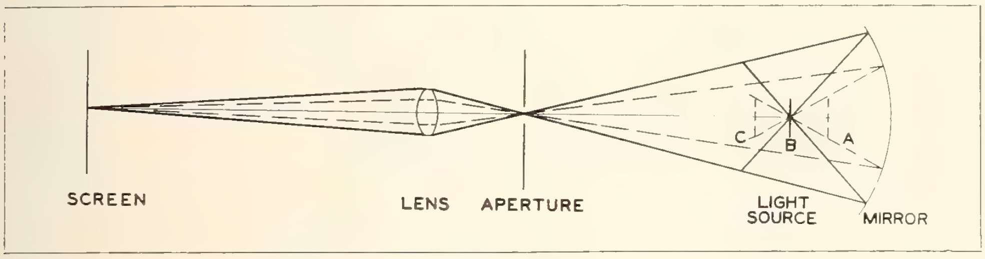


Figure 3.—*Same as Figure 2, with the exception that a reflector is used instead of a condenser.*

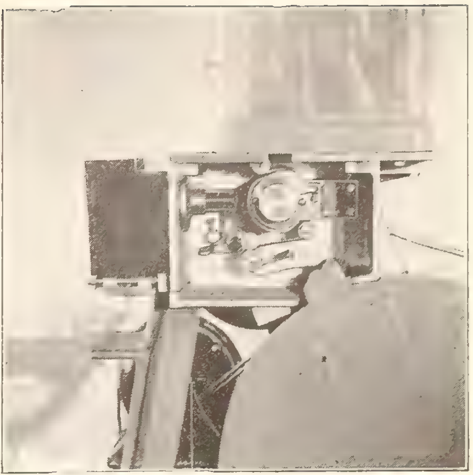
Referring again to *Figure* 1, there is one other factor governing the amount of light collected by lens *B*. That is the brightness of *A* or, in other words, the amount of light given off by *A*. The brighter *A* is, the more light is contained within the cone intercepted by *B*. Assuming no losses of light in the lens, the brightnes of the image *A'* would depend only on the light collected by the lens, but unfortunately light is lost by reflection at each surface of the lens and is also absorbed by the glass. The amount of light actually concentrated in the image *A'* is therefore equal to the light collected by the lens less the light lost in transmission through the lens.

We have now introduced in elementary form all the essential factors controlling the illumination of the screen picture; viz., (1) size of picture, (2) aperture of optical system, (3) brightness of light source, and (4) losses in the system. You may not recognize them fully from the preceding paragraph, but we will try now to get a little closer to actual projection systems.

Of the four factors governing the illumination of the screen image we have said all we shall say about size of picture, the first factor, and concerning the fourth, losses in the system, there is little that can be said with profit. They are unavoidable, but clean optical elements reduce these losses to a minimum. The two factors remaining are (2) the aperture of the optical system, and (3) the brightness of the light source. Of these, the effect of the latter is not difficult to comprehend since it is parallel to so many experiences of daily life. For example, the amount of light falling on a surface exposed to the light of the sun would be 10,000 times as much as would fall on the surface when exposed to a candle flame at a distance of one foot. At a distance of a foot a candle flame appears much larger than the sun, hence the difference is due to the difference in brightness between the sun and the candle.

It is with respect to (2) that practically all of the confusion occurs in writing, talking and thinking about this subject.

Let us continue our investigation, still imagining the light to proceed from the screen to the projector. In *Figure* 2, we have added a condenser system to the elements shown in *Figure* 1. In *Figure* 2, the full lines outline a beam of light imagined proceeding from the screen to the lens. It is brought to a focus at or near the center of the projector aperture, and



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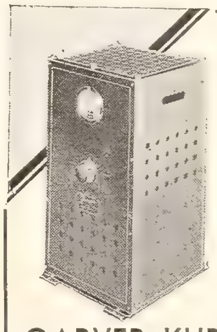

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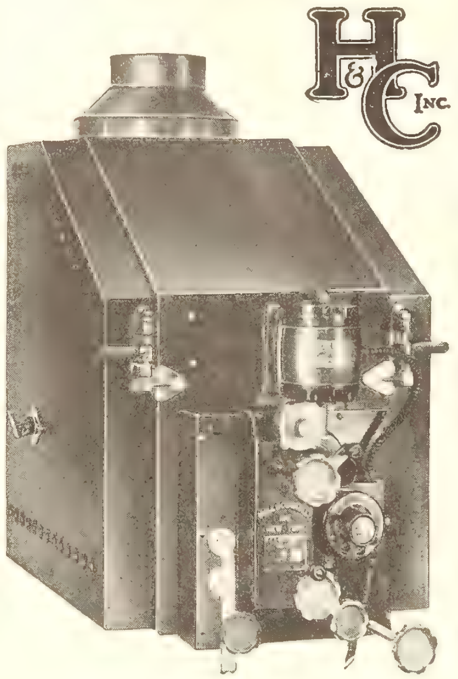

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from that point diverges until its falls on the condenser. The converging effect of the condenser brings the beam to a focus again at *B*. By the principle of reversibility stated above, a light source at *B* would therefore be imaged by the condenser near the center of the film, and again by the projection lens at the screen. And it is to be noted that a very small source of light at *B* suffices to fill the whole aperture of the projection lens with light. Let us assume, however, that the light source is as large as the short vertical line at *B* and that it be moved forward towards the condenser to a position *A*. At this position of the source the full aperture of the lens cannot be filled with light but only so much as is indicated by the broken lines. The same will be true if the light source is moved back to the position *C*. In order that the full aperture of the lens be filled with light with a light source at *A* or *C*, it is necessary that it be as large as the cross-section of the full beam of light at those places.

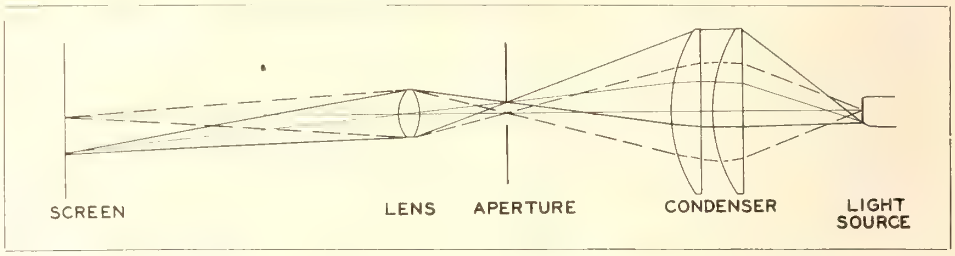

Figure 4.—*To the detail shown in Figure 2, has been added a beam of light representing the imagery of a point at the edge of the screen picture. This is represented by the full lines. The beam concerned in imaging the center of the picture is shown in broken lines. For maximum illumination both condenser and light source must be large enough to intercept the full width of both beams, taken here as proceeding from the screen towards the lens. See Figure 6 for actual conditions.*

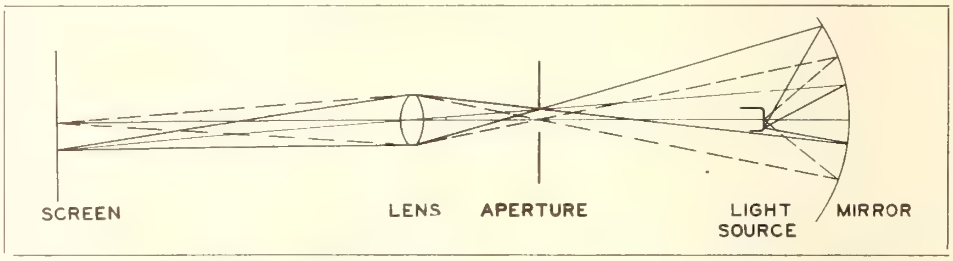

Figure 5.—*Same as Figure 4, except that a reflector is used instead of a condenser*

IT MAY BE objected that the light given off by a light source at *A* is not confined within the space between the broken lines, and it may appear that light leaving the source outside the broken lines would find its way to the object point on the film and thence to the lens to fill up the region between the full and broken lines. It is true that light is given off in all directions by a light source at *A*, but it is nevertheless impossible to make use of it. Here is where the reversibility principle is particularly helpful. If the ray of light which proceeds from the edge of the objective to the center of the film aperture and thence to the condenser does not strike the light source after passing through the condenser, no ray can be found which, arising in that light source and passing through the condenser, will follow that precise path, which takes it through the center of the film aperture and the edge of the lens. This is an important point, because unless you are completely satisfied that it is true, not because someone says it is, but because your own reason tells you it must be true, you will not acquire by reading this article any comprehension of the theory of illumination sufficiently thorough to be of much value. Conviction as to the truthfulness of the above statement involves only belief, (1) that light travels only in straight lines in unobstructed space, such as that between the lens and the condenser, easy to believe because confirmed by so many evidences in daily life; and (2) that when a ray of light such as one of the full lines in *Figure* 2, strikes any ordinary optical element—lens, mirror or prism—there is only one possible path that it can take through that element and beyond it. The second of these is not so readily confirmed through observations in every day life, but can be proved by simple experiments.

*Figure* 2 deals only with the question of illuminating the center of the picture. Illumination of the margin of the field is another matter. It will be taken up presently, but before leaving this point one or two important conclusions should be emphasized. (1) A shift of the light source back and forth along the optical axis will reduce illumination at the center of the picture just as soon as it has been moved to a point where it is smaller than the diameter of the beam of light required to fill the aperture of the projection lens. (2) A condenser (or mirror) whose di-

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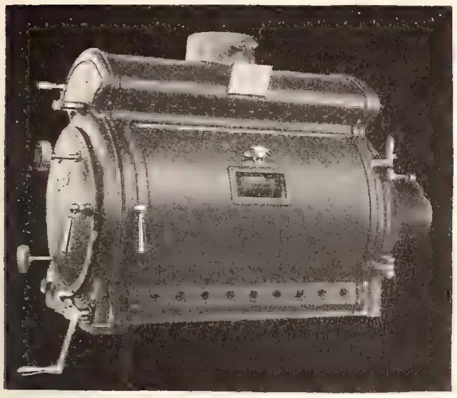
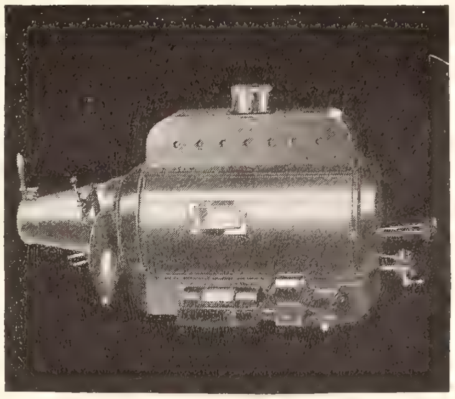


LOW AMPERAGE
REFLECTOR ARC



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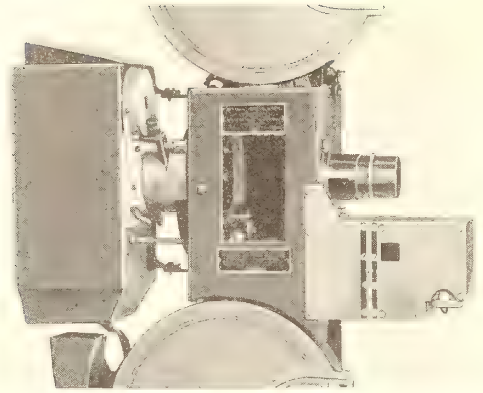

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ameter is too small, or an arc too close or too far from the condenser, has the effect of reducing the effective aperture of the objective just as certainly as a physical stop put in front of the lens. (3) If a projection system meets the conditions of *Figure* 2, increase in illumination at the center of the picture can not be secured except by (a) increasing the brightness of the source, or (b) using a projection lens of large aperture and a new illuminating system competent to fill the aperture of the new objective.

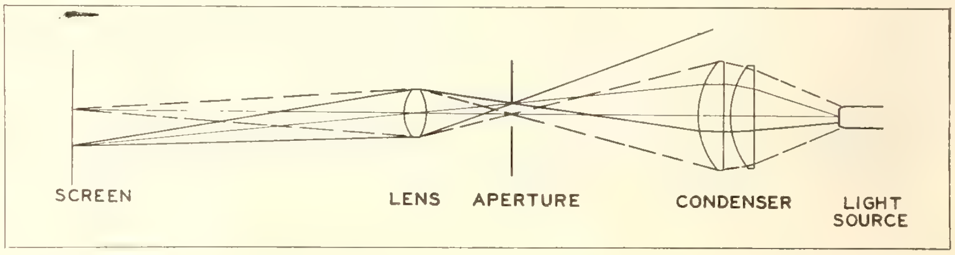


Figure 6.—*Actual conditions in the best condenser system. When adjusted for best illumination on the screen, the light source is not quite large enough to fill the projection lens with the beam imaging the center of the picture (broken lines) and the condenser is not large enough to transmit a full beam to the edge of the picture (full lines). See Figure* 4 *for the ideal condition. A similar condition exists for* ***reflector arcs.***

SO MUCH for the center of the picture. Turning to *Figure* 4, it will be found that, in addition to the detail shown in *Figure* 2, a beam of light has been added coming from a point at the margin of the screen. If we will have maximum illumination at the margin of the screen, the full aperture of the projection lens must be utilized here as well as for the center of the picture. To satisfy this condition it is necessary, as before, that the condenser or mirror, and the light source, be large enough to intercept the entire cone of light. Assuming for the moment that there will be no trouble encountered in meeting these conditions, it should be pointed out that it is impossible to get as much light at the edge of the picture as at the center, if the lens is fully utilized for the center of the picture. This is due to the fact that the area of the lens actually appears smaller when viewed from the edge of the picture than from the center. To study this effect, hold a projection lens at arm's length and rotate it about a vertical axis while you look at the aperture of the front lens. The vertical diameter remains unchanged, but the horizontal diameter constantly decreases as you rotate it.

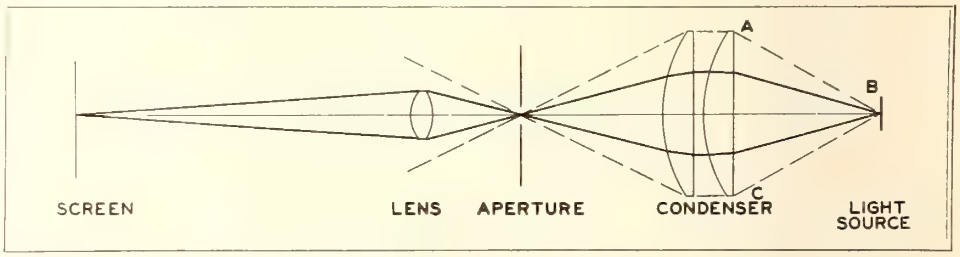


Figure 7.—*"Pick-up angle," angle ABC, larger than necessary. Only the light within the area bounded by the full lines can be transmitted by the lens.*

The assumption of a moment ago, however, is not justified, for with the light sources available it is impossible to accomplish the ideal conditions shown in *Figures* 4 *and* 5, for it is impossible to make condensers, and impractical to make reflectors, large enough. The real state of affairs is about as shown in *Figure* 6, wherein is represented not the average, but the best conditions attainable at the present time with a condenser. The condenser is large enough so that with an appropriate adjustment of the position of the arc the projection lens would be fully utilized for the center of the picture, but this setting would involve a loss of light at the margin of the picture, due to the fact that the light source is not large enough. The arc is, therefore, usually advanced a little towards the condenser in the interest of more even illumination.

This advance is shown in the figure to have been carried to the point where the crater of the arc is not quite large enough to permit the aperture of the projection lens to be filled with light in imaging the center of the field, but it is very nearly filled with an arc in the adjustment shown. The condenser is not large enough, however, to transmit the complete oblique cone of light, therefore the illumination on the screen at best can not be even over the whole picture. Some reduction of brightness at the margin is tolerable, however, and even with an empty film aperture, very considerable decreases in illumination from center to edge will be imperceptible to the eye if the transition is not abrupt.

When we say it is impossible to make condensers large enough, the reasons will be perfectly obvious to lens designers, but they may not be so obvious to others. The effect of the condenser is derived from the curved surfaces—the more strongly curved the surfaces are, the more powerful the condenser. The conditions to be met by the designer determine the curvatures of the surfaces, and the curvatures of the surfaces determine the maximum diameter, as anyone can prove by a few minutes experimentation with a draughtsman's compass.

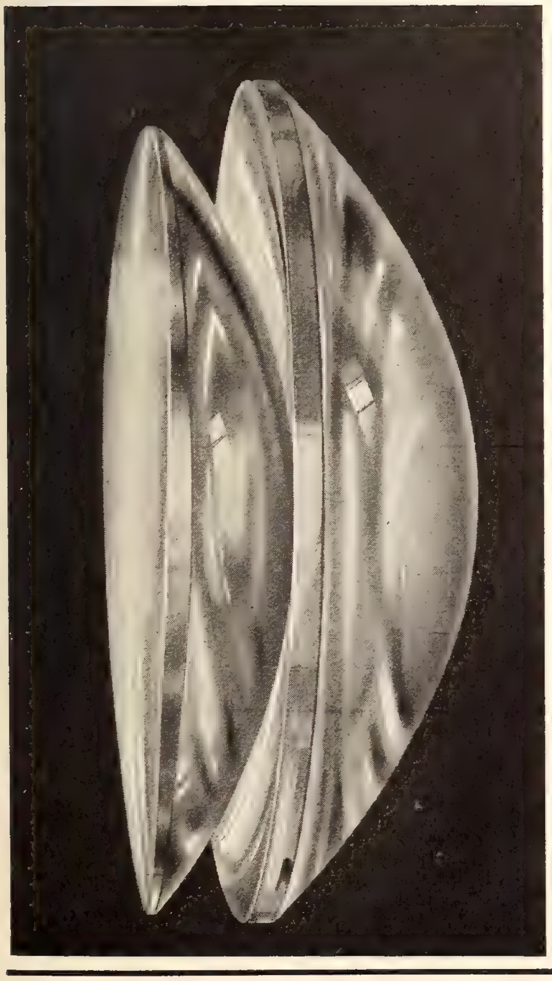
WE HAVE now thought our way through the basic theory of illumination of a motion picture image. The two most important factors are the aperture of the projection lens, and the brightness of the light source. The next most important are the size of the condenser or mirror, and the size of the light source. Maximum illumination at the center of the field can be easily secured. Illumination at the margin equal to that at the center is practically impossible to produce. The method of looking at the problem employed above is by no means the only method available, but it is the writer's belief that it offers by far the easiest route to follow to a satisfactory comprehension of what goes on in a projection system.

This method of viewing the subject enables one who comprehends it thoroughly to dispose very readily of several troublesome questions without falling into the errors so frequently encountered. One such is the question of the light spilled on the cooling plate. There is an almost universal belief that any light falling on cooling plate outside the area of the film aperture represents a loss of such a nature that a better designed condenser or mirror could convert it into useful light. This is based on the incorrect idea that all light that can be got through the aperture must necessarily contribute to the brightness of the picture on the screen. As a matter of fact, any light getting through the projector aperture is useless unless its direction is such that it also can get through the projection lens. If the illuminating device is theoretically perfect there will be still light spilled around the film aperture, whether much or little (depending on size of source) and whether it is a reflector or a condenser type lamp, but whether it be much or little, nothing can be done to make it useful. Inasmuch as we are assuming a theoretically perfect illuminating system, the latter must be delivering to the objective every possible ray of light that the latter can combine into an image on the screen. If any of the spilled light is to be manipulated in any way so as to reach the screen, its path (at least after getting through the film gate) must coincide absolutely with the path of some of the rays of light already there. If this coincidence occurs for part of a path, however, it must occur for the whole path from light source to screen, therefore the plan of making use of the spilled light reduces to an absurdity.

FOR A SECOND problem, consider the angle of "pick-up" of the condenser or mirror. Referring to *Figure* 7, the angle bounded by the broken lines joining the light source to the edge of the condenser is the pick-up angle. This beam of light is converged by the condenser to the center of the film aperture and from that point diverges towards the projection lens. It is easy to see that the angle of the cone of light is too large for the projection lens. The greatest pick-up angle the projection lens can transmit is that contained between the full lines joining the condenser and the light source. As a matter of fact, you will not find such a case in practice as is depicted in *Figure* 7. That, however, does not eliminate the desirability of understanding the relation between pick-up angle and illumination, and that increasing this angle will not increase illumination after it reaches a value determined by the aperture of the projection lens.

One factor about which we have said but little up to this point is the size of the light source. Turning again to *Figures* 4 *or* 5, it is evident that if the light source were smaller, the beam of light coming from a point at the margin of the field could not strike the arc. Reversing the direction of the light and considering an actual projection system, no light from the arc under these conditions could reach the edge of the picture. If, on the other hand, the light source were larger, it could accomplish no useful purpose. It would consume more current without benefit.

If you can apply the principles outlined above so as to demonstrate the truth of the last statement, you have acquired a workable comprehension of the theory of motion picture illumination.



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# F. H. RICHARDSON'S COMMENT

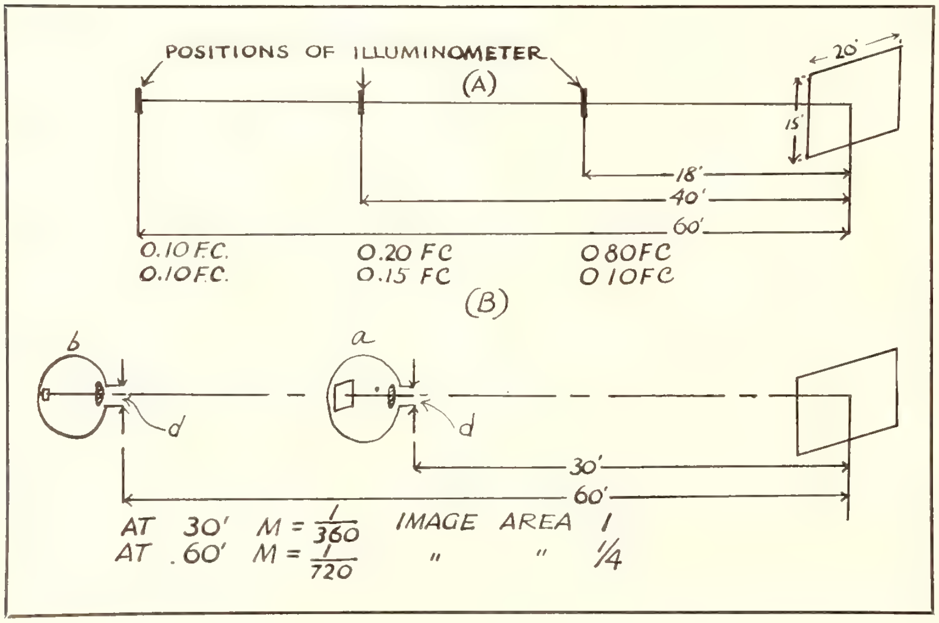
## AND ANSWERS TO INQUIRIES

F H Richardson

# ANSWERING A PARADOX IN SCREEN ILLUMINATION

THERE IS one question which has been puzzling for many years. It has been explained many times by capable men, but never, so far as I know, with the comprehensiveness and clarity that seemed to me possible. The question is this:

Knowing the inverse square action as pertains to light action—that intensity of illumination decreases inversely with the square of the distance—many are unable to understand why the screen should look just as bright at 50 feet, for example, as it did at 100 feet. Recently this question was again brought into prominence by screen illumination measurements I have been assisting in making. Finally I wrote the Eastman Kodak Company, asking if the matter could not somehow be set forth in understandable form.


POSITIONS OF ILLUMINOMETER
(A)
20'
15'
18'
40'
60'
0.10 F.C.
0.10 F.C.
0.20 FC
0.15 FC
0 80 FC
0 10 FC
(B)
b
a
d
d
30'
60'
AT 30' M = 1/360 IMAGE AREA 1
AT .60' M = 1/720 " " 1/4

*Arrangement for measuring screen illumination*

In due time a letter was received from Dr. L. A. Jones of the physics research department, which makes the matter quite clear and understandable. (Just why no one in all these years has been able to set it forth as understandably, I do not know.)

Mr. Jones went to considerable trouble. He even made a drawing, which I show you herewith. The explanation will take up a lot of space, but it is well worth it. I shall quote Mr. Jones' letter almost in full.

"In the attached sketch I have shown the arrangement which I consider the most probable one used in making these measurements—that is, with the test surface of your illuminometer facing the screen. In the first row of figures are your observed values. In the second row are the computed values, based on the inverse square law, assuming an illumination of 0.10 foot-candles at a distance of 60 feet. Of course, the observed and computed values do not agree. In fact, we would not expect them to agree. If they did, there would certainly be something wrong. The inverse square law holds only to the extent that the distance from the point at which the illumination is measured, is great as compared to the maximum dimensions of the effective light source. In this particular case, the effective light source is the motion picture screen, and while you do not state specifically how large the particular screen was, it seems that a reasonable assumption would be 20 feet wide by 15 feet high, the diagonal of which is 26 feet, and this is the maximum lateral extension of the effective light source.

"In order that the inverse square law may hold to within less than 1% error, the minimum distance at which measurements are made must be at least ten times as great as the maximum extension of the light source in a direction perpendicular to the axis of the measurement. In other words, you could not expect the inverse square law to hold, within less than 1% error, for distances less than 260 feet. It is possible to compute, for any point in space, the illumination resulting from an extended source. The equation is somewhat complicated, and since you state specifically that you do not want a technical treatment of the subject, I will not bore you with this formula. The measurements, however, as actually made by you are not inconsistent with what we would expect under such conditions.

"While you do not state specifically in your letter, I am rather inclined to think your bewilderment is due to the fact that you obtain very widely different values of *illumination* as measured at various points from the screen, while remembering at the same time the statement which is frequently made, and which is perfectly true—that the *brightness* of a reflecting or emitting surface is independent of the distance at which this surface is viewed by the human eye. As I say, this last statement is perfectly true. It relates to the *brightness* of the retinal image, and *not* to the illumination of a surface at various distances from a reflecting or emitting surface.

"In the lower part of the figure I have tried to illustrate the condition which exists when an effective source, such as an illuminated motion picture screen, is observed at two different distances. The diameter of the pupil of the observer's eye is designated as *d*, which is the same for the two distances. As a matter of fact, there may be a very slight change in the diameter of the pupil of the observer's eye, depending upon conditions in the outer regions of the visual field. It is possible that changes in the makeup of the total visual field which occur when the observer moves back from 30 to 60 feet, may change the diameter of the pupil slightly. However, under most conditions such change does not occur, and it is quite safe to assume that the diameter of the pupil at the two distances indicated will be the same.

"Now the radiation or light which goes to form the image of the screen on the retina must necessarily enter through the pupil of the eye. In order to compute the brightness of the image, we must know how much radiation or light enters the eye and we must also know over what area of the retina this total of radiation is distributed.

"Considering any small surface element of the screen, and assuming that within the angle considered it is either radiating or reflecting diffusely, we may apply the inverse square law in computing the amount of light entering the pupil from this surface element and converging to form the image of this surface element on the retina of the eye. If we take the case as illustrated in the sketch (b), where the eye is first 30 feet, and then 60 feet from the screen, it is evident that the amount of radiation entering the pupil of the eye at 30 feet will be four times as great as that entering a pupil of the same diameter when at a distance of 60 feet. Mathematically stated:

$$(60/30)^2 = 4.$$

"The brightness of the image on the retina of the eye depends not upon thee radiation (light) which enters the pupil, but upon the radiation per unit area of the image on the retina. Therefore, in computing the brightness of this image we must take into consideration not only the total amount of light entering the pupil, but also the size of the image formed. The focal length of the lens of the eye is approximately 25 mm., hence at 30 feet, which expressed in inches is 360, the linear magnification, M, will be 1/360. Likewise at 60 feet, the linear magnification, M, will be 1/720. The area magnification in which tained by squaring the linear magnification. Hence the image area on the retina of the eye at 30 feet will be four times as great as the image area on the retina of the eye at 60 feet.

"We have seen above, however, that the amount of light entering the pupil from any surface element at 60 feet is ¼ as great as that entering the eye at 30 feet. Computing, then, the light per unit area of image on the retina, we find it is the same at 30 feet as at 60 feet, hence the brightness of the retinal image is independent of the distance. This of course is well known and has been verified experimentally beyond any doubt whatever.

"We find, therefore, that the brightness of any self luminous or reflecting surface, as viewed by the eye, is independent of the distance. The illumination falling on a plane at various distances from a radiating or reflecting surface is, however, dependent

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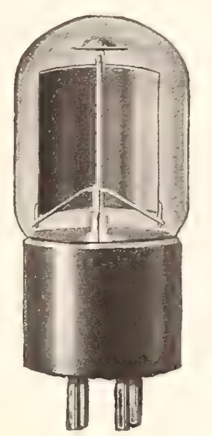

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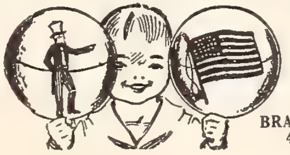

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upon the distance, and for distances greater than ten times the maximum lateral extension of the surface, or effective source, the inverse square law is not valid, and the formula for computing the illumination under such conditions becomes quite complicated.

"I hope this discussion will make the matter plain to you. I realize that the whole subject is a little confusing, and I find it very difficult to express it in language any simpler than I have used. One very important thing should always be kept in mind; namely, that care should be taken in discriminating between the *brightness* of a surface as viewed by an observer, and the *illumination* at any point in space resulting from light radiated by, or reflected from, an extended surface."

I want to compliment Doctor Jones upon the fact that he has succeeded admirably in putting this highly technical matter into language which, with a little study, should be very clear to even the layman. The explanation to my question is in the paragraph following the mathematical statement, "$(60/30)^2=4$." It all hinges on the fact that the area of the image formed on the retina of the eye becomes sufficiently smaller with increased distance to exactly counterbalance the effect of the inverse square law.

## EXHIBITS OF NEW APPARATUS

DUE TO business conditions, the exhibits of new apparatus at the Society of Motion Picture Engineers convention was not as large as usual. However, it was very interesting.

The Eastman Kodak Company, through H. Paul Kelley, demonstrated the new Koda-Color film by projecting it with their Kodascope Model A projector. The purpose of this new film is to provide the amateur with a color film which he can really get results from without brilliant sunlight, and at the same time secure for him acceptable results in naturalness of color in the projected screen image.

The Kodascope Model A projector is unique in that it contains new facilities and a simplicity of control. A most interesting feature is the possibility of absolute adjustment of all parts of the optical system, which of course means excellence in screen illumination results.

The controls are all located on a panel on the working side of the projector. They consist of a single directional control and separate switches for lamp and motor. A floor portable lamp is plugged into the projector and may be operated from a switch on the projector. Current for the projector may be taken from any ordinary light socket or other convenient outlet. At the bottom of the projector is a large squirrel cage fan which pumps air up through the lamphouse and rheostat. This complete outfit is one of the neatest in appearance it has been my privilege to examine. The picture is quite steady, and the screen image color results were excellent. In fact, at one point I wanted to pick up and pet a couple of kittens, they were so astonishingly natural. That was, I believe, about the best color shot I have ever looked at.

James A. Murren had on display what is known as the Murren Carbon Economizer, a device designed to enable the projectionist to use up all but about one inch of his carbon stubs, whether they be 9 mm, or 13.6 high intensity carbons.

The device is very simple, consisting of a double-ended chuck by means of which a directionally true hole may be bored and threaded in the ends of carbon stubs. These stubs are then joined by means of a threaded copper plug, resulting in a perfectly straight carbon equal to the length of the two stubs when they are screwed together. It is claimed that by this method all but about one inch of the carbon stubs may be used. The joining threaded copper is uninjured and may be used a great many times.

Westinghouse had on display two new lamps of bi-plane construction. They were 40-watt, 100-volt; and 1,000-watt, 115-volt projection lamps.

General Electric had a 5,000-watt lamp designed for motion picture studio photographic work which had a new method of construction.

Seeing Oscar Depue's smiling countenance, I was glad to stop, shake hands and say hello. He had on display a continuous one-operation 16 mm. sound-on-film printer. This printer is really a double machine, since it not only will print 16-mm. contact prints, but also the sound prints only, or the sound track and picture simultaneously.

Across the room was what appeared to be a cash register. Closer inspection, however, proved it to be an automatic light control put out by the Oehler Machine Company, Inc., of New York City. It is a well-constructed device designed to control brilliances of the motion picture printer film light source. As I have said, the thing looks very much like a cash register. On its front is a bank of 28 keys, the first 24 of which are numbered consecutively, starting with one. Each of these keys represents a fixed light value. Together with the negative to be printed, the operator receives a card upon which is set forth the correct light value to use with each sequence. For example, assure scene No. 1 to appear bearing the number, 15. The operator presses Key 15, and the light value is automatically and correctly fixed for the balance of that scene. If the next scene is marked 5, he will press Key 5, and so on throughout the production.

We are having a tremendous amount of projection trouble because of the fact that many of the productions are printed too densely to permit proper showing except in theatres in which the absolute maximum of projection light is available. It seems to me this device ought to help considerably in the reduction of that evil. There is an arrangement by means of which the operator of this device may quickly check up on the sequence of the light value. The contacts of the light controls are composed of an alloy of platinum and iridium. They are completely enclosed in order to avoid possible contact troubles.

The Blue Seal Company displayed what they call a "Blue Seal Treatizor," which consists of a glass container holding about one pint, held by means of a suitable bracket just in front and at half the height of the upper projector magazine. This container is covered with a suitable metal cover, in which a means is provided for filling, and on which are two "snap-switch" valves, used to regulate the flow of the liquid from the container. Extending from the bottom of the container are three flexible pipes, two of which lead to two thick pads, which are held in place on either side of the film just above the upper magazine fire valve rollers. The liquid contained in

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the glass consists of 95% carbon tetrachloride, and 5% of a lubricating chemical, the name of which is not divulged. The purpose of this part of the arrangement is to enable the two aforesaid pads to remove oil, dirt, etc., from the film. This is done, the Blue Seal people say, very effectively. The third pipe extends down to, and connects with, a special upper magazine support containing the fire valve. Just in front of the fire valve there is a carriage, so designed that in event of a film fire it would automatically open the aforesaid pipe and permit a stream of carbon tetrachloride to flow down, and flood the fire valve and projector mechanism.

The Blue Seal Company states that the film, when passing between the two pads at the upper fire valve, becomes lubricated with the 5% lubricant alloy contained in the carbon tetrachloride, so that new film may be run through without any deposit of emulsion upon the tension shoes.

This company also had on display a plano-convex lens, five inches in diameter, held in a metallic ring and supplied with a support by means of which it can be fastened to the slide of the observation port. The lens may be moved, swung or rocked within considerable latitude. It is designed to give the projectionist a clear view of the screen, and do so without involving appreciable eye strain. I shall have more to say about this after it has been thoroughly tried out.

I also noticed a combination screw driver and socket wrench which this company is putting out. It is designed for use with Hall & Connolly high intensity lamps.

The Weston Electrical Company had its illumination meter on display. It is intended for all general lighting measurements. It can be adjusted and calibrated with reference to other sources of light, however.

This company also had a sound servicing test set on exhibition. This is intended for use by service engineers and technicians as an aid in the servicing of sound equipment. It is arranged to measure the values and currents and the compression of vacuum amplifying tubes. It is also designed to supply measurements of rheostats, as well as general d.c. and a.c. voltage measurements. It contains a power level meter with its attenuator, having an overall range of from —24 to +34 db, calibrated for measurements on 500-ohm impedance. This impedance of the motor is maintained throughout its entire range of 5,000 ohms. This power level meter circuit is independent of the rest of the test set equipment, so that it may be used while other measurements are being made. A full test for the amplifier tubes is provided, either with the tube in operation or independently from the amplifier by means of 60-cycle alternating current; portable power level and voltmeter, which is designed for all kinds of power level measurements. These are all of the copper oxide rectifier tube type and have a sensitivity of 2,667 ohms per volt. No attempt is made in this meter to maintain a constant impedance. Instead of this, the sensitivity is made sufficiently high so that for all practical measurements

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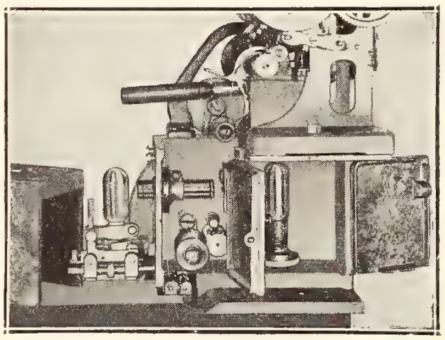

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no corrections for the impedance of the meter is necessary. It is calibrated in either volts or decibels. The voltage ranges are 1½, 2, 6, 15, 60, and 150. The decibel ranges are from —18 to +38, calibrated with reference to a 500-ohm line, with power level equal to six milliwatts.

This company also had an *average illumination* meter, which is composed of a number of photromic cells so arranged that light from a considerable angle is picked up in motion picture studio sets. In conjunction with these cells a switchboard type of indicating instrument is used, having its scale and pointer large enough to be photographed on the film. This provides a record of the voltage illumination used for that particular setting.

The Neumade Company of New York City, had on display a machine which consists of two dummies something like rewinder elements, between which is a device through which the film passes in rewinding from one reel to another. As the film goes through this device, slits are cut lengthwise along its center. These are about one inch long by 1/16 of an inch wide. It is known as a "film mutilator" and is designed to prevent old, worn out prints from having some of the scenes, cut out and resold. This company also had on display a baby spot with a 5-point color wheel, and a very neat-looking flood lamp.

RCA-Victor had its 16-mm. sound-on-film projector on display. This has previously been described. Western Electric also displayed 16-mm. equipment.

## MEETING PLACE PAR EXCELLENCE

WASHINGTON, D. C., our national capital certainly is an outstanding convention city. In how many cities in all this broad land could something like 200 delegates have a really pretty good time through four days and nights of almost continuous rain, damp and drizzle, which is exactly what happened at the spring meeting of the S.M.P.E. in May. The rain started the day before the convention, and forgot to stop until the night of the last day of the meeting!

That those present were able to enjoy life was to a considerable degree due to the excellence of the meeting place itself, the Wardman Park Hotel. This hostelry must have been planned by some architect who had attended many conventions and knew their needs. As a convention meeting place it is pretty nearly ideal. Beautiful site. Conveniently located. Large, well furnished rooms. Good cuisine. Huge, well furnished lobby. And in addition, a theatre with a stage, projection room and all things necessary.

## WHAT IS A DECIBEL?

J. L. CRANSETTE of New Orleans, La., asks, "Will you please advise me as to just what percentage in increase or decrease one 'decibel' stands for?"

The term decibel is meant to represent that difference in sound volume or loudness which is barely discernible to one of normal hearing. It is a difference, expressed in figures, of about 12%.

## THE LIFE OF MAZDA LAMPS

FROM a projectionist in Montana comes the following letter:

"Dear Mr. Richardson: This is my first letter to you with regard to projection problems. I have a set of the Bluebooks, which I find to be very good and useful, but I am unable to get from them the answer to what is troubling me just now.

"We are using Mazda lamps of the 900-watt, 30-ampere, 28-32-volt type, with current supplied from General Electric H.D.S. constant current rectifiers. Our projection distance is 72 feet. We are getting excellent results, but I find the lamps do not last as long as they should. I have had the ammeters checked twice in the past few months. They were found correct both times.

"When one lamp is burning I keep the other on warming contact. What effect has this warming current on the life of the lamp? Both lamps are also kept on the warming position for about 15 minutes before I start our performance. I have been allowing the warming period as about one third when I figure the life of the

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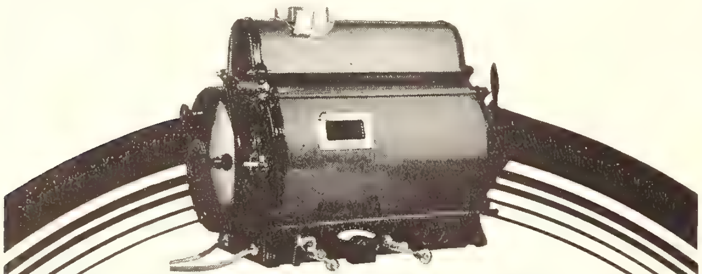

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lamp, but the manager insists that it should not be taken into consideration at all. Will you tell me just how the life of a lamp may be calculated? Once I am certain on that point, I can be in a better position to convince him. Am I right in this warming up matter, or is the manager? Due to the fact that we have Western Electric equipment, I would like to produce as good results as is possible.

"During my work as projectionist I have never had to turn a single audience out. The only interruption I have had was caused by a poor splice that did not hold and left me with a white screen for about two seconds."

I do not myself know of any way to calculate the life of a lamp, except that when the lamp is used at, but not above, its rated capacity, the manufacturer himself sets the probable number of hours it will operate. This operation period, however, varies very widely. It is cut down very rapidly by even the slightest overload.

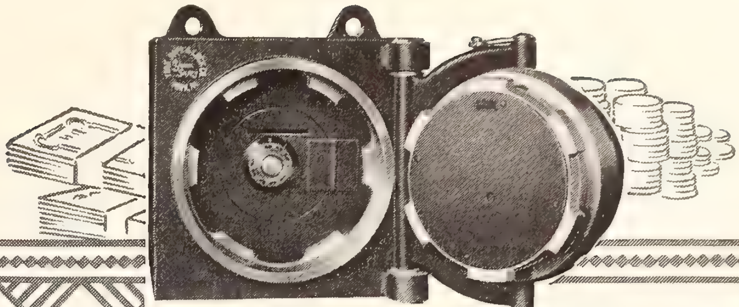
And now as to your argument with the manager. He is to all intents and purposes right. While theoretically any flow of current, no matter how small, operates to reduce the life of the filament, still the effect of low currents, such as that used for warming-up, is so slight that it is almost entirely negligible, and that is what you wanted to know.

One thing that must be kept very carefully in mind by Mazda users is the fact that Mazda lamps must not be in any degree overloaded. Of course, if you do not carry them up to the rate of capacity you don't get the light you should. If, however, you carry them in any degree above the rated capacity, you do not get the lamp life you should—and there you are.

## PUBLIC INTEREST IN PROJECTION

A RECENT Sunday issue of the *Daily Oklahoman* contains a very excellent illustrated article which sets before the people of Oklahoma the wonders of modern motion picture-sound projection. The article is, aside from a too prolific use of the word "Machine" and the transforming of the projection room into a "booth," so written that it should be of very real interest to the public. It deals with the projection rooms of the Midwest and the Criterion theatres of Oklahoma City, three of the projectionists of which are H. Wortham, J. O. Buckles and A. C. Brown. John Schoppel is manager of one of these theatres, though the article does not say which one.

It is indeed interesting to know that projection has climbed up the ladder of fame sufficiently to convince newspaper



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editors that a description of its methods and equipment is worth fully one quarter of a page in a single issue. However, I note that Oklahoma newspaper editors have not arrived at the point of dignifying the men engaged in motion picture-sound projection by their correct title. In the article in question it is regrettable to note that they are still described as "machine operators."

Many motion picture-sound projectionists now regard it as in the nature of an affront to be termed "machine operator," for which they cannot much be blamed.

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# EQUIPMENT AFFAIRS

## General Equipment News and Comment

### SUPER-LIGHTING

● The International Music Hall in Rockefeller Center will be equipped with lighting facilities that exceed, we are told, anything ever used in a theatrical enterprise, and one may well believe it. The lighting equipment for the entire theater will consume 3,000 kilowatts—enough to run about 30,000 radio sets. There will be 314 lighting circuits, more than twice as many as there are in the Chicago Civic Opera House, which at present has the record number of circuits. The average theatre with a stage has about 50 circuits, and the average motion picture house even less. Control is by the General Electric thyratron reactor method from a console in front of the orchestra.

### STEEL FLOORING

● The development of a new steel flooring after long scientific investigation has been announced by Mellon Institute of Industrial Research, Pittsburgh, Pa. This flooring consists of slabs, 24 inches wide and up, to 12 feet, 5 inches in length at present, that are fabricated by preforming two steel sheets and subsequently welding them together in the plane above the neutral axis. A cross-section taken through the width of a completed unit shows four keystone-shaped cells, all connected together near the neutral axis. These four ducts, which constitute each unit, are spaced at six-inch intervals and connect directly, when installed, with the corresponding ducts of the adjacent section of floor slab. This arrangement is described as enabling the utilization of the new floor not only as an efficient load-carrying member, but also as a multiple floor-duct system for all types of electrical lines.

### NEW OIL FURNACE

● A new type of oil burning furnace, utilizing the heavy and less costly domestic fuel oils, has been developed by engineers of the General Electric Company. This new unit is completely assembled at the factory.

### TRAILERS ON COOLING

● Five styles of cooling system trailers have been produced by National Screen Service. Each of these is symbolic of coolness and contains copy calling attention to the theatre's cooling system and its advantages. These trailers are animated and scored with music.

# PLANNING THE THEATRE

## A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

### The Question:

I HAVE noticed in BETTER THEATRES plans, etc., on theatres, which in most cases involve a large expensive structure and outlay of considerable money. Do you have anything to offer in plans for a small town theatre seating about 500 on ground floor, lot about 40 feet wide, not involving a great layout of money? Population 4,000 people.

If you have something on file of this, I would appreciate very much anything you can forward to me in this respect.—L.E.D.

### The Answer:

AS WE HAVE frequently stated before, we regret that this department cannot supply sketches or plans, as the purpose of this department is to give general advice in regard to inquiries only. Unfortunately, theatre designs of small seating capacities and low cost are few which have any architectural value and could be published as establishing a standard of good practical theatre building.

It is to be regretted that when one thinks about a small theatre, good design, in the majority of cases, is disregarded, and it seems that all which is required for such a theatre is four walls and a roof at the lowest cost possible, and in most cases the services of an architect seem to be dismissed as an extravagance. Generally, such buildings are left up to the judgment of some contractor, or to an architect who, without experience in theatre building, tries to design just a structural building void of good design and atmosphere. As soon as a prospective builder considers that it is most essential to employ a good architect in planning his theatre to get the best results, the sooner the standard of small theatres will be elevated to a higher plane. The same happened with small residences, and since architects interested themselves in better small houses, the results have been astonishing all over the country. The fee paid to the architect is only a small part of the building cost, and a good architect can save the owner that amount over and over again by carefully studying his problem and by economically designing the building.

Let us take for granted that a small theatre such as the one you speak of has four walls, a roof and floors which when plastered would be nothing else, in effect, than a barn. To decorate such an unsightly place one generally applies ornamental plaster or any other decorative material. An architect will be able to design such material architecturally correct and may use less of such material and obtain satisfactory results. Most all theatres have marquees and attraction boards, and if they are properly designed, they may be obtained at less than some of the stock material, and will give an original effect.

**NOTE:**

**IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.**

The material for floors could not make very much difference in price as there is so little of it, and instead of just piling up brick and stone and calling it a front elevation, it could be carried out in proper design at no greater cost than the first method. The front design should be attractive and outstanding—it draws the attention of the public. It would be considered false economy not to properly design the projection room or the installation of the electric wiring, as they are most essential parts of the theatre. Acoustical qualities should never be neglected. The plumbing and heating requirements are controlled by state codes, so by properly designing them, the architect could really save the owner money.

There is a large opportunity to design small theatres correctly at a minimum cost, and maybe for less than it would cost for a slapped-together monstrous structure built by any Tom, Dick or Harry, and such a properly designed inexpensive building may compare very favorably with some of the more expensive schemes for motion picture theatres.

For your own benefit, let me advise you to consult a theatre architect. The results obtained will not only be worthy of your own pride, but also of your community.

### The Question:

I HAVE a lot 56 feet wide with an alley at the rear only, and I intend building a theatre on these premises. I know I should have more land for exits on each side, but I would like to know whether I can plan the exits in such a way that I could use the entire 56 feet in width for theatre, as this would give me 27 seats in a row. I am planning for about 800 seats on the ground floor, and 300 in the balcony.

I do not care for any stores or offices, as I could not get enough rental to justify the expense, also I do not care to bother with them as there are plenty of stores in the neighborhood, as this is a suburban theatre. Instead, I would rather have a large lobby with show windows along the side walls, which I think I could rent to the downtown stores for display, and I believe I could get a better rental than from the stores, and I would be relieved of the upkeep.

Now will you be kind enough to give me a sketch or description of how to provide exit space from auditorium and balcony without planning for exit courts. Thanking you in advance and awaiting your reply very eagerly.—S. B. D.

### The Answer:

YOUR PROBLEM can be worked out all right. Using the full width of your lot would give you a nicer looking auditorium and it would be the most economical layout, as you will obtain capacity number of seats in a row according to your state code governing the width of your theatre and minimum aisle space.

By planning a center bank of 13 seats with one 4-foot aisle on each side you would have a bank on each side of seven seats, each giving 27 seats in a row. For eight hundred seats on the auditorium floor, the code requires four exit doors located as remotely as possible. Place an exit door on each side of the stage in the center of the flare walls. This means that you will have to take 6 feet 6 inches off each side of the stage, leaving the width of the stage 43 feet (should you require one).

On the other hand, if your lot line in the rear is low enough, you may run those exit tunnels under the stage, taking this space off the basement. These exit tunnels will have to be of fireproof construction. In the rear wall of the auditorium you place one exit door on each side near the side walls and provide next to them enough space for fireproof stairways from balcony. Each of those exits should be separated by fireproof walls and lead to doors in line with the front entrance doors.

# NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on June 1. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

## Theatres Planned

*California*

WOODLAND — The National Theatre Syndicate, 25 Taylor street, San Francisco, Calif., has plans by Bliss & Fairweather, Balboa Building, San Francisco, Calif., for a Class A medium type theatre to be located on Main street. Estimated cost, $150,000.

*Illinois*

CHICAGO—Owner, care Teich & Sullivan, architects, 64 West Randolph street, have prepared plans for a proposed new theatre to be located at North and Milwaukee avenues. Estimated cost, $200,000.

*Indiana*

EVANSVILLE—Dixie Realty Company, A. O. Hasensell, president, Claremore Hotel Building, 127 Locust street, has plans by A. S. Craven, Inc., 100 North La Salle street, Chicago, Ill., for a proposed new theatre to be located at Second and Sycamore streets. Estimated cost, $200,000.

*Maryland*

BALTIMORE — Frank Price, Jr., 4302 Garrison avenue, and J. S. Cook, Court Square Building, are reported interested in erecting a one-story brick picture theatre at 4607 Liberty Heights avenue. It will be about 80 by 150 feet. E. H. C. Browne, architect, Ambassador Apartments.Estimated cost, $175,000.

PARKVILLE—I. L. Hornstein, 3315 Bateman avenue, has plans by David Harrison, 3735 Reisterstown road, for a one or two-story brick theatre and store building. Cost not announced.

*Massachusetts*

BOSTON—The North Station Theatre Company, care Boston & Maine Railway Company, North Station, has plans by Funk & Wilcox, 26 Pemberton street, for a modern theatre, to be located on Causeway street at North Station. Estimated cost, $150,000.

GARDNER—L. G. McNight, 324 Main street, plans the erection of a new brick theatre on Main street. Estimated cost, $150,000.

*North Carolina*

WINSTON-SALEM—The Pilot Real Estate Company plans the erection of a new theatre for colored patrons in the vicinity of Fourth and Chestnut streets.

*Rhode Island*

CENTRAL FALLS—Monast Realty Company, L. Monast, 188 Main street, has plans by C. W. Swanson, 21 High street, Pawtucket, R. I., for a one and two-story brick and concrete theatre to be located at 754-58 Broad street. To be erected on separate contracts. Estimated cost, $150,000.

*Vermont*

BELLOWS FALLS—J. W. Suter, trustee of the Suter Estate, plans the rebuilding of a three-story theatre, store and office building destroyed by fire some months ago. Architect not selected. Estimated cost, $150,000.

*Virginia*

NORFOLK—W. S. Wilder, care Newport Theatre, has plans by Bernard Spilgel, New Monroe Building, for a proposed new theatre to be located at Calley and Shirley avenues. Cost not made public.

*Canada*

SARNIA, ONT.—M. Harris, 264 Brock street, N., has plans by S. Alliston, 174½ Christiana street, for a brick and tile theatre, 80 by 175 feet. Estimated cost, $200,000.

## Improvements

*Connecticut*

STRATFORD—A. Pickers has plans by J. A. Julianelle, 42 Church street, New Haven, Conn., for alterations and construction of a one-story addition to theatre on Main street. Improvements estimated to cost $150,000.

*Florida*

MIAMI—John C. Knight, Venetian Arcade Building, has awarded the contract to G. Henry Hunt, Inc., 1636 S. W. Ninth street, for repairs, additions and other improvements to the Paramount Theatre on S. E. First avenue. Lee L. Wade, architect, 1006 Exchange Building.

*Georgia*

ATLANTA—Loew's Theatre & Realty Corporation, Loew Building, Forty-fifth street and Broadway, New York, is reported planning general interior changes to Loew's Grand Theatre at 113 Pryor street, including remodeling of boxes, change balcony, install structural trusses. Thomas W. Lamb, architect, 701 Seventh avenue, New York. Improvements estimated to cost $250,000.

DUBLIN—John W. Peck, Jr., Rose Theatre, is reported planning to expend $25,000 to remodel building for theatre recently acquired from the E. G. Simmons Real Estate Company.

*Massachusetts*

NEW BEDFORD—Zeiterion Realty Company, 647 Purchase street, has plans by F. A. Walker, First National Bank Building, for the remodeling of a one-story brick theatre on Union street. Improvements estimated to cost $150,000.

*Mississippi*

PONTOTOC—J. A. D. Herrington, manager for new theatre to be opened here, is reported announcing that new equipment will be installed. R. C. Guthrie is owner of the building.

*New Jersey*

ENGLEWOOD—M. & R. Realty Company, S. Lippman and L. Gottlieb, 491 East Twenty-seventh street, Paterson, N. J., will soon take bids on general contract for a two-story brick and reinforced concrete theatre, store and office building [illegible] t 16 West Palisade avenue. Improvements estimated to cost $150,000.

*North Carolina*

DURHAM—Erwin West Construction Company, Statesville, N. C., has contract to convert building on Church street into an up-to-date picture theatre for the Criterion Amusement Company. Plumbing contract let to O. R. Blackley. Contract for electric fixtures was let to the Durham Electric Construction Company. Benton & Benton, architects. Improvements estimated to cost about $30,000.

*South Carolina*

COLUMBIA — Paramount - Publix Theatres Corporation, Paramount Building, New York, has leased theatre here and plans to expend about $10,000 to remodel.

## Contracts Awarded

*California*

LONG BEACH—The United Artists Theatres of California, Inc., 333 South Broadway, Los Angeles, Calif., has awarded the contract to J. W. Forderer, 542 Hill street, Los Angeles, Calif., for the completion of a 100 by 145 foot reinforced concrete theatre. Former contracts rescinded. Estimated cost, $150,000.

*Georgia*

ATLANTA—J. A. Rebb, 516 Boulevard, S. E., has awarded the contract to J. F. Higdon, 1135 University avenue, S. E., for the erection of a brick, stone and concrete theatre at 635 Fair street.

*Indiana*

ANGOLA—Westley Corporation, 228 North La Salle street, Chicago, Ill., has awarded the contract to C. W. Holland for the erection of a new two-story brick and stone-trim theatre, 60 by 200 feet. Estimated cost, $150,000.

*Maine*

BAR HARBOR—G. McRay, 245 Main street, has awarded the contract to P. P. Carey Company, 28 Commons street, Waterville, Me., for the erection of a one-story concrete theatre, 75 by 155 feet. Estimated cost, $150,000.

*Maryland*

BALTIMORE — Dietrich Brothers, Pleasant and Davis streets, have the contract for the steel work for the brick and stone theatre at 614-18 North Gilmor street for the Harlem Theatre Company. L. Schoenlein & Son, 3006 Parkside avenue, has general contract. William P. Smith, architect, American Building.

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## Among Contributors to This Issue:

¶ *Ben Schlanger (who concludes the series, "Modern Seating and Chair Maintenance") is a New York architect who will be remembered by many readers of Better Theatres for his previous articles, and for his innovation in theaetre design, the Reversed Floor. He studied architecture at the Beaux Arts in New York, and has given much special study to the motion picture theatre building.*

¶ *Leo T. Parker ("Late Rulings in Theatre Cases") is a regular contributor to Better Theatres on legal subjects as they especially relate to theatre construction and operation. He maintains one of the most elaborate systems in the country for the cataloging of court decisions. He is an attorney-at-law with offices and residence in Cincinnati.*

¶ *W. B. Rayton ("Principles of Illumination in Motion Picture Projection") is one of the best known authorities on optics in this country. He has been interested in motion picture projection as a scientist for many years, and is associated with Bausch & Lomb, an organization that has been closely identified with projection progress all through the development of the motion picture art.*

# WHERE TO BUY IT

**ACCOUNTING SYSTEMS**
- *Easy Method Ledger System*

**ACOUSTICAL PRODUCTS**
- *The Celotex Company*
- *The Insulite Company*
- *Johns-Manville Corporation*
- *National Rug Mills, Inc.*
- *Union Fibre Sales Company*
- *United States Gypsum Company*
- *Warner Acoustical Company*
- *Western Felt Works*
- *Wood Conversion Company*

**ADVERTISING NOVELTIES**
- *Brazel Novelty Manufacturing Co.*
- *Edward I. Plottle & Co.*
- *Pyroloid Sales Company*

**AIR CONDITIONING EQUIPMENT**
- *Carrier Engineering Corporation*
- *Kooler-Aire Engineering Corporation*
- *Supreme Heater & Ventilating Company*
- *Typhoon Air Conditioning Co.*
- *Wittenmeier Machinery Company*

**AISLE LIGHTS**
- *Kausalite Manufacturing Company*

**AMPLIFIERS**
- *A-C Masterpack Company*
- *Mellaphone Corporation*
- *Operadio Manufacturing Company*
- *The Radiart Corporation*
- *Silver-Marshall, Inc.*
- *Webster Company*

**AUTOMATIC CURTAIN CONTROL**
- *Automatic Devices Company*
- *Bruckner-Mitchell, Inc.*
- *Econoquipment Manufacturing Company*
- *Tiffin Scenic Studios*
- *Vallen Electrical Company, Inc.*

**BANNERS, SIGNS**
- *H. Dryfhout Company*

**CAMERAS AND PROJECTORS**
- *Bell and Howell Company*

**CARBONS**
- *National Carbon Company*

**CARBON ADAPTERS**
- *Best Devices Company*
- *Hewes-Gotham Company*

**CARPETS**
- *Bigelow-Sanford Carpet Company, Inc.*
- *Mohawk Carpet Mills*
- *Wm. Slater, Jr.*
- *W. & J. Sloane*

**CARPET CUSHIONING**
- *The Celotex Company*
- *Clinton Carpet Company*
- *National Rug Mills, Inc.*
- *Western Felt Works*

**CEMENT FOR FASTENING CHAIRS**
- *General Seating Company*

**CHAIR ANCHOR BOLTS**
- *Chicago Expansion Bolt Company*

**CHANGEABLE LETTERS**
- *Crystalite Products Corporation*
- *Friedley-Voshardt Company*
- *Metal Products, Inc.*

**CHANGEOVERS**
- *Basson & Stern*
- *Essannay Electric Manufacturing Co.*
- *GoldE Manufacturing Company*
- *Guercio and Barthel*

**CLEANING COMPOUND**
- *J. B. Ford Company*

**COLOR HOODS**
- *Reynolds Electric Company*

**CUTOUT MACHINES**
- *International Register Corporation*

**DIMMERS**
- *Cutler-Hammer, Inc.*
- *Reynolds Electric Company*

**DOUBLE BEARING ASSEMBLY**
- *Lavezzie Machine Works*

**DOUBLE BEARING MOVEMENTS**
- *Guercio and Barthel*

**DRAPERIES**
- *Tiffin Scenic Studios*

**EARPHONES**
- *Hearing Devices Corporation*
- *Western Electric Company*

**EFFECT MACHINES**
- *Brenkert Light Projection Company*
- *Chicago Cinema Equipment Company*
- *Kliegl Brothers*

**ELECTRIC FLASHERS, COLOR HOODS**
- *Eagle Sign Company*
- *Reynolds Electric Company*
- *Time-O-Stat Controls Company*

**ELECTRIC PICKUPS**
- *The Audak Company*
- *Best Manufacturing Company*
- *The Oro-tone Company*
- *Webster Electric Company*

**EMERGENCY LIGHTING SYSTEMS**
- *Electric Storage Battery Co.*
- *Roth Brothers & Company*

**ENGINEERING SERVICE**
- *Humphrey Davy & Associates*
- *S. S. Sugar*

**EQUIPMENT SUPPLIES**
- *E. E. Fulton Company*
- *Guercio and Barthel*
- *Monarch Theatre Supply Company*
- *Movie Supply Company*
- *National Theatre Supply Company*
- *S. O. S. Corporation*

**FANS, VENTILATING**
- *Century Electric Company*
- *J. A. Tannenbaum, Inc.*

**FILM CEMENT**
- *F. B. Griffin*

**FILM PROCESSING MACHINES**
- *Film Processing Machine Corp.*
- *The Rex Film Renovator Mfg. Company*
- *Yankee Lubric Company*

**FILM SCALES**
- *Film Scale Company*

**FILM STOCK**
- *Ansco-Ogfa Film Mfg. Co.*
- *DuPont Film Mfg. Corporation*
- *Eastman Kodak Company*

**FIRE PREVENTION**
- *Film Fire Prevention Company*
- *Sentry Safety Control Corporation*

**FRAMING LIGHT SHIELDS**
- *GoldE Manufacturing Company*
- *Guercio and Barthel*

**GENERATORS**
- *Automatic Devices Company*
- *General Electric Company*
- *Hertner Electric Company*
- *Roth Brothers & Company*

**HORNS AND SPEAKERS**
- *Macy Manufacturing Company*
- *Operadio Manufacturing Company*
- *Racon Electric Company, Inc.*
- *Silver-Marshall, Incorporated*
- *Wright-DeCoster, Inc.*

**INTERIOR DECORATIONS**
- *Armstrong Studios, Inc.*
- *J. A. Torstenson & Company*
- *Novelty Scenic Studios*
- *B. F. Shearer Company*

**LAMPS, HIGH INTENSITY**
- *Brenkert Light Projection Company*
- *Hall & Connolly, Inc.*

**LAMPS, REFLECTING ARC**
- *Brenkert Light Projection Company*
- *The J. E. McAuley Manufacturing Company*
- *Strong Electric Corporation*

**LENS MOUNTS**
- *GoldE Manufacturing Company*

**LENSES**
- *Bausch & Lomb Optical Company*
- *Ilex Optical Company*
- *Projection Optics Corporation*

**MATS AND RUNNERS**
- *Rub-Tex Products Company*

**MAZDA REGULATORS**
- *Garver Electric Company*

**NEEDLES, PHONOGRAPH**
- *Sound Service Systems, Inc.*
- *Wall-Kane Needle Co.*

**ORGANS**
- *George Kilgen & Sons, Inc.*
- *The Page Organ Company*
- *Rudolph Wurlitzer Company*

**ORGAN HEATERS**
- *Kausalite Manufacturing Company*
- *Prometheus Electric Co.*
- *Time-O-Stat Controls Corporation*

**PATENT ATTORNEYS**
- *William N. Moore*

**PHOTO ELECTRIC CELLS**
- *Herman A. DeVry*
- *Duovac Radio Tube Company*
- *G-M Laboratories, Inc.*
- *Q.R.S. Neon, Inc.*
- *Telephoto and Television Corporation*

**POSTER PROJECTORS**
- *Bausch & Lomb Optical Co.*
- *Clearoscope Company*
- *A. & B. Smith Company*
- *F. D. Kees Mfg. Company*

**PROJECTION MACHINE PARTS**
- *Motion Picture Machine Company*
- *Lavezzie Machine Works*

**PROJECTORS**
- *Enterprise Optical Mfg. Co.*
- *E. E. Fulton Company*
- *Holmes Projector Company*
- *International Projector Corporation*

**PUBLIC ADDRESS SYSTEMS**
- *Associated Engineering Laboratories*
- *Miles Reproducer Company, Inc.*
- *Operadio Manufacturing Company*
- *Silver-Marshall, Inc.*

**RAILINGS, GRILLES**
- *Zero Valve and Brass Corporation*

**RECTIFIERS**
- *Forest Electric Company*
- *Garver Electric Company*

**REELS**
- *E. E. Fulton Company*
- *Universal Electric Welding Co.*

**REEL END SIGNALS**
- *F. W. Hulett Manufacturing Company*

**REWINDERS**
- *Film Processing Machine Corporation*
- *E. E. Fulton Company*
- *GoldE Manufacturing Company*

**RHEOSTATS**
- *Hoffman & Soons*

**SAFES, THEATRE**
- *York Safe & Lock Company*
- *Dayton Safety Ladder Company*

**SAFETY LADDERS**
- *Dayton Safety Ladder Company*
- *Patent Scaffolding Company*

**SCHOOLS**
- *New York Institute of Photography*
- *RCA Institutes, Inc.*
- *Theatre Managers Institute*

**SCREENS**
- *Da-Lite Screen Company*
- *Keasbey & Mattison Company*
- *Minusa Cine Screen Company*
- *Raven Screen Corporation*
- *Schoonmaker Equipment Company*
- *Walker-American Corporation*
- *Whiting & Davis Company*

**SCREEN RESURFACING**
- *Schacht Motion Picture Screen Company*

**SEATS**
- *American Seating Company*
- *The A. H. Andrews Company*
- *General Seating Company*
- *Heywood-Wakefield Company*
- *Ideal Seating Company*
- *The Irwin Seating Company*
- *Standard Manufacturing Company*
- *Wisconsin Chair Company*

**SIGNS—ELECTRIC**
- *Flexlume Corporation*
- *Metal Products, Inc.*
- *Milne Electric Company*

**SLIDES**
- *National Studios, Inc.*
- *Quality Slide Company*
- *RadiO-Mat Slide Company*
- *Kae Studios*
- *Worstel Studios*

**SPEED INDICATORS**
- *Essannay Electric Manufacturing Co.*
- *Mellaphone Corporation*

**SOUND REPRODUCING SYSTEMS**
- *Associated Engineering Laboratories*
- *Bestone, Incorporated*
- *Enterprise Optical Manufacturing Co.*
- *The Foto-Voice Company, Inc.*
- *General Talking Pictures Corporation*
- *Gates Radio & Supply Company*
- *Good-All Electric Mfg. Company*
- *Holmes Projector Company*
- *International Projector Corporation*
- *LeRoy Sound Equipment Corporation*
- *Lincrophone Co., Inc.*
- *Mellaphone Corporation*
- *Platter Sound Products Co.*
- *RCA Victor Company, Inc.*
- *S. O. S. Corporation*
- *Sound Service Company*
- *Powers Cinephone Equipment Co.*
- *Universal Sound System, Inc.*
- *Vitadisc Company*
- *Weber Machine Corporation*
- *Western Electric Company*

**SOUND EQUIPMENT ACCESSORIES**
- *A-C Masterpack Company*
- *Basson & Stern*
- *Essannay Electric Manufacturing Company*
- *Franklin Radio Corporation*
- *G-M Laboratories, Inc.*
- *Operadio Manufacturing Company*
- *Radiart Corporation*
- *S. O. S. Corporation*
- *Telephoto and Television Corporation*

**STAGE AND ORCHESTRA LIFTS**
- *Brenkert Light Projection Company*
- *Bruckner-Mitchell, Inc.*
- *Peter Clark, Inc.*

**STAGE LIGHTING EQUIPMENT**
- *Frank Adam Electric Company*
- *Belson Mfg. Company*
- *Chicago Cinema Equipment Company*
- *Hub Electric Company*
- *Kliegl Brothers*
- *Major Equipment Company*
- *Reynolds Electric Company*

**STAGE RIGGING HARDWARE**
- *Bruckner Mitchell, Inc.*
- *J. H. Channon Corporation*
- *Peter Clark, Inc.*
- *Klemm Manufacturing Corporation*
- *Novelty Scenic Studios*

**STAGE SCENERY**
- *Armstrong Studios, Inc.*
- *Novelty Scenic Studios*
- *Tiffin Scenic Studios*

**THEATRE PRINTING, PROGRAMS**
- *Exhibitors Printing Service*
- *National Program & Printing Company*
- *The Showman's Press*
- *The Vitaprint Company*

**THEATRE SEAT REPLACEMENTS**
- *General Seating Company*

**TICKETS**
- *Arcus Ticket Company*

**TICKET MACHINES**
- *General Register Corporation*

**UNIFORMS**
- *Chicago Uniform and Cap Company*
- *Gemsco*
- *Maier-Lavaty Company*

**UPHOLSTERY PRODUCTS**
- *L. C. Chase & Company*

**VARIABLE SPEED PULLEYS**
- *Horton Manufacturing Company*

**VENDING MACHINES AND SCALES**
- *Watling Scale Manufacturing Company*

**VENTILATING EQUIPMENT**
- *Arctic Nu-Air Corporation*
- *Blizzard Sales Company*
- *Kooler-Aire Engineering Corporation*
- *Lakeside Company*
- *Supreme Heater & Ventilator Company*
- *Tiltz Air Conditioning Corporation, Ltd.*
- *Typhoon Air Conditioning Company, Inc.*
- *Wittenmeier Machinery Company*

# BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

### A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

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20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

### C

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37 Oabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

### D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

### E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

### F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
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105 Furnaces.
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107 Fuses.

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128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
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133 Lenses.
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140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
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150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
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155 Marquee.
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157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
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165 Musical instruments.
166 Music publishers.
167 Music Stands.

### N

168 Needles, phonograph.
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170 Nursery furnishings and equipment.

### O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

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179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
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205 Projection machines.
206 Projection machine parts.
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210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
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220 Regulators, Mazda.
221 Reels.
222 Reel and signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

### S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
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241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

### T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

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293 Uniforms.
294 Upholstery material.

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295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

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303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

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"BETTER THEATRES" DIVISION, Motion Picture Herald, [5-7-32]
1790 Broadway, New York

GENTLEMEN: I should like to receive reliable information on the following items:

*(Refer to Items by Number)*

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............ ............ ............ ............ ............ ............ ............ ............

Remarks: ..........................................................................................

..........................................................................................

Name .............................. Theatre .............................. City ..............................

State .............................................................. Seating Capacity ..............................

# HOW WE COOL OUR SMALL TOWN THEATRE

WE HAVE just passed through a winter, usually the real show season, which has been the hardest we have seen in ten years. Our roads were impassable most of the time, with some 50 inches of snow during the season. Looking forward to another hot summer we wondered just where this old show business would go to by the time the hot season was over. Accordingly we started out laying plans to refrigerate our theatre, and as we worked along with many different companies we came to the conclusion that this would be the smallest town in the entire country to try this sort of equipment.

At least, from all the data looked over from seven larger companies furnishing this equipment, we could in no town in the United States find where a real job of refrigeration had been installed. Cherokee is a town of 5,400 in a strictly farming community. Our theatre seats about 650. For this reason we believe that our experiment will be of vast use to many other theatre men when the summer months are over. That is, we will be able to furnish accurate information to our manager and owner friends on whether or not the installation of this more expensive equipment pays in a town of our size.

The York Ice Machinery Company of York, Pa., were awarded the contract. Mr. DuBois and Mr. Muench, the engineers from the St. Louis office of this company, spent considerable time in working out a system that could be operated at a minimum cost, one of the things that must be watched in the installation of this equipment. As this was the smallest job that they had gone into in the ttheatre line, it required much time to arrive at just the proper setup, and if everything works out as planned, York will be considerably ahead of other companies in breaking into this smaller field of air-conditioned theatres. For the benefit of those who want to know what we have planned, the following will give a good idea.

The equipment consists of a specially built air washer located in the basement, with a large blower to force the air through an elaborate system of ducts leading through 15 different openings in the theatre. At the head of the washer is a cold water precooler, taking advantage of the 51° water which we have here. Aside from the regular duties of a washer, this particular one will contain two banks of coils leading from a compressor in which will be used $CO_2$ as a refrigerant. A 28-ton compressor with a 25-horse-power motor will be used as the refrigeration end of the job.

With the arrangement of this equipment, it will be possible to use fresh air entirely without any other part of the apparatus in use. This fresh air may be cut down as low as 10% for use during winter months when ventilation is the main thing. It will also be possible to use the machine as a straight air-washer with recirculated water when outside conditions permit, or by using a continuous stream of fresh 51° water, we may obtain greater cooling as the season advances. After this we will be able to use either one or two sets or banks of coils with the refrigeration machinery, which will give us control over the hottest conditions.

From the above setup it will be seen that the equipment is being made so that we may use any part of it as our needs may be. This will be a great saving, as it will not be necessary to use the refrigeration end of it unless weather is really hot. Before figuring out this equipment we were insistent on having a very elastic plant in order to cut down the cost. Running at full capacity, it is expected to entail a cost of between $1.50 and $1.75 per hour.

After the air has been circulated through the auditorium it will be returned through a series of mushrooms in the floor and sent back to the washing room to be mixed and to be used later in the process to temper the colder air.

The plant will weigh in the neighborhood of 8 tons, and there will be about 2 tons of duct work to be done. At the rate we are making now the plant will be in operation about June 1. After it has been operated for a time we will be glad to give any or all the data on it and just how it will affect our business as time goes on. —*D. R. Goldie, Owner and Manager, New American Theatre, Cherokee, Ia.*

# Modern Seating and Chair Maintenance

(*Continued from page* 16)

voids. If the upper levels of seating would be forced into these valuable areas, the chair problem itself would be very much nearer to a solution. Therefore, it is the basic form of the *theatre* itself which should be the main factor in improving seating conditions, and not the structural features of the *chair* itself.

### FLOOR SLOPE IN RELATION TO CHAIR DESIGN

The present common practice of designing the chair to meet floor slope conditions is the greatest hindrance in the development of better seating conditions. The problems of chair and floor are one.

### MINIMUM WALKING DISTANCE AND STAIR CLIMBING

The patron should be able to reach a seat with a minimum of exertion. If all of the considerations and principles heretofore mentioned were recognized and strictly adhered to, it would be found that this problem would practically solve itself —since, if seats are kept within the concentrated valuable areas, it naturally follows that such seats would be reached with greater ease.

If the seating problem were used as the method of approach in attacking the complete design of the theatre, rather than starting out with architectural whimsicalities or following in the footsteps of traditional theatre forms, it is certain that such other considerations as acoustics, lighting, air conditioning, and decorative problems could be met and solved not only with greater ease, but also with much finer results throughout the theatre.

# Late Rulings in Theatre Cases

(*Continued from page* 22)

garded in these days as religious ordinances. They are not designed as punishment for violating a religious tenet, nor to enforce the views of any sect as to the sacredness of a holy day. Like other prohibitory statutes of more engaging contemporary interest, they are not founded upon the principle of legislating morals, but upon the high regard for the principle of public welfare. The establishment of a compulsory day of rest is a legitimate exercise of the police powers of the state. The policy is based upon long experience and custom, proving that periods of rest from ordinary pursuits are requisite to the well-being, physically and mentally, as well as morally, of a people. Debilities spring from uninterrupted labor, and the law is a beneficent and merciful one.

For example, in Strand Amusement Company v. Commonwealth (43 S. W. [2d] 321), it was disclosed that a state law provides, as follows:

"No work or business shall be done on the Sabbath day, except the ordinary household offices. . . . . Provided that amateur sports and athletic games shall not be considered a work, labor, trade, business or calling within the meaning of this section."

It was contended by a theatre owner that the law is void because it is discriminatory for the reason that sports and games are permitted. However, the court held this law valid, and said:

"The appellant (theatre owner) concedes that application and the constitutionality of the statute generally. . . . The purpose of the statute is, as has been said in this opinion, to secure for every person employed a day of rest, and to accomplish that purpose it has been decreed by the Legislature that whoever deprives any individual—not a collection of individuals—of that period of rest commits an offense."

OWNERS, MANAGERS AND
PROJECTIONISTS
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# SAVINGS—RESULTS—SATISFACTION

# MOTIOGRAPH SOUND USERS ARE BOOSTERS!

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MIRACLE THEATRE:
"Mighty proud of my sound equipment. Cost of maintenance and service for two years has been $53.00."

BROADWAY-LYCEUM THEATRE:
"In over two years' use, the only cost has been for replacement of batteries and tubes—no service cost whatever."

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"Commend Motiograph DeLuxe Sound Equipment in highest terms. In use 20 months. Patrons as well pleased as ourselves. Has no equal for naturalness of tone quality."

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"Have had equipment in constant operation for a year and a half. Never have had to close down on account of equipment. Upkeep extremely small."

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"Eleven months since installed—continuous service without additional expense except for three amplifying tubes."

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"Have used Motiograph Projectors for 20 years—was satisfied your sound would be on a par with your projectors—you have proven this."

FAMILY THEATRE:
"My patrons join me in claiming Motiograph Sound is the most perfect and pleasing we have ever heard."

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"The sound has more color and naturalness than any other we have heard. It is far better than ................ equipment we have in our other house."

FAMILY THEATRE:
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(Original letters on file in our office.)

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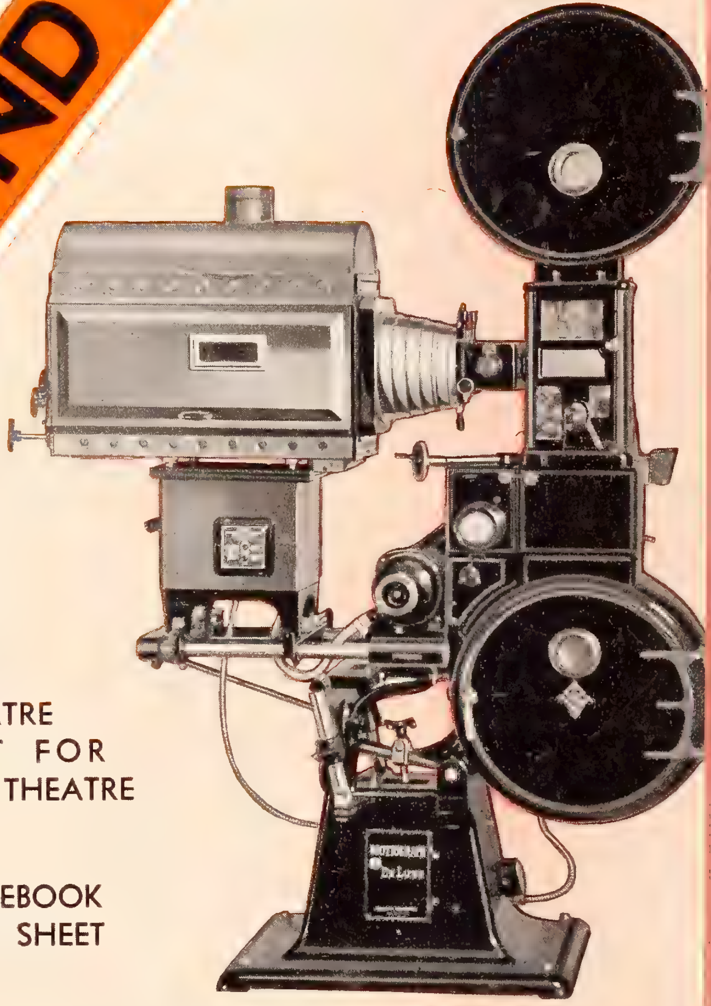

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# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## ADMISSION TAX—WHAT IT MEANS

Measure, exempting admissions of 40 cents and under, goes into effect June 21 for two years

## SHOWMEN'S REVIEWS

Seventeen of the latest productions from the studios are discussed from the point of view of the exhibitor

## ACADEMY PROTESTS PRODUCER AGREEMENT

Branches take exception to clause requiring players to report new negotiations for six months after contract is terminated

COMING NEXT WEEK:

*The Ten Biggest Money Making Stars of 1931-32*

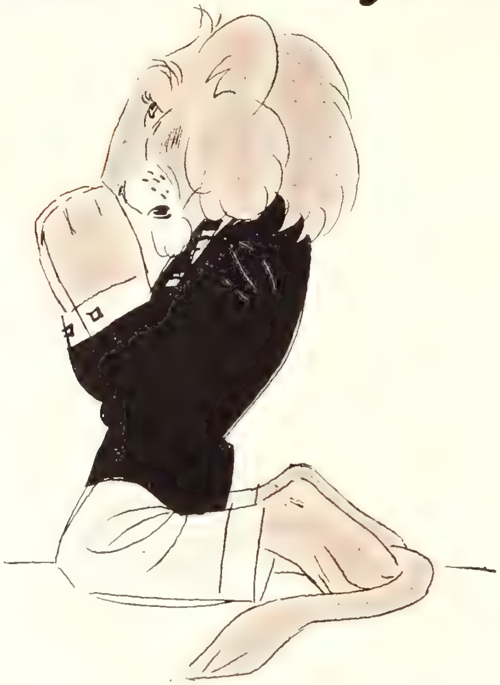
Vol. 107, No. 11

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.*

June 11, 1932

# "MAKE THEM GOOD!"

## *Leo's Prayer!*



**WE** fervently hope that all the promises you've read about in the Seasonal Announcements come *true!*

**WE** want to see the *other* fellows make good pictures, too—

**WE'D LOVE** to see *other* outfits make shows like "Tarzan," "Emma," "Hell Divers," "Letty Lynton," "Mata Hari," "Possessed," etc., etc.

**WE WANT** *other* studios to develop Big Stars, too.

**WE WANT** this to be a prosperous, going business.

**WE'RE PROUD** to be the inspiration, the goal toward which all other producers strive, and we guarantee that we'll be *more so than ever* in 1932-3.

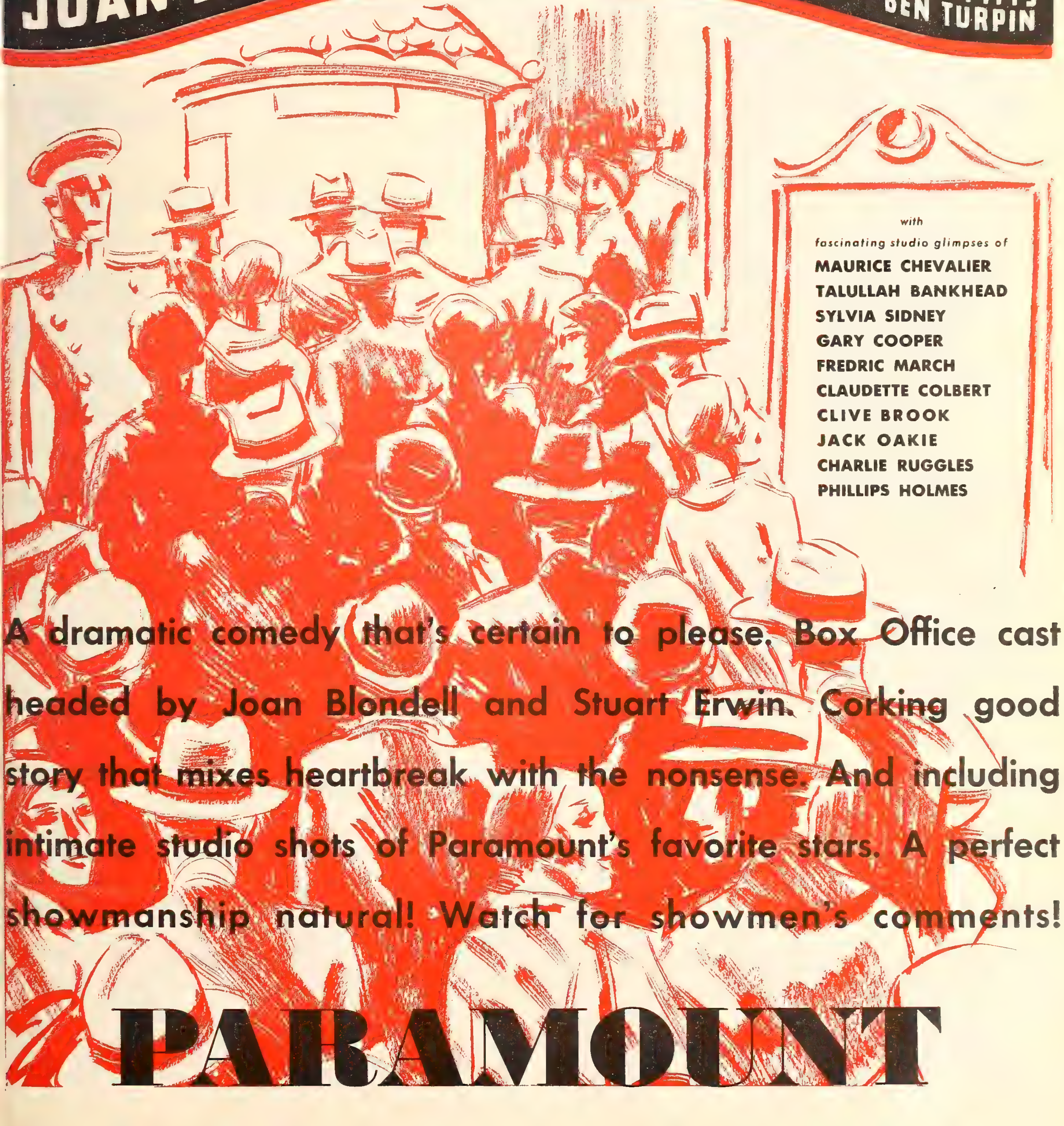
**BUT IT'S ONLY FAIR** to state to those who seek to emulate our production record—*they'll have to step some to keep up!*

# They'll all flock to see

# MAKE ME A STAR

## JOAN BLONDELL STUART ERWIN

ZAZU PITTS
BEN TURPIN



*with*
*fascinating studio glimpses of*

**MAURICE CHEVALIER**
**TALULLAH BANKHEAD**
**SYLVIA SIDNEY**
**GARY COOPER**
**FREDRIC MARCH**
**CLAUDETTE COLBERT**
**CLIVE BROOK**
**JACK OAKIE**
**CHARLIE RUGGLES**
**PHILLIPS HOLMES**

A dramatic comedy that's certain to please. Box Office cast headed by Joan Blondell and Stuart Erwin. Corking good story that mixes heartbreak with the nonsense. And including intimate studio shots of Paramount's favorite stars. A perfect showmanship natural! Watch for showmen's comments!

**PARAMOUNT**

● SHE'S ON THE AIR!

● SHE'S IN THE NEWS!

# BETTY

## The BOX

The most popular entertainers on the air are singing and playing BETTY BOOP—the song hit that's sweeping the nation! Kids everywhere are joining BETTY BOOP & BIMBO CLUBS! BETTY BOOP dolls and BETTY BOOP strip cartoons are delighting the young and old of the world! She's the country's latest

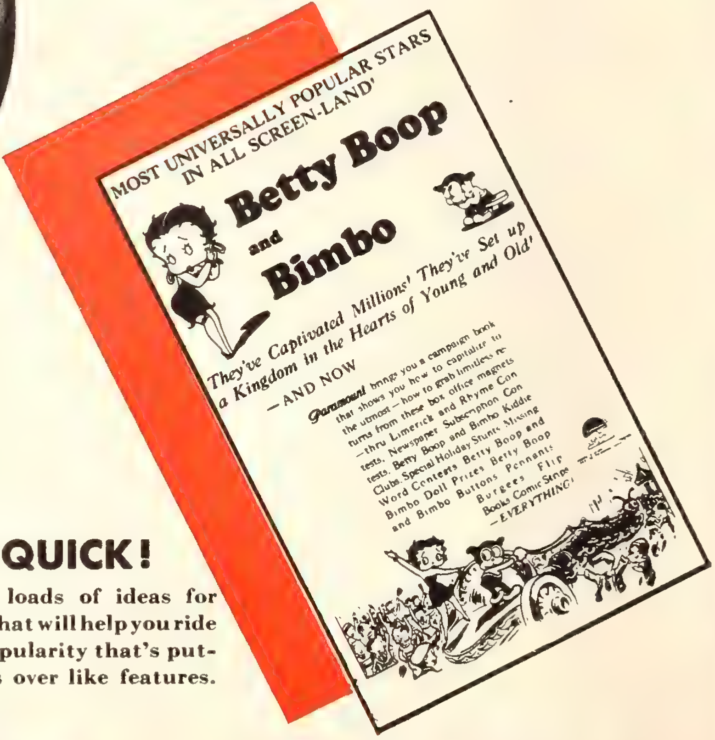
BETTY BOOP
HEYMAN
GREEN
A Paramount STAR
HIT OF THE WEEK
BETTY BOOP

**ON THE AIR!**

Now being featured by Rudy Vallee, Ben Bernie, Connie Boswell, Thirty Minute Men, Freddie Rich, Arthur Jarrett!

**HIT OF THE WEEK!**

Selected for record which millions will buy and play!



MOST UNIVERSALLY POPULAR STARS
IN ALL SCREEN-LAND'

**Betty Boop**
**and**
**Bimbo**

*They've Captivated Millions! They've Set up a Kingdom in the Hearts of Young and Old!*

—AND NOW

Paramount brings you a campaign book that shows you how to capitalize to the utmost—how to grab limitless returns from these box office magnets—thru Limerick and Rhyme Contests, Newspaper Subscription Contests, Betty Boop and Bimbo Kiddie Clubs, Special Holiday Stunts, Missing Word Contests, Betty Boop and Bimbo Doll Prizes, Betty Boop and Bimbo Buttons, Pennants, Burgees, Flip Books, Comic Strips—EVERYTHING!

**GET IT QUICK!**

Press book with loads of ideas for stunts and plugs that will help you ride on the wave of popularity that's putting these shorts over like features.

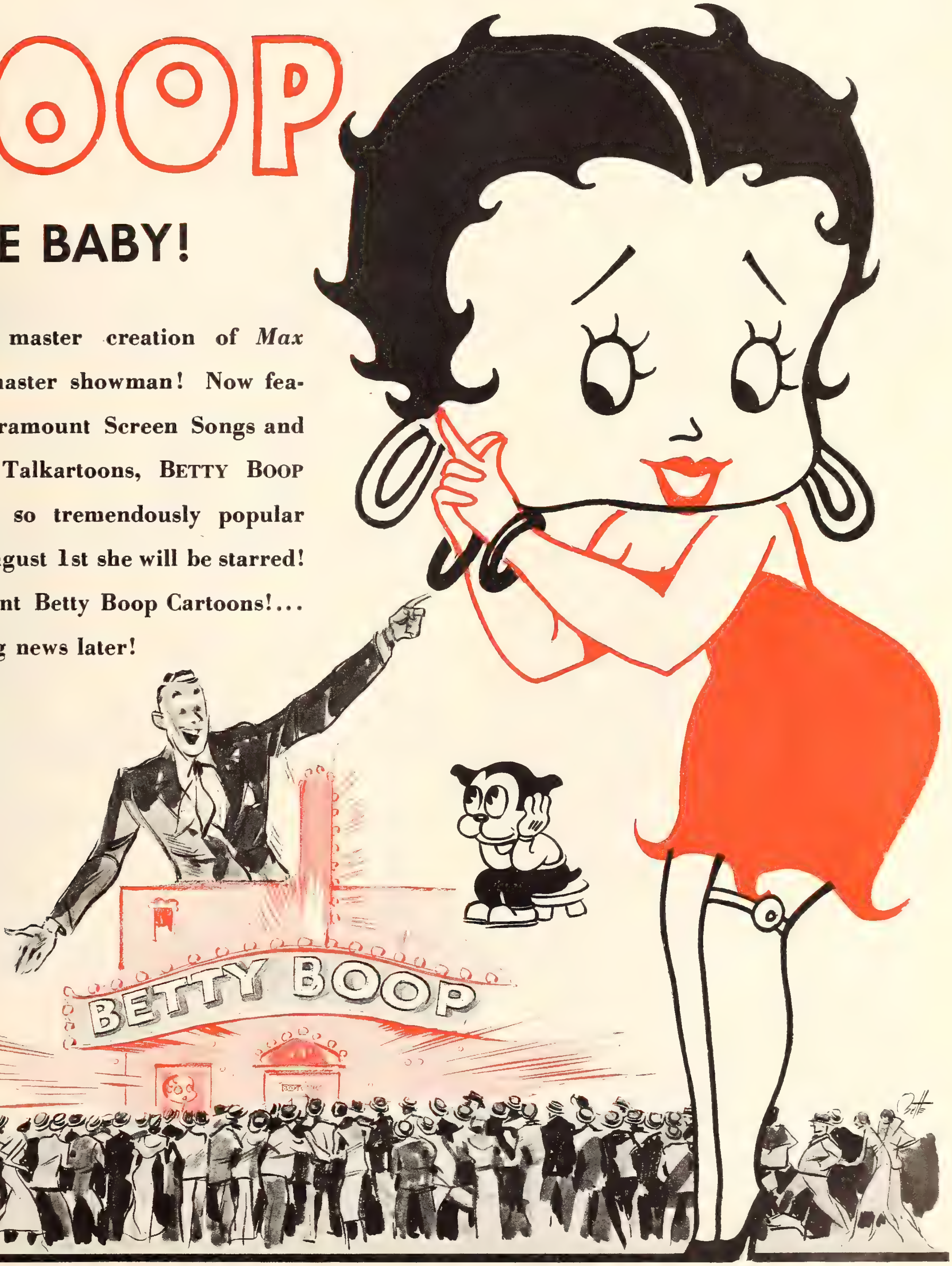
# PARAMOUNT SHORTS

# SHE'S WON THE HEARTS OF THE WORLD!

# BOOP

## OFFICE BABY!

craze, this master creation of *Max Fleischer*, master showman! Now featured in Paramount Screen Songs and Paramount Talkartoons, BETTY BOOP has become so tremendously popular that after August 1st she will be starred! In Paramount Betty Boop Cartoons!... but more big news later!



SHOWMEN

*who say*

"SHOW ME"

# WATCH FOX THIS YEAR

YOU'LL SOON KNOW WHY

©CIB 156825

JUN 10 1932

# MOTION PICTURE HERALD

Vol. 107, No. 11

June 11, 1932

## GUARANTEEING TROUBLE

"THE PRODUCERS' AGREEMENT," presented in outline and discussed in this issue of MOTION PICTURE HERALD, is a document or design of procedure exceedingly well calculated to intensify and aggravate the evils with which it purports to deal.

"The Agreement" appears to have been conceived in considerable secrecy and to have thus far enjoyed more support from the might of the status quo than from right and the accepted principles of American industry. It appears to contemplate setting up in behalf of the employer of the status quo period a curiously exclusive line of rights pertaining to players in all subsequent relations. It reads more like range law on brands and mavericks than a code of conduct for a great industry.

The Hollywood community of picture markers has obviously been considering and discussing in this "Agreement" a line of projected operation which in becoming public, which is inevitable for all things Hollywood, could only reflect in terms of animadversion on the institution of the screen, and which could scarcely be expected to stand the ordeal of a test in the courts. To anyone in anywise experienced with contracts as working instruments it would appear likely that employment contracts, in spite of any external "Agreement," would expire at the end of their term. The sub-rosa under any other name is the same malodorous, thorny flower.

△ △ △

## WHITE SPACE AND THE TRUTH

MR. ROBERT SISK, who has come somewhat newly to movieland from a successful exploitation career in the world of the speaking stage, now as advertising and publicity director of RKO, addresses himself to its theatre managers in the corporation's house organ, as quoted in the Round Table section of MOTION PICTURE HERALD, with a plea for the use of white space in theatre advertisements, for the use of simple copy, in words and art work, and the seeking of "a decent quality" and the telling of the truth. He urges, too, the abandonment of that fury of adjectives which become a commonplace of show and picture display copy.

It would seem, mayhap, to many a layman, reading Mr. Sisk's words, and these, that he is proclaiming the obvious.

And what a tragedy it is that he is not!

△ △ △

## HE CAN'T HIDE THE SHELLS

THERE'S merry modernism in the red and black typography of Page One of Hollywood Herald, our west coast contemporary, but the writer of that page, one Mr. "Observer," appears to be an astigmatic old fuss-budget Tory who has decided that he and his colleagues of the production community exist in a continuous state of crystalline perfection. Just now Mr. "Observer" is in high dudgeon because Miss I. A. R. Wylie, English novelist and briefly a "Hollywood writer," has dared to speak her mind, openly, freely and under her own name, about movieland and the inhabitants thereof, together with her observations about sundry idiosyncrasies thereunto pertaining in the current number of Harpers Magazine. Now if Mr. "Observer," and his confreres, about whom he is so bitterly solicitous, would do something about those matters which isnpire, cause and give substance and suggestion to those utterances about Hollywood, perchance progress could be had. A Missouri philosopher of a half century ago remarked that "any dog that likes to suck eggs ought to have brains enough to hide the shells."

△ △ △

## FORGOTTEN GARDENS

PROOF sheets from Mr. Charles E. Lewis' industrious Managers' Round Table department bring a suggestion, among many others, for the conduct of a "Garden Week" for theatres properly situated. Which reminds us that the motion picture pays far, far too little heed to the gardeners in its audience. The Pathe-that-used-to-be released some pictures of roses unfolding in the presence of the slow motion camera and once a year the newsreels cover the Portland Rose Festival and the New York Flower Show. Otherwise the motion picture knows less of the things that grow within garden walls than a waif of the lower East Side of New York. But the garden is a fact of life and an enthusiastic hobby expression for some millions of Americans. Just now a lot of them are wondering how and where they can get the amazing King Tutankhamen iris. Some more of them are considerably perplexed about the propagation of the whimsical blue poppy from Thibet. This year the Tithonia, the flower of the Incas from Peru, is promising a sensation. But in movieland vegetables are brought into the world by a can opener, and all flowers arrive by gold-laced messenger from Thorley's. And yet, considering the tone of some current product announcements, reflect on the "selling lines" that could be written by the same genii on the censorproof sex life of the passion flower!

△ △ △

## THE MARKET AND AGE

MR. STUART CHASE, the economist engineer, author of "Men and Machines" and many other like works, sets forth in the "Survey" that "most people over thirty take their recreation sitting down—at second and third hand." Our amusement industry may then perhaps well adopt as a slogan the old minstrel line, "Gentlemen, be seated." Perhaps what we need just now is more people over thirty. However, it just chances that the most eager patrons of the motion picture are persons under thirty, and mostly in the same years that the public libraries find the most ardent readers, from twelve to twenty-five.

---

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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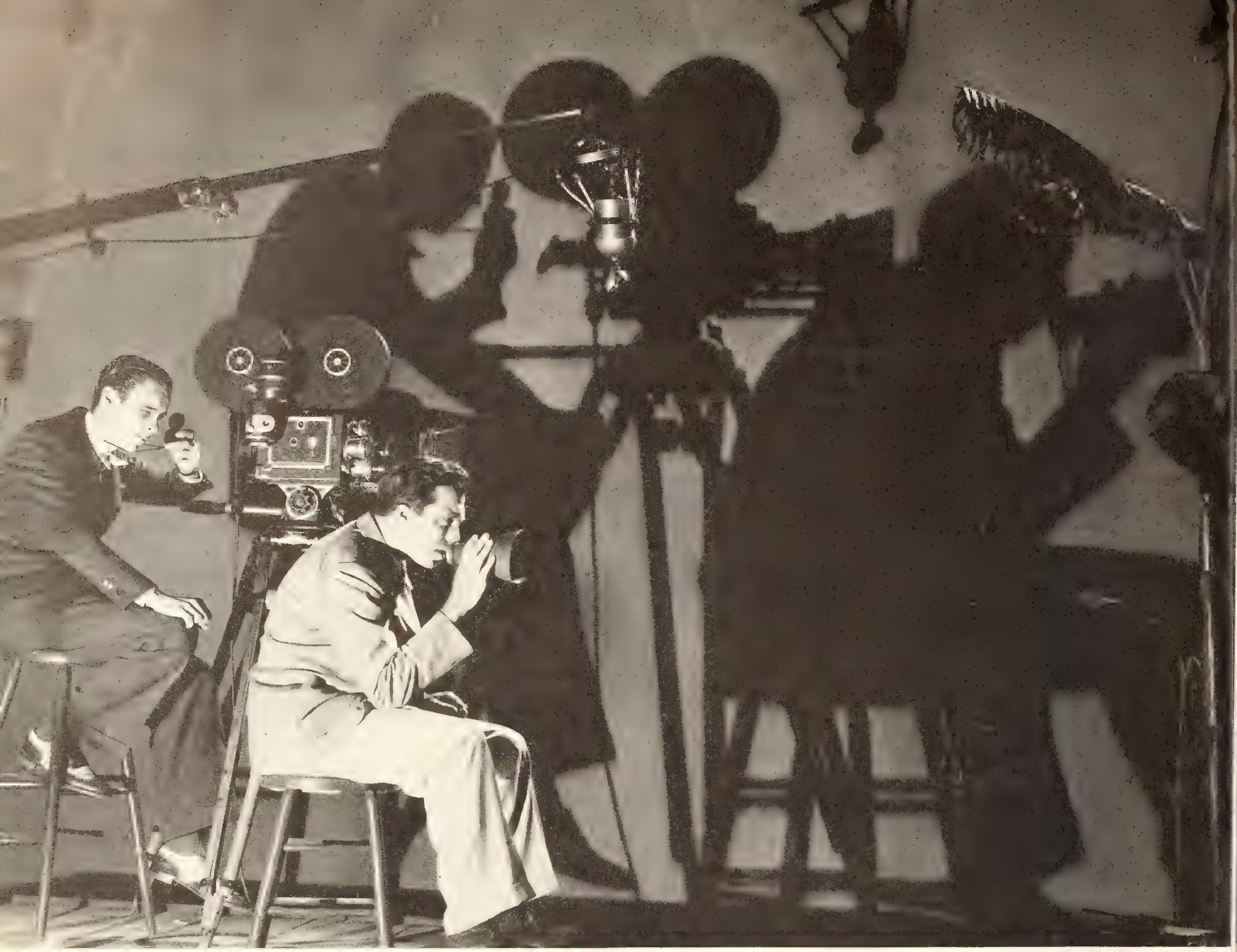


still photography by ROBERT W. COBURN

ACTION IN LIGHT . . . preparing to shoot a motion picture scene, the director rehearsing the cast while a cameraman (Eddie Cronjager) calculates the proper photographic light values by watching the action through a blue glass filter. Production: "The Bird of Paradise." Producer: RKO Radio. Director: King Vidor. Chief cinematographer: Clyde DeVinna. Story from stage play by Richard Tully. Screen play by Wells Root. Additional dialogue by Wanda Tuchock and Leonard Praskins. Art director: Carroll Clark. Music by Max Steiner. Cast: Dolores Del Rio, Joel McCrea, John Halliday, Creighton Chaney, Skeets Gallagher, Bert Roach.

## *the still of the month*

# ACADEMY RESISTS THE "HANGOVER" CLAUSE OF PRODUCER AGREEMENT

## Demand Deletion of Clause Requiring Notification of Former Employer for Six Months After Expiration of Contract

## Agree on Evils of Raids, Premature Dickering and Secret Pacts, but Want Arbitration on American Association Plan

"The Producers' Agreement" is the title and brand name of a form of picture makers' coalition with special reference to the star system and terms of employment, which has been in some degree of operation in Hollywood since January 1. The "Agreement" has been signed by all members of ther Producers Association, with the exception of Columbia Pictures Corporation.

The "Agreement" was drafted by Edwin Loeb, an attorney for the Producers Association, who was in January appointed to the office of arbitrator in application of the employers' new code, at a salary of $100,000 a year, according to the Hollywood understanding. The "Agreement" has been from the beginning and continues yet a subject of considerable debate and contention, with demands for modification in behalf of the players in the Acadamy of Motion Picture Arts and Sciences.

"The Agreement" has three major purposes and provisions:

> *To prevent one company from raiding another company for the purpose of "stealing" players or other artists, such as directors, or writers, or technicians.*
>
> *To put an end to* premature *negotiations for the employment of artists while they still are under contract elsewhere.*
>
> *To end all* secret *negotiations between the companies signatory to the Agreement, regarding employment of artists and, similarly,* secret *negotiations between companies and artists already employed.*

According to statements made by Mr. Loeb to the executive body of the Academy of Motion Picture Arts and Sciences last January (the officers, directors and section chairmen), it was the practice of the producers before the adoption of this agreement occasionally to enter into secret agreements regarding the employment of artists, either with each other or with the artists themselves, or their agents. This, according to Loeb, was believed to be, if not definitely unethical, at least unwise. He said the new agreement supplants and prohibits any such secret agreements.

On many occasions Mr. Loeb has sought to stress the importance of this phase of the new agreement, designed to prevent *raids* for artists. The case of Warners' acquisition of William Powell, Ruth Chatterton and Kay Francis is cited as an example of what the new agreement is supposed to prohibit and prevent, though it has been pointed out that such raids are not particularly common within the industry, and certainly not very practical under present economic conditions. For this reason some believe that the "non-raiding" phase of the agreement has been over-emphasized as to its real importance to the industry as a whole.

According to the terms of the Agreement, all contract artists cannot even be approached with an offer of employment by another company until the final thirty days of the existing contract period. In the event another company presents an offer of employment within this final thirty day period, the company making or intending to make such an offer to the artist must notify the current employer, setting forth the terms of the offer in detail. According to Mr. Loeb the theory back of this provision is to prevent, in the first place, premature negotiations during the life of a current contract and, secondly, to give the current employer an opportunity to meet the terms of the company seeking to take the artist away from its roster.

The Agreement then goes further, to provide that "for six months *after* the termination of the contract" the *former employer* must be notified of any offer made, or to be made, to the former employee. This is necessary, according to Mr. Loeb, to prevent secret negotiations between the artist and another company, looking to the consummation of a deal to become effective immediately upon the expiration of a current contract. The terms also provide that *non-contract artists* who have been continuously employed by a given company for six months or more, are to be considered in the same category as the contract player.

### Fines for Violation

The arbitrator handles disputes arising under the agreement but appeal may be taken from the decision of this arbitrator to the executive committee of the Producers Association in Hollywood, and appeal may be made from the decision of this committee to the executive committee of the Hays organization in New York. The Agreement provides for the assessment of fines for its violation.

Headquarters for the clerical work incident to carrying out the Agreement have been set up in the offices of the Producers Association, with Fred W. Beetson, executive vice-president of the Producers Association, sitting in charge when Mr. Loeb is absent.

Early last January, when the socalled "repudiation letters" issued by Fox to contract artists and technicians were very much in the public discussions of Hollywood, Mr. Loeb urged the calling of an Academy meeting for the purpose of obtaining a formal Academy condemnation of the Fox Company for its action in seemingly repudiating contracts with certain of its people. At that meeting a violent discussion of the Producers Agreement was launched, and some present urged an immediate condemnation of the Agreement by the Academy. Finally a resolution was passed declaring for a further study of the Agreement. Each branch of the Academy was directed to make a study to consider the effect upon its own membership, and to report back its findings to the executive committee. Several meetings were held, some of them attended by Mr. Loeb, who sought to justify the equity and importance of the document.

Finally, when the reports were all made, at an executive meeting, with only the Producers Branch dissenting, it was voted that the Academy withhold any recommendation of approval of the Agreement, and that still further study of it be made, with the hope that possibly a compromise Agreement might be drafted which would be acceptable to both Producers and the Academy, and substituted for the original Loeb Agreement. To date no such substitute has been formulated, though it is said efforts along this line still are in progress.

As matters now stand, the Academy branches, through their respective committees, are outlining a number of recommendations for amending the Agreement, which may then receive Academy approval. These recommendations, as yet unpublished, are said to be approximately as follows:

1. The Academy agrees in principle to the three major purposes of the Agreement, to wit: No raids; no premature agreements or negotiations; no secret agreements.

2. That the clause providing for notification of the former employer during a period of six months *after the expiration* of the contract be deleted. It is generally thought among Academy members that, once an employer dispenses with the services of an employee, the employer has no further title, or claim, upon the former employee's services, nor right to know about his negotiations for future employment.

3. Addition of a clause which will make it obligatory upon a contract employee to notify his employer, while he still is under contract (and including the final thirty days of his contract) of all offers made for his services by another company than his current employer. The purpose of this is, of course, to have an all-around check upon all offers made to contract artists while employed.

4. An amendment providing for the inclusion in all standard uniform contracts of compulsory arbitration, either through the Conciliation Branch of the Academy, or by the selection of arbiters in accordance with the generally accepted principles of the American Arbitration Association and the California laws governing compulsory arbitration. The Academy committee, excepting only the Producer Branch, believe that under no circumstances will the Academy membership agree to or endorse the present Producer Agreement, which provides for its own arbitration machinery and an arbitrator appointed and paid by the Producers only.

These recommendations are still under consideration, and may later be submitted either to the executives of the Academy for action, or to the entire membership.

# EXPECT ADMISSION TAX TO BE PAID ONCE EACH MONTH AFTER JUNE 21

## Exhibitor Must Obtain Forms at Nearest Office of Collector of Internal Revenue, to Whom Assessment Is to Be Payable

## Levy of 3 Per Cent on Electricity Consumed Also Affects Exhibitors; Income and Corporation Taxes Are Increased

Official forms for filing returns on the newly adopted federal admission tax of ten per cent of admissions in excess of 40 cents are in preparation by the Treasury Department and will be available to exhibitors within the next ten days or two weeks. The forms must be obtained by the exhibitor from the nearest office of the Collector of Internal Revenue, to whom the tax is payable.

Although particulars of the collection of the tax will not be available until the government's forms have been drawn up, Washington opinion holds that they will be payable at offices of the Collector of Internal Revenue once each month, after June 21, when the tax law goes into effect. The Treasury Department's machinery for collecting the tax is already in existence to make collections on the existing admission tax on tickets in excess of $3. At present monthly box office reports on admissions above three dollars are filed with the Collector of Internal Revenue, to whom the tax due is paid. It is believed that the same procedure will be followed with the lowering of taxable admission brackets to 41 cents.

Responsible industry opinion also holds that in most cases the tax will not be passed on to the public but will be absorbed by the theatres whose admission scales are within the tax brackets. It was said that the cost to the theatre of computing and recording the lower admission which include the tax would be greater than the tax itself.

### ADMISSION TAX EFFECTIVE JUNE 21

**By F. L. BURT, Washington**

Reduction of the admission tax exemption from $3 to 40 cents will become effective June 21, the President on June 6 having signed the revenue act of 1932, in which the House exemption of 45 cents was abandoned in favor of the lower figure set by the Senate. The exemption is automatically to be returned to $3 on July 1, 1934.

While the exemption figure was set somewhat lower than what the industry would desire, exhibitors generally are well pleased with the result of their effort, aided by friends in the House and Senate, to defeat the strongly defended stand of the Treasury in favor of a 10-cent exemption, according to Washington circles.

Regulations governing the tax will be issued by the Internal Revenue Bureau, but will not incorporate any requirements not now in force under the Revenue Act of 1926. That law provides that the price, exclusive of tax, "shall be conspicuously and indelibly printed, stamped or written on the face or back of that part of the ticket which is to be taken up by the management." Failure to have the tickets so printed or to sell tickets at a price in excess of the amount printed is punishable by $100 fine.

The Government has no concern with admission price changes by exhibitors. The theatre may changes its price at any time, but must print the tickets properly and where the admission is in excess of 40 cents must show the tax. There is no objection to houses now charging 65 cents dropping their price to 63 cents so as to have the admission and tax come out at the even figure of 70 cents. The exhibitor legally at any time can drop his price to 40 cents or less to escape the tax. The Government exercises no control over the business of the exhibitor but is concerned only with collection of taxes on admissions in excess of 40 cents.

Tax returns and payments are to be made monthly by all theatres. Sufficient time for preparation of returns after the end of the month will be given by the Internal Revenue Bureau, probably 15 days. If the tax is not paid when due, there is added as part of the tax an interest charge at the rate of one per cent a month. Wilful failure to file returns when due is punishable by addition of 25 per cent of the tax; filing of a false or fraudulent return is punishable by the addition of 50 per cent of the tax.

#### Liable to Year in Prison

Any person required to make returns who wilfully fails to pay the tax, make return or keep necesary records may, in addition to other penalties, be fined not more than $10,000, imprisoned for not more than one year, or both, and shall be assessed with costs of prosecution. Wilful failure to collect or truthfully account for and pay over taxes is punishable by a fine up to $10,000, imprisonment for a maximum of five years, or both, together with costs of prosecution. Similar penalties are provided in the case of any person aiding in the filing of fraudulent returns.

The Treasury has no estimate of the number of houses affected by the new tax because of the expectation that many will drop their admission price to forty cents. No new offices will be opened by the Internal Revenue Bureau because a sufficient number is already in existence. Nearly every state has an office for collection of internal revenue taxes. Additional employees, however, will have to be added to care for the millions of additional returns necessary under the new law.

Those sections of the admission tax provisions of direct interest to exhibitors are as follows:

> "A tax of one cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission; except that in case the amount paid for admission is less than 41 cents, no tax shall be imposed. In the case of persons (except bona fide employees, municipal officers on official business, and children under 12 years of age) admitted free or at reduced rates to any place at a time when and under circumstances under which an admission charge is made to other persons, an equivalent tax shall be collected based on the price so charged to such other persons for the same or similar accommodations, to be paid by the person so admitted. Amounts paid for admission by season ticket or subscription shall be exempt only if the amount which would be charged to the holder or subscriber for a single admission is less than 41 cents.
>
> "Effective July 1, 1934, section 500 (a) (1) of the revenue act of 1926, as amended by subsection (a) of this section, is amended by striking out 'less than 41 cents' wherever appearing in such paragraph, and inserting in lieu thereof '$3 or less.'"

#### Electricity Levy a Factor

Organizations and individuals in the film industry, however, will be hit by a number of other taxes in the bill, probably the most important of which, from the standpoint of the exhibitor, is the levy of 3 per cent upon the amount paid for electricity consumed for either commercial or household use, to be paid by the consumer.

Normal individual income tax rates will be 4 per cent on the first $4,000 of net income and 8 per cent on the remainder, with surtaxes, starting at $6,000, running as high as 55 per cent on incomes in excess of $1,000,000. The corporation tax rate is set at 13¾ per cent, with an additional three-fourths of 1 per cent imposed on consolidated returns.

The income and corporation taxes will apply next year to income of 1932, but the new admissions tax and most of the miscellaneous levies in the bill go into effect 15 days after signature by the President. These include a tax of 2 cents on each check or draft, to be collected by the paying bank; taxes on the issue and transfer of stocks and bonds and on conveyances, safe deposit box rentals, automobiles, trucks, tires and accessories.

Taxes on telegraph, cable and radio messages and on telephone conversations costing 50 cents or more will bear upon many in the industry, and both business organizations and individuals will make heavy contributions to the Government's needs through the tax of four cents a gallon on lubricating oils and the impost of one cent a gallon on gasoline purchased for consumption, the latter, however, to be rescinded June 30, 1933, and the levies on toilet preparations, candy, furs, jewelry, etc.

Slightly less than five months were required for the enactment of the revenue revision bill. Hearings on the measure were started by the House ways and means committee January 13, but it was not until March 8 that it was reported. The House passed the bill April 1, and on April 6 the Senate finance committee began its hearings. The committee made its report to the Senate May 9 and the bill was passed a few minutes after midnight on June 1.

# 40 CENT EXEMPTION SAVES TRADE FROM SERIOUS TAXATION BURDEN

## Few 45-Cent Admissions, so 40-Cent Exemption Has Significance of 45; Hundreds Rallied to Defend Industry

The enactment of the new federal tax measure in terms which exempt theatre admissions under 41 cents represents to the motion picture industry relief from an impending burden so serious in the opinion of some observers of the situation that they assert that "it means that we have escaped from an era of operation under receiverships."

Examination of the field charts would tend to indicate that approximately 400 of the 12,500 theatres of the country will be affected by the admission tax, assuming that the present scale of prices is maintained.

A considerable degree of strategy was involved in the efforts of those friends of the industry concerned with the modification of the original measure, through the five months in which it has been in evolution. The day before the vote was to be taken, the Senate finance committee, with an apparent realization that they could not hope to carry their 11-cent exemption, held a morning meeting and amended the committee report raising the exemption from 11 cents to 31 cents.

### Final Program of Strategy

The 31-cent provision would have hit a very large proportion of the box office receipts of the industry. The advocates of a higher exemption engaged in a final program of strategy. Senator Tydings of Maryland made a speech advocating an exemption of 51 cents and offered an amendment to that effect. Whereupon Senator Johnson of California suggested a compromise between Tydings' 51 cents and the committee's 31 cents, a compromise at 41 cents. Senator Tydings accepted Senator Johnson's amendment to his amendment and the vote was taken at 41 cents.

It is the observation of students of the statistics back of the tax campaign that there are practically no motion picture theatres in the United States charging precisely 45 cents, hence an exemption at 41 cents has all the significance of an exemption at 46 cents. It is also their calculation that had the tax applied to admissions on all places of amusement up to and including either 41 cents or 46 cents the motion picture industry would have been called upon to pay 85 per cent of the total revenue involved. It is further estimated that at exactly 50 cents the motion picture would furnish about 50 per cent of the revenue, as at that point admissions to baseball, football, state fairs and kindred amusements would aggregate approximately 50 per cent. Above 50 cents, according to these figures, the motion picture would furnish only about 12 per cent of the revenue.

The Senate vote, fully analyzed as to party affiliations and alignment on the measure, with certain curious records of indifference or neutrality, is presented here:

### Senate Vote on Admission Tax

#### YEAS

D-Ashhurst
*Arizona*
D-Bankhead
*Alabama*
Blaine
*Wisconsin*
D-Bratton
*New Mexico*
D-Broussard
*Louisiana*
D-Buckley
*Ohio*
D-Bulow
*South Dakota*
Capper
*Kansas*
D-Cohen
*Georgia*
D-Connally
*Texas*
D-Coolidge
*Massachusetts*
D-Copeland
*New York*
D-Costigan
*Colorado*
Couzens
*Michigan*
Davis
*Pennsylvania*
D-Dill
*Washington*
Frazier
*North Dakota*
D-George
*Georgia*
D-Glass
*Virginia*
D-Gore
*Oklahoma*
D-Hawes
*Missouri*
Howell
*Nebraska*

D-Hull
*Tennessee*
Johnson
*California*
Jones
*Washington*
*D-King
*Utah*
D-Lewis
*Illinois*
D-Logan
*Kentucky*
D-McGill
*Kansas*
Moses
*New Hampshire*
Norbeck
*South Dakota*
Norris
*Nebraska*
Nye
*North Dakota*
Oddie
*Nevada*
Robinson
*Indiana*
Schall
*Minnesota*
Shortridge
*California*
Steiwer
*Oregon*
D-Trammell
*Florida*
D-Stephens
*Mississippi*
D-Tydings
*Maryland*
D-Wagner
*New York*
D-David Walsh
*Massachusetts*
D-Wheeler
*Montana*

* Changed "no" to "yes" so he could move to reconsider.

D-27; R-17—Total 44.

#### NAYS

Bailey
*North Carolina*
D-Barbour
*New Jersey*
D-Barkley
*Kentucky*
Bingham
*Connecticut*
Borah
*Idaho*
Carey
*Wyoming*
Cutting
*New Mexico*
Dale
*Vermont*
Dickinson
*Iowa*
Fess
*Ohio*
D-Fletcher
*Florida*
Hale
*Maine*
D-Harrison
*Mississippi*
Hastings
*Delaware*
Hatfield
*West Virginia*
Hayden
*Arizona*
Hebert
*Rhode Island*

Kean
*New Jersey*
D-Kendrick
*Wyoming*
Keyes
*New Hampshire*
LaFollette
*Wisconsin*
McNary
*Oregon*
Metcalf
*Rhode Island*
Patterson
*Missouri*
Reed
*Pennsylvania*
D-Robinson
*Arkansas*
D-Sheppard
*Texas*
Smoot
*Utah*
Thomas
*Idaho*
Vandenberg
*Michigan*
Walcott
*Connecticut*
D-Walsh
*Montana*
White
*Maine*

D-8; R-25—Total 33.

#### MEMBERS NOT VOTING (Or Paired)

R-Austin
*Vermont*
Black
*Alabama*
R-Brookhart
*Iowa*
Byrnes
*South Carolina*
Mrs. Caraway
*Arkansas*
R-Glenn
*Illinois*
R-Goldsborough
*Maryland*
Long
*Louisiana*
McKellar
*Tennessee*
Morrison
*North Carolina*

Neely
*West Virginia*
Pittman
*Nevada*
FL-Shipstead
*Minnesota*
Smith
*South Carolina*
Swanson
*Virginia*
Thomas
*Oklahoma*
R-Townsend
*Delaware*
R-Waterman
*Colorado*
R-Watson
*Indiana*

Total—19.

## Details of Alignments in Senate Balloting Show Brookhart Neither Paired Nor Voted; Strategy in 5 Months' Debate

It is to be noted that Senator Smith Wildman Brookhart of Iowa, just defeated in the Republican primaries there, and a somewhat vigorously self-proclaimed ally of the motion picture exhibitor, neither paired nor voted. Senator Dickson of Iowa voted against the industry.

#### ANALYSIS

Those voting for the measure:
27 Democrats
17 Republicans
—
44 Total
Those voting against the measure:
8 Democrats
25 Republicans
—
33 Total
Not voting or paired:
7 Republicans
10 Democrats
1 (Senator Swanson in Europe)
1 Farmer Laborite
—
19 Total

The defense of the industry against the tax menace in Washington stirred exhibitor leaders in every section and, in the words of Charles Pettijohn of the Motion Picture Producers and Distributors of America, "brought forward hundreds of good friends of the motion picture outside the industry."

## Only Newsreel Houses Avoid Admission Levy on Broadway

Broadway's two newsreel theatres will be the only ones on New York's theatrical thoroughfare which will completely escape payment of the admission tax on the basis of current admissions. Loew's New York theatre, a subsequent run house, operates at a 40-cent top on week days and therefore will be the only standard program theatre outside the tax limitations. This falls within the tax bracket for Saturday, Sunday and holiday performances, however, on the basis of the current week-end top of 50 cents.

Of the 11 other Broadway houses, all will escape the tax throughout week day morning performances. Several will escape on week day afternoons, but all will come within the tax range for evening and week-end and holiday performances on the basis of the present scale.

## Sheehan, Given New Contract, Returning to Fox Coast Post

Winfield Sheehan, who returned with Sol Wurtzel from Europe last week-end, leaves for the Coast this week to resume supervision of the Fox plant. A new six-year contract is based on his previous weekly salary, but the total return is to be spread over a period of six instead of five years.

Sidney R. Kent, Fox president, leaves with Mr. Sheehan and Mr. Wurtzel, and will remain at the studio until both executives have taken complete hold in the resumption of their production direction.

# WRITER GENERATION FOR SCREEN URGED

### Fannie Hurst and Heywood Broun Declare Industry Should Get Own Story Material; "Deflate Adjectives": Columnist

Two writers, each more or less prominent in his and her particular sphere of the composition business, appeared at the weekly forum of the New York Motion Picture Club on Tuesday and offered, jointly, a charmingly simple analysis of the why of so many writers' irritation for, and consequent reviling of Hollywood. This done, they offered a remedy of equal simplicity for the unhappy situation, but its applicability appears to be definitely uncertain, at least, remote.

Fannie Hurst and Heywood Broun, the writer-speakers, see the situation in this light: Writers of our better fiction do not write scenarios, consequently motion picture producers who patronize or retain them are not receiving scenarios from them. Yet, the producer must have a scenario before he can make a picture, and in the process of turning a work of fiction into a scenario, the author's sensibilities more often than not are either mildly offended or violently outraged. The obvious cure, if there must be a cure, say Miss Hurst and Mr. Broun, is in the development by the motion picture industry of a generation of writers whose works are designed for the screen and the screen alone.

Miss Hurst's opinion is qualified, or should be, by such estimable byproducts of her writings as the motion picture versions of her "Humoresque," "Lummox" and "Symphony of Six Million." Mr. Broun, *New York World-Telegram* columnist, dramatic critic, occasional actor and producer, and also occasional, but thus far unsuccessful, candidate for public office on the Socialist ticket, qualifies by virtue of his wide acquaintance among the writing gentry either now or formerly in Hollywood.

#### Should Write Directly for Screen

"From all such," Mr. Broun says, "I have heard tales, particularly about the executive end of the studio business, which have amazed and humiliated me. Some of them are true, but Hollywood certainly is not entirely to blame. Writers are apt to overlook the fact that magazines and newspapers, too, edit their offerings, and most certainly make a 'play' for the masses.

"It should be apparent to all concerned that novels and short stories are not scenarios. They do not march themselves automatically to the screen. Scenarios should be written directly for the screen, and should derive from no other source. What Hollywood needs is more pride. It should divorce itself from fiction and from the stage. It should get its own story material; it should say, 'To hell with the stage,' 'To hell with the novel.' It should be able to say always, 'This is our own.' "

Mr. Broun remarked that he had had no sympathy with the widely heralded displeasure of Theodore Dreiser over the manner in which his "American Tragedy" was altered in the process of its transfer to the screen. "Dreiser knew that it was necessary to cut it for the stage. Then why not for the screen?" he asked.

The newspaper columnist took occasion to chide the industry, or that part of it which authors its public notices, for its use of extravagant phraseology. He made a spirited plea for the "deflation of adjectives" in order that they might be reduced to a plane on which they would again "mean something."

#### Overworking Word "Genius"

" 'Great,' " he said, "is the word, especially misused by the entertainment world. I have never seen a 'great' movie, although that may be my fault inasmuch as I only see about two a year. Now the industry's influence on vocabularies has been extended to the critics. They are overworking the word 'genius' now. The use of that word should be restricted to about once every two years by reviewers. There has been so much extravagant praise of performances that it has come to the point where the use of the word 'adequate' in describing one is likely now to get the reviewer a punch in the nose from the player so referred to."

On the conclusion of his talk, Mr. Broun was presented with a caricature of himself by Nat Karson, Chicago artist.

Miss Hurst also advocated the development of writers who would work exclusively for the screen.

"The amazing discrepancies between the creative and producing ends of motion pictures," she said, "place serious obstacles before the writer for the screen. The writing art is divided from the producing art by many intervening processes. The fatal discrepancy between paper and screen is that novels do not translate themselves to pictures. Either there must be introduced some new interpretative medium between novel and screen, or there must be developed a new generation of writers to write exclusively for the screen, to serve the peculiarities, dimensions and limitations of the screen alone."

## Paramount Broadway Fulfills A Sinking Fund Requirement

Paramount Broadway Corporation on Wednesday delivered to Chemical Bank & Trust Company, trustee, $125,000 par value of its first mortgage 5½ per cent sinking fund gold bonds, which are a closed first mortgage lien on the Paramount Building and land in New York City.

The delivery for cancellation was made in fulfillment of sinking fund requirements of July 1, 1932, and upon the cancellation of this amount of bonds, there will be outstanding $9,000,000 of an original issue of $10,000,000, according to a Paramount announcement.

## Columbia Ball Team Wins

The baseball team of Columbia Pictures last week defeated the Erpi team at Central Park in New York, by a score of 4-3.

# Aleograph Sues Western Electric

Charging Western Electric Company, Inc., with infringement of patent rights, the Aleograph Company of San Antonio, Texas, filed a suit against the Erpi parent company in the equity department of the federal court at Brooklyn N. Y., on Tuesday, and asked an injunction restraining the company from further manufacturing and leasing machines which infringe on the patent.

The plaintiff company sets forth that it is the owner of letters patent issued in 1920 to Allen Stowers and Leo De Hymel for the manufacture and sale of talking motion picture equipment, and alleges that for the past six years Western Electric has been infringing on these patent rights.

# Leader Endorses Lichtman's Plan

Exclusive bookings, as advocated by Al Lichtman of United Artists, were endorsed by Harry Huffman, president of the Rocky Mountain Theatre Owners' Association, in a letter to members which was read at a general meeting of the organization held in Denver this week.

In endorsing the new distribution plan, Huffman wrote that it might prove to be "the salvation of theatres, keeping them from a return to their nickelodeon beginnings." Joe Dekker, vice-president of the association, presided at the meeting.

At the session Mr. Huffman was reelected president of the organization and Emmett Thurman was again named secretary and general counsel. Other officers elected were: Joe E. Dekker, first vice-president; Blanche Tyo, second vice-president; Ed Schulte, third vice-president; Russell Hartwich, fourth vice-president; Gus Kohn, treasurer.

## Blue Law Fight in Kansas Town Brings Sharp Break

The Parsons, Kan., blue law controversy reached the boiling point this week when the Ministerial Alliance announced its opposition to petitions being circulated asking for a referendum on city blue laws.

Definite alignment of forces on the issue appeared when petitions asking the city commission to repeal sections of the blue law were circulated by a local druggist. The controversy had been brought to a climax when A. G. Smith, manager of the Uptown Theatre, and Glen W. Dickinson Theatres were each fined $50 in district court on a charge of running Sunday shows.

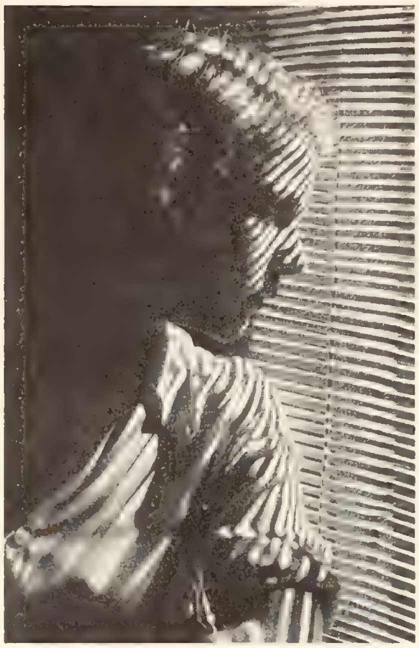
## Bell & Howell Announces New Color Process Filmo Cameras

Bell & Howell, Chicago equipment manufacturer, has announced new Filmo cameras and projectors designed for taking and showing color motion pictures by the Morgana Color Process. In the process, color is not inherent in the film itself, the company says, but is obtained by special filters in the camera and projector in conjunction with special mechanism.

# THE CAMERA REPORTS

SIGNED. The gentleman at the left, at any rate. For he is Preston Foster, whom Warner Brothers have signed following his success in "Two Seconds," Edward G. Robinson vehicle.

LIGHT AND SHADOW. (Below) One of the most impressive studies in modern photographic art to issue from motion picture sources is this portrait of Elissa Landi, Fox player.



A STAR AND HIS WIFE. Richard Barthelmess, film luminary since his role in "Tol'able David," and Mrs. Barthelmess. The First National star is now working on "Cabin in the Cotton."

DISCUSSING 1932-33 SALES PLANS. Members of the Warner-First National-Vitaphone distribution organization in convention at the Park Central hotel in New York this week. The meeting was attended by home office executives, district and branch managers and salesmen of Eastern and Canadian exchanges, and was presided over by Andy W. Smith, Eastern sales manager.

DAISY
LEATRICE
BILL
LITTLE
RUTH
RUTHIE
SID

TO CO-STAR. (Below) Ann Harding, star of stage and screen, who will be co-starred with Richard Dix in RKO Radio's "Conquerors." She will not appear in "The Animal Kingdom."

GREETINGS. (Above) As Conrad Nagel, M-G-M featured player, was welcomed back to Hollywood following his tour of the country as vice-president of the Academy.

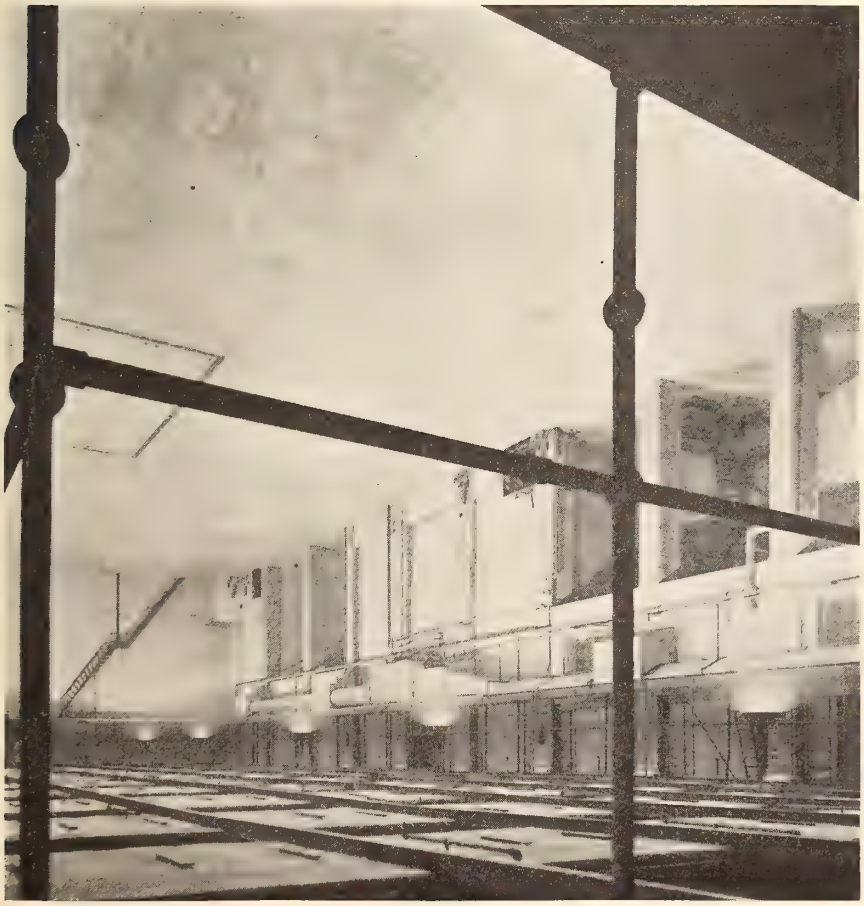
YOUTH AND AGE. (Below) Kay Francis, First National star, at Yosemite National Park beside tree exhibit marked to show age in historical terms.

HER OWN HOME. Marie Dressler, M-G-M star, greeting the world for the first time, it is said, from her own doorstep. She recently purchased the estate in Beverly Hills, Cal., of King C. Gillette, the safety razor impresario.

BACK TO COMEDY. (Below) Harry Langdon, one of the screen's veteran laugh-makers, who will return to comic roles in a series of Educational-Mermaid comedies directed by Harry Edwards.

AFTERMATH. (Above) Columbia executives following convention: Abe Montague, Rube Jackter, Charles Rosenzweig, Abe Schneider, Harold Emerson, Harry Cohn, Al Riben, George Gray, Edna Edwards, Hal Hode, Jack Cohn, Jerry Safron, Lou Weinberg, Milton Hannock, Nat Cohn, Ralph Gervers and George Brown.

HUGE STAGE. (Below) The largest sound stage in Europe, at new Gaumont-British studio, with 9,000 square feet. (Story on Page 19.)



CLOSEUP. A unique studio production study of George Brent, Warner featured player, as he was being photographed by Sid Hickox, cameraman, in a scene for "The Night Flower." This still is by Irving Lippman.

# TIMELINESS IS NEW STUDIO MOTTO

## *Pictures of Gangdom, Horror, Courtroom and Newspaper Yarns Are Out for Coming Season*

By LEO MEEHAN

*The gangster is dead.*
*Horror has run its course.*
*Newspaper yarns have run their course.*
*Courtroom drama lies exhausted.*

These cinematic facts seem very definite from just a casual perusal of product announcements for the coming season. Not all of them have yet been made, and the companies which have made them are, wisely, holding back enough open spots to permit them to make immediate use of a new and popular idea, or to follow the orthodox custom of rushing into any old cycle which looks good and which is started by a superlatively good picture.

What then, may we expect from these cinema shops of Hollywood during the season of 1932-33?

TIMELINESS is the word most emphasized in product announcements and studio publicity. Like most any other word the boys seize upon as apt, probably it will be worn to a frazzle before it is discarded. But, mainly, it seems to mean that producers and other executives whose jobs demand that they select the stories intend trying to do what successful magazine and newspaper editors have been doing successfully for these many years: *Keep up with* the public tastes. All of which is important, to the box office and to our dear, suffering public, if they do it.

Too long have pictures been made to suit the tastes, the vanities, the whims of Hollywood.

Much too much longer have they been dictated by a group of salesmen and sales executives who knew less about public tastes than Hollywood, who knew nothing but to yell for something to duplicate what their competitor "cleaned up on" last season.

### Tell Public What It Wants

For years there has been a popular slogan in Hollywood, and along the film rialtos of New York, Detroit, Atlanta, Seattle and elsewhere: "Give the public what it wants." Seldom has it seemed to have occurred to our moguls that the public does not know what it wants! It must be told. That is why billions have been spent in advertising: to tell the public what it wants, to make it Frigidaire-conscious, or Buick-conscious, or halitosis-conscious. Otherwise the public still would be riding bicycles, sleeping on feather beds, instead of a modern Rolls Royce mattress, eating meat and potatoes instead of sterilized cottage cheese and vitamins.

But while the public does not know what it *wants,* it most certainly does know what it *likes.* And therein lies the possibilities of following a policy of *timeliness* in the production of mass entertainment. Magazines, newspaper headlines, the fashions, radio programs, sewing circle gossip, all these and many others are unfailing sources of information as to what Mr. and Mrs. Public are liking just now. Smart exhibitors, incidentally, can get some pretty accurate notions if they stand in their lobbies and listen to patrons, both in-bound and out-bound.

The public did not *want* gangster pictures, but it *liked* them until doddering minds stuffed the type down the public's throat after it had had its fill, and more. The horror cycle, the newspaper cycle and the courtroom melodrama cycle were shorter-lived, but the same was true about them. So, for next season we see in the offing:

*Much modern hectic "life in the big city."*
*Adventure and exploration.*
*Mystery thrillers.*
*Problem plays.*
*Neurotic themes.*

In addition to these, there will be a few of the freak or horror type, but only a few. West Point seems to be a popular subject, and there will be a number of pictures with the collegiate background, including the usual quota of football pictures. Other sports may be picturized, including hockey, and possibly the Olympic games, to be held in Los Angeles this summer, may have an influence. So far only one definitely tied to this subject has been announced.

The usual quota of Westerns is in prospect, featuring specific personalities in series, such as the perennially popular George O'Brien, Tom Mix, or others of that type.

### Few with Musical Backgrounds

Only a few have been announced with musical backgrounds, though this number may increase quickly should the box office reports be favorable. Backstage life, which had a vigorous cycle for a time, comes into the schedules only two or three times, so far. But life in Hollywood, on the contrary, seems ready to burst forth upon the screen via several productions.

Adventure pictures will come in wide variety from the far corners of the earth—from the Malay Peninsula and Borneo below the equator, to the Arctic wastes, from the heart of Africa and from the depths of the seas. There are a few, too, based upon aviation themes.

Due to the recent success of several books or plays with political satire for their material, and also to the anticipated political interest incident to a presidential campaign, plans are made for several pictures along these lines. Even the veteran showman, George M. Cohan, picture-shy for ten years or more, is preparing to dip into this field of the cinema shortly.

The general economic situation has resulted in a substantial shortage of successful plays and successful novels. Shortage of cash has prevented film companies from rushing into the market and outbidding one another for such material as is available from these sources. Bankers who have come into the picture are said to frown upon million-dollar inventories of purchased story material, 75 per cent of which never will be used. They demand hand-to-mouth buying this year. So it is likely that there will be a merry scramble for topical material which seems to hit the public fancy from month to month, with the successful bidders rushing said material into production and out to the public while the ideas still are hot.

### Some "Down-to-Earth" Themes

Though there has been much talk about it, there is little indication of much production concerned with "the simple, down-to-earth themes." There are some, of course, but not a great many. And there is almost a total absence of anything spiritual in theme. Perhaps that is because Hollywood itself isn't very spiritual-minded. Its production genii are apt to confuse *spiritual* themes with *religious* themes, and tell you that religious themes are dynamite! But who knows what may happen? After all, there is the old master, Cecil B. De Mille, in the offing, threatening to do a great religious spectacle, a successor to his immortal "Ten Commandments." Maybe "C. B." will lead the way to these paths.

It is a safe bet that right now the smartest magazine and book editors, men who must reach ahead a year or even two for their material, are buying stories and articles with spiritual themes. Why? Because they know from history and experience that, as sure as day follows the night, depression and adversity, coming after a wave of luxury and materialism, inevitably turns the minds of the masses to thoughts of the spirit and less of the flesh. And they are preparing for the change. In fact, they will be ahead of it. They will know, before the public mind is wholly conscious of it, that the public is prepared for such themes. And presto, they will give the public something it likes.

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## German Censor Banned Only 1% of Pictures Since 1920

Only 190 films, measuring 2,300,000 meters of film, or one per cent of the total of 31,000 films inspected, have been banned in Germany since the promulgation of the cinema law of 1920, providing for censorship, according to the official censor report, says a communication to the Department of Commerce from George R. Canty, trade commissioner at Berlin.

The record shows that in 1923, 4.2 per cent were banned entirely; in 1929, 0.5 per cent; in 1930, 0.6 per cent; in 1931, 0.4 per cent. A negligible number were banned in part during 1920 and 1931, the report indicates.

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## William Wheat Named Head Of the Pennsylvania MPTO

William R. Wheat, Jr., has been elected president of the MPTO of Western Pennsylvania and Western Virginia. Mr. Wheat, former organization vice-president, succeeds David J. Selznick, who recently resigned to join Universal as a salesman.

# A VOTE ON "INDECENT"

*In last week's issue* MOTION PICTURE HERALD *presented a letter from Mr. M. H. Hoffman, Allied Pictures Corporation, 5360 Melrose Avenue, Hollywood, discussing his projected production of "Madame Bovary" under the title of "Indecent" and inviting exhibitors to write letters of opinion concerning the acceptability of the title. Among the responses, one of the most interesting and vigorous has come from Mr. Herman G. Weinberg of the Europa theatre in Baltimore. His letter follows:*

TO THE EDITOR OF THE HERALD:

May I take this means of expressing an opinion in the controversy with Mr. M. H. Hoffman re the use of the title "INDECENT" in his proposed screen transcription of Gustave Flaubert's "MADAME BOVARY"?

Mr. Hoffman has probably never read "Madame Bovary," or he would not make the very flagrant and obvious error of calling Flaubert "a playwright" and "Madame Bovary" "a well-known stage classic." Flaubert* was a novelist and "Madame Bovary" is a novel—perhaps one of the three greatest ever written, along with Dostoievski's "Crime and Punishment" and "The Brothers Karamazov."

Mr. Hoffman also bases his knowledge of the story on what he has heard, that "Madame Bovary" is a "well-known classic, etc." Not on his own premises. There are many equally well-known classic works of literature that many filmgoers might find "objectionable"—as some of them might find "Bovary" objectionable. This is supposing that these works would actually be filmed in the spirit in which they were written. Of course, compromises could be made to "touch up" and lessen the shock, making for an acceptable feature with all the popular ingredients, but such compromises need not be made at the expense of great literary works when there are so many hack scenarists with the knack of turning out box-office stories with even more sensational ingredients than Flaubert provided "Madame Bovary" with.

As for the title "INDECENT," the only answer to such a proposal is that it is, indeed, indecent to even think of it. To exploit the most obvious phases of a novel on adultery, which is what "Madame Bovary" is, and to discard the entire romantic structure that Flaubert built up, the sympathy for Emma Bovary which he infused on every page, is blasphemous to the memory of a very great man who is in no position to defend himself and must remain at the mercy of a producer who has taken advantage of the fact that no copyright on "Madame Bovary" exists in America to prevent the filming.

If "Madame Bovary" as a box office title will not gross anything to speak of (and if Mr. Hoffman expects to get any revenue from the great American hinterland, he'd better abandon the idea at once) the plan to film it ought to be abandoned. Under the title "INDECENT," or "SALACIOUS" or anything else you want to call it, it won't draw anyone who is familiar with the book. But why "Madame Bovary" should be more of a bugaboo than "Lena Rivers" or "Molly Louvaine" or "Clara Deane" (recent titles of films) I cannot profess to understand. Except, perhaps, that it is a time-honored custom among producers to forego the original title of a book or play they are filming. Why they should do this when the original title has in most cases been published to the skies, heaven only knows.

I understand that censors have been known to reject films, or scenes in films, under the heading of "indecency". Will they pass one called "INDECENT"?

I understand, also, that adultery as a theme is tabu** in American films. What does Mr. Hoffman propose to do about this? It seems to me he would be much better occupied in working out a scenario that would pass the censors and the Hays organization, rather than trying to think up sensational titles to a film that has not even been made.

But if Mr. Hoffman intends from the start to disregard any difficulties he may come up against in filming Flaubert's story, then what difference does it make what he calls the picture?

With all best wishes to "Madame Bovary" and to the memory of Gustave Flaubert, I remain

Very sincerely yours,
HERMAN G. WEINBERG
Manager, EUROPA THEATRE
Baltimore, Maryland

△ △ △

MOTION PICTURE HERALD, *and Mr. Hoffman, will be pleased to receive further discussions of the title, from the point of view of the motion picture exhibitor or any person concerned with the presentation and exploitation of motion pictures to the public.*

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*GUSTAVE FLAUBERT, French novelist, was born at Rouen on December 12, 1821. He was a contemporary and friend of Zola, Daudet, Turgeniev and the Goncourts. His works include: "Madame Bovary," "The Temptation of Saint Anthony," "Salammbô" and "L'Education Sentimentale." "Le Candidat," a drama produced in 1874, was a complete failure. Another play by Flaubert was "Le Chateau des Coeurs." He wrote a number of short stories and articles for the French press of that day.

It took Flaubert four years to write "Madame Bovary," from the beginning of 1852 to May, 1856. The government brought a charge of immorality against the author and the publisher, but both were acquitted and the novel appeared in book form in 1857.

The "Encyclopedia Britannica" says: "Every critic finds a new aspect in 'Madame Bovary' and it has been and is made to illustrate the most diverse literary doctrines."

Flaubert died of apoplexy on May 8, 1880, at Croisset. He was buried in the town of his birth, Rouen.

**ADULTERY is far from tabu as a thematic element in drama for the American screen, as Mr. Weinberg appears to infer. The only documentary discussion of the subject available is presented in the Production Code, to which the members of the Motion Picture Producers and Distributors of America have, in their fashion, subscribed. In the Second Section of the Code: Plot Material, Paragraph II will be found to say:

"*Adultery* as a subject should be avoided:

"a. It is *never* a fit subject for *comedy*. Through comedy of this sort, ridicule is thrown on the essential relationships of home and family and marriage, and illicit relationships are made to seem permissible, and either delightful or daring.

"b. Sometimes adultery must be counted on as material occurring in serious drama.

"In this case:

"A. It should not appear to be justified;

"B. It should not be used to weaken respect for marriage;

"C. It should not be presented as attractive or alluring."

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## Louisiana Measure Would Tax Theatres Showing Screen Ads

A bill has been introduced in the Louisiana House of Representatives levying a special license tax on motion picture theatres exhibiting screen advertisements. Representative James Horton of Red Bay parish is author of the bill.

According to the bill, the tax will be assessed on a sliding scale according to the population of the cities where motion picture houses are located. The schedule is as follows: cities of 1,500 to 3,000, $50; 3,000 to 5,000, $125; 5,000 to 10,000 $250; 10,000 to 15,000, $350; 15,000 to 20,000, $550; 20,000 to 25,000, $750; over 25,000, $850.

There will be no more "standing room only" in Louisiana theatres if a bill introduced in the House of Representatives in Baton Rouge by Representative Robert Jones, Washington parish, is enacted into law.

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## Carl Laemmle Ready to Leave Baltimore Hospital Saturday

Carl Laemmle is expected to be discharged from the Johns Hopkins Hospital, Baltimore, on Saturday. He may go to Europe later in the year.

Carl Laemmle, Jr., has returned to the Coast, finding another visit to his father unnecessary, since Mr. Laemmle is well on the way to complete recovery from a recent operation.

# THE NEWEST PICTURES

## *"Doctor X" a Triumph in Technicolor; Adventure, Thrills, Education in "Igloo"; Fine Westerns*

By LEO MEEHAN

Striking a new note in mystery melodrama, Warners have turned out an intensely interesting subject entirely in Technicolor. It is "Doctor X," which successfully met the Hollywood preview test last week. Incidentally, it is just about the finest color job ever done on a feature production, and indicates considerable recent improvement in both the lighting and printing of color subjects. The picture is expertly done by Michael Curtiz, who had at his command one of those typical high-powered Warner casts headed by Lionel Atwill, Lee Tracy, Fay Wray and a dozen other fine troupers. It is a swell thriller and a novelty as well.

You can turn off the fans and save the ice cubes when you run "Igloo," Edward Small's production which Universal is to release. Here's the first of a number of blubber dramas from the Eskimo Land. It is reminiscent of "Nanook of the North," in that it depicts the struggle of the Eskimo with old King Blizzard, with Old Devil Starvation and just about every other known handicap Nature can put out with the exception of jungle fever. Ray Wise, an Eskimo from Point Barrow up at the top of Alaska, plays the lead. He also headed the expedition, having been living in Hollywood. But boy, if you think he went Hollywood wait till you see him spear a polar bear through the heart in one spurt, knock off gigantic sea lions one after another! Director Ewing Scott wrote a story which holds the tale together nicely, and Cameraman Roy Klaffki got some marvelous shots under tremendous difficulty. Here is adventure, thrills, education; and it took nine months of great hardship to get it. It is guaranteed not to be synthetic.

### Two Splendid Westerns

Two corking good Westerns, de luxe models, bobbed up in the week. One was George O'Brien's latest "Mystery Ranch," based upon Stewart Edward White's famous novel, "The Killer." By the way, it's about eight years now since that O'Brien lad hit the trail in "Iron Horse," and he's still going strong—swell personality, clean-cut performances, popular with young and old. Eight years of steady popularity is something in this dizzy business.

Fox sent O'Brien and his company over to Arizona to film the picture, and you can take it from one who knows, these are real backgrounds of the real West. The settings are magnificent, like Remington pictures. Alfred A. Cohn, who recently wrote a stirring history of the Southwest called "Gun Notches," did the script.

The other Western was from another perennially popular cinema figure, Tom Mix, who plays a sort of Texas Ranger-Robin Hood-Zorro combination with characteristic Mixian swagger. The preview title is "The Good Bad Man," and portrays Mix using the guise of a much-wanted outlaw in order to round up the worst band of cattle thieves Texas ever exterminated. Another classic job of photography and scenic investiture has been done with this one, with Dan Clark handling the Bells and Howells. Eddie (nephew) Laemmle directed. Needless to say, "Tony" struts his stuff perfectly in this third of the Mix series.

Chic Sale comes through with another of his famous rural characterizations in Warner's "Without Consent." This time Chic is postmaster and "Prop." of a smalltown grocery, which he has operated successfully for half a century. Bold bad chain store operators come into the town and start cutting prices. Do you think Chic lays down? In winning the battle, he provides plenty of hilarity, wholesome sentiment, melodrama and what Jaysee Jenkins (one of Chic's warmest admirers) calls "down-to-earth" entertainment. (Jaysee: Try this one to cure your neuritis.) Warners' casting policy of using high class players even in small parts prevails; this one includes people like Raymond Hatton, Ann Dvorak, who is forging ahead rapidly, David Manners, Noah Beery. Family fare, surely.

### Selznick's Novelty

Dave Selznick, production prexy at Radio, introduced a novelty in week-end parties when he took leaders of his staff up to Santa Barbara over the Decoration Day holidays. They took along three new Radio productions, fresh out of the cutting room, and previewed one each night in a Santa Barbara house. The pictures are Connie Bennett's latest (and one of the first of the forthcoming series based on Hollywood) "What Price Hollywood," the King Vidor Hawaiian-made "Bird of Paradise," and Wesley (Cimarron) Ruggles' production, "Roar of the Dragon," which features Richard Dix. These pictures were not yet ready for the critical eyes (and ears) of us Hollywood preview snipers, but a spy of mine reports very bullishly on the Bennett picture, which has the Radio crowd all bubbling with enthusiasm. In fact, the RKO's all came back with broad smiles. More about these later. Nice week-end idea, anyhow, combining business with pleasure. Something like the motorman going for a street car ride on his day off, eh wot?

By the way, titles of some pictures now in production look like they may provide targets for a hefty barrage of brickbats from the bluenoses and other censorious gentry: "Children of Pleasure," "Love Me Tonight," "The Sporting Widow," "Devil and the Deep," "Blonde Venus," "Redheaded Woman," "Speak Easily," "Without Shame," just to mention a few. But what's in a name, or a title?

Producers will watch with interest what exhibitors have to say about M. H. Hoffman's proposed title, "Indecent." If exhibitors don't like that sort of stuff for their marquees here's a chance to slap it down.

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## May McAvoy a Mother

May McAvoy, former actress, wife of Maurice Cleary, Hollywood broker, gave birth to a seven-pound boy last week.

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# Pooling of Stars Seen by Cohn an Industry Benefit

The entire industry can be benefited to an important degree by the interchange, or "pooling," of stars, in the opinion of Harry Cohn, president of Columbia Pictures, and production head of the company, who arrived in New York Tuesday and will remain one week. Cohn sees a generally improved product resulting from the availability of many stars to all producers, with a consequent general strengthening of box office drawing power, if star-pooling is participated in by a sufficient number of studios.

"Every one seems to be agreed that the greatest need of the industry today is better pictures—pictures of greater drawing power, capable of sustaining long runs," Mr. Cohn said. "In my opinion, the quickest way of obtaining them is a general participation by all studios in a star-pooling agreement. If the industry's outstanding star names were available to all studios, at one time or another, the value of good box office stories would never be impaired through a producer's inability to obtain the best possible player for a given role. Through such an arrangement the maximum box office value of every story could be imparted to every picture. The general improvement in product resulting should be a boon to theatres."

"Moreover," Mr. Cohn continued, "the prestige and value of star names should also be benefited by the reduction or possible elimination of the chances of their being miscast. The appearances of stars in roles unsuited to them has impaired or ruined many a great career. It would be far less likely to happen under an arrangement which provided the right role for every star and the right star for every story.

"Lastly, producers, and the entire industry, would be benefited by the economies which the arrangement would make possible. If a star, ordinarily accustomed to only 20 weeks of work a year, could be provided with twice that amount of work, as would be possible under a pooling arrangement, he or she would certainly feel freer to work on an equitably adjusted salary scale. Savings on stars' salaries thus effected could be passed on throughout the industry."

Mr. Cohn cited as an example his company's picture, "American Madness," the first release on the new Columbia schedule, and the first print of which he brought with him to New York. Walter Huston was borrowed for this production, he said, and is ideally suited to the leading role. With any other name player but Huston in the part, the finished picture would have suffered, Mr. Cohn said. The availability of that player for the particular part makes the picture worth more than had Huston not been obtainable.

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## L. Dally Succeeds Leaper as New York Paramount Manager

L. H. Dally, former Publix district manager in Chicago, has been appointed manager of the Paramount in New York, succeeding Ted Leaper, resigned.

# Let's cut out the

# FIREWORKS

TEAR ALONG DOTTED LINE

# and get down to

# BUSINESS

with

# WARNER BROS.

for

# 1932-'33!

**HERE ARE 7 PAGES OF FACTS THAT SPEAK LOUDER THAN 70 PAGES OF WORDS!**

Vitagraph, Inc., Distributors

Reading Time, 3 minutes, 20 seconds

# WARNER BROS.
## AND
# FIRST NATIONAL
# WILL DELIVER
# 60*
## PICTURES FOR 1932-'33**

We promise you just one thing about these 60 pictures—that they will be as good as we know how to make them... *And the past six months have proved that we know how to make good pictures.*

We will match product—not adjectives—with others.

Superlatives are puny compared to the towering Fact that these pictures will be planned and issued by the same production and star talent that have turned out the bulk of the industry's profitable product during the current season.

★ ★ ★

We will make NO promises at this time as to the details of the *complete* list. *Such promises have never been kept in the whole history of this industry*—and never will be kept by any company alert to the shifting tastes and changing trends of audience demands.

YET WARNER BROS.' AND FIRST NATIONAL'S PLANS ARE ACTUALLY MORE DEFINITE THAN ANY EVER SUBMITTED IN THE HISTORY OF THE BUSINESS!

We come to you with more concrete, tangible product than any company has ever been able to offer at the opening of a selling season.

Never has there been presented such thorough evidence of ample resources to supply you with money-making attractions throughout the coming year!

VITAGRAPH, INC., DISTRIBUTORS

* 30 each from Warner Bros. and First National.

** Plus 6 "FOUR-STAR" WESTERNS (See sixth page)

FACT NO.

2

# These pictures will be covered by The Box-Office Insurance of

# 22 STAR NAMES

Star followings form the vital nucleus of every exhibitor's "market".

The bigger the star, the larger the patronage on which you can definitely count regardless of story or production values.

That is why it is so important to examine Warner Bros.' and First National's star lists and to check them carefully with the star values offered elsewhere.

Box-office records, fan mail, publicity lineage are eloquent assurance that these glamorous personalities will, on their names alone, bring more money to your ticket window than any other group of players on the screen today.

Enough genuine favorites to supply not one, but several authentic marquee names in every cast...Including the most remarkable collection of established New Stars ever developed in a single season.

**GEORGE ARLISS**
**WILLIAM POWELL**
**KAY FRANCIS**
**JAMES CAGNEY**
**BARBARA STANWYCK**
**CONSTANCE BENNETT**
**DOUG. FAIRBANKS, Jr.**
**LORETTA YOUNG**
**WARREN WILLIAM**
**BETTE DAVIS**
**RUTH CHATTERTON**
**RICHARD BARTHELMESS**
**EDWARD G. ROBINSON**
**JOE E. BROWN**
**JOAN BLONDELL**
**GEORGE BRENT**
**ANN DVORAK**
**DAVID MANNERS**
**GUY KIBBEE**
**VIVIENNE OSBORNE**

3

## A Feat Unprecedented in Production Annals!

# THE FIRST 4 MONTHS' RELEASES ARE SET AND SCHEDULED!

As certain as the calendar—here is exactly what you will get from Warner Bros. and First National right up to January 1st!

The first *dated* announcement ever issued!

Not mere story properties—but blue-printed plans based on actual production progress.

We urge you to read this 4-months' program most carefully.

It speaks for itself.

We believe you will find it the most inspiring message that you have heard in years!

## FOR SEPTEMBER

**Sept. 3—EDWARD G. ROBINSON in "TIGER SHARK"****
With Zita Johann, Richard Arlen.

**Sept. 10—RUTH CHATTERTON in "CHILDREN OF PLEASURE"****
From the best-seller by Larry Barretto. With George Brent, Hardie Albright.

**Sept. 17—JOE E. BROWN in "YOU SAID A MOUTHFUL"****
With Gloria Shea.

**Sept. 24—GEORGE ARLISS in "A SUCCESSFUL CALAMITY"***
From the famous play by Clare Kummer. With Mary Astor, Grant Mitchell, Hardie Albright, William Janney.

## FOR OCTOBER

**Oct. 1 —"BLESSED EVENT"* with LEE TRACY**
From the biggest stage comedy smash of 1932. With Mary Brian, Frank McHugh.

**Oct. 8 — RICHARD BARTHELMESS in "CABIN in the COTTON"****
From the best-seller by Harry Harrison Kroll. With Bette Davis, Dorothy Jordan, Henry B. Walthall, Dorothy Peterson.

**Oct. 15—"REVOLT"** with DOUG. FAIRBANKS, JR.**
And Nancy Carroll, Lilyan Tashman.

**Oct. 27— BARBARA STANWYCK in "THE PURCHASE PRICE"***

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**A First National Picture
*A Warner Bros. Picture

FACT NO. 4

# 15

# of these productions will be READY AUGUST 1ST

## FOR NOVEMBER

Nov. 5 —"LIFE BEGINS"** with LORETTA YOUNG
And Eric Linden, Aline MacMahon.

Nov. 12— WILLIAM POWELL, KAY FRANCIS in "ONE-WAY PASSAGE"*
With Aline MacMahon, Frank McHugh.

Nov. 19— JOE E. BROWN in "CAMPUS HERO"**

Nov. 26—"20,000 YEARS IN SING SING"** with **George Brent**
From best-seller by Warden Lawes of Sing Sing.

## FOR DECEMBER

Dec. 3—"THREE ON A MATCH"** with JOAN BLONDELL
Warren William, Ann Dvorak, Bette Davis.

Dec. 10— EDWARD G. ROBINSON in "SILVER DOLLAR"**
With Bette Davis, Aline MacMahon, Alan Dinehart.

Dec. 17—"I AM A FUGITIVE"* with PAUL MUNI
From the best-seller by Robert E. Burns.

Dec. 24— GEORGE ARLISS in "THE ADOPTED FATHER"*

Dec. 31—"THEY CALL IT SIN"** with LORETTA YOUNG
David Manners, George Brent, Una Merkel.

Think of it! Twenty-five percent of the entire season's program actually out of the studio A FULL MONTH before the season's opening!

READY for nation-wide trade showings!

FINISHED PRODUCT for you to inspect and judge as concrete samples of the quality you can depend upon from Warner Bros. and First National.

No need to tell you that this is unexampled in your or any other exhibitor's experience.

Think what such a policy means to you...Then think what it signifies as to the stability and resources of the organization that dares to sponsor it!

VITAGRAPH, INC., DISTRIBUTORS

(This schedule will be changed only if it is to your interest to do so).

ACT NO.
5

# THE TREMENDOUS DEMAND FOR ACTION DRAMAS WILL BE FILLED BY

# 6 "FOUR-STAR" WESTERNS

[IN ADDITION TO WARNER BROS.' AND FIRST NATIONAL'S LIST OF 60]

***Featuring*** **JOHN WAYNE** ***And His Devil Horse***

6 thrill-loaded, suspense-packed sagas of the wide open spaces starring John Wayne, young he-man star of "The Big Trail," and Duke, his devil horse.

Every one of them photographed in the colorful natural backgrounds of the Far West. Every one of them brimful of stirring adventure and heart-pounding romance.

Westerns in every sense of the word, yet so perfectly produced as to be worthy of the finest theatres in the country!

VITAGRAPH, INC., DISTRIBUTORS

FACT NO

6

# VITAPHONE

**will put into operation ambitious plans for still finer**

# SHORT SUBJECTS

While others concentrate on cutting production costs, Warner Bros. will launch a definite drive to heighten still further the quality of Vitaphone Shorts.

Such a policy is made possible only by the phenomenal popularity of these Vitaphone Program Builders during the past year.

CONDENSED VERSIONS OF FAMOUS MUSICAL COMEDIES will open an entirely new stage in Short Subject progress.

6 TECHNICOLOR MUSICAL SPECIALS will duplicate the glamor of the most expensive stage shows.

BRILLIANT NEW HEADLINE NAMES that you would expect to find starred in features, will be added to the Big-V comedies.

These are just a few of many evidences that Vitaphone will not be content to rest on its laurels as the acknowledged Leader in the Short Subject field!

VITAGRAPH, INC., DISTRIBUTORS

PAGE NO 7

# PAST PERFORMANCE IS THE ONLY PROOF OF FUTURE QUALITY

Good intentions can be taken for granted.

Naturally every company *hopes* and *tries* to turn out profitable Box-Office product.

BUT CAN THEY? Have they the equipment of talent and resources to enable them to make good their good intentions?

For answer you must look to the records.

Past Performance is the only logical, dependable assurance that even the most earnest promises *can* be fulfilled.

That is why Warner Bros.' and First National's announcement needs no hysterical claims.

Straight-thinking, business-minded showmen will continue to depend upon the companies that have consistently justified the confidence of the exhibitor.

And no organization has so clearly earned that confidence as have

Yours sincerely,

**WARNER BROS.**
**and FIRST NATIONAL**

Vitagraph, Inc., Distributors

# GAUMONT-BRITISH CHALLENGES U. S. WITH NEW £500,000 STUDIO

## Ostrer Brothers and C. M. Woolf Become Figures of Leading Significance; Plant Covers 50,000 Square Feet

## Two-Million-Dollar Project Half Completed; Huge Production Plan Set; Space for Use by Independents at Studio

By WM. H. MOORING, London

[Picture in Pictorial Section]

The boldest single stroke ever directed to the ideal of progress in British motion picture production results is the pretentious new Gaumont-British studio in Lime Grove, Shepherds Bush, one of the older suburbs of the Metropolis, which lies within twenty minutes' travel of the heart of London's West End.

That same stroke makes of Isidore Ostrer, his brother Mark Ostrer, and C. M. Woolf, who are president and joint managing directors respectively of the Gaumont-British organization, figures of leading significance in the world's motion picture industry: they become to the world at large what Britain is supposed for so long to have lacked, namely, real "film magnates." Their latest undertaking places the Gaumont-British concern in a position of ascendancy over all other British film companies, constitutes a challenge to Hollywood, and automatically creates positions of leadership for themselves.

### Started Year Before the War

One year before the Great War, the old Gaumont Company erected a small establishment in Limes Grove, on a part of the present site. It had a frontage which gave it little or no distinction over adjoining house property in what was then a quiet side street of residential status.

That studio was the first to be built specially as a studio in Britain. Hampered by the human drainage of war, it still managed to keep going, and when in 1927 the Films Act loomed, immediate steps were taken to add two stages to the one then existing, and generally to enlarge the building. It was then the company's boast that its studios would make the adjoining houses look insignificant.

Today the new Gaumont studio stands on ground 50,000 square feet in extent, with adjoining sites equal to a further 50,000 square feet for almost immediate development.

The cost of work now on point of completion, which brings the building to a workable proposition, is £250,000, and it is likely that another quarter of a million pounds will be spent on the job before the presently planned outfit occupies the whole of the land acquired for the purpose. At the moment the remaining house property in the once quiet thoroughfare looks as though it had strayed into the wrong location: the Gaumont building towers above everything in the immediate neighborhood, its strong black and white facade, fashioned on ultra-modern lines, typifying the power and capacity of the organization it houses.

There are at present five full-sized, self-contained stages, and a flat roofed space which will be used for skyline exteriors, and soon, as desired. One of the stages, it is claimed, is the largest in any film studio in Europe: it measures 9,000 square feet, and accommodates a sunken water tank of 250 ton capacity with glass walling, and a gallery for cameras all round.

## PATRONS HAVE CHARGE ACCOUNTS

*For six months Bill Slocum, owner of the Library theatre in Detroit, has had a charge account system at his house. Patrons who are known to Slocum may sign a book at the box office and pay for their entertainment at the end of the month. The plan has worked out successfully and there are no bad accounts, he says.*

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### Pretentious Production Plans

Initial production plans, all of which are very definitely set with a good deal of preliminary work in hand, entail an outlay of roughly £1,000,000.

Active production will be conducted under the entire control of Michael Balcon, who is also in charge of the Gainsborough studio organization affiliated to Gaumont-British.

Balcon is one of the few young British executives who has won his spurs: he started with Gainsborough only a few years ago and gets his present promotion through the success of recent Gainsborough output.

Simultaneous with the recent growth of the Gaumont studios, the Ostrers have completed a big reciprocity deal with Ufa of Germany under which production collaboration will be assured between the British and German concerns.

There will be a free exchange of artistic and technical personnel, and this will enable Balcon to draw on many artists of established Continental reputation, and to make the best use of noted German art directors, directors, and impresarios, of which in Britain there is a native deficiency.

This arrangement suggests that Hollywood probably will have cause to regret that the kind of reciprocity which many well-meaning people suggested should be created between U. S. A. and Britain, was spurned in high places: reciprocity between the Continent and Britain is already an established fact, and the United States of America must in the near future fight to hold its film supremacy against a United States of Europe.

An idea of the capacity of the new Gaumont plant may be drawn from the fact that laboratories are now dealing with no less than 2,000,000 feet of film each week, inclusive of the Gaumont and subsidiary topicals.

### Available to Independents

The new sound stage are in stories and each has its own separate offices, dressing rooms, cutting rooms, and so on. This will facilitate the letting of working space to independent production concerns. It is even yet possible that some of the Hollywood companies will find a use for some part of the giant production center in the operation of their British film making units.

Michael Balcon is assisted by Harold Boxall as his immediate deputy and P. C. Samuel takes over studio management; S. Chandos Balcon, Victor Peers, T. L. Rich and H. Fellner (associated with the German concern Fellner and Somlo) form the chief of production staff, and Hugh Findlay is heading the large studio publicity staff which is to function on lines common to Hollywood, but hitherto not successfully imitated in Britain, where studio activities are usually left to publicize themselves.

Angus McPhail, Robert Stevenson, S. Gilliatt and H. E. Alexander form the permanent literary chief of staff, and they will collate the efforts of a large number of well-known writers and composers signed by the company.

The following represents mainly the material and talent signed to contribute to early productions:

WRITERS:
J. B. Priestly
Hugh Walpole
A. P. Herbert
H. M. Harwood
Miss Clemence Dane
Franz Schultz
Cecil Roberts
Douglas Murray
W. F. Morris
Douglas Furber
Ivon Montagu

SCENARISTS:
Boyd Cable
W. P. Lipscombe
Arthur Elton
Bryan Wallace
J. O. C. Orton
Frank Vosper
Ronald Jeans
Edgar Middleton
Desmond Carter
Stafford Dickens
Marjory Gaffney

DIRECTORS:
Victor Saville
Walter Forde
Albert de Courville
T. Hayes Hunter
William Thiele
Anthony Asquith
Sinclair Hill

PLAYERS:
Jack Hulbert
Esther Ralston
Cicely Courtneidge
Gordon Harker
John Stuart
Belle Chrystall
Renate Muller
Fred Kerr
Sonnie Hale
Edmund Gwenn
Edward Champan
Leonora Corbett
Renee Clama
Harry Green
Jessie Matthews
Owen Nares
George Robey
Maurice Evans

PRODUCTIONS IN HAND OR PLANNED:

"Die Fledermaus," "Good Companions" (Priestley), "Bargain Basement" (Cecil Roberts), "The Man From Toronto" (Douglas Murray), "Bretherton (W. F. Morris), "Britannia From Billinsgate" (Christine Jope-Slade), "Marry Me" (William Thiele), "Opera Ball" (Max Meufeldt), "Rome Express (Clifford Grey), "The Midshipman" (Ian Hay) "King of the Ritz" (Ivor Montagu), and "There Goes the Bride" and musical to be directed by Albert de Courville.

Alexander Korda with his own unit, London Films, Ltd., will make at the Shepherds Bush studio his "Wedding Rehearsal," and other independent units are arranging to use the plant.

Simultaneously the Gainsborough studios at Islington, also within half hour of central London, are being extended. Two stages are already operating, and a third is to be added.

The Gainsborough lot is fitted with RCA recording apparatus, but the new studios at Shepherds Bush are to be fitted on all floors with Gaumont's own recording system, British Acoustic.

# ADVERTISERS ADOPT NEW CODE FOR COPY

### Seven Practices Barred as Unfair to Public and the Profession; P. L. Thomson on Associations' Committee

Seven advertising practices are barred as unfair to the public and tending to discredit advertising itself, in the new copy code adopted jointly by the Association of National Advertisers and the American Association of Advertising Agencies. P. L. Thomson, director of public relations of Western Electric Company, was one of the representatives of the ANA on the combined committee.

All phases of the new copy code that apply to the motion picture business were already incorporated in the original Code of Advertising Ethics adopted in the film industry in 1930 in conjunction with the Production Code.

#### The New Copy Code

Following are the practices frowned upon in the new copy code:

1. *False statements or misleading exaggerations.*
2. *Indirect misrepresentation of a product or service, through distortion of details, either editorially or pictorially.*
3. *Statements or suggestions offensive to public decency.*
4. *Statements which tend to undermine an industry by attributing to its products, generally, faults and weaknesses true only of a few.*
5. *Price claims that are misleading.*
6. *Pseudo-scientific advertising, including claims insufficiently supported by accepted authority, or that distort the true meaning or application of a statement made by professional or scientific authority.*
7. *Testimonials which do not reflect the real choice of a competent witness.*

This code will be administered by a review committee of 20, of whom five will have no connection with advertising or publicity, the committee acting as a court of appeal on cases from the National Better Business Bureau.

Advertised products "are honestly promoted, in the main," said the announcement, in *Advertising Age*, but "it is a minority of advertising, much in the public eye, which offends, and because of its bold and incisive appeal, may well give a distorted impression that advertising, in general, is untrue, or to be discounted by the reader." Advertising, it is pointed out, "may have some imaginative and dramatic leeway," but it "has an obligation to itself and to the public; it should not violate good faith or business morals; it should protect itself against loss of confidence on the part of readers—maintain credibility to secure response; it should render reliable service to the consumer."

The twelve rules of the Code of Advertising Ethics of the motion picture industry are as follows:

1. We subscribe to the Code of Business Ethics of the International Advertising Association, based on "truth, honesty and integrity."
2. Good taste shall be the guiding rule of motion picture advertising.
3. Illustrations and text in advertising shall faithfully represent the pictures themselves.
4. No false or misleading statement shall be used directly or implied by type arrangements or by distorted quotations.
5. No text or illustration shall ridicule or tend to ridicule any religion or religious faith; no illustration of a character in clerical garb shall be shown in any but a respectable manner.
6. The history, institutions and nationalities of all countries shall be represented with fairness.
7. Profanity and vulgarity shall be avoided.
8. Pictorial and copy treatment of officers of the law shall not be of such a nature as to undermine authority.
9. Specific details of crime, inciting imitation, shall not be used.
10. Motion picture advertisers shall bear in mind the provision of the Production Code that depiction of the use of liquor in American life shall be restricted to the necessities of characterizations and plot.
11. Nudity with meretricious purpose, and salacious postures, shall not be used.
12. Court actions relating to censoring of pictures, or other censorship disputes, are not to be capitalized in advertising.

## Bandits Loot Theatre Safes In Two Towns; Elude Capture

Two robbers, who apparently had hidden themselves in the theatre when closed for the night, bound the watchman and looted the safe at the State theatre in Denver last week, escaping with nearly $1,000, over $100 of which was in nickels and most of the balance in small coins. The watchman was unable to free himself for two hours.

The safe at the Crown theatre at Laramie, Wyo., was blown last week and the robbers escaped with nearly $350. J. G. Burbank, proprietor, had called the police after hearing the explosion, but the cracksmen were too fast, making a getaway just prior to the arrival of the officers.

## New Jersey Warner Theatre To Open Formally Next Week

The new Warner theatre in Ridgewood, N. J., will formally open to the public on June 15, with "The Dark Horse" as the feature attraction. The house was built under the supervision of Herman Maier, director of construction and maintenance for the circuit, and was designed by Thomas Lamb.

Albert Howson, director of censorship for the company, will act as master of ceremonies at the opening, which is expected to be attended by Harry M. Warner and Governor Harry A. Moore of New Jersey. J. Coster will manage the house.

## Newcastle Files New Warner Suit

A new suit for receivership was filed against Warner Brothers Pictures, Inc., at Wilmington, Delaware, on Monday, by Marinus P. V. Newcastle, a stockholder, whose first suit, filed last February, was dismissed earlier in the day in Chancery court at Wilmington.

A demurrer to the second Newcastle suit was filed by former Judge Hugh M. Morris, counsel for Warner Bros., on Tuesday. Mr. Morris contends in his demurrer that the suit does not come within the jurisdiction of the court.

The new bill filed Monday charges mismanagement and insolvency and closely resembles the bill of complaint filed last week in U. S. District Court at Wilmington by Harry Koplar, theatre owner of University City, Mo. Mr. Koplar's suit is still pending.

At the hearing on Mr. Newcastle's first bill attorneys for stockholder made a motion that they be permitted to amend the bill by attaching a copy of the Koplar complaint. Counsel for Warner Brothers argued that this would set up a new cause of action, and moved that the suit be dismissed. The motion was granted by the court over the objection of counsel for Newcastle.

Newcastle's first bill alleged that the corporation would be unable to meet payments on mortgages and bonds aggregating more than $4,000,000 which were maturing. Warner Brothers entered a general denial on March 2, setting forth that it had cash in excess of $3,500,000 and bank credit which it did not need to use. The allegations in the first Newcastle bill were virtually identical with those in a suit filed last December by Jules Endler of Passaic, N. J., which was dismissed in February on motion by his counsel.

## Fox Metropolitan Consents To Equity Receivership Plan

Fox Metropolitan Playhouses, Inc., consented to a petition for an equity receivership filed in federal court, at New York, by Henry Spitz of Paterson, N. J., a creditor for $4,000. Federal Judge Julian W. Mack appointed the Irving Trust Co. of New York equity receiver.

The petition sets forth that on June 11, 1929, Fox Metropolitan Playhouses issued $13,000,000 in 6½ per cent convertible gold notes to mature on May 1, 1932. There is outstanding, it is said, $12,500,000 in these notes which were defaulted as to principal and interest on May 1.

Beekman, Bogue & Clark, attorneys for the theatre corporation, described the receivership petition as "a friendly action to conserve the company's assets," and the corporation, through Alvin J. Schlosser, vice-president, consented to the receivership.

Fox Metropolitan was organized in 1928, when Fox Film Corporation sought the acquisition of 150 theatres in Greater New York and upstate New York. Joe Leo served as first president of the corporation and was later succeeded by Harry Arthur, who was called in from the West Coast to supervise the houses. In the last year all of the theatres comprising the Metropolitan group have been turned over to independents on operating deals. Skouras Brothers and the Randforce Operating Co. are the principal operators.

# WARNER-FN NAMES RELEASE DATES FOR 17 OF SEASON'S 60 FEATURES

## 133 Vitaphone Shorts Will Include 91 Single-Reel Pictures, 42 Two-Reels, and 70 Will Have Music; 26 "Brevities"

[Picture in Pictorial Section]

Warner Brothers-First National will produce 60 features and 133 Vitaphone shorts in the 1932-33 season, Major Albert W. Warner, vice-president in charge of distribution, told the eastern sales executives of the company at the first of four regional sales conferences which Warners will hold this year. The first meeting, conducted by Andy W. Smith, eastern and Canadian sales manager, was held Monday and Tuesday at the Park Central hotel, New York.

Of the company's 60 features, 17 have been definitely scheduled to date. Some of these already have been finished or are in production now, and August 1 will see completion of the entire 17, Major Warner said. Release dates for the initial group, representing more than 25 per cent of the company's new season product, have already been set, and cover the four months period from September 1 to December 31, inclusive.

The first 17 from Warner-First National, with release dates, are:

**September 3**—"Tiger Shark," starring Edward G. Robinson with Zita Johann and Richard Arlen. Directed by Howard Hawks.

**September 10**—"Children of Pleasure," starring Ruth Chatterton, with George Brent, Hardie Albright, Helen Vinson and Lois Wilson. Directed by William Dieterle.

**September 17**—"You Said a Mouthful," starring Joe E. Brown, with Gloria Shea. Directed by Ray Enright.

**September 24**—"A Successful Calamity," starring George Arliss, with Mary Astor, Grant Mitchell, Hardie Albright and William Janney. Directed by John Adolfi.

**October 1**—"Blessed Event," with Lee Tracy, Mary Brian and Frank McHugh. Directed by Roy Del Ruth.

**October 8**—"Cabin in the Cotton," starring Richard Barthelmess, with Bette Davis, Dorothy Jordan, Henry B. Walthall and Dorothy Peterson. Based on novel by Henry Harrison Kroll; adaptation by Paul Green, Pulitzer Prize dramatist, author of "In Abraham's Bosom." Directed by Michael Curtiz.

**October 15**—"Revolt," starring Douglas Fairbanks, Jr., also with Nancy Carroll, Lilyan Tashman and Preston Foster. Directed by William Dieterle.

**October 27**—"The Purchase Price," starring Barbara Stanwyck.

**November 5**—"Life Begins," starring Loretta Young, with Eric Linden, Aline MacMahon, Preston Foster, Frank McHugh, Gilbert Roland, Vivienne Osborne and Dorothy Peterson. Directed by James Flood and Elliott Nugent.

**November 12**—"One Way Passage," co-starring William Powell and Kay Francis, with Aline MacMahon and Frank McHugh. Directed by Tay Garnett.

**November 19**—"The Campus Hero," starring Joe E. Brown.

**November 26**—"20,000 Years in Sing Sing," with George Brent. From the sensational and revealing work by Warden Lewis E. Lawes.

**December 3**—"Three on a Match," with Joan Blondell, Warren William, Ann Dvorak and Bette Davis. Directed by Mervyn LeRoy.

**December 10**—"Silver Dollar," starring Edward G. Robinson, with Bette Davis, Aline MacMahon and Alan Dinehart. Directed by Lloyd Bacon.

**December 17**—"I Am a Fugitive," starring Paul Muni. Based on Robert E. Burns' tragic autobiography.

**December 24**—"The Adopted Father," starring George Arliss. From the novel by Edgar Franklin.

**December 31**—"They Call It Sin," starring Loretta Young, with David Manners, George Brent and Una Merkel. From the novel by Alberta Stedman Eagan.

Nancy Carroll's assignment to "Revolt" adds her name to those of other well-known former Paramount players who are now under the Warner banner, such as Ruth Chatterton and William Powell. Miss Carroll's contract was not renewed by Paramount this year, and the player does not figure in the company's production plans for the new season.

Contractual differences between Warners and James Cagney apparently have either been settled already or some future amicable agreement is anticipated, as the company's new program contemplates four pictures from this star in the year, according to Major Warner's prospectus of general production plans. Elevated to full star billing will be Ann Dvorak, for whom two starring vehicles are planned; John Blondell with four vehicles, Paul Muni with two, and Loretta Young with three.

Additional starring vehicles include three with George Arliss; four with Ruth Chatterton; four with Edward G. Robinson; three with Barbara Stanwyck; three with William Powell and Kay Francis co-starred; one with Powell starred alone, and two with Miss Francis starring alone; four with Douglas Fairbanks, Jr.; three with Richard Barthelmess; four with Joe E. Brown and two with Warren William.

### 133 Vitaphone Short Subjects

Of the 133 Vitaphone short subjects, 91 will be of one-reel length and 42 will be two-reelers, Norman H. Moray, Vitaphone sales manager, announced. The two-reel subjects include 26 "Broadway Brevities," six of which will be musical comedy revues in Technicolor and with outdoor settings, and 16 two-reel Big V comedies.

On the list of 91 single reelers are: 13 Vitaphone Sport Thrills, 13 E. M. Newman "World Adventures," 13 "Looney Tunes," 13 "Merrie Melodies," 26 "Pepper Pot" novelties, and 13 "Melody Masters."

Music will figure in the new Vitaphone program more than ever before, Mr. Moray announced. Approximately 70 of the scheduled 133 shorts will have music, according to present plans. The increase in this type of short is said to be due to the popularity during the past season of the Broadway Brevities musical comedy revues and the Melody Masters band series. Only 12 Broadway Brevities were made this year.

In addition, the short subjects will offer re-issues of 12 Bobby Jones' "How I Play Golf" shorts, 12 "Adventures in Africa," and the 12 two-reel S. S. Van Dine detective mystery stories.

## Company Opposes Double Featuring, Maj. Albert Warner Tells Eastern Sales Staff at First of Four Meetings

H. M. Warner, president, addressing the second day's meeting, announced that a bonus plan similar to the one recently inaugurated in the theatre department was being applied to the distribution organization. A fair quota, Mr. Warner said, would be set for each exchange, and bonuses would be awarded those branches which exceeded their quotas.

No change in distribution will be made by Warner-FN during the year, Major Warner assured the sales force. Referring to "methods of marketing pictures," he said: "This is no time for rocking the boat and indulging in untried experiments. Our intention is to pursue a conservative, sound businesslike policy—the only kind that can be relied upon for constructive results."

The Warner distribution executive also announced a company stand in opposition to double features.

Mr. Warner told the sales representatives that they could assure exhibitors of an ample and continuous supply of pictures throughout the year from the company, based on production plans and a policy destined to keep the company's studios in operation continuously.

### Operating 600 Theatres

"We look at the entire problem through the eyes of the exhibitor," he continued. "We operate at present some 600 theatres, some of them among the largest in the country, others among the smallest. From the experience we have gained in this branch of our business we are familiar with the problems of all types and sizes of theatres; we know the different kinds of audiences that have to be appealed to and satisfied.

"We shall not only maintain our policy of continuous production, but we shall also continue to work upon a flexible schedule which will permit us to take full advantage of all the trends and tendencies of public taste."

Casting innovations, he announced, would include placing several stars in the same picture and careful selection of supporting players to insure proper casting in even minor roles. In addition, he pledged economy in every phase of the company's activities.

"Economy will be our watchword," he said. "It will dominate every phase of our activities, but not to the extent of being penny wise and pound foolish. We shall not economize on quality."

The eastern meeting was opened by A. W. Smith, who presided. He addressed the meeting on routine sales and exchange subjects. Similar brief addresses were made by Sam E. Morris, vice-president; S. Charles Einfeld, director of advertising and publicity; Gradwell L. Sears, Dan Michalove, Norman H. Moray, Joe Hummel and Albert Howson.

# Senator Brookhart Defeated in Iowa Republican Primary

Senator Smith Wildman Brookhart, Republican, long an advocate of drastic government regulation of the motion picture industry, and sponsor of a bill of that nature in the current session of Congress, was defeated this week in the Iowa state primary elections by Henry Field of Shenandoah, known as an "amateur politician."

On Wednesday morning Mr. Field held a lead of 46,379 votes over Mr. Brookhart, with reports in from 2,293 of 2,435 precincts. The count stood at 183,765 to 137,386 in what is described as one of the most exciting primary campaigns in Iowa in decades.

Attacks on Senator Brookhart as a nepotist and a speaker at profitable Chattauqua lectures, for which he deserted the Senate during the special session last year, are generally understood to have contributed heavily to his defeat for the nomination. Iowa objects seriously to nepotism, and relatives are barred from the payrolls of state officers. Mr. Field took up a challenge offered by Senator Brookhart, who termed him a "chicken-stew politician," by concluding his campaign with a promise of "chicken stew and all the good things that go with it, against the same old bologna Brookhart has been handing out for 10 years."

In the Democratic primary, Louis Murphy of Dubuque appeared virtually certain of the nomination. Returns from 1,898 precincts gave Mr. Murphy 47,385 votes. Fred P. Hagemann, exhibitor and operator of the Palace theatre, at Waverly, and who in a recent letter to MOTION PICTURE HERALD had referred to Senator Brookhart as a "dud," received 11,370 votes for the Democratic nomination from the same number of precincts.

Iowa Republicans this week expressed the belief that Mr. Brookhart might run for the Senatorial post in the fall as an independent.

# Allied Will Carry On Brookhart Bill SupportInSummer

Allied States Association leaders plan, at the coming session of the organization at Atlantic City, June 22, 23 and 24, to perfect plans for continuing the fight of the association for the Brookhart bill while congress is in recess, it is set forth in a communication from Allied headquarters in Washington.

"Specimen speeches and literature have been prepared and the work of circularizing and addressing interested groups and bodies will be speeded," the communication read.

The question of whether or not the independent exhibitor should take an active part in the approaching political campaign will be discussed at the Atlantic City session. A second general bulletin from Allied headquarters considers the use of the independent's screen to bring about favorable legislative action as worthy of consideration.

The statement says in part: "If the independent theatre owners are to continue to receive consideration at the hands of congress, they will have to take a more active interest in politics. Certain it is that they will have to prove themselves both potent and useful." The bulletin carries a caption, "Political Activity for Purposes of Defense."

# Court Holds Censor Approval Necessary To Film Contracts

An important decision handed down this week by the Kansas supreme court at Topeka affirmed that a contract cannot be entered into for the showing of a film in Kansas until after the picture has been approved by the state censor board and that the distributor cannot fix the price the exhibitor is to charge. The decision, written by Justice J. Burch, was in a case appealed from a district court.

United Artists had brought action against R. E. Mills, who then operated the Plaza Theatre at Chanute, Kas., to force Mills to go through with a contract for the showing of a picture titled "The Devil Dancer."

The court not only held that the distributor could not contract with an exhibitor to show a picture before it passed the censor board but held that it was a violation of the criminal laws to do so. The court also held that to fix a price the theatre should charge the public was a violation of the state laws against price fixing.

Neither censorship nor price fixing claims had any legitimate status in the decision, it is claimed by W. E. Truog, United Artists exchange manager in Kansas City.

Mr. Truog says he sold Mills 10 pictures about four years ago, all silent. Mills played some of the pictures and then transferred his Plaza theatre at Chanute to Glen W. Dickinson Theatres without transferring the contract, under which several pictures still remained to be played. United Artists subsequently brought suit for fulfillment of the remainder of the contract, said Truog. No admission price that Mills was to charge was specified in the contract, Truog asserts. Mills' theatre since has passed into the Fox Midwest circuit.

# Chicago Groups to Fight Censor Edict

The protest of the Chicago's civic bodies against the censor abolition proposed by Mayor Anton Cermak, is being consolidated under the leadership of Mrs. Jean Weis, civic director of the Women's City Club. She claims the support of 45 organizations.

The group of delegates from these societies is demanding a public hearing before the city council and claims that more than 200 women will attend if a hearing is granted. Final decision relative to the status of the censor body is expected on June 15, when the council will meet to consider the budget.

# Independents Act To End Twin Bills In New York Area

Efforts to bring about an end to double featuring in the 1,000 or more theatres in Greater New York now involved in the practice are being made by New York and New Jersey independent exhibitors, headed by Rudy Sanders, president of the Brooklyn Theatre Owners Association, and Leon Rosenblatt, New Jersey independent circuit executive.

Conferences between the two exhibitor leaders and affiliated circuit executives were to have been held early this week, but hearings on a New Jersey state admission tax bill caused them to be postponed. First efforts to eliminate double featuring in the metropolitan territory are being directed at affliated theatres and if progress is made with these, the campaign will then be extended to operators of independent houses, it was said.

Mr. Rosenblatt said that the campaign will be conducted from the viewpoint that there will not be enough pictures next season to fulfill dual bill requirements, and that the playing of a second feature on the same program with a picture being played on percentage is no longer profitable to the exhibitor.

A week ago Mr. Sanders and Mr. Rosenblatt met with Harold B. Franklin and Nate Blumberg, RKO executives, and won from them assurances that triple featuring would be discontinued in RKO Brooklyn theatres on June 12.

Charles L. O'Reilly, president of the New York Theatre Owners' Chamber of Commerce, this week joined the campaign. O'Reilly has already engaged in several conferences with executives of affiliated theatres.

# New Allied Unit Elects Officers

The Allied Theatre Owners of New York, newly formed independent unit in the state, have elected A. M. Beck of the Liberty theatre, Liberty, president, at a meeting of 60 owners at the Hotel Washington, Newburg.

Other officers elected were: vice president, Abe Stone, Albany; secretary, Frank V. Walsh, Newburg; treasurer, Chester Disbury, Walden. Sidney Samuelson, president of the Allied Theatre Owners of New Jersey and vice president of the national organization, M. Charnow, secretary and James Binkoff attended the session. Regular weekly meetings are expected to be held.

## Kansas City Film Board Suit Continued to September Term

The suit of Walter O. Burkey against the Kansas City Film Board of Trade and 14 distributors in which he seeks $408,000 triple damages, has been continued to the September term of the federal court at Kansas City. When the case was called last week, attorneys for Mr. Burkey asked a continuance pleading their client was ill.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

RKO proceeds on the premise that theatre managers will take care of the property entrusted to them just as they care for their own, and in this connection all operators are currently asked by the home office:

> "Are your clothes brushed and your shoes clean? Do you neglect rips and loose buttons? Does your automobile run quietly—or is it noisy and jerky?"

▽

**In the days gone by one had to "Join the Navy and See the World." And not infrequently, one who had served with the forces would add, "Yep, through a porthole." But today things are different, particularly with the younger generation. They "pool" their funds, hire an old "salt" of the sea and wander forth in quest of adventure.**

**Recently, Douglas Fairbanks, Jr., and Robert Montgomery chartered a vessel and set sail for parts unknown. Now comes a group of screen juveniles headed by William Bakewell, Metro player, who chartered the spacious yacht "Arcadia" for a cruise to Mexican ports.**

**Included among the adventure seekers are Frankie Albertson and wife, Lew Ayres and wife, William Bakewell, Mary Carlyle, Russell Gleason, Dutch and Florence Hanniman, Johnny Mack Brown and wife, Kane Richmond, Sally Blane, Dave Todd, Maria Alba, Herbert Weber and wife, Bob Young and Betty Henderson.**

▽

*During a week-end motor tour recently, within two hours' distance of Los Angeles—center of Pacific Coast civilization—Wallace Smith, novelist and scenarist, stopped at a small ranch house to inquire road directions and found a bit of life that enabled him to step into the distant past for an hour. No telephone, radio, gas, electricity, automobile or modern fixtures or conveniences of any kind were present. Water was drawn from a well in a bucket that was really moss covered. Candles were used for illumination and they were the real article of old fashioned tallow. All cooking was done with pot and crane and a spit in a huge fireplace. Smith learned that the occupants of the place were the fourth generation of the family that had originally established the ranch and that they had all been opposed to any change in their manner of living.*

*Moreover, they were not related to the Wendells!*

▽

**Immediately following the Iowa primaries some one wired two dozen American Beauty roses to Charlie Pettijohn of the Hays office. The enclosed card carried a message reading:**

**THANKS FOR YOUR HELP—BROOKHART.**

**Mr. Pettijohn expresses some doubt concerning the authenticity of the signature.**

▽

*At the Kansas-Missouri MPTA convention at Topeka the other day, John C. Stapel, vice-president, wandered into the wrong room at one session. Finding himself at a gathering of a political nature, Stapel remained until he started to make a Democratic speech. The results probably would have been disastrous if he had not been rescued from the group—all Republicans—by R. R. Biechele, who was assigned to round up the exhibitor delegates.*

**CHARLES BICKFORD *IS* both actor and business man. He acts as king of an island which he owns in the South Seas, writes an occasional play, owns a hog farm, chicken ranch, cafe, lingerie shop, garage, whaling boats, half interest in a pearling schooner, gas station, and will soon open a dude ranch near Ensenada, Mexico.**

▽

News item from Lynn Farnol of Samuel Goldwyn's New York office:

> *Anna Sten's "dog has arrived in Hollywood after a 7,000-mile journey from Berlin, unchaperoned and unescorted. His name is 'Drushok,' which is Russian for 'Little Palsy Walsy.'*
>
> *"Plucked of the thick hair that protected him from the rigors of a Russian winter, as a concession to the California sunshine, Anna's canine companion is accepting his Hollywood naturalization with relish."*
>
> *Otherwise, Anna's career in Hollywood continues eventless.*

▽

**Maybe it was only luck, according to Columbia Broadcasting's press agent, that brought Joseph Schenck into a New York department store where he heard Ben Bernie, a wise-cracking salesman, talk about $4.98 violins. Schenck, amused, signed Ben for vaudeville for $35 a week.**

**And maybe it was luck that Jack Warner had an insistent secretary who plugged through a call for Mr. Warner to a St. Louis hotel where Alex Gray, resting between shows, ordered his phone silenced. Alex, half awake, accepted an offer for five talkers.**

**Kate Smith, he continues, took time from a medical course at Georgetown University to sing at a Washington benefit. She was heard by Eddie Dowling and engaged for his show, "Honeymoon Lane."**

▽

**Letter to the editor of *Time Magazine*:**

Sirs:

At this post during the month of July we will train about 1,000 boys of high school age in the Citizens' Military Training Camp. During that period we plan to show free of charge sound pictures each evening.

Knowing your interest in American youth, I am wondering if you would suggest about 30 pictures of high moral tone and alive with romance, adventure and historical work. Your suggestions will aid considerably in wisely selecting the pictures for this fine group of boys this summer.

RALPH W. ROGERS
Chaplain, U. S. Army

Fort Thomas, Ky.

**Reply of the editor of *Time Magazine* to Chaplain Rogers:**

In the last year and a half cinemanufacturers have not produced 30 pictures of "high moral tone and alive with romance, adventure and historical worth." Herewith a list of 24 which might do for a school-age camp: *Cimarron, Rango, City Lights, Trader Horn, Skippy, A Connecticut Yankee, Chances, The Viking, Spirit of Notre Dame, The Champ, Forbidden Adventure, Huckleberry Finn, Penrod and Sam, Devotion, Pardon Us, Touchdown, The Man Who Played God, Around the World in 80 Minutes, Lovers Courageous, After Tomorrow, Sooky, Hell Divers, Young America, Destry Rides Again.*—ED.

▽

**Immediately following publication of these two communications the *Jacksonville Times-Union* took the *Time* editor by the neck for the seemingly antagonistic attitude evidenced against films. The Jacksonville writer adds 18 titles to *Time's* compilation of 24, and in further contrast, *Young Men*, official YMCA monthly publication, listed 87 features released in 1931 and 1932 as being fit for the "family," including boys. Also, 177 were endorsed by previewing groups.**

SCOTT LESLIE, our eagle-eyed correspondent of Florida, and publisher of *"Scott's Monthly,"* editorially debunks the new movement to make Florida a production center. He says:

> "Some talk lately about making movies in Florida. Now, no one loves Florida more than I do. No one would like to see Florida a producing center more than I; but let's not go off half-cocked—let's see what we have to offer:
>
> "If a story calls for exterior locations, then we have PLENTY to offer; but for regular studio productions—that's something else again.
>
> "If you had the money, would you come down here, build the great plant needed, when there are plenty of studios, all equipped and ready to shoot, right in the heart of things, in New York and Jersey?
>
> "Would you import actors down here, where you would have to pay full weekly salaries, transportation and all, when you have hundreds to select from up there—willing to work on a day labor basis, and pay their own carfare to your plant—would you?
>
> "Would you go 1,000 miles from the source of supplies, props, wardrobe, etc., when it's just around the corner up there?
>
> "You noted I said, 'If you had money.' Of course, if you had only a promotion stunt, or a shoe-string, then you might try anything once."

▽

**Hortense Schorr, Columbia's aggressive publicist at the home office, precedes telephone calls with a warning.**

**The phone rang the other day and revealed the melodious voice of Miss Schorr's secretary, who said: "Mr. Cunningham, Miss Schorr wants to call you in about five minutes; goodby!"**

▽

*One of Hugo Riesenfeld's pet aversions is being called "Old Doctor Riesenfeld." The maestro will stand for "doctor" and has no objections to "Hugo," but he simply will not stand for the classification of "old."*

▽

The record for having written the most screen versions on stories which were produced is claimed for Robert Lord, who has had approximately three days rest between assignments during the past two years. Mr. Lord is a product of the Harvard school of drawing.

▽

**The New York *Post* reports: "Though claims of overnight stardom have been made for practically every motion picture star, very few, if any, of the popular stars have achieved this high pinnacle of success in one single picture." Wrong again—or yet!**

▽

A publicity story sent out by Warners says: "Believe it or not, a motion picture saved the stage show! This is the paradoxical case with the Palace, Dallas, where the stage shows were slated to be discontinued . . . until Ruth Chatterton in 'The Rich Are Always With Us' gave the theatre its highest gross in several months. . . . The management of the Palace has been influenced, as a result . . . to maintain its stage shows." In fewer words, the Palace will hereafter bolster its stage show with a motion picture.

# WARNER BROS. FINANCIAL STATEMENT

Warner Bros. Pictures, Inc., and subsidiary companies, report a net loss for the six months ended February 27, 1932, of $2,769,183.69 after all charges, including depreciation and interest and after allowing for a profit of $2,498,515.37 arising from the retirement of Debentures and Subsidiaries' funded indebtedness.

The net loss from operations, before amortization and depreciation of properties, was $570,129.96. Amortization and depreciation charges totaled $4,697,569.10.

During the six months the company charged to Surplus a net loss of $72,443.98 on capital assets and $1,887,578.39 representing special write down of sundry properties.

At February 27, 1932, the balance sheet, which does not include Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company and their subsidiaries, shows current assets amounting to $20,329,463.62, as compared with current liabilities of $12,590,106.19.

While the company sustained a loss from operations during the six months period, yet, owing to the large amortization and depreciation charges and the replacement of film inventory at lower cost, the cash position was improved and indebtedness reduced. Cash on hand on February 27, 1932, amounted to $4,047,253.80, as compared with $3,767,087.88 at August 29, 1931—an increase of $280,165.92, while notes payable amounted to $1,306,525.43, compared with $2,376,693.59 at August 29, 1931—a decrease of $1,070,168.16.

## WARNER BROS. PICTURES, INC. and Subsidiary Companies

**(Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company and their subsidiaries)**

### CONSOLIDATED BALANCE SHEET

Assets

| | | | |
|---|---|---|---|
| CURRENT AND WORKING ASSETS:— | | | |
| Cash | | $ 4,047,253.80 | |
| Notes, drafts and acceptances receivable | | 409,457.89 | |
| Current accounts: | | | |
| Trade customers, less reserves | $ 1,380.542.72 | | |
| Notes and accounts receivable from officers and employees | 46,528.29 | | |
| Sundry accounts receivable | 436,086.65 | 1,865,157.66 | |
| Inventories: | | | |
| Released productions, at cost, less amortization | $ 7,350.801.40 | | |
| Productions completed but not released, at cost | 2,762,891.91 | | |
| Productions in progress, at cost | 1,517,701.47 | | |
| | 11,631,394.78 | | |
| Inventories of raw materials, accessories, supplies, etc., less reserves | 1,122,817.59 | 12,754,212.37 | |
| Rights and scenarios unproduced, less reserves | | 1,017,190.11 | |
| Production and royalty advances, less reserves | | 236,191.79 | $ 20,329,463.62 |
| MORTGAGES AND SPECIAL ACCOUNTS RECEIVABLE, LESS RESERVES | | | 321,459.12 |
| DEPOSITS TO SECURE CONTRACTS AND SINKING FUND DEPOSITS | | | 2,271,733.06 |
| INVESTMENTS AND ADVANCES: | | | |
| Investments in and advances to subsidiary companies in equity receivership at cost, less operating losses estimated by company | | $ 2,527,436.01 | |
| Investments in foreign patents, participation of profits, license rights, etc., at net cost, less write-down authorized by the directors | | 1,509,643.71 | |
| Investments in and advances to affiliated companies, at cost less reserves | | 2,696,526.91 | |
| Notes and contracts receivable, less reserves | | 186,666.83 | |
| Shares in building and loan associations | | 615,253.55 | |
| Miscellaneous investments | | 100,267.28 | 7,635,794.29 |
| FIXED ASSETS: | | | |
| Properties owned and equipment, at cost less depreciation* | | $126,525,465.21 | |
| Owned properties of the radio division less reserves for depreciation and special write-down authorized by the board of directors | | 1,312,191.00 | |
| Properties leased and equipment, at cost less depreciation and amortization | | 31,232,318.55 | 159,069,974.76 |
| DEFERRED CHARGES: | | | |
| Development expenses unamortized. | | $ 13,388.55 | |
| Bond and note discount unamortized | | 1,086,644.97 | |
| Prepaid royalties | | 460,093.59 | |
| Prepaid interest, insurance, taxes, rents, etc. | | 1,694,013.80 | 3,254,140.91 |
| GOODWILL | | | 8,696,118.83 |
| | | | $201,578,684.59 |

*(Includes $8,593,949.18 representing land and buildings acquired for construction purposes, $216,125.46 for architects' fees and $372,272.09 for carrying charges.)

FEBRUARY 27, 1932

Liabilities

| | | | |
|---|---|---|---|
| CURRENT LIABILITIES: | | | |
| Notes payable: | | | |
| Secured by capital stock of a subsidiary real estate holding company consolidated herein and its notes for intercompany indebtedness | | $ 1,040,000.00 | |
| Unsecured | | 266,525.43 | |
| | | $ 1,306,525.43 | |
| Purchase money obligations | | 684,973.24 | |
| Dividends on preferred stock paypayable March 1, 1932 | | 99,240.49 | |
| Accounts payable | | 4,951,026.23 | |
| Sundry accruals | | 4,182,302.15 | |
| Due to affiliated companies | | 106.145.77 | |
| Royalties payable | | 852,579.03 | |
| Advance payments of film, deposits, etc. | | 407,313.85 | $ 12,590,106.19 |
| DEFERRED INCOME | | | 323,040.41 |
| REMITTANCES FROM FOREIGN SUBSIDIARIES, HELD IN ABEYANCE | | | 338,628.85 |
| PURCHASE MONEY OR CONTRACTUAL OBLIGATIONS MATURING SERIALLY AFTER ONE YEAR | | | 1,543,817.01 |
| MORTGAGES AND FUNDED DEBT: | | | |
| Optional 6% convertible debentures, series due 1939: | | | |
| Outstanding, August 29, 1931 | | $ 41,600,000.00 | |
| Less—Retired to February 27, 1932 | | 4,400,000.00 | |
| Outstanding | | $ 37,200,000.00 | |
| Mortgages and other bonds issues | | 63,095.476.41 | |
| (Including $3.726,584.02 maturing within one year) | | | 100,295,476.41 |
| PROPORTION OF CAPITAL STOCK AND SURPLUS OF SUBSIDIARY COMPANIES APPLICABLE TO MINORITY STOCKHOLDERS (including $270,335 preferred stock) | | | 882,898.76 |
| RESERVE FOR PREMIUM ON DEBENTURES AND CONTINGENCIES | | | 1,680,774.18 |
| CAPITAL (Represented by):— | | | |
| Capital stock: | | | |
| Authorized— | | | |
| 7,500,000 shares of common stock without par value | | | |
| 785.604 shares of preferred stock without par value. (Liquidating value $55.00 per share.) | | | |
| Issued and outstanding— | | | |
| 3,801,344.55 shares of common stock at stated value of $5.00 per share | | $ 19,006,722.75 | |
| 103,107 shares of preferred stock at stated value of $55.00 per share | | 5,670,885.00 | |
| | | $24,677,607.75 | |
| Capital surplus, per Exhibit A | | 62,062,696.22 | |
| | | $86,740,303.97 | |
| Less—Deficit, per annexed statement | | 2,816,361.19 | 83,923,942.78 |
| CONTINGENT LIABILITIES: | | | |
| As guarantors of mortgage bonds of affiliated companies | $1,017,666.67 | | |
| As guarantors in connection with theatre leases approximately | $ 50,000.00 | | |
| Expense of arbitration proceedings amount indeterminable | | | 201.578,684.59 |

### STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND DEFICIT FOR THE TWENTY-SIX WEEKS ENDING FEBRUARY 27, 1932

**(Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company and their subsidiaries)**

| | |
|---|---|
| Net profit before providing for amortization and depreciation, interest and miscellaneous charges | $13,763,262.76 |

(*Continued on the following page*)

# WARNER SIX MONTHS STATEMENT (CON'T)

| | | |
|---|---|---|
| DEDUCT: | | |
| Amortization of film costs (exclusive of depreciation of studio properties) ........................ | $11,093,473.44 | |
| Amortization and depreciation of all properties ........................ | 4,697,569.10 | |
| Interest and discount expense ...... | 3,161,947.38 | |
| Provision for investments in affiliated companies ........................ | 145,343.47 | |
| Provision for losses of companies in equity receivership .............. | 127,651.67 | 19,225,985.06 |
| Net loss before other income and minority interests' share of profits ................ | | $5,462,722.30 |
| DEDUCT—Other income: | | |
| Interest and discount earned ........ | $95,971.03 | |
| Dividends received from affiliated companies ........................ | 89,789.26 | |
| Miscellaneous income ................ | 23,131.34 | 208,891.63 |
| Net loss before minority interests' share of profits ................ | | $5,253,830.67 |
| ADD—Proportion of net earnings applicable to minority stockholders ...... | | 13,868.39 |
| Net loss from operations for the twenty-six weeks ending February 27, 1932, carried to deficit ................ | | $5,267,699.06 |
| Earned Surplus, August 29, 1931.......... | $223,747.46 | |
| ADD—Profit on redemption of 6% convertible debentures and bonds of subsidiary companies ........ | 2,498,515.37 | |
| | $2,722,262.83 | |

| | | | |
|---|---|---|---|
| DEDUCT: | | | |
| Loss on capital assets (net).... | $72,443.98 | | |
| Dividends on preferred stock to and including March 1, 1932.. | 198,480.98 | 270,924.96 | 2,451,337.87 |
| Deficit, February 27, 1932, carried to balance sheet ................. | | | $2,816,361.19 |

## WARNER BROS. PICTURES, INC.
## and Subsidiary Companies
### STATEMENT OF CAPITAL SURPLUS
### FEBRUARY 27, 1932

| | | |
|---|---|---|
| Capital surplus arising from revaluation of common stock of the company to a stated value of $5.00 per share, as recommended by the board of directors on October 23, 1931, and authorized by the stockholders on December 14, 1931........... | | $ 63,945,006.00 |
| Add—Capital surplus in respect of 130 shares of common stock subsequently issued (excess over $5.00 per share)................................ | | 5,268.61 |
| | | $ 63,950,274.61 |
| Deduct—Charges authorized by the board of directors: | | |
| Write-down of properties of the radio division.. | $ 1,276,949.46 | |
| Write-down of investment in and advances to Foreign Theatre companies to nominal value of $1.00 ........................................ | 110,628.93 | |
| Write-down of investments in participation of profits, license rights, etc..................... | 500,000.00 | 1,887,578.39 |
| Capital surplus, February 27, 1932, carried to balance sheet ........................... | | $ 62,062,696.22 |

# World Wide Buys 12 Stories in May

World Wide Pictures, Inc., led the list of story purchasers in May with the acquisition of screen rights to 12 story properties. Negotiations for additional purchases are underway, World Wide announces. Among the stories purchased in the month are well-known published books and several originals by noted authors.

The general total of May story purchases was considerably below that of several months immediately preceding, due to the windup of production activities on current programs. For the first time in months, stage plays took an insignificant place in the purchase of production material, only three plays being included in the 20 purchases made during May.

Following is the list of May story acquisitions:

**World Wide Pictures, Inc.:** "Rosalie's Career," novel by Faith Baldwin; "Uptown Woman," novel by Vina Delmar; "Death Kiss," novel by Madelon St. Denis; "Tempest and Sunshine," novel by Mary J. Holmes; "Study in Scarlet," story by Sir Arthur Conan Doyle; "Quicksands," story by Rex Beach; "The Devil's Highway," novel by Harold Bell Wright; "Lover of Mine," novel by Sada Cowan; "Snake Bite," story by Robert Hichens; "Confessions of a Bachelor," story by Ursula Parrott; "Where Lonely Ladies Walk," original story by Tiffany Thayer, and "My Son," stage play by Martha Stanley.

**Universal:** "Prancing Mothers," story by Morton Barteaux.

**Columbia:** "Mike," story by Sidney Skolsky.

**Paramount:** "Suburb," novel by Vera Caspary; "Single Night," story by Louis Bromfield, and "No. 55," novel by Louis Bromfield. (Screen rights to the latter were owned by Universal Pictures, from whom they were purchased by Paramount.)

**MGM:** "The Education of a Princess," novel by Marie, Grand Duchess of Russia; "La Tendresse," play by Henry Bataille, and "Felix," play by Henry Bernstein.

**Warner Brothers:** "20,000 Years in Sing Sing," story by Warden Lewis E. Lawes.

## First Division Distributes Charity Wrestling Bout Film

First Division Exchanges, Inc., will distribute the all-sound pictures of the charity wrestling bout in New York this week, which is being sponsored by Mrs. William Randolph Hearst, and the proceeds of which will be donated to the Charity Milk Fund which she directs.

Prints will be available after June 10 at First Division exchange in Albany, Buffalo, Cincinnati, Cleveland, Philadelphia, Washington and Pittsburgh.

## Hammons Increases Comedy Series; Advances Release

Earle W. Hammons, president of Educational, has shifted the release dates for the C. C. Burr "Torchy" comedy series, and has increased the second group to eight.

Production will start on June 15 instead of July 15, as previously planned. A new leading woman is being sought for the comedies.

## Drops Children's Club

Loew's State, New Orleans, has announced that it will suspend activity of the Birthday Club indefinitely. The club was organized two years ago, and has functioned every Saturday since. More than 5,000 New Orleans children under 12 years were enrolled.

# Film Group Asks Dry Law Change

A resolution endorsing modification of the Volstead Act to permit the manufacture and sale of light wines and beer was passed by a committee of motion picture executives at a meeting sponsored by the League for Modification of the Volstead Act, held in the Park Central hotel, New York, this week.

The resolution asked for the installation of some system of liquor control, and put the motion picture committee on record as being opposed to the return of the saloon. It also set forth the belief that the revenue to be obtained from taxation of wine and beer sales would lighten the tax burden of the motion picture and theatre industries.

Julius Singer of Universal Pictures was chairman of the meeting. Serving on his committee are: Joseph Hart, Morgan Lithograph Company; George Morris, Motion Picture Club of New York; Samuel Liggett, Columbia Pictures; M. A. Van Praag, National Screen Service; Mark Luescher, Radio-Keith-Orpheum, and Ralph Poucher, Consolidated Film Laboratories.

Louis B. Mayer, of M-G-M, favors the return of beer, he told Universal News Service, while on a visit to President Hoover in Washington recently. "I feel that beer would have saved the budget situation had we had the revenue from its sale several months ago," he said.

## Universal Declares Regular Quarterly Dividend of 25%

Universal Pictures Company, Inc., has declared its regular quarterly dividend of 25 per cent on the preferred stock, payable July 1 to stockholders of record on June 24.

# Cuts Accepted by Projectionists of Three City Unions

While projectionists' unions in Cleveland, Columbus and San Francisco have accepted wage reduction for varying periods at the request of theatre owners, Detroit's Local 199 has received an ultimatum that its members must accept a 20 per cent cut by June 15 or Allied member exhibitors will commence the training of non-union projectionists.

In Cleveland, Local 160 has entered into an agreement with the Cleveland Exhibitors Association for a cut ranging from 17 to 22 per cent. Effective May 30, the agreement will be in force until August 31, 1933. The new scale ranges from $141.10 per week for two men at de luxe houses, to $83 per week for two men in houses seating less than 500.

The projectionists at Loew's Ohio, RKO Majestic and Neth's Grand, Columbus, have agreed to a wage reduction of $10. It is expected operators at the RKO Palace will fall into line as well. The revised scale brings the weekly wage down to $72. San Francisco operators have reached an agreement with Fox West Coast Theatres calling for a reduction of from five to 10 per cent, dependent upon the weekly earnings of individual projectionists. This agreement has been concurred in by Nasser Brothers, independent circuit, and follows a similar arrangement with RKO, Warner, United Artists. Reductions will be effective to September 1, 1933. Negotiations are under way with Golden State, T. & D. Junior Circuit and San Francisco Theatres, Inc., circuits comprising some 70 houses.

H. M. Richey, general manager of the Michigan Allied unit, was responsible for the communication to the Detroit union. The reduction requested would be effective until August 31, 1933.

# Toronto Curious About Nathanson

Excited speculation, rife in Toronto, which has percolated to New York film circles, is to the effect that N. L. Nathanson, who resigned as managing director of Famous Players Canadian, may return to that circuit. The reports center about a reason for Mr. Nathanson having postponed his recent intended trip to England.

The executive resigned when an offer which he brought from England for purchase of the circuit by Gaumont British was refused. He has stated that he will not return to the company as an employee of Paramount. Toronto has become inquisitive over reports that Sir Richard Holt, Montreal financier and director of Famous Players Canadian who resigned with Mr. Nathanson, has offered to purchase the circuit. Discussions which Lord Beaverbrook, important British film figure, had last week with Prime Minister Bennett of Canada are said to figure in the reports.

## Publix Realigns Personnel For the Chicago Territory

Publix has realigned personnel in Chicago, bringing Harry Lustgarten into the division under Milton Feld, with Carl Strodel assigned to special duties. The Chicago territory has been divided into three instead of four districts. District heads are Dave Wallerstein, Dave Balaban and Louis Newhafer.

# Start Foreclosure Suit Against Roxy

The Continental Bank and Trust Company of New York, as successor trustee, has instituted foreclosure proceedings against the Roxy Theatres Corporation, under a $4,250,000 mortgage. The mortgage was made by the theatre corporation in return for a loan under date of October 22, 1925, the original trustee being Herbert S. Martin, now dead.

Named as co-defendants are Harry G. Kosch, recently appointed receiver in equity for the company by the United States district court, and "others." The action was brought through the firm of Wise, Shepard & Houghton, attorneys. The plaintiff alleges there are now due and unpaid installments of principal and interest of the mortgage amounting to $146,770.82 and that the corporation has failed to pay taxes of $62,980 for the first half of the year 1932. Still due on the principal of the mortgage, according to the plaintiff, is $3,690,000.

The formal notice to all employees of the Roxy theatre in New York that employment will terminate with the performance of June 16, has been described by Mr. Kosch, the temporary receiver of the Roxy Theatres Corporation, as conforming to the orders of the United States district court, and merely a matter of legal form.

Mr. Kosch stated that the notice was necessitated by the fact that his position as temporary receiver terminates June 16, and the legal requirement that such notice be issued under that circumstance.

Mr. Kosch's authority as temporary receiver for Roxy Theatres ends June 16. A permanent receiver is to be named by the court June 13, and if he is authorized to continue the theatre's business, he will be permitted to negotiate new contracts to keep the Roxy open.

## Pictures Realization Company Files Petition in Bankruptcy

Pictures Realization Corporation, New York, has filed a voluntary petition in bankruptcy in the United States district court for the southern district of New York through its attorneys, Keppler & Keppler. The firm was formed several months ago to take over Sono Art Productions, Inc. Various films are listed as of no probable value.

Total unsecured claims are listed as $508,876.50. These do not include priority claims of $6,442.62 for 1929 federal income tax and $2,831.38 for New York State income tax. The only assets listed as having any value are $1,126.35 in bank deposits, $1,000 on deposit with the MPPDA, and $100 worth of office furniture at 1600 Broadway.

# Must Keep Up High Standard of Living, Aylesworth Urges

The popular failure to establish an approximate equilibrium between the forces of production and the forces of consumption is one of the most serious factors in the present world crisis, Merlin H. Aylesworth, president of RKO and the National Broadcasting Company, told the graduating class of Drake University, at Des Moines, Iowa, on Monday. Mr. Aylesworth was accorded the honorary degree of Doctor of Laws by the university.

Mr. Aylesworth said in part:

"We have made most satisfactory advances in that phenomenon which all over the world is hailed as made-in-America: mass production. Mass production, however, requires mass consumption. We have failed to keep the balance between mass production and mass consumption. This failure is one of the most important factors in the nation's unemployment crisis, today. . . .

"The chances of machine-displaced labor finding opportunities in other industries seems to be in more or less direct proportion to the degree that a rising mass standard of living can provide increasing mass wants. Today, however, you find many of our citizens who are seriously counselling the advisability of deliberately lowering our standard of living as a cure of our economic ills. The vicious circle of unemployment, which results in lowered standards of living, which in turn causes more unemployment and renewed lowering of the standard of living is already operative.

"Let us not accelerate this vicious circle. Let us try to maintain the high standard of living which through our scientific industrial advances, America has earned. Let us at least try to the point that the effort proves that we are not entitled to it. . . .

# Educational Plans 3 Sales Meetings

The sales organization of Educational Film Exchanges, Inc., and World Wide Pictures, Inc., headed by the executives of both companies, will hold three sales meetings, starting with a two-day session in New York, June 20 and 21. The second meeting will be held in Chicago on June 23 and 24, and the third in Los Angeles, June 26 and 27.

# Delegation Kills State Tax Measure

A delegation of 50 New Jersey theatre owners, headed by Sidney Samuelson, president of the Allied Theatre Owners of New Jersey, succeeded this week in killing a proposed admission tax, providing for a one cent tax on admissions up to 25 cents and two cents on admissions over 25 cents.

The owners met in Trenton at a hearing held by the Senate committee on taxation, where the measure was killed.

# Arbitration Takes Dominant Place as Paper Trial Opens

The $1,000,000 anti-trust action, brought by Nick Paper and the Sun Amusement Company against various national distributors, went to trial on Monday before a jury in federal court at Lincoln, Nebraska, with arbitration, as it existed prior to being outlawed by the United States Supreme Court, appearing as the dominant issue of the case.

Whether the Sun theatre was forced out of business in April, 1929, through the operation of the now invalid arbitration clause in the standard exhibition contract or whether Paper, owner of the theatre, voluntarily sold out to his competitors was a chief issue of the first day's sessions.

Most of the day was consumed in reading to the jury the proceedings in the Paramount case in which the Supreme Court declared the arbitration clause illegal under the anti-trust laws. This decision will be used as *prima facie* evidence against distributors.

In his opening statement to the jury, Max V. Beghtol, Paper's attorney, charged the exhibitor was forced to give up the Sun because he was unable and unwilling to meet a $7,500 award made by the arbitration board of the Omaha Film Board to Universal. The claim developed, the lawyer stated, when delayed arrival of new sound equipment in April, 1929, made it possible for Paper to play "Show Boat" on its booked date for the Capitol in Lincoln, likewise owned by the same exhibitor. The award was made against both the Capitol and the Sun, in spite of the fact that they were owned by two distinct corporations. Arthur F. Mullen, defense counsel, exhibited to the jury a written contract between Paper and John Cooper, president of the Lincoln Theatre Corporation, executed a few days before the arbitration board award. The contract provided for the leasing of the Sun and Capitol to the Lincoln Theatre Corporation and stipulated that Paper was to be employed as manager of these two theatres and two others owned by Cooper, in Lincoln. Cooper is identified with Publix.

Paper has filed another suit for triple damages, totalling $2,500,000 for the Capitol, but this case will not come up at this term of the court.

# Express Rate Drop Will Be Continued

Representatives of the Railway Express Agency and Southeastern Express Company have given definite assurance to James H. Butner, Educational Atlanta branch manager, that the reduction on express rates on films returned to exchanges in the southeast will be extended to September 30, 1932.

The reduction was made to meet truck competition, but it has not as yet been decided that it will be made permanent. The reduction, effective January 5, was to have run until July 1. Exhibitors affected by the lower rates include those served by exchanges in Atlanta, Jacksonville, New Orleans, Memphis, St. Louis, Louisville, Cincinnati, Washington and Charlotte.

# ROTHAFEL HOME WITH INSTITUTIONAL IDEAS

## More Than Ever Convinced on Policies for Radio City; Says Europe Excels in Lavish Productions for the Stage

By SHERWIN KANE

An old doctrine of S. L. (Roxy) Rothafel, which he has expounded and reiterated year after year for more years than even he can count, is: "To be a success, your theatre must be an institution."

That is just what Roxy proposes to do with his new Radio City theatrical charges. To aid him in so doing, he led a little junket of RKO officials into the capitals of European theatricals, from which he is just returned. The junket, it now appears, was not particularly fruitful in the way of supplying Mr. Rothafel with spectacular new endowments; but it did fortify and regenerate those endowments which he has already demonstrated, in this way and that, are native to himself. Above all, it served to reinforce his conviction that "the theatre must be an institution."

### European Theatre an Institution

"Europe," Mr. Rothafel pronounced, "knows the value of making the theatre an institution. The records abroad of years of unbroken theatrical success in their most famous theatres are founded on that idea. If we look at our own record, here at home, we have the same thing demonstrated."

"What is the outstanding theatre success in America today?" he asked, and supplied the answer: "The New York Theatre Guild, of course. It is essentially an institution. We have the same thing in the earlier theatre. Frohman was a success, and Frohman was an institution. Before Frohman we had. . . ." He paused.

"Augustin Daly," supplied Martin Beck, who sat nearby.

"Augustin Daly," repeated Mr. Rothafel. Then glancing at his companion, he added: "And Martin Beck made a successful institution of Orpheum."

"And so did Keith," remarked Mr. Beck, who is now in charge of RKO vaudeville. Mr. Beck also was a member of the Roxy junket to Europe, on which he looked upon much European theatrical talent, yet signed but little.

However, no mention was made of New York's Roxy theatre, which certainly was on its way, if it had not already arrived, to becoming something of an institution when the intriguing prospects of the more expansive Radio City enterprise lured Roxy into RKO.

Something of this may have been in Mr. Rothafel's mind at the moment. His gaze wandered about the luxuriousness of his ample offices on the eighth floor of the Palace Theatre building. He may have found them faintly reminiscent of the fittings and amplitude of the famous theatre, three blocks farther up Seventh Avenue, which still bears his name and in the comparatively few years of its existence has come to be more than a national synonym for the near-ultimate in theatre appointments.

"Radio City's theatres will be institutions," he declared, then added: "and so will everything else within my authority be conducted according to that doctrine."

### More Lavish Stage Productions

Aside from this firmer conviction in this professional doctrine of his, and a few production ideas and European performers, the Old World had little to contribute to the Roxy junket.

"I had several ideas while abroad, yes," he said. "But they were not necessarily inspired by anything I saw or heard while there. They might have occurred to me here in my office if I had the opportunity to relax and search for them. We lined up some players of great ability and some acts of worthwhile novelty, but they can't be announced yet. It might complicate matters when the contracts are made up.

"Europe," he continued, "hasn't much of importance to contribute to us. Certainly, they can teach us nothing of showmanship. However, there are certain things we can exchange with them; that they can give us and we can give them. I believe their stage talent to be more finished, more polished than ours. They have greater traditions behind them. Again, they excel us in certain forms of lavishness, in large scale, elaborate stage productions, such as may be found in the production of 'Casanova' on the Continent. It costs so much less to produce spectacles of that kind abroad than it would here. The cost in New York would make it prohibitive to duplicate that type of production except—" and here he gave an intimation of the type of entertainment one may expect to find in the theatres of Radio City—"except in that paradoxical type of theatre that is intimate in spite of immense seating capacity. Radio City will be able to duplicate those productions."

Deeply bronzed from his early summer peregrinations, Roxy is colored as deeply with enthusiasm for his new undertaking, and has about him the unconcealed joy of a habitual conqueror standing again at the familiar threshold of a rich, new world.

# Paramount Plans Sales, Date Drive

Paramount plans to launch a combined sales and playdate drive, beginning July 1, in which all departments are expected to cooperate. George Schaefer, general sales manager, has completed arrangements, the drive to be unprecedented in scope in the company's history.

Herman Wobber is in New York to actively direct the campaign, which will be initiated with a series of regional meetings, designed to map preliminary work, attended by representatives of sales and theatre departments. Team captains for the departments have been appointed in the various territories of the country.

# YOUR PUBLIC

by
RITA C. McGOLDRICK

## Chicago Better Films Council

THE most important reaction in the past year among public groups interested in the development of the motion picture has come to us from Chicago. That pivotal city has had its own internal motion picture furores, revolving about censorship. Inconsistencies, uproar, unpleasant publicity, expensive rebukes for the producers have marked the stormy way to better films in Chicago.

But gradually, out of this travail, the Better Films Council of Chicago has been born. The organized club women, with a new understanding of the problems that beset the producer and exhibitor, have gathered together in an enlarged group known as the Chicago Better Films Council, sponsored by the Illinois Federation of Women's Clubs. This group, made up of more than 500 club chairmen working directly under twenty-three district chairmen, have undertaken to carry out the constructive plan of the General Federation in standing solidly behind those productions worthy of concerted support. Their policy and clearly outlined plan is to work *with* and not against the theatre man. They are pledged to do a box office business for endorsed pictures. Their publicity for worthwhile pictures is practically nationwide in scope. In their report they list nine major broadcasts on good pictures playing currently in Chicago. Newspaper and club notices are designed to build up larger and better audiences for the type of production for which the General Federation of Women's Clubs stands.

### Difficult Censorship Problem

All of this has its own backwash on the difficult problem of censorship as it has presented itself in Chicago. Theatre managers, Film Board executives, representatives of the great producing companies, have all swung into cooperative action with this new forward looking movement. All are agreed that here is a possible loophole of escape from the autocratic hurtful supervision of the motion picture with which Chicago has been harnessed for too long.

The clubs, representing in their membership hundreds of thousands of intelligent and thoughtful women, have set upon this new task with a full cognizance of its responsibilities. Their annual report says, among other things:

"We have endeavored to place the name of every club woman in Illinois upon the mailing list for the General Federation monthly list of endorsed pictures, which comes to each one without cost and which is a definite guide in the selection of motion pictures which the family should see. We are not able to present to you the exact figures in total but it runs into many thousands. One chairman in this territory reports, for instance, that 500 names were sent in from her district. Our reports further tell us that many theatre men have asked to be placed on our mailing list and that many ministers are using it for announcements. Girl and Boy Scout leaders have been asked to make use of our list through their memberships. Parent-Teacher groups are using it actively.

### Nine Broadcasts This Year

"We ask for further publicity for better pictures—particularly for chairmen to make weekly announcements of the better pictures showing in their immediate vicinities. Neighborhood newspapers have been generous in their free announcements of our plan. We thank them—and wish to encourage them.

"The Council is pleased to report that it has had nine broadcasts this year. Requests following these talks for information and preview lists have indicated clearly that the public is interested and beginning to seek definite information on better pictures.

"Chairmen tell me that they have filled nearly one hundred speaking engagements this year, each address made before an important club group. We cannot place too much emphasis upon this fact—your district chairmen have detailed information on this fact and this organization should hear more about it! Your state chairman made 42 talks before clubs, district conventions, church and parent groups. Once she appeared before a motion picture theatre owners association to protest the double feature policy. Our organization is opposed to the double feature policy and we are convinced that as long as this practice continues it will be impossible for any one of us to build up the desired well balanced, high type motion picture program. For motion picture entertainment is like the good menu—it must be healthfully and well balanced.

"Through the whole-hearted cooperation of chairmen and theatre men we have learned of many instances of theatres willing to work with us in securing better films for family nights and junior shows. Entire programs have been changed when the manager was asked to do so because of the nature of his feature film. Advertising policies have been changed to better fit the community standard. Theatre managers have invited our members to help them plan their Kiddie Klub programs; we urge our members to advance this particular work. *Be on the job* in your community to organize children's clubs to select suitable entertainment for them, and to act as hostesses for their particular shows.

"It has been the pleasure of this department to recommend certain outstanding pictures and through the courtesy of the distributor to send these recommendations to every club in the state. The pictures so recommended were: 'Arrowsmith'; 'Broken Lullaby'; 'The Man Who Played God', and 'Explorers of the World.' Yesterday, as part of our conference, chairmen were taken to a preview of a new picture, which will be released shortly under the title 'Hell's House.' The house, in this instance, is a boy's reformatory. Your soul will be torn by its stirring message.

"Let us remember that the leaders in every community—and you are those leaders—set the example in motion picture appreciation and attendance. Do not try simply to see *more* pictures, but promise yourselves never to miss the *best ones!* Remember that each time you pay your admission fee that you are not only telling your theatre manager your preference in movies but that your money is assisting the men in Hollywood to continue making the same type of picture. Yes, your admission fee, your ticket, is in fact 'your ballot for better pictures.'"

This, in more words than this brief resume contains, is the message to Chicago.

## Rita McGoldrick's Work Is Praised In Radio Address

In a recent broadcast over WFOX, a Brooklyn station, Harold Davis Emerson, Ph.D., of Columbia Pictures, made the following tribute to Rita C. McGoldrick, the editor of *School and Screen, The Juvenile Show* and *Your Public*, departments for MOTION PICTURE HERALD. Devoting his entire talk to the accomplishments of the department, he said:

"While I have always appreciated her activities I never fully realized the extent of her achievements until recently. Lately I saw her preside at a meeting in which she outlined the aims and ideals for which she is working. Then I realized why Mrs. McGoldrick is regarded as the *angel* of the motion picture industry.

"I recently heard her define a family audience picture—a subject over which there has been much debate and difference of opinion, without anybody giving a concrete definition. Mrs. McGoldrick described it as a film which presents clean, American life as it is actually lived and which is typical of our day and age—a film that will inspire Youth—and make better citizens.

"She believes that there are two distinct audiences—a juvenile and an adult group, and each requires a different form of entertainment. In short she is against making morons out of the matured; neither would she give beefsteak and caviar to a new-born babe.

"Her committee is alert and active, and is frequently instrumental in correcting evils within 24 hours without resorting to censorship or other objectionable methods. Mrs. McGoldrick always appeals to reason, argues her case soundly and convincingly and through so doing accomplishes great results."

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## Week Ends Only

***(Fox)***

**Romantic Drama**

While some critics may say that this picture is not as strong as it might be, nevertheless it is better than fair entertainment. True, there is nothing great about it and the theme is somewhat hackneyed, yet played as a program picture with a strong campaign directed at the feminine contingent of your patronage, it should do fairly well.

Briefly, the story is that of a young society girl whose father dies after losing all his money. She gets a job as a hostess in a classy night club run by the family's former butler. As a sideline, for a consideration, she is also a week-end house-party hostess. She helps a struggling young artist, who has fallen in love with her. She is the model for a painting that he is to enter in an exhibit. He thinks she is the acme of perfection until, summoned to the home of a patron, he finds her in a rather embarrassing situation. But irate as he is, all is forgiven—when he finds that this is the means she has of getting extra money which she has given him.

"Audience value" must be founded on two things—romance and personalities. It should appeal strongly to the women, therefore use every means at your disposal to intrigue their curiosity.

Combining the title with the names of Joan Bennett, Ben Lyon, John Halliday and Halliwell Hobbes, the first three of whom are particular favorites of the fair sex, looks to be the best way of approaching the selling idea. Catchy copy can be written to tag on to the title as "Week Ends Only," "she was a different girl—for when others sought her love, she kept her love for her sweetheart alone." "Week Ends Only—she disappeared. She said she was visiting her aunt; but oh, what a place in which he found her."

Avoid making any comparisons between Constance and Joan Bennett and the temptation to do so. Concentrate on Ben Lyon and John Halliday. And those who know Halliwell Hobbes should come out to see him if you let them know that in this picture he has one of his best roles.

Exploitation possibilities open the door wide to all kinds of merchant contacts with the title used for the basis. There are possibilities for travel, women's wear and accessory tieups, beauty shops, drug stores and all the way down the line.

You will have to work on this picture. It must be sold as clever entertainment with a surprise climax that is entirely unexpected. Keep as far away from sophistication as you possibly can. But try to get across the idea that it is the story of a girl that every girl in the world would like to live.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Alan Crosland. From the novel by Warner Fabian. Screen play and dialogue by William Conselman. Cameraman, Hal Mohr. Sound, Eugene Grossman. Release date, June 19, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Venetia Carr | Joan Bennett |
| Jack Williams | Ben Lyon |
| Arthur Ladden | John Halliday |
| Martin | Halliwell Hobbes |
| Briggs | Walter Byron |
| Broker | Allan Dinehart |
| Carr | Berton Churchill |
| Ted Lane | John Arledge |

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

## As You Desire Me

***(MGM)***

**Drama**

There can be little doubt that this is the finest picture ever made with Garbo. When hard-boiled critics (not including me) forget they are critics and go into raves, that's sumpin', and in this picture we can easily understand why they were thus afflicted. Garbo, yeah, and all the other members of that swell cast dish out performances that can be described only as "superb."

We are informed that the film version differed from the stage play in respect to the film having a happy ending. Not having seen the play, I cannot make a definite comparison; but I can say that as the picture now stands it leaves little or nothing to be desired.

The title, as in all Garbo pictures, is not of the greatest importance since it is assumed that she must be the bigger draw. Even the tank-towns sell Greta above the title—proving that tank-towns have acquired a show-sense equal to their big-city brethren. So in analyzing the possibilities of this picture we can safely say that Garbo plus this particular title should be a sure-fire box office in every house. Added to the star and title are the additional marquee names such as Melvyn Douglas, Owen Moore and Erich von Stroheim.

The audience value of this picture unquestionably exceeds even its remarkably strong box office pulling powers. The story, the acting and the direction all tend to hold you tightly in their grasp until the final fadeout. And Garbo! At times she is simply exquisite, especially when she dons that gown of 10 years ago. When she does, she's as sweet as any ingenue on the screen today. And that platinum blonde wig at the start of the picture plus the gowns will leave the ladies in your audience gasping for breath.

In this picture she shows her ability to build up humorous situations, and then in her drunk scenes she still further emphasizes her ability as one of the greatest players in years.

We must say that there can be little doubt but that Garbo has climbed higher with each picture. "As You Desire Me" tops anything she has ever given the screen and will long be remembered as one of the grandest contributions to the screens.

Setting forth selling angles for a Garbo picture seems futile. Perhaps we should just say that you ought to lay out your advertising campaign to equal the greatness of the attraction itself. Do not surround it with any sort of cheap stunts or ballyhoo gags. That would be a crime for a picture like this. Just see that your entire drawing population is well aware of the fact that you are playing this picture.—Lewis.

Produced and distributed by MGM. Directed by George Fitzmaurice. Play by Luigi Pirandello. Adaptation and dialogue by Gene Markey. Photographed by William Daniels. Film editor, George Hively. Release date, May 28, 1932. Running time, 71 minutes.

CAST

| | |
|---|---|
| Zara | Greta Garbo |
| Bruno | Melvyn Douglas |
| Salter | Erich von Sortheim |
| Tony | Owen Moore |
| Madame Mantari | Hedda Hopper |
| Lena | Rafaela Ottiano |
| Baron | Warburton Gamble |
| Captain | Albert Conti |
| Pietro | William Ricciardi |
| Albert | Roland Varno |

## Doctor X

***(Warner)***

**Comedy-Drama**

Write your own ticket on this one. Sell it with the right kind of showmanship and you have a picture whose box office grosses should parallel "Frankenstein" and "Dr. Jekyll and Mr. Hyde." Manhandle it by simply shouting that it's a "super-thriller" and you'll probably be disappointed. Made six or eight months ago, "Doctor X" would be the picture that upset the entire industry. That's your best cue to its power and box office possibilities.

It's all in Technicolor. It comes under the "thriller" heading, all right, but mainly because of the expert work of Lee Tracy, as the never-say-quit reporter. It's almost a comedy. It will alternately chill your patrons until their nerves are tense and tumble them into the aisles with howling glee.

Here's the story in brief. There has been a series of murders. All happen when the moon is full. Hidden in a morgue as a "stiff," Lee hears the cops tell "Doctor Xavier" (Lionel Atwill), who is a sort of medical examiner as well as the head of a scientific research laboratory, that they suspect someone connected with his establishment of the crimes. The doctor doesn't want any publicity, scoffs at the idea, and asks for 48 hours to test out some new fangled theories which will establish the guilty party. There's plenty of terror and comedy right at the opening. Lee bursts into the doctor's academy, but is discovered by Joan, the doctor's daughter (Fay Wray). Enter the romance and more comedy as Lee goes for her in a big way.

The test is transferred to the doctor's summer home, away from all civilization. Lee breaks in there. And there's more comedy, supplied by him, Mamie, the maid (Leila Bennett) and Otto, the butler (George Roesner). Your audiences should howl when Lee hides himself away in the closet with all the skeletons and does queer tricks with them.

The doctor puts on his experiment amidst a maze of scientific paraphernalia. The murders are re-enacted. And while there are thrills, there are laughs, from Mamie and Otto. During the test another man is murdered. There's your mystery. Someone in the room did it, but who?

Another experiment is tried with Fay Wray the plant. Lee, in the closet, in the meantime, has been overcome by some sort of noxious gas. You see the eye of the person who did it but that is all. To prevent any recurrence of the crime, Dr. X has handcuffed to their chairs all his confreres but one—a one-armed man (Preston Foster) who could not have done the killing. He is sent outside to work the mechanism. Then the thrilling climax. The one-armed man grafts a new hand on his withered arm, changes his appearance a la Dr. Jekyll. The moon is full and Fay is there—a readymade victim. But Lee jumps out of the closet, goes to the mat with the demon and puts up a terrific fight that is thrilling and comic in turn, climaxing it by flinging a lighted oil lamp at the monster and throwing his blazing body out through a window to the rock far below. Of course, he's Fay's hero. And has he a newspaper story!

The acting is great with every member of the cast jumping into the spirit of the picture and turning in a sterling performance. The picture is loaded with all kinds of smash selling angles. Promise your patrons a marvelous "laugh thriller" and you ought to pack 'em in.

"Audience appeal" is great, for the reasons outlined above. The picture can be played in any theatre, anywhere, anytime—and the exhibitor who doesn't clean up with it will have no one to blame but himself.

Make your selling appeal as vivid as you possibly can. Bring out the idea that they will laugh till they cry and that they will be thrilled as they never have been before. Emphasize the Technicolor. Don't go in for that foolish line of having nurses in attendance and don't advise anyone to stay away if he has a weak heart. If you can get hold of some fantastic scientific equipment, exhibit it in your lobby or foyer, and don't forget you can work out all kinds of gags on the mystery basis: who was the "moon killer"?—McCarthy, Hollywood.

Produced and distributed by First National. Directed by Michael Curtiz. Based on a play by Howard W. Comstock and Allen C. Miller. Adaptation and dialogue by Robert Tasker and Earl Baldwin. Art director, Anton Grot. Photographer, Ray Ranahan. Release date, July 9, 1932. Running time, 80 minutes.

CAST

| | |
|---|---|
| Doctor Xavier | Lionel Atwill |
| Joan | Fay Wray |
| Dr. Wells | Preston Foster |
| Lee | Lee Tracy |
| Otto | George Roesner |
| Mamie | Leila Bennett |
| Dr. Rowitz | Arthur Edmund Carewe |
| Dr. Haines | John Wray |
| Dr. Duke | Harry Beresford |
| Stevens | Robert Warwick |
| O'Halloran | Willard Robertson |
| Editor | Thomas Jackson |
| Policeman | Harry Holman |
| Sheriff | Tom Dugan |
| The Madame | Mae Busch |

## Week-End Marriage

*(First National)*

**Drama**

In the nature of a problem play, concerning itself with the dangers and possible disasters of the modern youthful marriage wherein the wife works as well as the husband, this adaptation of the Faith Baldwin novel is simple in story and treatment, satisfactory in performance, and sufficiently universal in theme to provide satisfactory entertainment, without being in any respect unusual.

Treating as it does of the very real problem of the young couple, when the husband is overproud and the wife insistent upon retaining her position, the title is in a sense misleading. The implication that there is something spicy and modernly sophisticated about the picture is a mistake. It would be well to indicate in exploitation that there is nothing in the story to which the most strict community-welfare guardian could have the slightest objection. The story is clean-cut, as is the treatment. Loretta Young offers a fine performance as the young wife, and is ably seconded by Norman Foster as her husband. The support is strong; there are no casting weak spots. Vivienne Osborne may be emphasized; she plays well, but her part is small. Aline MacMahon, former stage player, as the sister-in-law who engineers the marriage, is effective in her portrayal, presents her dialogue amusingly, supplies what little comedy lies in the opening reels, but is probably unknown to the screen audience. "Good" names are scattered through the cast, but their owners carry only minor roles.

Offer this picture for what it is. Sell it as a clean, straightforward screen story. Make whatever use of the Faith Baldwin story origin which may be effective in the particular community, arranging possible tie-ups with the novel. This is straight drama, possessing thematic backbone. It may be played any time during the week, but the youngsters will have no interest in it whatsoever.—Aaronson.

Produced and distributed by First National. Directed by Thornton Freeland. Based on the novel by Faith Baldwin. Screen play by Sheridan Gibney. Art director, Esdras Hartley. Photographed by Barney McGill. Release date, June 18, 1932. Running time, 66 minutes.

CAST

| | |
|---|---|
| Lola | Loretta Young |
| Ken | Norman Foster |
| Peter | George Brent |
| Agnes | Aline MacMahon |
| Shirley | Vivienne Osborne |
| Connie | Sheila Terry |
| Davis | J. Farrell MacDonald |
| Mrs. Davis | Louise Carter |
| The doctor | Grant Mitchell |
| The judge | Harry Holman |
| Louis | Luis Alberni |
| Joe | J. Carroll Naish |
| Jameson | Richard Tucker |
| Jim | Roscoe Karnes |
| Mengel | Herman Bing |
| Clerk | Allan Lane |
| Policeman | Thomas Jackson |
| Juan | Wilfred Lucas |

## Is My Face Red?

*(RKO Radio)*

**Comedy-Drama**

This picture is built around the hectic career of a sensation digging, key hole peeping tabloid newspaper columnist. It's timely, brilliant, packed to the hilt with dramatic suspense, through all of which runs a vein of satirical comedy. Picturing Bill Porter as a wise-cracking columnist to whom no news is too sacred to withhold from his eagerly read column, despised by those whom he writes about, hated by rival reporters, a menace to the great and near great who may become the victims of his stinging shafts—it's the first picture to offer an expose of how a super Walter Winchell gets his news, prints it and broadcasts it over the air.

The title is a tip-off as to the theme. Porter's items should cause anyone's face to turn red. That title, plus a hint of the theme, together with the names Ricardo Cortez, Helen Twelvetrees, Robert Armstrong, Zasu Pitts, Arline Judge and Sidney Toler—should prove enough to lure patrons.

"Audience value" is exceptionally strong because the picture has just about everything in the way of elements that please all types of patrons. There's romance, drama, comedy, suspense, action, novelty and it's loaded with colorful characterizations. Outstanding among its features are its revelations of all the inside workings of a champion dirt digger on his tour of a great city in search of something that somebody doesn't want printed.

It's a different kind of a newspaper story, inasmuch as a personality, Bill Porter, not an institution, is the central character. It's new and original, treating a subject in which the interest is intense and nationwide. Just capitalizing on the fact that it is an exposure of a dynamiting columnist who airs his news in print as well as over the radio should insure readymade audiences.

You can do all sorts of things with the title. It's a natural for a teaser and its tieup and gag possibilities are unlimited. Play up the drama. Play up the element of the unexpected. Ask the questions: "Is your Face Red?" "Have you any secret in your life that you would guard to the limit?"

Convince your patrons that "Is My Face Red?" is new, novel and sensational entertainment and you should clean up. It is essentially an adult picture and not recommended for children's shows.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by William Seiter. From the play by Ben Markson and Allen Rivkin. Dialogue by Bartlett Cormack. Cameraman, Leo Tover. Film editor, Joseph Kane. Release date, June 17, 1932. Running time, 66 minutes.

CAST

| | |
|---|---|
| Peggy Bannon | Helen Twelvetrees |
| William Poster | Ricardo Cortez |
| Mildred Huntington | Jill Esmond |
| Ed Maloney | Robert Armstrong |
| Bee | Arline Judge |
| Telephone Operator | Zasu Pitts |
| Tony Mugatti | Sidney Toler |
| Horace | Clarence Muse |
| Angelo Spinello | Fletcher Norton |

## Forgotten Commandments

*(Paramount)*

**Drama**

It is sad but true to relate that the only redeeming features to this picture are the scenes taken from the original Cecil B. McMille's "Ten Commandments." These scenes unquestionably give the production the only real sustaining interest it possesses.

Sari Maritza will be headed for disaster in this country if she is assigned to such parts as they handed her for her initial American appearance before a camera. Fortunately for her, an opposition Broadway house features her in a Ufa picture, "Monte Carlo Madness," in which the New York fans are afforded an opportunity to observe her at her true worth. She is pretty, capable and pleasing in the foreign-made picture, but in "Forgotten Commandments" she is none of these at all.

The title can be built up to some proportions for your box office. It has a certain appeal for certain classes. Names to support the title include Miss Maritza, Irving Pichel, Gene Raymond, Marguerite Churchill and Harry Beresford. They all contribute forceful performances in what might be called a futile effort to make something out of nothing.

Audience angle is minus. Take away the stirring scenes from "The Ten Commandments" and you have little.

NG for kids or Sundays. Play safe and sell it as you feel is safest in your community. See the picture first and pick out the slants best adaptable for your class of patronage.—Lewis.

Produced and distributed by Paramount. Directed by Louis Gasnier and William Schorr. Story by James Bernard Fagan and Agnes Brand Leahy. Photographed by Karl Struss. Release date, May 27, 1932. Running time, 65 minutes.

CAST

| | |
|---|---|
| Anya | Sari Maritza |
| Paul Ossip | Gene Raymond |
| Marya Ossip | Marguerite Churchill |
| Prof. Marinoff | Irving Pichel |
| Priest | Harry Beresford |
| Doctor | Edward Van Sloan |
| Gregor | Kent Taylor |
| Registrar | Frankie Adams |
| 1st Orator | John Peter Richmond |
| 2nd Orator | William Shawhan |
| Ivan Ivanovitch | Joseph Sauers |
| Burly Student | Boris Bullock |
| 2nd Student | Allen Fox |
| Room Clerk | John Deering |
| Officer | Harry Cording |
| Divorce Clerk | Florence Shreve |
| Nurse | Helen Carlyle |

## Jewel Robbery

*(Warner)*

**Melodrama**

The old "melodrama" is portrayed by a splendid cast, photographed in lavishly beautiful and modernistic settings, with Kay Francis more of a fashion model than ever before and William Powell as suave as in his finest performances—still it's ten, twenty and thirty melo. And there's a market for that, too.

The story, which is shallow and altogether unbelievable, is made more or less entertaining by the fine acting of Kay Francis and William

Powell, with the rest of the cast, particularly Allan Mowbray, Hardie Albright and Spencer Charter turning in good performances. It concerns a fashionably aristocratic Viennese lady, who is bored with all the foibles of wealth and social position. But in a classy jewelry shop she and her party fall victims to a high-powered gem thief. She falls head over heels in love with the big shot thief, and he in turn becomes more than interested in this unexpected gem. The gang loots the shop in a decidedly workmanship fashion. But before letting the girl go, the thief makes a date with her. He visits her in her villa and the romance waxes warm. Through a ruse he lures her to his own apartment, where, it seems, he has collected all the jewels he has ever stolen. Maybe it's because he can't sell 'em that he keeps 'em. But the police have tracked him to his lair. The thief escapes by means of all sorts of trap doors and wild scrambles over roof tops, but not before he has made an engagement to meet the girl in Nice.

You can best sell this by not being too serious. Probably it will be best to capitalize on the name of Kay Francis for all it's worth and that's plenty. Likewise, remind your patrons that Mr. "High Pressure" William Powell is in town again.

"Audience values" lie in the audacity with which this master works in sacking a shop and in capturing the heart of a very willing girl. There is lavishness, that makes "Jewel Robbery" a good-looking picture, but don't mix that with sophistication. Likewise there is a vein of comedy in which all participate that almost tops every other angle.

The title notwithstanding, there is no mystery about the picture. Every one knows just what is going on right from the start. A strong campaign will be necessary to achieve the best results. As mentioned before, Francis and Powell are your aces in the hole. Shout "Kay" to the men folk and the good-looking, slick Powell to the women. The picture can also be sold as family entertainment as there is nothing in it that will create objections.—McCarthy, Hollywood.

Produced and distributed by Warners Brothers. Directed by William Dieterle. Story by Ladislaus Fodor. Adaptation by Erwin Gelsey. Photography by Robert Kurrle. Release date, July 30, 1932. Running time, 68 minutes.

CAST

| | |
|---|---|
| Robber | William Powell |
| Teri | Kay Francis |
| Paul | Hardie Albright |
| Count Rudolf | Andre Luguet |
| Franz | Henry Kolker |
| Hollander | Lee Kohlmar |
| Lenz | Spencer Charters |
| Fritz | C. Henry Gordon |
| Henri | Robert Greig |
| Marianne | Helen Vinson |
| Professor | Lawrence Grant |
| Manager | Jacques Vanaire |
| Clark | Harold Minjur |
| Chauffeur | Ivan Linow |
| Leopold | Harold Waldridge |

## Liebe ist Liebe

### Love Is Love

***(Ufa)***

### Musical Romance

To an exhibitor who has a clientele sizeably interested in the German musical comedy type of motion picture here is a likeable production. More than that, Erich Pommer, supervisor, well known to Americans for his directing ability, has made good use of the German artistry with the fadeout as well as other effects both mechanically and in theme and handling. This is achieved at the start in the staccato orchestral accompaniment to the din of ticker-typewriters of a telegraph office. The bizarre, so well liked by the German audience, is therefore much in evidence, and the musical bits, though perhaps not numbering in that more or less definite category of "hits," are carried through consistently and tellingly.

To the audience familiar with German productions and German stars, the names Hans Albers and Kaethe von Naby may mean considerable. Albers at times assumes the musical comedy swagger dear to the foreign stage, and Miss von Nagy is good to look upon. Julius Falkenstein, in the role of the American banker father of Miss von Nagy, knows his acting and achieves a comedy touch that is fetching.

—Rovelstad.

Produced by Ufa. Directed by Paul Martin and supervised by Erich Pommer. Story by Robert Gilbert, Robert Liebman and Max Kolpe. Music composed by Werner R. Heymann. Photography by Gunther Rittau and Otto Baecher. Settings by Erich Kettelhut.

CAST

| | |
|---|---|
| Helene | Kaethe von Nagy |
| Ponta, her father | Julius Falkenstein |
| Hans Kuehnert | Hans Albers |
| His mother | Frieda Richard |
| Hunter | Hans Brausewetter |

## The Ringer

***(First Division)***

### Mystery

Lacking, perhaps, a large percentage of fast moving action, being a trifle doubtful for the regular American audience by reason of the truly English dialogue, occasionally somewhat unintelligible, this mystery of murder and an unknown criminal carries a large portion of suspense, a very definitely unsuspected culprit, and the name of Edgar Wallace, late author of many mysteries, as the origin of the piece.

The cast do their work well, but for name purposes, they are, of course, considerably useless. The box office draw will have to rely most heavily on the thriller angle, the mystery angle, and the Wallace name; secondarily on the title. There is enough in those four factors, however, to make them curious, and come to find out. The word "ringer" indicates a person acting under false pretenses. Play on the curiosity of the potential audience with that implication. One of the characters must be the "ringer." The "who" should pique the curiosity, particularly if you dare them to guess. Stress those features, avoid too much about the cast, about the fact that the film was made in England, by an English producer. The local bookstore should be valuable for tie-up arrangements.

Despite the fact that many of your audience may have some little difficulty following the dialogue, they will unquestionably be satisfactorily entertained. The film concerns Scotland Yard. Indicate that the treatment, the actors, the language is that of the real Scotland Yard, famed police headquarters, and they may be less disturbed by the accent.

This is not, however, a sufficiently brilliant piece of mystery melodrama to warrant the best playing time. It needs support in shorts, but will not fail either exhibitor or audience. Midweek is best, and there is no reason why the youngsters should not enjoy the mystery element.—Aaronson.

Produced by British Gaumont. Distributed by First Division. Directed by Walter Forde. Story by Edgar Wallace. Scenario, Angus McPhail and Robert Stevenson. Film editor, Brian Wallace. Photographed by Leslie Rowson and Alec Bryce. Release date, September 15, 1932. Running time, 65 minutes.

CAST

| | |
|---|---|
| Maurice Meister | Franklyn Dyall |
| Inspector Wembury | John Longden |
| Cora Ann Milton | Carol Goodner |
| Samuel Hackitt | Gordon Harker |
| Dr. Lomond | Patrick Curwen |
| Mary Lenley | Dorothy Bartlam |
| Johnny Lenley | Esmond Knight |
| Inspector Bliss | Henry Hallat |
| Police Commissioner | Eric Stanley |
| Gwenda Milton | Kathleen Joyce |

## Westward Passage

***(RKO Pathe)***

### Drama

Consideration of this Ann Harding vehicle, based on a novel by Margaret Ayer Barnes, must be based on the fact that there is comparatively little more than the star's name with which to work in selling it to the patrons with a fair measure of success.

The title must, necessarily, be considerably disregarded, since it falls into the class of meaningless names, but little borne out by the picture. Though it possesses a rather promising lilt, it in no way clearly implies the theme or treatment of the story. There is the Ann Harding name, of course, though it must be considered that her role is hardly one of wide appeal. Also, and unfortunately, her performance is to an extent weakened by reason of the fact that the part is not a happy one for the star. Laurence Olivier, playing the leading male role opposite, as the novelist who could not live with Miss Harding, his wife, without eternally bickering, has been confined to an unsympathetic role. Irving Pichel, who marries the divorced Miss Harding, offers his usual able characterization, and should be exploited since he will not disappoint. Zasu Pitts, in a minor role, does well with the comedy. The several other salable names in the cast have parts too inconspicuous to warrant large selling.

The story, of love, quarrel, divorce and reconciliation, serves finally to throw Miss Harding into an unsympathetic light, in that she deserts husband and child for Olivier. It is sophisticated in treatment, weak in definite thematic strength and suspensive story value, and cannot be considered as of very wide appeal. The potential patron will almost have to have a real "flair" for this type of story to be fully entertained by the film. Not of sufficient strength to warrant week-end booking, it is perhaps best played midweek. The children will find nothing enjoyable. It is wholly adult fare.

—Aaronson.

Produced and distributed by RKO Pathe. Directed by Robert Milton. From the novel by Margaret Ayer Barnes. Art director, Carroll Clark. Musical director, Max Steiner. Adapted by Bradley King. Dialogue by Humphrey Pearson. Cameraman, Lucien Andriot. Release date, May 27, 1932. Running time, 73 minutes.

CAST

| | |
|---|---|
| Olivia Van Tyne | Ann Harding |
| Nick Allen | Laurence Olivier |
| Mrs. Truesdale | Zasu Pitts |
| Henriette | Juliette Compton |
| Harry Lanman | Irving Pichel |
| Diane Van Tyne | Irene Purcell |
| Bridesmaid | Julie Haydon |
| Girl | Joyce Compton |
| Ottendorf | Emmett King |
| Mrs. Ottendorf | Florence Roberts |
| Lady Caverly | Ethel Griffies |
| Mrs. Van Tyne | Nance O'Neil |
| Little Olivia | Bonita Granville |

## Monte Carlo Madness

***(UFA—First Division)***

### Farce With Music

Sari Maritza is featured in two Times Square theatres at this writing. In one picture, described elsewhere in this section, she portrays an unsympathetic vamp and will hardly build up a following. The other attraction is this one, wherein she is given every opportunity to show her talent and ability, all of which she does in a swell fashion.

While it is a truth we cannot get away from, that foreign-made pictures, no matter how good they may be are difficult to put over profitably, and while it is also true that "Monte Carlo Madness" is far from an "epic," we must convey to you our opinion that it is darned good entertainment and a welcome relief from the big parade of tripe that seems to be coming without end from Hollywood.

"Monte Carlo Madness" is light, pleasing, musical, in the sense that it has some numbers that your audience will enjoy and hum for some time afterwards. It offers splendid performances by Miss Maritza and Hans Albers, and never for one moment overtaxes your imagination.

The title, unfortunately, is not so good because Monte Carlo has been "done to death" in various forms. So the name, combined with the foreign producing background, is too apt to be misunderstood and underestimated for its entertainment values, and that would be too bad because it does have those values.

Sell it along the lines most easy for your community to take—the light farce, the pleasing tunes, the queen who wanted a good time, the ship captain who fell in love with his queen, but didn't know it, the gambling casino background. If you could see the picture before you started to sell it you would never lack for merchandising ideas. It is chockful of them. Arrange for such a screening if you can. If not, get the press book and go through it carefully for ad suggestions, catch lines, synopsis and other valuable material all essential for showselling in the majority of towns.

No reason in the world why this picture should not turn in a good box office account, providing you, as the showman, get behind it with a fitting campaign to whet the appetites of your patrons for something different.

Not suitable for children and in smaller spots best played on other than Sundays.—Lewis.

Produced by Ufa. Distributed by First Division. Directed by Hanns Schwarz. Dialogue by Rowland Leigh. Music by W. R. Heymann. Manuscript by Hans Mueller and Franz Schulz. Release date, September 15, 1932. Running time, 66 minutes.

CAST

| | |
|---|---|
| Yola | Sara Maritza |
| Erickson | Hans Albers |
| Peter | Charles Redgie |
| Isabell | Helen Haye |
| Consul | John Deverill |
| Chief Engineer | Thomas Weguelin |
| Casino Director | Philipp Manning |
| Prime Minister | C. Hooper Trask |

## The Midnight Lady

### *(Chesterfield)*

### Comedy-Drama

Not a lavish production, but it is nevertheless a good example of what can be done to make an entertaining picture on a budget. It carries all the elements that patrons, who don't consider themselves too smart, look for in pictures. There's drama and comedy aplenty. The entire cast likewise give natural and sincere performances.

The story concerns a young lady who becomes enmeshed in the filmy side of night club life. The usual scenes, showing her trying to be true to her real lover yet fascinated with one of the play boys, are very well done, with romance, deception, intrigue and jealousy all serving their proper function in a logical manner. The owner of the night club, a notorious woman, senses a bond of kinship, which introduces a smartly handled element that gives audiences the sense of suspense they are demanding so much today. While she is in the apartment of her clandestine lover, he is murdered. As she leaves the room, the night club queen enters and to save the girl she permits herself to be convicted of the murder. But after several highly dramatic scenes, the girl and her true lover uncover the real murderess.

For the class mentioned, audience values are particularly high. The picture is bound to hold sustained interest. Proper showmanship, taking advantage of all the elements that are in the picture, a clever, though somewhat common story, romance, drama, colorful sequences, comedy and exceedingly snappy dialogue, with plenty of stress placed on the names of Theodore Von Eltz, Sarah Padden, John Darrow, Claudia Dell, Lina Basquette and Montague Love, should boost your receipts on this picture several points above your average.—McCarthy, Hollywood.

Produced and distributed by Chesterfield. Directed by Richard Thorpe. Story and adaptation by Edward T. Lowe. Sound, Pete Clark. Running time, 65 minutes.

CAST

| | |
|---|---|
| Nita St. George | Sarah Padden |
| Bert | John Darrow |
| Jean Austin | Claudia Dell |
| Byron Crosby | Theodore Von Eltz |
| Harvey Austin | Montague Love |
| Grandma Austin | Lucy Beaumont |
| Mona | Lina Basquette |
| Don Austin | Donald Keith |
| District Attorney | Brandon Hurst |
| Tony | B. Wayne Lamont |

## They Never Come Back

### *(Artclass Pictures)*

### Drama

A melodramatic story, centering about the efforts of a prize fighter to retrieve his ring fame temporarily as a means toward clearing his name, squaring accounts with a night club owner who had framed him into prison, and bringing about happiness for his sister. This independently produced effort has two good sequences which are fast and furious, but a story which is not of very high caliber.

Best adapted to the subsequent-run situation, the film is only fair in box office strength and marquee name possibilities. Heading the cast is Regis Toomey, with Dorothy Sebastian opposite in the feminine lead. Where these names mean anything to the local audience, they should be emphasized; there is little else in the cast listing of draw value, except James J. (Jim) Jeffries, one-time heavyweight boxing champion, who appears in one of the fight sequences as the referee. The title can be played up to a certain extent, but not too forcibly, since the fight angle is rather a subordinate than a major factor in the plot development. Exploitation might well give the implication of the fighter who "came back" under necessity, to aid others rather than as a personal vindication.

The story is in a measure melodramatic, trite and elderly, yet it may well afford an hour of entertainment to audiences which do not demand too much. It would perhaps be well not to oversell this film and to surround it with reliable and diversified shorts. A midweek playdate is probably the best arrangement. The fight sequences might give the boys a thrill or two, but otherwise it is not a juvenile picture.—Aaronson.

Produced by Supreme Features, Inc., Ltd. Distributed by Artclass Pictures. Directed by Fred Newmeyer. Dialogue and continuity by Arthur Hoerl and Sherman Lowe. Cinematographer, James Diamond. Film editor, Holbrook Todd. Release date, May 10, 1932. Running time, 68 minutes.

CAST

| | |
|---|---|
| Jimmy Nolan | Regis Toomey |
| Adele Landon | Dorothy Sebastian |
| Ralph Landon | Eddie Woods |
| Mary Nolan | Greta Granstedt |
| Jerry Filmore | Earle Foxe |
| Kate | Gertrude Astor |
| Referee | James J. Jeffries |
| Donovan | George Byron |
| Master of ceremonies | Little Billy |
| Hank Bates | Jack Richardson |

## White Face

### *(Gainsborough-British Lion)*

### Edgar Wallace Thriller

Just the right kind of Edgar Wallace material for the screen medium, this is directed by T. Hayes Hunter with a zeal which comes near to making it into too great an improbability. Every concession is made to the sensation-lover, realism and conviction in characterization taking second place. But the result is not disappointing, according to a London presentation which produced favorable reactions.

The story tells of a Dr. Marford, running a children's clinic in Tidal Basin, a London slum. He is called to assist in clearing up a murder case which forms the culmination of numerous criminal operations by a sinister hold-up man known to the police only as "White Face," because he wears a white mask when committing his crimes. There is a pleasant love interest between the doctor's young nurse-assistant (Renee Gadd) and Michael Seeley (Richard Bird), a young crime reporter, who finally helps run the criminal to earth.

Suspense values are a strong point, and the final reel when Doctor Marford himself is discovered to be the White Face creates genuine surprise. Just to keep matters active there are a number of jewel thefts, a good deal of crookedness and a murder or two before Marford is finally proved the murderer. Acting and general production technique is well up to average with photography just below the desired standard.—Mooring, London

Produced by Gainsborough-British Lion. Directed by T. Hayes Hunter. Scenario by Angus McPhail and Bryan Wallace. Photography, Bernard Knowles and Alex Bryce. Running time, 71 minutes.

CAST

| | |
|---|---|
| Doctor Marford | John H. Roberts |
| Michael Seeley | Hugh Williams |
| Donald Bateman | Richard Bird |
| Gloria Gaye | Jeanne Stuart |
| Janice Harman | Renee Gadd |
| Sergeant Elk | Gibb McLaughlin |
| Detective Inspector Mason | Norman McKinnel |

## A Man's Land

### *(Allied)*

### Western

Another of the new Hoot Gibsons. A Western that is plenty thrilling yet vastly different from the old type when the hero who was quick on the trigger was the accepted standard. Hoot has discarded his guns for keeps. He relies on the quickness of his brain and the strength of his arms to overcome his enemies. As such, it should have an appeal to those who are looking for less heroics and more naturalness in their "western" entertainment.

The youngsters likely will go for "A Man's Land" in a big way. And they should have the wholehearted cooperation of their mothers and dads who want their boys and girls to know the color and adventure of the West without the usual blood-curdling shooting affrays.

There's plenty of "audience value." Romance, adventure, comedy that is particularly fine, with just enough villainy and double-crossing to make an interesting story. The grownups who get a kick out of outdoor pictures will find plenty to please them. The plot is smart and well worked out, giving the leading characters—Hoot Gibson, Marion Shilling, Bill Robbins, Ethel Wales and Robert Ellis—a world of opportunity to put over good performances.

The picture is more than okay for houses that specialize in western entertainment, as well as being worthy of a spot on any program where the exhibitor is trying to give his patrons diversity in film fare. Saturday, of course, is the best day to show "A Man's Land." But with schools closing and every one making an intensive drive to maintain juvenile attendance, it can go any day in the week.

A good gag to procure additional publicity might be to contact newspaper editors and sell them the idea of treating editorially or in the news columns the new type of Westerns featuring Hoot Gibson, with Hoot in a sort of a Frank Merriwell character, also that the picture is good, wholesome entertainment, void of every displeasing feature that has brought many Westerns into disrepute.—McCarthy, Hollywood.

Produced and distributed by Allied. Directed by Phil Rosen. Story and screen play by Adele Buffington. Photographed by Harry Neumann and Tom Galligan. Film editor, Mildred Johnson. Running time, 65 minutes.

CAST

| | |
|---|---|
| Tex Mason | Hoot Gibson |
| Peggy Turner | Marion Shilling |
| Skeeter | Skeeter Bill Robbins |
| Flossie | Ethel Wales |
| Thomas | Robert Ellis |
| Steve | Al Bridge |
| Joe | Chas. King |
| Jake | Hal Burney |
| Pudge | Bill Nye |

## Indiscretions Of Eve

### *(British International)*

### Musical Fantasy

Whatever else may be said of this picture it is certainly out of the regular run in point of directorial ideas. Cecil Lewis, who wrote the story and directed the picture, must have profited by a close friendship with George Bernard Shaw, for if story is the strong meat of the screen, this is a vegetarian picture. It is froth, but pleasant froth, with bubbles of amusement thick on top.

The inconsequential plot traces the love affairs of a young peer and a simple girl he meets at a cabaret show. The business starts with a big New Year's Eve ball, and when the crowd joins in singing "Auld Lang Syne" Lewis introduces some clever cuts showing famous pieces of London statuary descending from their marble bases to celebrate the passing of the old year. There is some effective cabaret stuff, and the whole film has speed; it has sex, too, though the display of anatomy is confined to very lifelike and realistic shop window "dummies." These suggest that dress designers must have realism even though it is usually covered up from the public gaze. There are one or two pleasing song numbers, a little dancing, and bright music throughout. It will get by as the finest bit of fun the British International people have risked.—MOORING, London.

Produced by British International. Directed by Cecil Lewis. Written by Cecil Lewis. Photography James Wilson and Phillip Grindrod. Music arranged by Herman Lindars. Running time, 64 minutes.

CAST

Steffi Duna
Fred Conyngham
Lester Matthews
Jessica Tandy
Tony Simpson
Clifford Heatherley
Muriel Aked
Bruce Winston
Arthur Chesney
George Gregory
Hal Gordon
George Mozart
Teddy Brown

## Strangers of the Evening

***(Tiffany)***

**Mystery-Farce**

Tiffany has turned out a doggoned good mystery laugh-provoker of the kind that will be acceptable anywhere. The comedy is ofttimes spontaneous and will bring forth loud bursts of real oldtime bellylaughs of the sort we all love to hear.

The title may be a little misleading and should be sold so as to convey exactly what it is. Left alone, it is going to be taken for another of those "fallen women" stories, and that would spell b. o. suicide for most theatres. So be sure and tell them that you are going to play one of those mysteries which neither the audience nor the cast is expected to believe too seriously.

While names are plentiful to tie in with the title, they are not particularly strong and can count only when grouped together in something akin to a flashy front of names. There are so many we won't attempt to cite their performances individually. Look over the cast and judge for yourself which you want to push forward, keeping in mind, of course, that Lucien Littlefield and Zasu Pitts contribute no small quantity of the many laughs.

Audience value is swell. They will expect funny situations and will not be disappointed. Laughs come often and at the right moments. And—surprising as it may sound—there is a genuine mystery throughout the entire plot which actually mystifies. Believe it or not. So the interest is sustained all the way through.

OK anywhere you want to play it. Surround it with a good diversified program and you will be rounding out a fine evening's entertainment.—LEWIS.

Produced and distributed by Tiffany. Directed by H. Bruce Humberstone. Adapted from the book, "The Illustrious Corpse," by Tiffany Thayer. Adaptation and dialogue by Stuart Anthony, Warren B. Duff. Photography by Arthur Edeson. Sound, Corson Jowett. Film editor, Dave Berg. Release date, May 15, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Sybil | Zasu Pitts |
| Brubacher | Eugene Pallette |
| Frank Daniels | Lucien Littlefield |
| Robert Daniels | Tully Marshall |
| Ruth | Miriam Seegar |
| Dr. Everette | Theodor von Eltz |
| Chandler | Warner Richmond |
| Tommy | Harold Waldridge |
| Nathan Frisbee | Mahlon Hamilton |
| Sutherland | Alan Roscoe |
| 1st Man | Charles Williams |
| 2nd Man | William Scott |
| Nolan | James Burtis |
| Roberts | Francis Sayles |

# SHORTS

## Mexico

***(Principal Distributing)***

**High Caliber**

Usually high in audience value is this lengthy travelogue-type of subject, which moves through Mexico in a fashion comprehensive, interesting. A subtitle indicates the city or section of the moment, a minimum of dialogue, divided between a man and a woman, is helpfully enlightening, and a maximum of action, for the travel subject, is intelligently injected. Ably indicating the contrasting life of the vast country are scenes in modern Mexico City, ancient Yucatan. The once regal splendor of the kingdom of Montezuma, Aztec monarch, is pictorially implied with scenically excellent shots of the ruins of that ancient civilization. The original sources of chewing gum comes to light. Best defined as a long short subject, this is worthy of billing with any feature.—Running time, 43 minutes.

## The Side Show Mystery

***(Vitaphone)***

**Good Sketch**

Another of the S. S. Van Dyne series of mystery shorts, with Donald Meek as the discerning criminologist and John Hamilton as the heavy-handed inspector of police. In this case the manager of a side show of freaks is found murdered in bed. Several are suspected, including the midget and the giant, the hypnotist, the knife thrower. Cleverly, logically Meek develops his clues. An interesting dramatic sketch, the short should have wide appeal.—Running time, 20 minutes.

## Man-Eating Sharks

***(Educational)***

**Holds the Interest**

It is not necessary to be a deepsea fishing enthusiast to enjoy the Mack Sennett series, "Cannibals of the Deep." This fourth episode provides considerable action in landing sharks in the Gulf of California—the hammerhead, the whale shark, the horn shark, the man-eater and the blue shark. An extraneous shot of some interest is of a burning ship.—Running time, 8½ minutes.

## It's Got Me Again

***(Vitaphone)***

**Good Cartoon**

Animatedly clever is this Merrie Melodies number, wherein the mice are having a great time on a varied assortment of musical instruments in the attic, until the cat suddenly appears among them. One mouse is cornered, about to be caught, when the mice, with those improvised weapons which only a cartoonist can concoct, put the cat to rout. Synchronized well, a song number is neatly injected.—Running time, 6 minutes.

## Cod Liver Oil Preferred

***(Ufa)***

**Unusual**

Unusual in comedy idea is this German product, with German as the language. St. Peter, in a most amusingly artificial Heaven, hears from the earth the insistence of parents that their offspring take cod liver oil. He turns the great crank, and the parents and children exchange places. Amusing are the following scenes, with the parents ordered about by the diminutive but adult-dressed children. Fanciful, clever, the children will enjoy it, and parents be highly amused.—Running time, 22 minutes.

## Athletic Daze

***(MGM)***

**Olympic Sports**

Pictured are the various and sundry activities in which athletes from every country will engage in the forthcoming Los Angeles meeting of the Olympic Games. Each is taken individually, with an indication of its history, its evolution to modern form. Contrasted are manner and method of past and present. In subject matter, camera work, the short is appealing, interesting, though it is to an extent injured by the alleged humor of the accompanying explanatory remarks.—Running time, 11 minutes.

# RKO in a Contest Tieup with Hearst

RKO Theatres has completed a far-reaching newspaper tieup with papers of the Hearst group, in connection with the RKO Opportunity Contest, announced last week. The deal was negotiated by Harold B. Franklin, circuit head; Robert Sisk and Terry Turner for RKO.

The co-operative campaign has the approval of William Randolph Hearst, it is said. Jack Lait, Hearst writer, has been loaned to RKO for the production of a trailer describing the cooperative contest, which will be available to all theatres in Hearst cities. Numerous independent newspapers have also joined in the contest tieup. Publicity campaigns by individual theatres in the East have started this week, rehearsals will be held on June 4 and the Opportunity revues will be held on June 18. The central and western groups will open their contests in the same manner about one week later.

## Police Honor Laemmle, Jr. After Seeing "Radio Patrol"

Carl Laemmle, Jr., has been elected an honorary member of the International Protective Order of Police, California organization, following a preview of Universal's "Radio Patrol" at the studio recently. The film concerns the use of the new radio-equipped police car.

Eugene H. Marcus, in a letter to Mr. Laemmle advising him of the election, said in part: "'Radio Patrol' is a picture which sounds the first constructive note in the problem of acquainting the American public with the policeman's story. Not only will it have a decidedly stimulating effect upon policemen, but it will also help to inculcate in the public a more sympathetic and cooperative spirit towards policemen in general."

## Columbia Plans Additions To Its Exploitation Staff

Columbia plans the addition of 12 exploitation men to its staff, marking a return to a policy of field exploitation by the company. Each of the staff additions will be located in key exchanges.

One of the chief phases of the new work will be the extension of the Buck Jones Ranger Clubs, of which the company claims there are 600 in the country. The operation of the new plan has awaited the return of executives to the home office from Los Angeles, where they were attending the company sales meeting.

### Pathe Claims Earhart Scoop

"A beat of more than nine hours on the Amelia Earhart arrival in Londonderry, Ireland, including a detailed description of the flight by the aviatrix herself, her takeoff for Croydon Airdrome and her reception in London" was claimed last week by Pathe News. "Complete prints and negatives were picked up by a speedboat from the Ile de France when she arrived at Quarantine and rushed back to New York for immediate distribution to every account," according to a statement from Pathe.

# "COL. COLE SHOULD BE CONSISTENT"

*—P. J. WOOD, M.P.T.O. OF OHIO*

## REPLIES "LITE" WOOD TO COLONEL COLE

To the Editor of Motion Picture Herald:

I am happy indeed that my "beer" letter afforded my good friend, Col. Cole of Texas, an opportunity to fill up half a column of your valuable publication. This is considerably more than you did for me and I, too, am a paid-up subscriber of your magazine.

I can visualize the Colonel writing his letter surrounded by embossed copies of the Volstead act, the tune of "The Star Spangled Banner," the waving of the stars and stripes and then:—"I want to go on record as stating that Mr. Wood does not speak for the theatres of the United States." Being wrong to this extent my prospects as the candidate for President on the Democratic ticket have gone a-glimmering.

The good Colonel's implication that the letter had even the "tacit" approval of the organization with which I am connected is, of course, refuted by the letter itself. Surely even in Texas an individual must still retain the God-given prerogative of self-assertion and self-determination.

The good old Colonel states: "The circular was sent to theatre owners"; his acumen in this connection is truly marvelous, especially when we take into consideration the fact that my letter was addressed "Dear Mr. Exhibitor." I do resent his statement that "he (Wood) is the *acting* business manager of that organization." I would have the esteemed Colonel know that I am THE Business Manager.

The honored Colonel should be consistent: He sounds a warning that we should stay away from *political* questions of this nature but he is perfectly willing to throw the entire industry into politics through the medium of the Brookhart bill. De gustibus non est disputandu, if I remember the old Latin.

Reading over the revered Colonel's letter again I am convinced that the ten per cent tax is of no concern to the theatre-owners of Texas: As to this I can only say: "Wait, Colonel, until prohibition and the depression hit the good old Lone Star state."—P. J. Wood, Motion Picture Theatre Owners of Ohio, Columbus, Ohio.

## STATISTICS AND VALUES

Motion Picture Herald *is now polling the exhibitors of America on their judgment of the "ten biggest money making stars of the season of* 1931-32." *Some thousands of exhibitors have signified their interest by response in thoughtful detail. Only one of the* 12,847 *has thus far taken exception to the poll. His letter and a reply from the editor follows:*

Publisher Motion Picture Herald
*Mr. Quigley:*

If you would cut this sort of thing out, you would make it much easier for the producer to deal with talent, consequently making it possible to reduce cost of production and help the whole industry in general. What possible good can your compiled statistics do to a now starving industry?

J. M. DUNCAN,
Alhambra Theatre,
Decatur, Illinois.

Dear Mr. Duncan:—

I have before me your copy of our questionnaire about the ten best box-office stars of 1932 with your note thereon addressed to Mr. Quigley, in which you say: "If you would cut this sort of thing out, you would make it much easier for the producer to deal with talent." I also observe that you say: "What possible good can your compiled statistics do to a now starving industry?"

I dispute your implication that "this sort of thing" makes it difficult for producers to deal with talent. The producers themselves, in dealing with talent, are the creators of their difficulties—in their bidding competition. I have had, as perhaps you know, decidedly intimate relations with the production field, and at various times in the development of the star era. I have never known but one instance in which a star's salary was directly fixed by that star's opinion of his own box office value. That was in 1916, when I was with the Mutual Film Corporation and a factor in the negotiations for the services of Charles Chaplin. In the instance of any other star contract that I know anything about—and that means a large number—salaries have been fixed not in terms of box office and public appreciation but rather by producers' guesses, answers and anticipation fighting with each other. Further, no suppression of facts with reference to box office values ever has been, or ever can be, of any service to this industry. Most of the evils of the motion picture industry all the way from studio to screen today are based on fictions, hunches, guesses and—to speak frankly—a great many damn lies.

Statistics, to which you seem to object, when honestly and accurately compiled, have never done any injury to any industry, whether it happens to be starving at the moment or not. I assume that you keep books in the operation of your business. May I not point out that your day book, your journal and your ledger are merely compilations of statistics?

Motion Picture Herald is constructively engaged in the service of the motion picture industry and it, with its background of a quarter of a century of publication experience and heritage, has established beyond any reasonable possibility of contradiction that classified information has the same values in the amusement industry that it has in other industries.

It is also, let me point out, entirely proper and of utility for Motion Picture Herald to discuss in its pages for and within the motion picture industry many matters which are not perhaps fortunate for discussion in the public press—the public press meaning principally the newspapers—, because the lay press has not the same community of interest with the motion picture that Motion Picture Herald has.

Meanwhile, let me observe that anything in the trade press to which any exhibitor ever objected is continually published by a large number of the daily newspapers. There are more than two hundred reporters and correspondents for the public press in the Hollywood community. A very considerably portion of the destructive "news" of this industry arises from the influencing of this army of correspondents by interested persons in the production community.

At any rate, it should be of distinct interest to every exhibitor to know what his contemporaries in the exhibition field have had by way of experience with the season's product.

Yours very sincerely,
TERRY RAMSAYE

June 6, 1932.
Mr. J. M. Duncan,
Alhambra Theatre,
Decatur, Illinois.

## PROTESTS REPORT ON "LAST RIDE"

To the Editor of the Herald:

I got a copy of Motion Picture Herald dated March 5, 1932 from the Central Theatre, of Belen, New Mexico, and under Rita C. McGoldrick's "Selections" on page 48, I noticed a report on "The Last Ride," a Universal picture, rating this picture as "Good," and on this recommendation I booked the picture and I do not hesitate to say it was the sorriest piece of entertainment I have ever shown, and people did not hesitate to tell me so; amateurs could have done better acting and while the plot should have made a good story it was terribly bungled.

Try and see this picture for your own satisfaction; I think you will tell them to stop before the end of the second reel. I think you would advise the exhibitors of the mistake made in reporting this one so others won't make the mistake I did, but satisfy yourself first that I am right.—Leo M. Fay, Gem Theatre, Socorro, New Mexico.

## A MISSTATEMENT

After having telephoned the advertising department of the Paramount Studios in regard to the error made in their advertisement in your magazine, I wish to call your attention to it also.

In the April 30 number on the back appears an advertisement of the "Strange Case of Clara Deane" with a powerful, dramatic cast:

"Wynne Gibson—The girl who created such a sensation in 'Ladies of the Big House' and '24 Hours,' etc."

Now, we all know Miss Gibson did not appear in the latter film, but that Kay Francis and Miriam Hopkins did.

Just thought you might appreciate the error being called to your attention.—Maurice Neel, 230 South Beaudry, Los Angeles, Cal.

# 3 SURE RULES for MAKING MONEY

**1** Book a picture with sure-fire names and an exploitation title.

**2** Get busy and back your selection with *advance* ballyhoo—news ads, press stories, exploitation, house front.

**3** Be sure to reap the *full* reward of this extra effort by giving the picture extra time.

SIMPLE, *isn't it?*

**AND HERE'S THE PICTURE TO BEGIN WITH . .**

**JANET**
**GAYNOR**

**CHARLES**
**FARRELL**

*in*

# THE FIRST YEAR

From FRANK CRAVEN'S famous stage success
*produced by*
JOHN GOLDEN
Directed by WILLIAM K. HOWARD

**FOX PICTURE**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Chicago** | | | | | | | |
| Chicago | 4,000 | 35c-85c | "As You Desire Me" (MGM) | 40,000 | "Huddle" (MGM) | 31,000 | High 1-23-32 "Two Kinds of Women" 67,000<br>Low 7-18 "Women Love Once" 26,250 |
| McVickers | 2,284 | 35c-85c | "The Doomed Battalion" (U.) (3 days-2nd week) | 4,500 | "The Doomed Battalion" (U.) (1st week) | 15,000 | High 2-7 "Doorway to Hell" 38,170<br>Low 5-28-32 "The Doomed Battalion" 15,000 |
| Oriental | 3,940 | 35c-85c | "When A Feller Needs A Friend" (MGM) | 24,500 | "Night Court" (MGM) | 25,000 | High 3-7 "My Past" 46,750<br>Low 6-27 "Party Husband" 19,450 |
| Palace | 2,509 | 35c-85c | "Famous Ferguson Case" (F. N.) | 19,000 | "Man Wanted" (W. B.) | 21,000 | High 4-2-32 "Cheaters at Play" 33,000<br>Low 1-3 "Follow the Leader" 18,600 |
| State Lake | 2,776 | 25c-60c | "Radio Patrol" (U.) | 8,000 | "State's Attorney" (Radio) (2nd week) | 8,000 | High 12-12 "Frankenstein" 44,000<br>Low 6-4-32 "Radio Patrol" 8,000 |
| United Artists | 1,700 | 35c-85c | "Letty Lynton" (MGM) (3rd week) | 12,500 | "Letty Lynton" (MGM) (2nd week) | 20,000 | High 3-21 "City Lights" 46,562<br>Low 1-16-32 "Cock of the Air" 13,000 |
| **Cincinnati** | | | | | | | |
| Keith's | 1,600 | 25c-40c | "The Wiser Sex" (Para.) | 3,500 | "The Broken Wing" (Para.) | 3,800 | High 2-13-32 "Ben Hur" 5,500<br>Low 8-22 "A Holy Terror" 2,900 |
| RKO Albee | 3,300 | 35c-75c | "The Tenderfoot" (F. N.) | 21,000 | "Strange Case of Clara Deane" (Para.) | 20,000 | High 11-14 "The Spider" 35,000<br>Low 5-28-32 "Strange Case of Clara Deane" 20,000 |
| RKO Capitol | 2,000 | 30c-50c | "Huddle" (MGM) | 11,500 | "Rich Are Always With Us" (F. N.) | 9,000 | High 10-24 "Susan Lenox" 18,661<br>Low 2-27-32 "Strangers in Love" 8,500 |
| RKO Family | 1,140 | 15c-25c | "Rider of Death Valley" (U.) (4 days) | 1,820 | "Vanishing Men" (Monogram) (4 days) | 1,950 | High 2-14 "No Limit" and "Boudoir Diplomat" 4,275<br>Low 8-22 "Lawless Women" and "Man in Possession" 1,900 |
| | | | "Hell's Headquarters" (Mayfair) (3 days) | 980 | "The Midnight Patrol" (Monogram) (3 days) | 1,050 | |
| RKO Lyric | 1,400 | 30c-50c | "Two Seconds" (F. N.) (7 days and Sat. midnite show) | 8,200 | "The Mouthpiece" (W. B.) (7 days and Sat. midnite show) | 8,000 | High 2-14 "Reducing" 21,300<br>Low 5-28-32 "The Mouthpiece" 8,000 |
| RKO Palace | 2,700 | 30c-50c | "Trial of Vivienne Ware" (Fox) (7 days and Sat. midnite show) | 11,000 | "Letty Lynton" (MGM) (7 days and Sat. midnite show) | 16,000 | High 8-15 "Politics" 29,500<br>Low 4-23-32 "It's Tough to be Famous" 9,000 |
| RKO Strand | 1,350 | 25c-40c | "Scandal for Sale" (U.) | 3,000 | "Man Wanted" (W. B.) | 3,200 | High 6-6 "Connecticut Yankee" 5,970<br>Low 8-22 "Honeymoon Lane" 2,500 |
| **Cleveland** | | | | | | | |
| Allen | 3,300 | 25c-50c | "Strange Case of Clara Deane" (Para.) | 15,000 | "Huddle" (MGM) | 13,500 | High 1-30-32 "Hell Divers" 26,000<br>Low 4-9 "Ladies' Man" 12,000 |
| Keith's E. 105 St. | 2,200 | 15c-50c | "Lena Rivers" (Tiff.) | 13,000 | "The Roadhouse Murder" (Radio) | 10,000 | |
| RKO Palace | 3,100 | 25c-75c | "This is the Night" (Para.) | 20,000 | "State's Attorney" (Radio) | 19,000 | High 5-2 "Laugh and Get Rich" 40,000<br>Low 5-21-32 "Sinners in the Sun" 18,000 |
| State | 3,400 | 25c-50c | "Trial of Vivienne Ware" (Fox) | 17,000 | "Night Court" (MGM) | 15,500 | High 12-5 "Possessed" 30,000<br>Low 6-20 "Vice Squad" 14,000 |
| Stillman | 1,900 | 25c | "Amateur Daddy" (Fox) | 5,500 | "Reserved for Ladies" (Para.) | 4,500 | |
| Warner's Lake. | 800 | 25c-50c | "Two Seconds" (F. N.) (9 days) | 6,800 | "Rich Are Always With Us" (F. N.) (5 days-2nd week) | 2,700 | High 10-3 "Five Star Final" 15,000<br>Low 7-4 "Big Business Girl" 2,000 |
| **Denver** | | | | | | | |
| Denver | 2,300 | 25c-65c | "Two Seconds" (F. N.) | 11,000 | "Huddle" (MGM) | 13,500 | High 8-8 "Politics" 25,000<br>Low 5-14-32 "Greeks Had a Word For Them" 9,000 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Young America" (Fox) | 4,500 | "The Mouthpiece" (W. B.) | 6,000 | High 4-11 "Connecticut Yankee" 12,000<br>Low 11-28 "Heartbreak" 3,500 |
| Huffman's Rialto | 900 | 25c-50c | "Scandal for Sale" (U.) | 3,500 | "Beast of the City" (MGM) | 4,000 | |
| Orpheum | 2,600 | 25c-50c | "Are You Listening?" (MGM) | 10,000 | "State's Attorney" (Radio) | 10,000 | |
| Paramount | 2,000 | 25c-50c | "Night Court" (MGM) (2nd week) | 8,000 | "Strange Case of Clara Deane" (Para.) (4 days) | 2,000 | High 1-10 "Hell's Angels" 22,000<br>Low 5-28-32 "Strange Case of Clara Deane" and "Night Court" 6,000 |
| | | | | | "Night Court" (MGM) (3 days-1st week) | 4,000 | |
| **Des Moines** | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "Huddle" (MGM) | 8,000 | "Scarface" (U. A.) | 9,500 | High 1-30-32 "Emma" 13,000<br>Low 9-12 "American Tragedy" 6,000 |
| Orpheum | 1,776 | 15c-35c | "Radio Patrol" (U. ) (4 days) | 5,000 | "County Fair" (Monogram) (4 days) | 5,000 | High 2-14 "Cimarron" 18 000<br>Low 2-13-32 "Murders in the Rue Morgue." 5,500 |
| | | | "Strangers of the Evening" (Tiff.) (3 days) | 2,000 | "Roadhouse Murder" (Radio) (3 days) | 4,000 | |
| Paramount | 1,700 | 25c-60c | "Strange Case of Clara Deane" (Para.) (4 days) | 6,000 | "Sinners in the Sun" (Para.) (4 days) | 6.000 | High 8-29 "Sporting Blood" and "Murder by the Clock" 15,000<br>Low 2-13-32 "Hatchet Man" and "No One Man" 9,000 |
| | | | "Man About Town" (Fox) (3 days) | 4,000 | "Two Seconds" (F. N.) (3 days) | 4,000 | |
| Strand | 1,100 | 20c-35c | "Woman in Room 13" (Fox) (4 days) | 2,500 | "When A Feller Needs A Friend" (MGM) (4 days) | 2,200 | High 5-7-32 "Grand Hotel" 11.000<br>Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat" 1,500 |
| | | | "Reserved for Ladies" (Para.) (3 days) | 1,000 | "Cock of the Air" (U. A.) (3 days) | 1,200 | |
| **Detroit** | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Radio Patrol" (U.) | 9,000 | "Night World" (U.) | 8,000 | |
| Fisher | 2,300 | 25c-60c | "The Tenderfoot" (F. N.) | 11,000 | "Sinners in the Sun" (Para.) | 10,000 | |
| Fox | 5,000 | 25c-50c | "Man About Town" (Fox) | 18,000 | "Carnival Boat" (Pathe) (25c-60c) | 16,000 | |
| Michigan | 3,000 | 25c-75c | "Huddle" (MGM) | 30,000 | "Rich Are Always With Us" (F. N.) | 35,000 | |
| United Artists | 2,000 | 25c-75c | "As You Desire Me" (MGM) | 11,000 | "Congress Dances" (U. A.) | 7,000 | |
| **Hollywood** | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "Grand Hotel" (MGM) (5th week) | 33,000 | "Grand Hotel" (MGM) (4th week) | 29,000 | High 7-31 "Trader Horn" 36,000<br>Low 10-31 "Yellow Ticket" 9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Scarface" (U. A.) | 9,500 | "The Lost Squadron" (Radio) | 8,100 | High 4-30-32 "Careless Lady" 22,400<br>Low 2-6-32 "Ladies of the Big House". 7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "Two Seconds" (W. B.) | 15,700 | "Strange Love of Molly Louvain" (F. N.) | 8,100 | High 2-7 "Little Caesar" 30,000<br>Low 11-7 "Honor of the Family" 7,000 |

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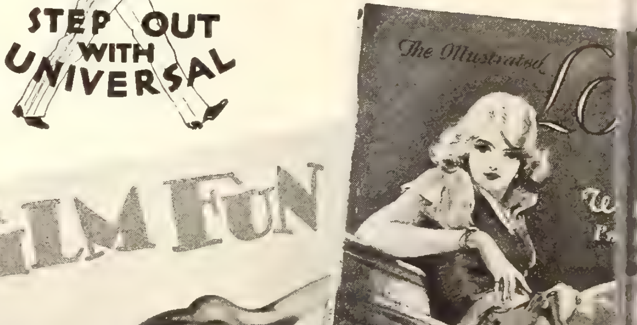
SCREEN BOOK MAGAZINE
Silver Screen
10c
THE BEST-STREET & SMITH'S MAGAZINES
PICTURE PLAY
MOVIE Romances
INTIMATE STORIES OF FILMLAND
Lupe Velez
Mentalities of Hollywood Beauties
The HOME MAGAZINE
10c
June 1932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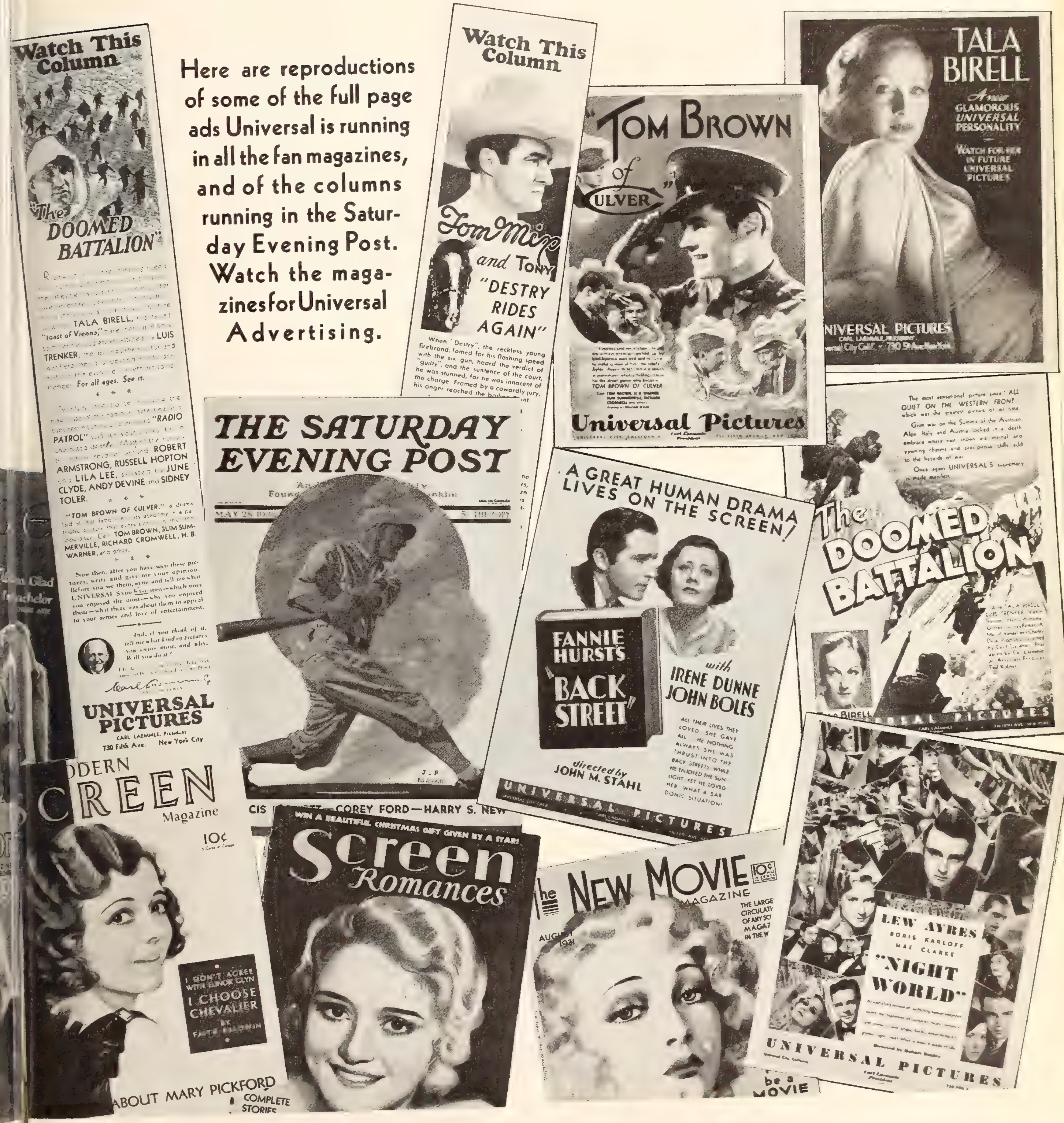
DECEMBER

# Fans are Licking Their Chops

Here are reproductions of some of the full page ads Universal is running in all the fan magazines, and of the columns running in the Saturday Evening Post. Watch the magazines for Universal Advertising.



**Watch This Column**

"The DOOMED BATTALION"

[illegible] TALA BIRELL, [illegible] "toast of Vienna," [illegible] LUIS TRENKER, [illegible] For all ages. See it.

* * *

[illegible] "RADIO PATROL" [illegible] ROBERT ARMSTRONG, RUSSELL HOPTON and LILA LEE, assisted by JUNE CLYDE, ANDY DEVINE and SIDNEY TOLER.

* * *

"TOM BROWN OF CULVER," a drama [illegible] TOM BROWN, SLIM SUMMERVILLE, RICHARD CROMWELL, H. B. WARNER, and others.

* * *

Now then, after you have seen these pictures, write and give me your opinion. Before you see them, write and tell me what UNIVERSALS you have seen—which ones you enjoyed the most—why you enjoyed them—what there was about them to appeal to your senses and love of entertainment.

*And, if you think of it, tell me what kind of pictures you enjoy most, and why. Will you do it?*

Carl Laemmle

UNIVERSAL PICTURES
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**Watch This Column**

Tom Mix and TONY "DESTRY RIDES AGAIN"

When "Destry", the reckless young firebrand, famed for his flashing speed with the six gun, heard the verdict of "guilty", and the sentence of the court, he was stunned, for he was innocent of the charge. Framed by a cowardly jury, his anger reached the boiling point.

---

"TOM BROWN of CULVER"

TOM BROWN OF CULVER

Universal Pictures

Carl Laemmle President

---

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THE SATURDAY EVENING POST

MAY 28 193

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A GREAT HUMAN DRAMA LIVES ON THE SCREEN!

FANNIE HURST'S "BACK STREET"

with IRENE DUNNE JOHN BOLES

ALL THEIR LIVES THEY LOVED. SHE GAVE ALL. HE NOTHING. ALWAYS SHE WAS THRUST INTO THE BACK STREETS WHILE HE ENJOYED THE SUN. LIGHT YET HE LOVED HER. WHAT A SARDONIC SITUATION!

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The most sensational picture since "ALL QUIET ON THE WESTERN FRONT" which was the greatest picture of all time.

Grim war on the Summit of the Austrian Alps. Italy and Austria locked in a death embrace where vast snows are eternal and yawning chasms and precipitous cliffs add to the hazards of war.

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COMPLETE STORIES

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WIN A BEAUTIFUL CHRISTMAS GIFT GIVEN BY A STAR!

Screen Romances

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The NEW MOVIE MAGAZINE 10¢

AUGUST 1931

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LEW AYRES
BORIS KARLOFF
MAE CLARKE
"NIGHT WORLD"

UNIVERSAL PICTURES

Carl Laemmle President

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Houston** | | | | | | | |
| Kirby | 1,654 | 25c-50c | "Society Girl" (Fox) | 3,300 | "Strange Case of Clara Deane" (Para.) | 3,000 | High 5-7-32 "Grand Hotel" 15,000<br>Low 5-28-32 "Strange Case of Clara Deane" 3,000 |
| Loew's State | 2,700 | 25c-50c | "As You Desire Me" (MGM) | 7,000 | "When A Feller Needs A Friend" (MGM) | 5,500 | High 5-2 "Trader Horn" 18,000<br>Low 6-27 "Five and Ten" 5,000 |
| Metropolitan | 2,512 | 25c-50c | "Man About Town" (Fox) | 6,000 | "Rich Are Always With Us" (F. N.) | 6,000 | High 5-14-32 "Scarface" 14,000<br>Low 6-4-32 "Man About Town" 6,000 |
| RKO Majestic | 2,250 | 25c-50c | "Radio Patrol" (U.) | 3,500 | "Night World" (U.) | 3,000 | High 2-14 "Cimarron" 18,000<br>Low 1-16-32 "Girl of the Rio" 2,000 |
| **Indianapolis** | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Man About Town" (Fox) | 4,000 | "The Mouthpiece" (W. B.) | 3,250 | High 6-13 "Daddy Long Legs" 10,000<br>Low 5-28-32 "The Mouthpiece" 3,250 |
| Circle | 2,600 | 25c-50c | "Strange Case of Clara Deane" (Para.) | 7,000 | "Attorney for the Defense" (Col.) | 4,500 | High 2-14 "Cimarron" 13,000<br>Low 8-22 "Traveling Husbands" 4,000 |
| Indiana | 3,300 | 25c-50c | "Forgotten Commandments" (Para.) (25c-65c) | 17,000 | "Rich Are Always With Us" (F. N.) | 8,500 | High 1-17 "Her Man" 25,000<br>Low 5-14-32 "World and the Flesh" 8,000 |
| Lyric | 2,000 | 25c-50c | "Cohens and Kellys in Hollywood" (U.) | 7,500 | "Scandal for Sale" (U.) | 8,500 | High 1-10 "Under Suspicion" 13,000<br>Low 9-12 "East of Borneo" 5,750 |
| Palace | 2,800 | 25c-50c | "As You Desire Me" (MGM) | 11,000 | "Huddle" (MGM) | 7,500 | High 5-2 "Trader Horn" 22,000<br>Low 4-16-32 "Are You Listening?" 6,500 |
| **Kansas City** | | | | | | | |
| Liberty | 1,000 | 15c-25c | "The Mouthpiece" (W. B.) | 3,000 | "Sky Bride" (Para.) (7 days and Sat. midnite show) | 3,750 | |
| Mainstreet | 3,049 | 35c-50c | "Office Girl" (Radio) (7 days and Sat. late show) | 19,000 | "Woman in Room 13" (Fox) (7 days and Sat. late show) | 13,500 | High 1-9-32 "Peach O' Reno" 25,500<br>Low 4-23-32 "Scandal for Sale" 12,000 |
| Midland | 4,000 | 25c-50c | "As You Desire Me" (MGM) (7 days and Sat. late show) | 16,000 | "Scarface" (U. A.) (7 days and Sat. midnite show) | 15,000 | High 1-23-32 "Hell Divers" 30,400<br>Low 5-9 "Quick Millions" 7,500 |
| Newman | 2,000 | 35c-50c | "Street of Women" (W. B.) (7 days and Sat. midnite show) | 6,500 | "Sinners in the Sun" (Para.) (7 days and Sat. midnite show) | 7,000 | High 2-27-32 "Shanghai Express" 25,000<br>Low 6-4-32 "Street of Women" 6,500 |
| Pantages | 2,200 | 20c-30c | "Age for Love" (U. A.) | 1,900 | "Racing Youth" (U.) and "A House Divided" (U.) (5 days)<br>"Today" (State Rights) and "The Gay Buckaroo" (Allied) (2 days) | 1,800<br>700 | |
| Uptown | 2,200 | 25c-40c | "While Paris Sleeps" (Fox) | 3,500 | "Man Wanted" (W. B.) | 3,000 | High 1-10 "Girl of Golden West" 8,000<br>Low 5-21-32 "Lena Rivers" 2,000 |
| **Los Angeles** | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "When A Feller Needs A Friend" (MGM) | 30,500 | "Letty Lynton" (MGM) | 34,900 | High 10-25 "Susan Lenox" 39,000<br>Low 3-5-32 "The Silent Witness" 6,963 |
| Orpheum | 2,750 | 35c-65c | "But the Flesh is Weak" (MGM) | 20,000 | "State's Attorney" (Radio) | 10,400 | High 1-9-32 "Frankenstein" 34,000<br>Low 12-26 "Heaven on Earth" 6,500 |
| Paramount | 3,596 | 35c-65c | "Strange Case of Clara Deane" (Para.) | 16,000 | "Sky Bride" (Para.) | 17,500 | High 10-31 "Beloved Bachelor" 41,000<br>Low 2-6-32 "Tomorrow and Tomorrow" 7,500 |
| RKO | 2,700 | 25c-50c | "Are You Listening?" (MGM) | 19,000 | "Scandal for Sale" (U.) | 12,800 | High 1-9-32 "Men of Chance" 22,100<br>Low 2-6-32 "The Secret Witness" 7,000 |
| W. B. Downtown | 2,400 | 25c-50c | "The Rich Are Always With Us" (F. N.) | 12,300 | "The Crowd Roars" (W. B.) | 11,400 | High 2-7 "Little Caesar" 27,000<br>Low 4-23-32 "Destry Rides Again" 6,200 |
| W. B. Western | 2,400 | 35c-50c | "Strange Love of Molly Lovain" (F. N.) | 4,800 | "Rich Are Always With Us" (F. N.) | 7,400 | |
| **Milwaukee** | | | | | | | |
| Garden | 1,150 | 25c-50c | "Scarface" (U. A.) (F. N.) | 8,200 | "Sky Devils" (U. A.) (10 days) | 8,000 | |
| Palace | 2,587 | 25c-60c | "The Doomed Battalion" (U.) | 6,500 | "But the Flesh is Weak" (MGM) | 7,000 | |
| Riverside | 2,180 | 25c-50c | "Misleading Lady" (Para.) | 7,800 | "Explorers of the World" (Raspin) | 8,200 | |
| Strand | 1,406 | 50c-$1.50 | "Night World" (U.) (25c-50c) | 4,500 | "Grand Hotel" (MGM) (2nd week) | 6,800 | |
| Warner | 2,500 | 25c-60c | "The Tenderfoot" (F. N.) | 9,800 | "Two Seconds" (W. B.) | 7,800 | |
| Wisconsin | 3,275 | 25c-65c | "As You Desire Me" (MGM) | 15,000 | "Sinners in the Sun" (Para.) | 13,000 | |
| **Minneapolis** | | | | | | | |
| Lyric | 1,238 | 20c-40c | "Woman in Room 13" (Fox) | 2,000 | "Young America" (Fox) | 2,000 | High 5-30 "Kiki" 4,000<br>Low 1-24 "Men on Call" 1,200 |
| Minnesota | 4,000 | 35c-75c | "Sinners in the Sun" (Para.) | 20,000 | "Night Court" (MGM) | 15,000 | High 6-27 "Daddy Long Legs" 32,000<br>Low 5-28-32 "Night Court" 15,000 |
| RKO Orpheum | 2,900 | 25c-50c | "Man Wanted" (W. B.) | 12,700 | "State's Attorney" (Radio) | 12,500 | High 12-14 "Cimarron" 30,000<br>Low 3-26-32 "Prestige" 12,000 |
| Shubert | 1,600 | 25c-35c | "The Five Year Plan" (Amkino) | 2,000 | "Trotte Teodor" (Special) | 1,500 | |
| State | 2,300 | 25c-50c | "But the Flesh is Weak" (MGM) | 7,500 | "Trial of Vivienne Ware" (Fox) | 8,000 | High 1-2-32 "Sooky" 10,000<br>Low 14-18 "Body and Soul" 6,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 26c-60c | "But the Flesh is Weak" (MGM) and "Impatient Maiden" (U.) | 11,500 | "Trial of Vivienne Ware" (Fox) and "Sky Bride" (Para.) | 10,500 | High 1-10 "Just Imagine" 18,000<br>Low 12-25 "The Guardsman" and "The Tip-Off" 8,000 |
| His Majesty's | 1,900 | 50c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 13,500 | "Grand Hotel" (MGM) (6 days-1st week) | 15,500 | |
| Imperial | 1,914 | 15c-40c | "Les As Du Turf" and "Blanc Comme Beige" (French) | 3,500 | "La Couturiere de Luneville" and "Nuits de Venise" (French) | 4,500 | High 1-17 "Office Wife" 10,000<br>Low 12-26 "Mad Parade" and "Reckless Living" 2,800 |
| Loew's | 3,115 | 30c-75c | "World and the Flesh" (Para.) | 14,000 | "Behind the Mask" (Col.) | 12,500 | High 4-2-32 "Fireman, Save My Child" 16,500<br>Low 7-18 "Stepping Out" 9,000 |
| Palace | 2,600 | 30c-99c | "Letty Lynton" (MGM) | 15,000 | "Sunshine Susie" (British) | 11,000 | High 4-2-32 "One Hour With You" 19,500<br>Low 12-26 "The Yellow Ticket" 10,500 |
| Princess | 2,272 | 25c-65c | "Carnival" (British) and "On Approval" (British) | 8,000 | "Symphony of Six Million" (Radio) and "Racing Youth" (U.) (2nd week) | 7,000 | High 4-1 "City Lights" 22,500<br>Low 7-18 "Colonel's Lady" 7,200 |
| Strand | 750 | 15c-50c | "Forbidden" (Col.) and "Big Timer" (Col.) | 3,600 | "Alias the Doctor" (F. N.) and "The Crowd Roars" (W. B.) | 3,500 | High 2-14 "London Calling" and "Sisters" 5,200<br>Low 6-27 "East Lynne" and "Can Love Decide?" 3,000 |

The best that's in you will
come to the top when you see

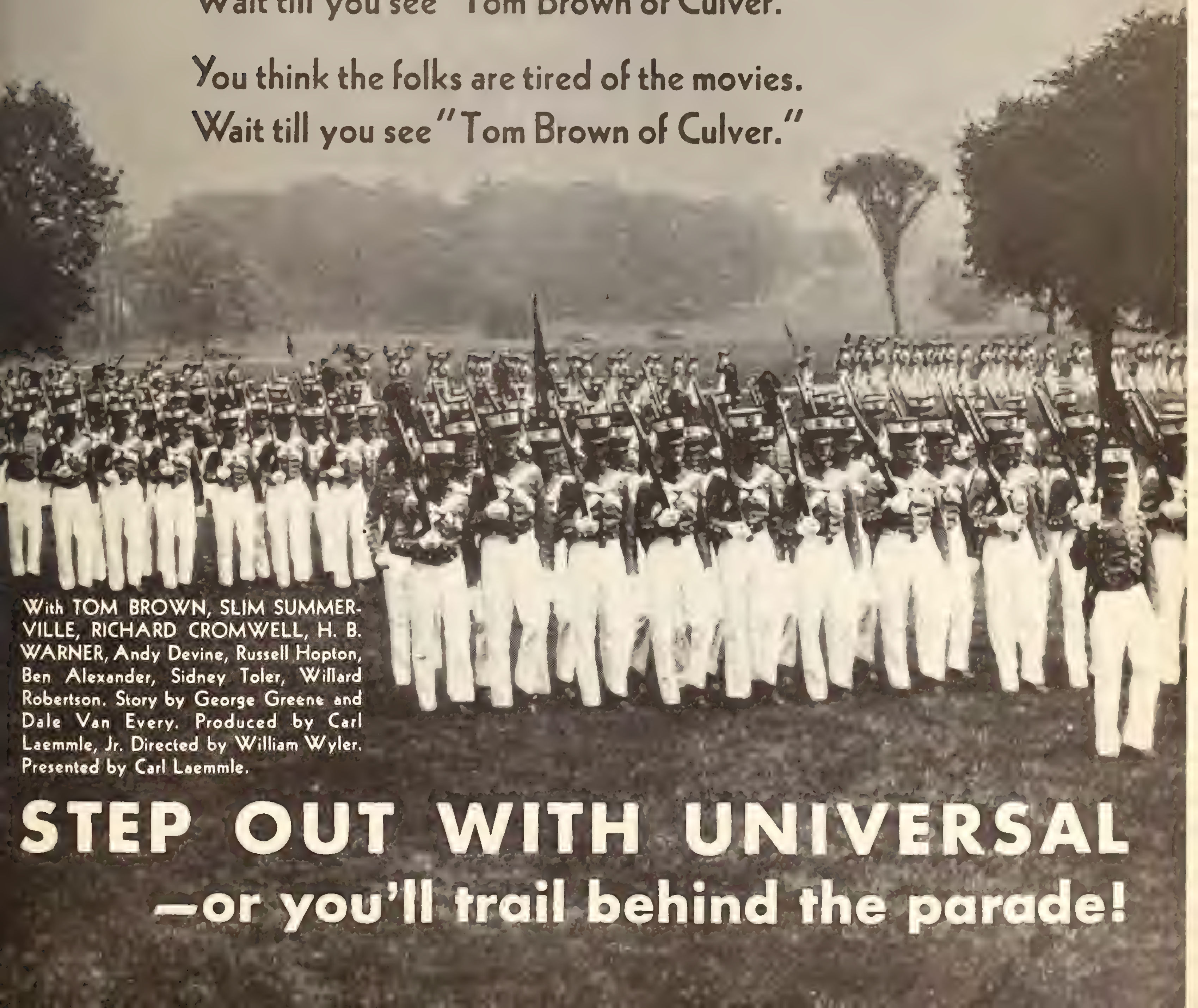
# "TOM BROWN of CULVER"

You think you're pretty hard boiled.
Wait till you see "Tom Brown of Culver."

You think you're proof against emotion.
Wait till you see "Tom Brown of Culver."

You think the world has gone to hell.
Wait till you see "Tom Brown of Culver."

You think the folks are tired of the movies.
Wait till you see "Tom Brown of Culver."



With TOM BROWN, SLIM SUMMERVILLE, RICHARD CROMWELL, H. B. WARNER, Andy Devine, Russell Hopton, Ben Alexander, Sidney Toler, Willard Robertson. Story by George Greene and Dale Van Every. Produced by Carl Laemmle, Jr. Directed by William Wyler. Presented by Carl Laemmle.

**STEP OUT WITH UNIVERSAL**

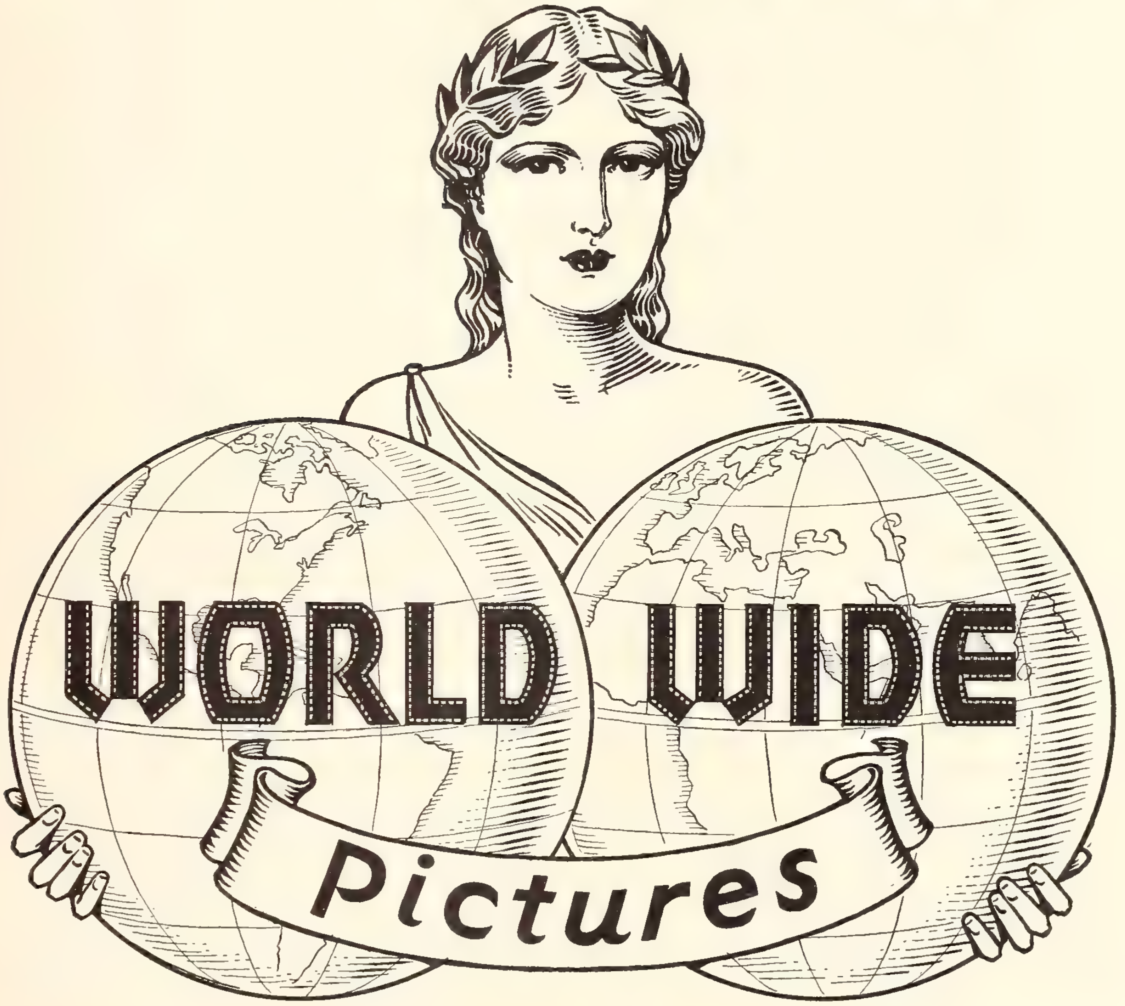
**—or you'll trail behind the parade!**

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **New York** | | | | | | | |
| Astor | 1,120 | 50c-$2.00 | "Grand Hotel" (MGM) (7th week) | 20,224 | "Grand Hotel" (MGM) (6th week) | 23,140 | High 1-2-32 "Hell Divers" 24,216<br>Low 11-14 "The Champ" 18,759 |
| Cameo | 549 | 25c-75c | "Alone" (Amkino) | 4,000 | "Siberian Patrol" (Amkino) (2nd week) | 4,000 | |
| Capitol | 4,700 | 35c-$1.50 | "Night Court" (MGM) | 48,602 | "When A Feller Needs A Friend" (MGM) (6 days-2nd week) | 43,614 | High 1-9-32 "Mata Hari" 110,466<br>Low 12-19 "Flying High" 48,728 |
| Embassy | 598 | 25c | All Newsreel | 6,493 | All Newsreel | 5,785 | High 1-3 Newsreels 9,727<br>Low 5-28-32 Newsreels 5,785 |
| Gaiety | 850 | 25c-75c | "Escapade" (First Division) | 5,200 | | | |
| Mayfair | 2,300 | 35c-85c | "Night World" (U.) | 11,500 | "Symphony of Six Million" (Radio) | 15,000 | High 12-12 "Frankenstein" 53,800<br>Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600 |
| Paramount | 3,700 | 40c-$1.00 | "Attorney for the Defense" (Col.) | 49,800 | "Reserved for Ladies" (Para.) | 48,300 | High 2-7 "Finn and Hattie" 85,900<br>Low 12-26 "Heaven on Earth" 35,700 |
| Rialto | 1,949 | 40c-$1.00 | "Scarface" (U. A.) (2nd week) | 38,000 | "Scarface" (U. A.) (1st week) | 57,200 | High 2-27-32 "Shanghai Express" 64,600<br>Low 6-27 "Dracula" and "Hell's Angels" 4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "Congress Dances" (U. A.) (3rd week) | 9,000 | "Congress Dances" (U. A.) (2nd week) | 10,400 | High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100<br>Low 12-19 "The Struggle" 14,100 |
| Roxy | 6,200 | 35c-$1.50 | "Man About Town" (Fox) | 40,000 | "Woman in Room 13" (Fox) | 32,000 | High 1-2-32 "Delicious" 133,000<br>Low 3-5-32 "Cheaters at Play" 30,000 |
| Strand | 3,000 | 35c-85c | "Street of Women" (W. B.) | 16,481 | "The Tenderfoot" (F. N.) | 16,133 | High 1-17 "Little Caesar" 74,821<br>Low 4-2-32 "The Missing Rembrandt" 8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | "Two Seconds" (F. N.) (2nd week) | 21,242 | "Two Seconds" (F. N.) (1st week) | 30,500 | High 9-19 "Five Star Final" 59,782<br>Low 6-6 "Maltese Falcon" 16,692 |
| **Oklahoma City** | | | | | | | |
| Capitol | 1,200 | 10c-50c | "Forgotten Commandments" (Para.) | 3,200 | "Sinners in the Sun" (Para.) | 4,500 | High 2-7 "Illicit" 11,000<br>Low 6-4-32 "Forgotten Commandments" 3,200 |
| Criterion | 1,700 | 10c-50c | "Huddle" (MGM) | 6,000 | "Sky Bride" (Para.) | 6,000 | High 2-21 "Cimarron" 15,500<br>Low 12-5 "Consolation Marriage" 4,400 |
| Liberty | 1,500 | 10c-35c | "Steady Company" (U.) (3 days)<br>"High Speed" (Col.) (4 days) | 1,100<br>800 | "The Big Timer" (Col.) (3 days)<br>"The Monster Walks" (Mayfair) (4 days) | 650<br>800 | High 1-24 "Under Suspicion" 7,200<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" 900 |
| Mid-West | 1,500 | 10c-50c | "Attorney for the Defense" (Col.) | 5,500 | "Two Seconds" (F. N.) | 4,000 | High 9-19 "Young as You Feel" 11,000<br>Low 4-30-32 "Scandal for Sale" 3,700 |
| **Omaha** | | | | | | | |
| Orpheum | 3,000 | 25c-50c | "State's Attorney" (Radio) | 9,000 | "Lena Rivers" (Tiff.) | 10,000 | High 2-14 "Cimarron" 25,550<br>Low 6-4-32 "State's Attorney" 9,000 |
| Paramount | 2,900 | 25c-60c | "As You Desire Me" (MGM) | 8,000 | "Night Court" (MGM) | 6,000 | High 3-19-32 "Broken Lullaby" 16,250<br>Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000 |
| State | 1,200 | 15c-35c | "Are You Listening?" (MGM) and "The Struggle" (U. A.) | 1,500 | "World and the Flesh" (Para.) and "Cock of the Air" (U. A.) | 2,000 | High 3-14 "Trader Horn" 10,000<br>Low 5-21-32 "She Wanted A Millionaire" and "Cheaters at Play" 1,300 |
| World | 2,500 | 25c-40c | "Sky Bride" (U. A.) and "Woman in Room 13" (Fox) | 6,000 | "This is the Night" (Para.) and "The Famous Ferguson Case" (W.B.) | 5,750 | High 4-11 "Men Call It Love" 16,000<br>Low 11-28 "The Cisco Kid" 4,500 |
| **Ottawa** | | | | | | | |
| Avalon | 990 | 10c-35c | "Hotel Continental" (Tiff.) (3 days)<br>"It's Tough to be Famous" (F.N.) and "Cohens and Kellys in Hollywood" (U.) (3 days) | 1,000<br>1,100 | "Prestige" (Pathe) and "Gold Diggers of Broadway" (W. B.-revival) (3 days)<br>"Arsene Lupin" (MGM) (3 days) | 1,100<br>950 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton" 3,700<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" 1,900 |
| Capitol | 2,592 | 15c-60c | "Attorney for the Defense" (Col.) (6 days) | 7,000 | "Amateur Daddy" (Fox) (6 days) | 8,000 | |
| Centre | 1,142 | 15c-60c | "Arrowsmith" (U. A.) (6 days) | 4,600 | "Fanny Foley Herself" (Radio) and "Men of Chance" (Radio) (6 days) | 4,700 | High 5-16 "Devil to Pay" 6,300<br>Low 1-3 "Sunny" 2,900 |
| Imperial | 1,091 | 10c-50c | "Grand Hotel" (MGM) (50c-$1.50-6 days) | 5,000 | "High Speed" (Col.) (3 days)<br>"Man They Could Not Arrest" (British) (3 days) | 1,500<br>1,100 | High 5-9 "Trader Horn" 7,000<br>Low 3-26-32 "The Expert" and "Working Girls" 2,200 |
| Regent | 1,225 | 15c-60c | "Sky Bride" (Para.) (3 days)<br>"Trial of Vivienne Ware" (Fox) (3 days) | 2,200<br>2,000 | "Carnival" (British) (4 days)<br>"Sunshine Susie" (British) (2 days) | 2,300<br>1,300 | High 1-23-32 "Suicide Fleet" and "Dance Team" 6,200<br>Low 5-28-32 "Carnival" and "Sunshine Susie" 3,600 |
| Rideau | 932 | 10c-35c | "Polly of the Circus" (MGM) and "Song of the Flame" (W. B.) (3 days)<br>"Arsene Lupin" (MGM) and "Politics" (MGM) (3 days) | 1,700<br>1,500 | "Their Own Desire" (MGM) and "The Man Who Played God" (W. B.) (3 days)<br>"Beast of the City" (MGM) and "Beauty and the Boss" (W. B.) (3 days) | 1,700<br>1,600 | |
| **Philadelphia** | | | | | | | |
| Arcadia | 600 | 50c | "But the Flesh is Weak" (MGM) (6 days) | 2,700 | "Misleading Lady" (Para.) (6 days) | 2,200 | High 12-17 "The Guardsman" 6,500<br>Low 4-30-32 "Beast of the City" 1,900 |
| Chestnut | 1,300 | 50c-$1.50 | "Grand Hotel" (MGM) (6 days-6th week) | 13,000 | "Grand Hotel" (MGM) (6 days-5th week) | 15,000 | |
| Earle | 2,000 | 25c-65c | "Young Bride" (Pathe) (6 days) | 13,000 | "Two Seconds" (W. B.) (6 days) | 15,000 | High 1-2-32 "Makers of Men" 27,000<br>Low 6-4-32 "Young Bride" 13,000 |
| Fox | 3,000 | 35c-75c | "Society Girl" (Fox) (6 days) | 19,000 | "Man About Town" (Fox) (6 days) | 20,000 | High 2-7 "Man Who Came Back" 40,000<br>Low 3-26-32 "Shop Angel" 17,000 |
| Karlton | 1,000 | 40c-50c | "The Tenderfoot" (W.B.) (6 days) | 3,800 | "When A Feller Needs A Friend" (MGM) (6 days) | 4,500 | High 5-2 "City Lights" 8,000<br>Low 3-21 "Resurrection" 3,000 |
| Mastbaum | 4,800 | 35c-75c | "Huddle" (MGM) (6 days) | 35,000 | "The Tenderfoot" (F. N.) (6 days) | 36,500 | High 1-2-32 "Her Majesty, Love" 65,000<br>Low 10-24 "24 Hours" 28,000 |
| Stanley | 3,700 | 35c-75c | "Letty Lynton" (MGM) (6 days-2nd week) | 11,000 | "Letty Lynton" (MGM) (6 days-1st week) | 18,000 | High 12-19 "Frankenstein" 31,000<br>Low 7-25 "Rebound" 8,000 |
| Stanton | 1,700 | 25c-65c | "Night Court" (MGM) (6 days-2nd week) | 8,000 | "Night Court" (MGM) (6 days-1st week) | 9,000 | High 3-21 "Last Parade" 16,500<br>Low 2-27-32 "Men In Her Life" 7,000 |

# IT WILL PAY YOU to WAIT until you see the World Wide Announcement

## FOR 1932-1933



**The public will know this trade-mark as a guarantee of entertainment. Showmen will know it as a guarantee of profits.**

**WORLD WIDE PICTURES,** *Inc.*

**E. W. HAMMONS**
*Chairman, Executive Committee*

**JOE BRANDT**
*President*

**JOE GOLDBERG**
*General Sales Manager*

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Portland, Ore.** | | | | | | | | |
| Fox Paramount | 3,068 | 25c-60c | "Letty Lynton" (MGM) | 13,200 | "Are You Listening?" (MGM) | 12,000 | High 1-3 "Paid"<br>Low 5-23 "Young Sinners" | 26,000<br>11,000 |
| Hamrick's Music Box | 1,800 | 15c-25c | "Heart of New York" (W. B.) | 3,000 | "Destry Rides Again" (U.) | 4,300 | | |
| Oriental | 2,040 | 25c-35c | "Two Seconds" (W. B.) | 5,000 | "It's Tough to be Famous" (F.N.) | 4,800 | | |
| Rialto | 1,400 | 15c-25c | "The Wiser Sex" (Para.) | 4,200 | "Cheaters at Play" (Fox) | 3,000 | High 3-21 "Trader Horn"<br>Low 5-21-32 "Sky Bride" | 12,000<br>2,400 |
| RKO Orpheum | 1,700 | 25c-50c | "Roadhouse Murder" (Radio) (3 days)<br>"Radio Patrol" (U.) (4 days) | 3,500<br>5,300 | "Night World" (U.) | 13,000 | High 2-14 "Cimarron"<br>Low 5-23 "Iron Man" | 20,000<br>8,500 |
| United Artists | 945 | 25c-35c | "When A Feller Needs A Friend" (MGM) | 2,500 | "Night Court" (MGM) | 4,000 | High 1-10 "Hell's Angels"<br>Low 6-4-32 "When A Feller Needs A Friend" | 12,500<br>2,500 |
| **Providence** | | | | | | | | |
| Fays | 1,600 | 15c-50c | "Midnight Patrol" (Monogram) | 8,000 | "Trial of Vivienne Ware" (Fox) | 7,200 | | |
| Loew's State | 3,800 | 15c-50c | "But the Flesh is Weak" (MGM) | 8,500 | "When A Feller Needs A Friend" (MGM) | 11,500 | High 2-7 "Inspiration"<br>Low 6-4-32 "But the Flesh Is Weak" | 25,500<br>8,500 |
| Majestic | 2,400 | 15c-50c | "The Rich Are Always With Us" (F. N.) | 9,000 | "Man About Town" (Fox) and "Woman in Room 13" (Fox) | 8,000 | High 1-30-32 "Union Depot"<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" | 11,200<br>5,100 |
| Paramount | 2,300 | 15c-50c | "Strange Case of Clara Deane" (Para.) | 5,500 | "Reserved for Ladies" (Para.) | 9,000 | High 3-14 "Unfaithful"<br>Low 8-8 "Secret Call" | 14,000<br>4,500 |
| RKO Albee | 2,300 | 15c-50c | "Radio Patrol" (U.) | 9,200 | "No Greater Love" (Col.) | 9,000 | High 3-19-32 "Behind the Mask"<br>Low 7-4 "Sweepstakes" | 15,800<br>3,200 |
| RKO Victory | 1,600 | 10c-35c | "Love Bound" (Peerless) and "Border Devils" (Artclass) | 2,800 | "Escapade" (First Div.) and "Sea Ghost" (Peerless) | 2,000 | High 2-14 "Last Parade"<br>Low 11-21 "Way Back Home" | 11,000<br>1,500 |
| **St. Paul** | | | | | | | | |
| Paramount | 2,300 | 25c-50c | "Night Court" (MGM) | 7,000 | "So Big" (W. B.) | 7,500 | High 8-22 "Smiling Lieutenant"<br>Low 6-4-32 "Night Court" | 12,000<br>7,000 |
| Riviera | 1,300 | 25c-50c | "Trial of Vivienne Ware" (Fox) | 5,500 | "Amateur Daddy" (Fox) | 5,000 | High 5-21-32 "Grand Hotel"<br>Low 1-17 "Just Imagine" | 15,000<br>1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Man Wanted" (W. B.) | 12,000 | "State's Attorney" (Radio) | 12,000 | High 2-14 "Cimarron"<br>Low 1-30-32 "Forbidden" | 28,000<br>10,000 |
| Tower | 1,000 | 15c-25c | "Young America" (Fox) | 1,500 | "Play Girl" (W. B.) | 1,500 | High 10-3 "Penrod and Sam"<br>Low 1-24 "Along Came Youth" | 4,000<br>1,000 |
| **San Francisco** | | | | | | | | |
| California | 2,315 | 50c-$1.50 | "Grand Hotel" (MGM) (3rd week) | 18,000 | "Grand Hotel" (MGM) (2nd week) | 28,500 | | |
| El Capitan | 3,100 | 25c-60c | "Amateur Daddy" (Fox) | 12,500 | "Disorderly Conduct" (Fox) | 13,000 | High 8-15 "Daddy Long Legs"<br>Low 5-14-32 "Beast of the City" | 16,750<br>12,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "The Opera Ball" (German) | 2,800 | "Mein Leopold" (German) | 1,850 | | |
| Fox | 4,600 | 35c-90c | "Night Court" (MGM) | 35,000 | "Huddle" (MGM) | 33,000 | High 1-3 "Lightning"<br>Low 2-20-32 "The Guardsman" | 70,000<br>29,000 |
| Golden Gate | 2,800 | 25c-60c | "No Greater Love" (Col.) (25c-50c) | 13,000 | "Young Bride" (Pathe) | 11,000 | High 7-11 "Lawless Woman"<br>Low 7-4 "Lover Come Back" | 20,000<br>9,500 |
| Orpheum | 3,000 | 25c-50c | "Radio Patrol" (U.) | 13,000 | "State's Attorney" (Radio) | 8,500 | High 12-12 "Frankenstein"<br>Low 5-14-32 "Night World" | 23,000<br>5,000 |
| Paramount | 2,670 | 25c-60c | "This is the Night" (Para.) | 15,000 | "Rich Are Always With Us" (F. N.) | 12,000 | High 1-9-32 "The Champ"<br>Low 7-18 "Women Love Once" | 35,600<br>10,000 |
| United Artists | 1,200 | 25c-60c | "Scarface" (U.A.) (5th week) | 7,900 | "Scarface" (U. A.) (4th week) | 7,900 | | |
| Warfield | 2,700 | 35c-60c | "Sinners in the Sun" (Para.) | 21,000 | "Strange Love of Molly Louvain" (F. N.) | 16,000 | High 3-14 "Parlor, Bedroom and Bath"<br>Low 1-30-32 "X Marks the Spot" | 28,000<br>15,000 |
| Warners | 1,385 | 35c-50c | "Famous Ferguson Case" (W.B.) (5 days) | 6,500 | "Two Seconds" (W. B.) | 11,500 | High 3-26-32 "Fireman, Save My Child"<br>Low 11-28 "I Like Your Nerve" | 19,000<br>4,000 |
| **Seattle** | | | | | | | | |
| Blue Mouse | 950 | 15c-25c | "Street of Women" (W.B.) | 3,000 | "Strange Love of Molly Louvain" (F. N.) | 3,000 | | |
| Fifth Avenue | 2,750 | 25c-75c | "Huddle" (MGM) | 11,500 | "Sinners in the Sun" (Para.) | 15,000 | High 4-18 "Trader Horn"<br>Low 1-2-32 "The Boudoir Diplomat" | 17,000<br>7,000 |
| Fox | 2,450 | 75c-$1.50 | "Grand Hotel" (MGM) (2nd week) | 5,000 | "Grand Hotel" (MGM) (1st week) | 10,000 | | |
| Liberty | 2,000 | 10c-25c | "The County Fair" (Monogram) | 4,000 | "Strangers of the Evening" (Tiff.) | 4,500 | High 1-10 "The Lash"<br>Low 6-4-32 "The County Fair" | 11,500<br>4,000 |
| Music Box | 950 | 25c-75c | "The Mouthpiece" (W.B.) | 5,500 | "Rich Are Always With Us" (F. N.) | 6,000 | High 2-28 "City Lights"<br>Low 6-4-32 "The Mouthpiece" | 14,000<br>5,500 |
| RKO Orpheum | 2,650 | 25c-75c | "Night World" (U.) (25c-50c-3 days)<br>"Roadhouse Murder" (Radio) (25c-50c-4 days) | 4,000<br>3,750 | "State's Attorney" (Radio) | 12,500 | High 10-31 "Spirit of Notre Dame"<br>Low 6-4-32 "Night World" and "Roadhouse Murder" | 18,000<br>7,750 |
| **Toronto** | | | | | | | | |
| Imperial | 3,444 | 15c-80c | "Rich Are Always With Us" (F.N.) (6 days) | 24,000 | "Lady Panniford's Folly" (British) (6 days) | 16,000 | High 3-5-32 "Shanghai Express"<br>Low 6-20 "Always Goodbye" | 25,500<br>13,000 |
| Loew's | 2,088 | 15c-75c | "The Wet Parade" (MGM) (6 days) | 9,500 | "When A Feller Needs A Friend" (MGM) (6 days) | 10,000 | High 4-18 "City Lights"<br>Low 6-4-32 "The Wet Parade" | 22,000<br>9,500 |
| Shea's | 2,600 | 15c-75c | "Man Wanted" (W.B.) (6 days) | 11,000 | "Final Edition" (Col.) (6 days) | 11,500 | High 11-14 "Skyline"<br>Low 6-27 "Painted Desert" | 16,500<br>10,000 |
| Tivoli | 1,600 | 15c-60c | "Lena Rivers" (Tiff.) and "King of Jazz" (U.) (6 days) | 8,500 | "Trial of Vivienne Ware" (Fox) and "Misleading Lady" (Para.) (6 days) | 9,000 | High 2-28 "Cimarron"<br>Low 11-14 "The Mad Genius" | 19,500<br>7,500 |
| Uptown | 3,000 | 15c-65c | "Sunshine Susie" (British) (6 days-5th week) | 9,500 | "Sunshine Susie" (British) (6 days-4th week) | 12,000 | High 4-25 "Don't Bet On Women"<br>Low 10-17 "Ten Nights in a Barroom" | 14,000<br>8,300 |
| **Washington** | | | | | | | | |
| Columbia | 1,232 | 50c-$1.50 | "Grand Hotel" (MGM) (3rd week) | 9,500 | "Grand Hotel" (MGM) (2nd week) | 12,000 | | |
| Earle | 2,323 | 25c-60c | "The Tenderfoot" (F. N.) | 16,400 | "It's Tough to be Famous" (F.N.) | 14,500 | | |
| Fox | 3,434 | 25c-60c | "Society Girl" (Fox) | 19,000 | "Man About Town" (Fox) | 23,000 | | |
| Metropolitan | 1,833 | 25c-60c | "So Big" (W. B.) | 6,000 | "Blonde Captive" (Col.) | 9,500 | | |
| Loew's Palace | 2,363 | 35c-50c | "As You Desire Me" (MGM) | 12,000 | "Huddle" (MGM) | 12,000 | | |
| RKO Keith's | 1,832 | 25c-60c | "Radio Patrol" (U.) and "Five Year Plan" (Amkino) | 6,000 | "Roadhouse Murder" (Radio) and "Cain" (Principal) | 6,000 | | |

# *The Ten Biggest Money Making Stars of 1931-32*

revealed by a poll of the season's experiences of 12,847 exhibitors

¶ Beginning next week Motion Picture Herald will present the returns on a questionnaire sent to every exhibitor in America, asking each to name the ten players who have done the most for the box office in the season of '31–'32.

¶ The returns contain surprises—and significant indications that the motion picture exhibitor is somewhat closer to America than Hollywood.

¶ The vote now being recorded is more than the cold dollar vote of the moment, it is an expression from the men who meet the customers in the lobby every evening.

## *The Answers Begin Next Week*

**Exclusively in**

# MOTION PICTURE HERALD

# TECHNOLOGICAL

## The BLUEBOOK School

### By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 131.**—(A) Using a curved mirror of full diameter, with light source located 4.5 inches from its reflecting surface, illustrate by diagram and/or description, the path of a light ray from light source to mirror surface and back past light source from (a) one inch from mirror center, and (b) extreme outer diameter. [Note: Think this over. What I want is exact information as to your knowledge of the action of a mirror surface. To help you I suggest you add a straight line at both points of incidence showing the plane of the mirror at that point. This will be quite a job if you do it right, so I won't give you anything else this week.]

## *Answer to Question No. 124*

*Bluebook School Question No. 124 was:* "(A) *Describe a simple wet battery cell.* (B) *What is the voltage of a simple wet battery cell?* (C) *How much amperage may be obtained from a simple wet battery cell?* (D) *For what use were batteries primarily intended?* (E) *which is the positive and which the negative of a wet battery cell?* (F) *What is the comparative area of the copper and zinc plates of a wet battery cell?*

There was an unusually large number of answers to this one—well over 1,000. For some reason a very large number fell down pretty flat on Section C, over 400 replies making the statement that the amperage possible to obtain was "unlimited," without any qualifying statement. Many more said, "As many amperes as the one volt will produce," which is incorrect, though very possibly what was meant was all right. Be careful to word your replies correctly. I am not presumed to know what you mean unless you set it forth clearly and unmistakably. The following made good:

C. Rau and S. Evans, Lester Borst, G. E. Doe, Roy J. Arntson, Stanley G. Williams, Bill Doe, John Wentworth and William Sellers, T. Van Vaulkenburg, Frank Davis, Nic Granby, Mike McGuire, Albert Jones, William Broadbent, George Deckson, Pat Davis, Seymour Carroll, M. D. Dove, Dan Emmerson, Frank F. Franks, Peter Jackson and Bob Diglah, Chick Peters, D. L. Love, Richard Singleton, Dave Goldberg and Nate Granch, Tom Whitnath, T. L. May, S. T. Jones, Bob Davidson, Andy L. Patry, J. G. Gates, T. R. Peters, Dan Holler, John Ahrenson, D. B. Peters, Tom Rathburn, Lloyd James and Tom Davis, Frank Burker, D. L. Sinklow, P. D. Thompson, D. H. Grant, Dave Anderson, H. D. Schofield, G. Tinlin, Frank Gregerson and Alex Upton, John Williams, Dave Manuels, Don Warren, Seymour Porter and F. U. Ruth, Charles Tamper, R. J. Pinker, Frank Ferguson, K. L. Knight, Dave Lode, Tom Turk and Jack L. Turk, P. L. Toeping, A. Gibson, Frank C. Hagmyer, G. Farmann, P. D. Thompson and John Gill, Dave Lambert and Tom Davis, Dave Bitdoll, T. R. Peters, Chas. Ray and Tom Taylor, Leo Garling, Jack Billings, Alonzo Zerach, F. B. Gamble, Henry Sicmann, T. L. Hufford, L. D. Richards, P. H. Bondom, L. Caracco, H. B. Billings, Richard Michels, S. T. Jones, John Cermak, Andrew Wells, S. T. Jones, P. T. Garling, H. B. Coates, Andrew Breaston, Aleck Geibto, D. Andrews, James Rathburn, F. G. Gates and Peter Cranford.

I have selected the answer of G. E. Doe for publication, not because it is more basically correct than some of the others, but for the reason that it is well prepared and covers the subject rather well. He says:

"(A) A simple wet battery cell consists of a jar of suitable size, having a wide mouth usually. Ordinarily this jar is of glass. In it are suspended two elements, one of zinc and one of copper, immersed in a saturated solution of sal-ammoniac and water (the word 'saturated' meaning all the chemical the water will take up). The copper and zinc are, of course, insulated from each other, except for the contact provided by the electrolyte. Under this condition, if a conductor (wire) joined to the copper (positive) be touched to a conductor joined to the zinc (the negative element), a current will flow, the same being generated by action of the chemical (electrolyte) upon the positive and negative metals.

"(B) The voltage of a simple wet battery cell may range at any point between one and two volts, dependent upon the state of the electrolyte and the purity and state of the metals of the positive and negative metals. The voltage of a battery cell made from impure metals will be lower than that of one having pure metals. The cell voltage will lower gradually as the metal elements degenerate through long use.

"(C) Amperage depends upon the voltage and resistance of the circuit, and also upon the purity of the elements, the age of the battery and the effectiveness of the electrolyte—and to some extent upon the distance of positive and negative elements from each other. No set answer can be made unless all conditions are known.

"(D) Batteries were in use before mechanical generators (dynamos) were invented. They were used mostly for ringing bells and for power for telegraph lines. I do not believe they were primarily designed for any particular service or use. They were a discovery, and for them uses were gradually found, just as is the case with many other things which were discoveries rather than inventions. Usually an invention is something formed or evolved to fill some known need. A discovery is quite different. It is not based upon a known need, but rather upon man's desire for investigation and to 'find out things' for himself.

"(E) There has been some dispute about this, but I may safely say that the binding post attached to the copper element is positive and the other negative.

"(F) the actual area or surface of the copper and zinc elements should be approximately equal. However, because of the fact that the electrolyte attacks the zinc and eats it away, there must be many times more bulk of zinc than copper. Just what the best proportions of bulk may be I have been unable to find out, though I have examined all four sets of electrical books I own, including the best of them all, the Bluebook—best for the projectionist, anyhow."

## Westinghouse Head Predicts Television Use in Two Years

The general use of television within two years was predicted by F. A. Merrick, president of the Westinghouse Electric & Manufacturing Company, in San Francisco on a visit last week.

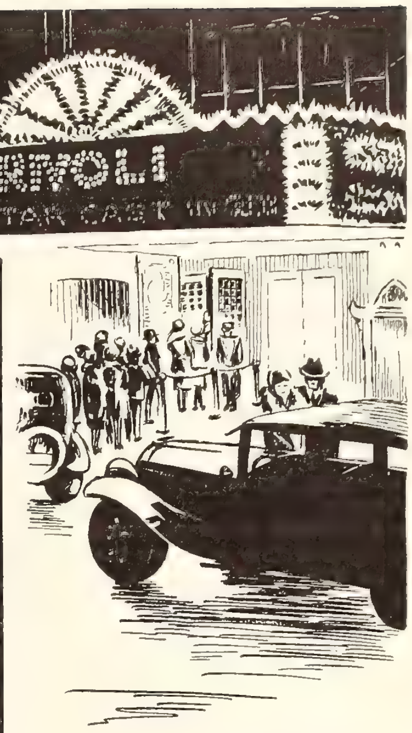
The first stage of the television of the future will be the broadcasting of moving and sound pictures rather than of "action" pictures of great events, Mr. Merrick said. The broadcasting of events from their scene will come later. He explained that the amplification of light is more difficult than the amplification of sound and consequently action television has not reached the same stage as film television.

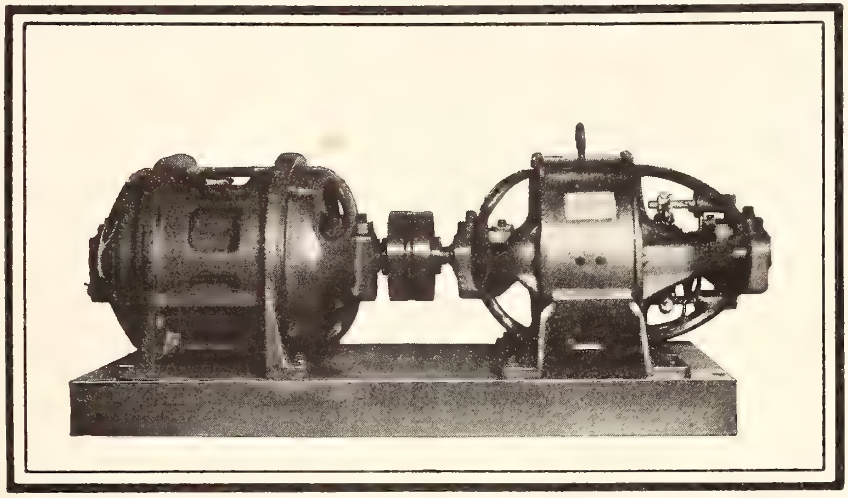
## New Radio System of Picture Transmission Called Success

Immediate efforts will be made to commercialize a new Swiss method of radio transmission of black and white pictures as the result of a successful test in transmitting a letter from Switzerland to a ship in mid-Atlantic, according to *The Christian Science Monitor.*

Adalbert Guth, Swiss inventor of the system, is in the United States with associates arranging business connections, planning a deal with American commercial interests.

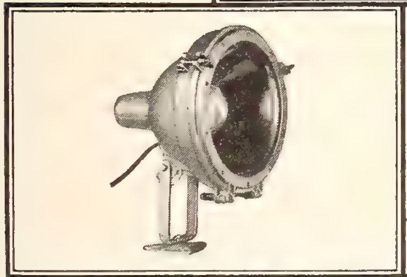
# A Motor Generator



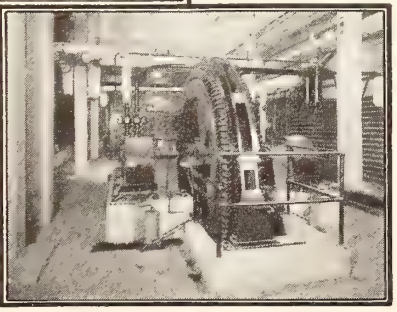


# . . . that rates ★★★★

*Westinghouse Motors, Control and Cog-Belts assure "four-star" performance of pumps, ventilating fans and blowers.*



*Use Westinghouse Floodlights. Attract the crowd with a spectacular night display.*



*Westinghouse Motor driving large compressor in a theatre cooling plant.*

IT takes a mighty good motion picture to win a "four-star" rating . . . and a mighty good projection motor generator to provide a never-failing supply of electric current, show after show, season after season.

Westinghouse motor generator sets have won the full approval of projectionists because they afford these advantages:

*Stabilized Arc*—Assured by their conservative capacity rating. Change-over can be made without a flicker.

*Trouble-free Performance*—Exclusive Sealed Sleeve bearings require oil changing only once or twice a year.

*Quiet Operation*—Die-cast, flawless rotors; rigid steel frames; and all-welded bed-plates minimize vibration.

*Simplified Maintenance*—Brush renewals are simple because the brush holders are individually removable.

*Long-lived Construction*—With such exclusive Westinghouse features as non-deteriorating insulation, directed ventilation, and sturdy construction.

Westinghouse M-G. sets are supplied complete with all necessary accessories, including Linestarters, control panels, and ballast rheostats.

**Westinghouse**

T 79251

*Quality workmanship guarantees every Westinghouse product*

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

# JENKINS' COLYUM

Omaha, Neb.

DEAR HERALD:

Film Row here in Omaha looks like the Indians had just moved in. Some of the offices are moving upstairs and some are moving downstairs. Some of the others are going to move somewhere but they don't know where.

Metro-Goldwyn-Mayer has enlarged its office and is equipping it in first class shape with brand new furniture 'n' everything. Paramount has moved into a new building all by itself, and the plumbers, carpenters and decorators are making so much noise fixing things up that Ted Mendenhall, the branch manager, has to use a megaphone to call the booker.

There have been so many changes here that the city directory is of no use and we have to be introduced to about every guy we meet. Bill Bremer is back with Columbia, Lee Durham has gone over with Fox, Ike Rubens is back from Chicago and is working the territory for Paramount. Bob Greenblatt is a gentleman of leisure but sticks up a couple of lightning rods every time it clouds up. Bob has sold Universal service so long in this territory that every kid in the country calls him Uncle Carl.

▽

Harry Day of Ida Grove, Iowa, is in town buying new equipment for his theatre, which burned recently. He says he will have a better equipped theatre than before. Harry's theory is that you will travel farther by stepping forward than you will by stepping backward, which sounds like good logic to us. Harry has always been a logical kind of a gazabo. One fire can't whip him.

▽

We met our old friend Oscar Hansen today. Oscar was branch manager for Pathe in Detroit the last time we saw him but is now salesman for RKO in the Omaha territory.

▽

The Fox office screened for us "Society Girl" with James Dunn, Peggy Shannon and Spencer Tracy, three Irish Musketeers, which was very nice of the office, and which we appreciate. When they can mix prize fighting and love together and make a good picture out of it they are going some, and this one does it. It doesn't only go some but it goes a whole lot.

Peggy Shannon and Jimmy Dunn do some excellent work in this picture but Spencer Tracy's playing suited us about the best we have seen in a long time. We can't understand why they have kept this boy covered up so long.

We liked Jimmy Dunn and Sally Eilers in "Dance Team" very much, and we doubted if we'd ever see Jimmy in a better one than that, but we believe "Society Girl" goes "Dance Team" one better, probably because there is more action in it. Our judgment is that both of these will satisfy wherever clean, wholesome entertainment is desired. If we were operating a theatre we'd play both of these or the Fox manager would be wearing beefsteak on both eyes. That's the kind of a guy we are.

▽

They tell us that in Japan it is part of the marriage ceremony to pass the wine 18 times between the bride and groom. Boy, there's the place to go to get married. There's some sense to that ceremony.

▽

Someone has said that women are much better qualified to pick candidates for office than men, but that's all nonsense. Just lookit what some of 'em picked when they got married.

▽

A report comes from Hollywood that Will Rogers was arrested for breaking the speed limit. Bill must have been riding an Oklahoma mule. We doubt if his Model T could go that fast.

J. C. JENKINS,
The HERALD Man

## 11 Film, Radio Companies File Charters in Delaware

Eleven corporations pertaining to the film and radio industries have filed charters at the state house at Dover, Del. Charters filed included: Sennett Pictures Corp., to produce; Epstein's Theatres Corp., to operate theatres; United Art Productions, Inc., to operate theatres; Garbo Amusement Company, to operate theatres; Vision Pictures, Inc., to deal in motion pictures; Perfect Service, Inc., to operate film companies.

Others included: Allied Motion Picture Advertising Corp., motion picture advertising; Commonwealth Play, Inc., to produce theatrical performances; Philco Radio and Television Corp., radio and television equipment; Delaware Amusement Supplies, Inc., amusement devices; Old Dominion Broadcasting Company, to operate radio broadcasting stations; North American Broadcasting System, Ltd., name changed to Vigilante, Inc., Los Angeles; United Theatres Enterprises, Inc., increased capital stock from 200 to 400 shares no par value.

## Fred Jack Conferring With Sears

Fred M. Jack, Warner-First National Southern district manager, arrived in New York this week to confer with Grad Sears, executive in charge of Southern and Western sales, on the sales business meeting which the company will hold in New Orleans. Jack will be in New York for several days, returning to New Orleans to complete arrangements for the meeting.

SHOWMEN!

SOMETHING DIFFERENT!
SOMETHING NEW!!

MOVIE TAVERNS

TWO DIFFERENT INCOMES WITH ONE INVESTMENT
INVESTIGATE AT ONCE
ADDRESS
Movie Tavern Corporation
723 Seventh Ave., New York

## Fox Midwest in Operation Shift

A shake-up in the operation of Fox Midwest Theatres is in progress in an effort by executives to bring about greater efficiency. Numerous shifts have been made and further changes will extend throughout the circuit, it is said in Kansas City.

One new post has been created, that of assistant to the division manager. This position is filled by L. J. McCarthy, formerly division manager at St. Louis, who will now assist E. C. Rhoden, division manager, in his executive duties. McCarthy has been succeeded by Lon Cox of West Frankfort, Ill., as St. Louis zone manager and Cox in turn has been succeeded by R. C. Wheeler, manager at Marion, Ill., whose place is taken by E. French Gallagher, new to the organization.

A new system of supervision of the Midwest circuit divides the division into four districts, with managers for each. Howard E. Jameyson is the district manager at Wichita for western Kansas and will in addition continue with his public relations and advertising activities. Other district managers are: Harry A. McClure, Topeka, eastern Kansas; H. E. Ulrich, Springfield territory, and William H. Wagner, Greater Kansas City. Various managers and others have been shifted throughout the circuit.

## Universal's Theatre Company Continues to Drop Holdings

Universal Chain Theatres is continuing the liquidation of its stock holdings in various theatres and theatre circuits over the country for the benefit of preferred stockholders, according to Charles B. Paine, treasurer of Universal Pictures Corporation. It is assumed Universal Chain Theatres will dissolve as a corporate entity at the conclusion of the liquidation.

Universal Pictures owns and controls operation of several first run theatres in the United States, three in Winnepeg, Canada, and six or seven abroad, located in England, Switzerland and Java. For the present, said Paine, operation of these houses continues but he indicated that the company would readily dispose of them in the event a satisfactory offer was made.

## Berkeley Passes Fire Law Affecting All Film Storage

A new fire ordinance, which has been in process of preparation for four years, has been adopted by the city council of Berkeley, Calif. The new code outlines the use, storage and transportation of inflammable materials, including motion picture film, and places penalties for fires caused by violation of the code.

Under the provisions of the new measure any person causing a fire by ignoring an order of the fire department or violating any section of the code may be held financially responsible for the payment of expenses in extinguishing the blaze.

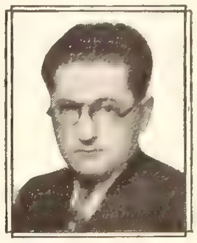
## Promoted to Coast Studio

Charles Leonard, publicity director for the United Artists theatre in San Francisco, has been promoted to the staff of the United Artists advertising department at the Coast studio.

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
**MOTION PICTURE HERALD**
*Every Week—for Mutual Benefit and Progress*



**CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS**

# MANY HAPPY RETURNS OF THE DAY!

**WITHOUT ANY FANFARE** of trumpets or the usual splurge of extra pages and special stories, the Managers' Round Table Club celebrates its fourth birthday with this issue. Incidently, we must admit that the birthday party is two weeks late. But what difference does a few weeks make?

**On the following** pages Mr. Martin Quigley, editor-in-chief and publisher, and Terry Ramsaye, editor, of MOTION PICTURE HERALD send timely and interesting messages to Club members. Few people in this industry are as well acquainted with true conditions confronting not alone the exhibition, but the production of pictures, as Mr. Quigley and Mr. Ramsaye. We know you will enjoy reading their remarks.

**As on previous birthday parties,** Dick Kirschbaum gives, in pen and ink, his observations on the progress of the Club. His cartoon certainly illustrates the real thoughts back of the Club. Lending each other a helping hand and all heading for a set goal is a happy thought at all times.

**The question of membership** is by no means a secret. Many are under the impression that we guard such figures for business reasons. 'Salotta bunk. We've got four thousand enrolled members, of which about thirty-six hundred are active, and we're doggoned proud of 'em, too! The others are accounted for as having found connections outside of showbusiness, deceased or have not filed a change of address at Club headquarters.

**Every one of these** active members are honest-to-goodness showmen and the type of men who are writing the history of showbusiness. They are creative, aggressive and possess the ability and qualifications which stamp them as the leaders and executives of tomorrow. The majority of them are men who have climbed from the very bottom, the kind who admit no defeat and hurdle every obstacle ever erected in their path. Without them theatre business would be hard put for capable manpower.

**The mail-bag,** like the membership, is always increasing, and while we have never attempted to keep an accurate record of the number of letters or pieces of mail to reach your Chairman, we feel safe in saying that the figures would run around eight hundred to a thousand a week.

**So, if you were** a little peeved because your particular letter was a few days late in being acknowledged and answered, try to remember that we have a large chunk of work keeping that mail bag as clear as possible.

**Many unusual services** have been inaugurated since the inception of this organization. Watching closely every angle important or timely in the operation of theatres and the advertising, exploitation or merchandising of the attractions, we have tried to emphasize those features of your daily work which seemed most necessary.

**Special stories from** authoritative sources, from men actually engaged in the same work you are doing, have appeared frequently. Details of how shows are being advertised appear week in and week out and can always be depended upon to point out some new slant in an old idea or something entirely original, and no doubt feasible for use elsewhere than where first used.

**The fraternal spirit** has constantly been pushed forward with the sincere hope that the different members become better acquainted via our weekly meeting on these Club pages and urged to correspond with each other. This angle alone has resulted in several thousand theatre managers becoming close friends despite the space of many hundred miles intervening.

**If we have succeeded** in being helpful to some of our members we won't talk about it here. This is, basically, the thought back of the entire organization. We are here to serve you in every possible way. Just tell us how and we'll leave no stone unturned to satisfy you.

**During the past year** we have made reprints of all important show-selling articles or items of seasonable interest. These were sent out to all accredited members for the asking and also furnished to circuits for distribution to their various theatres.

**Each month an index** of the preceding month's contents has been published and every six months a semi-annual index has appeared, making it a simple task to find any form of activity, etc., without any great loss of time, providing you are keeping your copies of MOTION PICTURE HERALD filed in proper order.

**We recite these few details** to better acquaint you with your own organization. Try to keep in mind at all times that this is YOUR Club; your own meeting place and a genuine fraternal circle where every real showman can sit around and chat with his brother showmen on an equal footing.

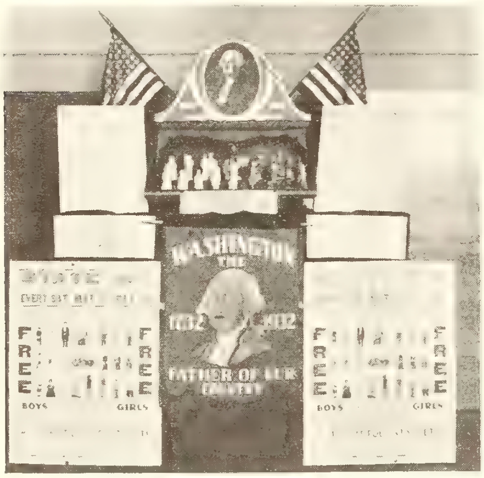
**It's our birthday** so here's wishing each and every member many more years of active and successful effort. And may we continue to serve you as the clearing house where the "All For One And One For All" spirit will always prevail.

"CHICK"

## BI-CENTENNIAL WAS GOOD TRADE BOOSTER FOR IRVING FINEMAN

A good example of what can be accomplished these Bi-Centennial days was recently demonstrated when Irving Fineman, manager of the State Theatre, Brooklyn, N. Y., promoted a gratis display in a prominent spot in one of the city's big public schools in his neighborhood.

The photo on this page will show arrangement of the display, with plaque of Washington atop the display box of Washington miniature figures and the window cards at either side at bottom, tying in with the State and showing reproductions of the souvenir gifts made each week. A statuette and complete painting outfit were offered to pupils who turned in the best colored card.



Thus you will conclude that Fineman secured a spot of vantage in a large city school for publicity on theatre, current and coming attractions, which is one of the many ways a manager may cash in on the Bi-Centennial celebration. With several months still to go, contact those in your town who may be helpful in the matter of obtaining some worthwhile publicity and cash in same as many other Club members have managed to do since this celebration started.

## HAL KOPPLIN USED NOVELTY CARD THAT MADE PATRONS LAUGH

Here's a neat little gag used by Hal Kopplin, manager of the Capitol Theatre, Miami, Fla., to exploit "Amateur Daddy," which ought to get a smile out of everyone who reads it. The following was printed on a 3½ by 5-inch card, headed "Helpful Hints to the Amateur Daddy."

> "When the baby's mother is away (your wife presumably) . . . and the baby needs a change of . . . well . . . what part of a baby's regalia does one change often?—Here is what you do—First take a piece of cloth about 24 inches square (for average size babies) . . . then fold one corner over to opposite corner very carefully . . . gently pick up baby and place on to folded cloth; being sure to judge proper position for attaching . . . then pick up folded corners and—Oh, For Goodness Sake, See Warner Baxter in 'Amateur Daddy' at the Capitol Theatre, Starting ———"

We're sure the above is excellent advice, Hal, and it is therefore being passed along to your brother showmen in this Club. We hope their prospective patrons of this picture will also get a kick out of it.

# "The Showman's Calendar"

## JUNE

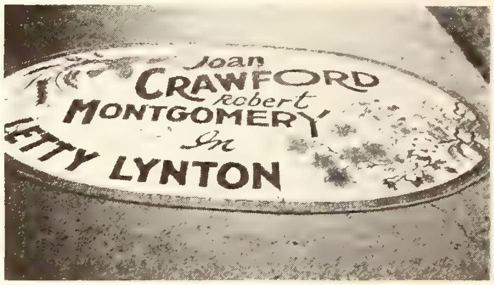
| | |
|---|---|
| 15th | Boy Scouts of America organized—1916<br>Arkansas Admitted to Union—1836 |
| 16th | Barry Norton's Birthday<br>Ona Munson's Birthday<br>Stan Laurel's Birthday |
| 18th | Battle of Waterloo—1815<br>Oregon Boundary Treaty Signed—1846<br>Declaration of War of 1812<br>Jeanette MacDonald's Birthday<br>Edmund Breese's Birthday<br>Blanche Sweet's Birthday |
| 19th | War Begun with Great Britain—1812<br>Father's Day |
| 20th | West Virginia Admitted to Union—1863 |
| 21st | Longest Day in Year (First Day in Summer) |
| 22nd | Charlie Murray's Birthday |
| 23rd | William Penn Signed Treaty of Peace and Friendship with the Indians—1683 |
| 24th | Italian Victory on Austrian Front—1918 |
| 25th | Battle of Big Horn (Montana)<br>General Custer's Defeat by Indians, 1876 |
| 26th | First American Troops to Land in France—1917<br>Ernest Torrence's Birthday |
| 28th | Polly Moran's Birthday<br>Otis Skinner's Birthday |
| 30th | Congress Granted Yosemite Valley and Mariposa Big Tree Grove to California for Public Park—1864<br>Madge Bellamy's Birthday |

## JULY

| | |
|---|---|
| 1st | Battle of San Juan Hill—1898<br>Battle of Gettysburg—1863<br>Dominion Day (Canada) |
| 2nd | Garfield's Assassination—1881 |
| 3rd | Idaho Admitted to Union—1890<br>Spanish Fleet Destroyed by American Fleet at Santiago<br>Leon Erroll's Birthday |
| 4th | Independence Day<br>Barbara Week's Birthday |
| 5th | Lewis and Clark Expedition Set Out—1804-1806 |
| 6th | Commodore Sloat Took Possession of California—1846<br>John Paul Jones' Birthday—1747<br>Ricardo Cortez's Birthday |

## WALLY CALDWELL IS USING GOOD STUNT FOR SUMMER TRADE

Spring and summer atmosphere was added to the front of Loew's Valentine Theatre, Toledo, Ohio, by Manager Wally Caldwell when he arranged to have a large grass or straw mat spread on the sidewalk at entrance to theatre. The mat was imprinted with gay floral designs and attractive copy on current attraction.



The above looks like a good gag. Straw mats are cheap, washable paint can be used and copy can be changed a number of times. It would appear that the eyes of a majority of passers-by would be attracted by a novelty such as described here. The accompanying photo will convey a good idea of the type of mat used.

## McGINNIS PROMOTED ONE OF THE NEW FORD CARS FOR GIVE-AWAY

Intense public interest in the new Ford car was taken advantage of not long ago by R. V. McGinnis, manager of the Conway Theatre, Conway, Ark., when he made arrangements with a number of local merchants to participate in the give-away of one of the new models at the theatre.

According to information at hand eight firms, including the theatre, made up the group which sponsored the event. It cost each one, with exception of the theatre, about $150 to take care of the initial cost of the car and advertising over a period of ten weeks. This included cost of special tickets made up for distribution by merchants and theatre. The theatre share of the expense was figured below that of the merchants.

In order to get the stunt under way McGinnis arranged to have the heads of all participating firms gather at luncheon at a local hotel, where every detail was carefully explained. It was also arranged to hold a special show at the theatre at a 50c admission on occasion of making the award, which was handled in the usual give-away fashion. The accompanying illustration shows a copy of the larger heralds distributed. Smaller ones bearing identical copy were also used. The local paper backed up the deal with a front page story, breaking the same day as arrival of the new Ford. The Ford motion pictures were also shown at the theatre.

We're glad to note that McGinnis was one of those who took advantage of the nation-wide publicity on first showings of the new Ford and we hope that many more Round Tablers also cashed in on local tie-ups. The public was certainly all hot and bothered about Henry's newest creation and it's a shame if all the good showmen in this outfit didn't share in the exhibition. However, the public is still warm and maybe one of the new models can be promoted.

# CONGRATULATIONS TO YOU MEMBERS

## MARTIN QUIGLEY SAYS:

THIS issue is the occasion of the fourth anniversary of the Managers Round Table.

For four years this department, under the leadership of Mr. Charles E. Lewis, has accelerated the pace and smoothed the road for theatre management. Particularly during the exacting times of the past year it has, week by week, contributed an effective, helping hand to the theatreman. MOTION PICTURE HERALD is especially glad to make particular note of this anniversary occasion because of the belief that throughout its existence this department has rendered one of the most genuinely helpful services that has ever been placed at the disposal of the managers of the theatres.

Every member of the Theatre Managers Round Table Club is entitled to share in this anniversary occasion because the department is a thoroughly cooperative enterprise, made possible and carried on through the spirit of mutual helpfulness which pervades the club in all of its activities.

The Club is designed to be a forum of experience. It is intended as a clearing-house through which may be passed from one theatre man to another, in the spirit of mutual helpfulness, information and suggestions which are calculated to improve the business of the theatre, to make for more effective operation and to advance the individuals concerned to greater usefulness in the industry.

With undiminished determination the Theatre Managers Round Table will carry on. In embarking now upon its fifth year it will seek tirelessly to make its service of constantly increasing value to all of its members.

To all of those whose interest and cooperation have made the department possible, hearty thanks is extended. To those others who have not yet availed themselves of the privileges and advantages of membership, we bid a cordial welcome.

—MARTIN QUIGLEY.

## TERRY RAMSAYE SAYS:

THE fourth anniversary of the Manager's Round Table Club presents an occasion on which the editor of MOTION PICTURE HERALD can offer congratulations to a section of the publication without implication of Herald self-flattery, because in fact the remarkable success of the Club in service to the industry is a success of the great array of showmen contributors which Mr. Charles E. Lewis has been able to gather into this weekly workshop forum.

With its widespread, comprehensive and continually growing membership, the Round Table Club is uniquely in motion picture journalism, a real cooperative enterprise of service, a service where the industry as represented by showmen works by and for the industry.

One with the somewhat detached and impartial eye of the editor, in this instance also long an observer and student of the industry, can observe here in the pages of the Round Table a rare recognition, among showmen, of a community of interests which recognizes none of the factional boundaries all too conspicuous in many of the motion picture institution's activities. It is interesting to survey the Club's mail and files and to discover from its roster of membership that here in this meeting place, of type and paper, the little independent, the big independent, the circuit house manager, great or small, and any showman whomsoever, in any way whatsoever properly related to the business of purveying pictures to the public, comes in and sits down to listen and to stand up and speak his mind with an air of being at home.

Excursions into the pages of the Round Table are as exciting, interesting and refreshing to the editor of MOTION PICTURE HERALD as his occasional expeditions into the field for personal contact. In other words the Round Table is a really accurate label and title—it is a round table, with hospitable chairs and a welcome for any one with an idea.

—TERRY RAMSAYE.

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### BEN COHEN BOOSTED BOX OFFICE WITH A "CARNIVAL OF HITS"

Trade was substantially boosted during May by Ben Cohen, manager of the Capitol Theatre, Hazleton, Pa., through a stunt called the "Capitol Carnival of Hits," which was the occasion for the promotion of several effective tie-ups.

Tear sheets from local newspapers at hand reveal the fact that Cohen secured valuable cooperation from merchants and paper when putting over his campaign. He made a baseball tie-up, promoted cooperative ads by having theatre talent pose in store windows, and secured prints of movies taken in Hazleton in 1922 for presentation along with "So Big." The newspapers also gave him some great readers on some material he made up from combing through press books on coming attractions.

Another gag he used successfully on a recent picture and one which can be applied to any attraction, was a hand bill carrying a list of ten questions on past events and other memory testers. These are easy to put together and most people like to see how good they are at the game. Ben gave guest tickets to those who returned the best answers.

No need for us to remark on the fact that Ben Cohen is considerable of a showman down in his Pennsylvania town for you've often had opportunities to read accounts of what he has done in showbusiness. You'll hear more about him in the future.

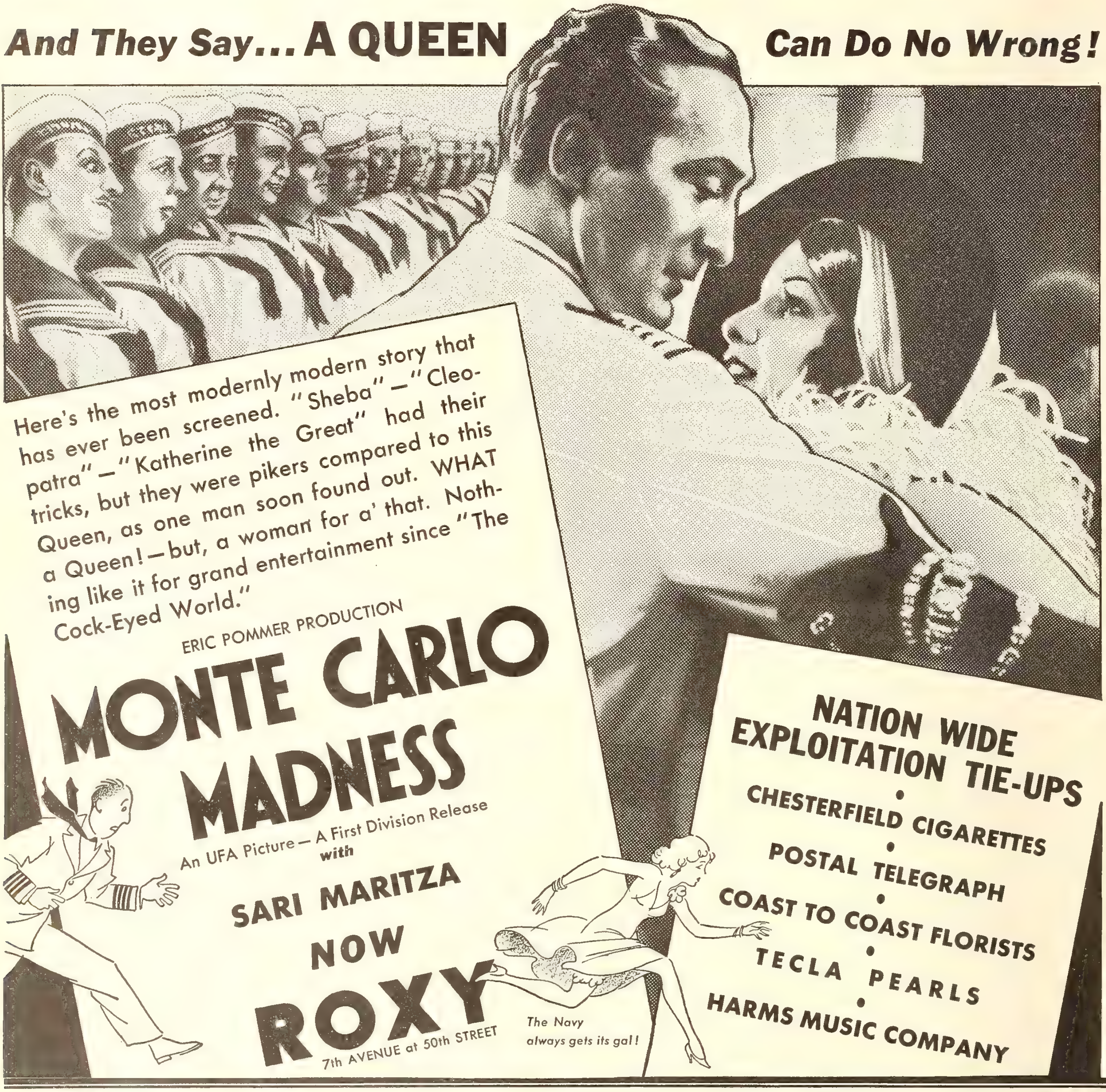
### McKOY'S CALENDAR NOVELTY MADE GOOD PLUG FOR ATTRACTION

James H. McKoy, manager for Publix down in Miami, Fla., used a little calendar novelty on "Crowd Roars" when that picture played the Olympia which proved very popular with the public.

It consisted of a strip of green cardboard about twelve inches long by three and one-quarter inches wide, which, when folded, made up an upright desk calendar five inches high. This was done by having a slit on one end and a tapering of the other end to allow insertion. It carried a calendar of the month and copy on the picture.

# BROADWAY GOES
# *with* "MONTE CARLO

***And They Say... A QUEEN Can Do No Wrong!***



Here's the most modernly modern story that has ever been screened. "Sheba"—"Cleopatra"—"Katherine the Great" had their tricks, but they were pikers compared to this Queen, as one man soon found out. WHAT a Queen!—but, a woman for a' that. Nothing like it for grand entertainment since "The Cock-Eyed World."

ERIC POMMER PRODUCTION

## MONTE CARLO MADNESS

An UFA Picture—A First Division Release

***with***

**SARI MARITZA**

**NOW**

**ROXY**

7th AVENUE at 50th STREET

*The Navy always gets its gal!*

**NATION WIDE EXPLOITATION TIE-UPS**

- CHESTERFIELD CIGARETTES
- POSTAL TELEGRAPH
- COAST TO COAST FLORISTS
- TECLA PEARLS
- HARMS MUSIC COMPANY

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FOR TERRITORIAL RIGHTS COMMUNICATE

DISTRIBUTED THROUGH ***The World's Leading Independent***

**HARRY H. THOMAS,** ***President***

**BUFFALO - ALBANY - PHILADELPHIA - CLEVELAND**

# FIRST DIVISION

# MADNESS" & EDGAR WALLACE'S "THE RINGER"

## The CRITICS Rave!

The Music, the Gaiety, the humorous and subtle artistry in the direction, performance and settings make "Monte Carlo Madness" delightful entertainment. — *New York Herald Tribune*

"Monte Carlo Madness" is somewhat similar to Ernst Lubitsch's "Monte Carlo", it is a gay comedy set to music which is tuneful and has been capably directed by Eric Pommer.—*Daily News*

"Monte Carlo Madness" is enjoyable diversion cheery interlude of flirting and gambling and snatches of pleasing songs and music courses.
— *New York Times*

Diverting Romance that boasts gorgeous sets, musical score is tuneful.
— *New York Evening Journal*

"Monte Carlo Madness" light and frivolous, pictorially lovely, pleasing picture; it is above average.
— *The Morning Telegraph*

Sari Maritza gets break after debut film at the Roxy gives star better show than first one, for role of the rambling Queen of Pontenero is just what the Doctor prescribed, this is gay entertainment.
— *World Telegram*

Very delightful and large size romance and is herewith recommended to movie goers. Sari Maritza is very pretty, has much charm and certainly can act.
— *New York Sun*

"Monte Carlo Madness" charming Fantasy will please the Femmes. A delightful picture.
— *Film Daily*

## "THE RINGER"
## Now Playing Cameo Theatre

*SWELL MYSTERY DRAMA, SAYS CRITICS*

Much better than average production of Edgar Wallace's "Ringer" offers entertainment melodramatics at the Cameo. You will enjoy this one.
—NEW YORK EVENING JOURNAL.

The "Ringer" a swift film, there is craftsmanship in this one, Edgar Wallace novel thrilling picture by skilled cast.
—NEW YORK WORLD-TELEGRAM

Cameo's "Ringer" Wallace Thriller—Thrilling picture. —DAILY NEWS.

Rare, Good Melodrama in picture "Ringer" with excellent cast.
—NEW YORK AMERICAN.

"The Ringer." Good murder mystery from Edgar Wallace play holds suspense all the way. —THE FILM DAILY.

---

**WITH FIRST ANGLO CORPORATION**

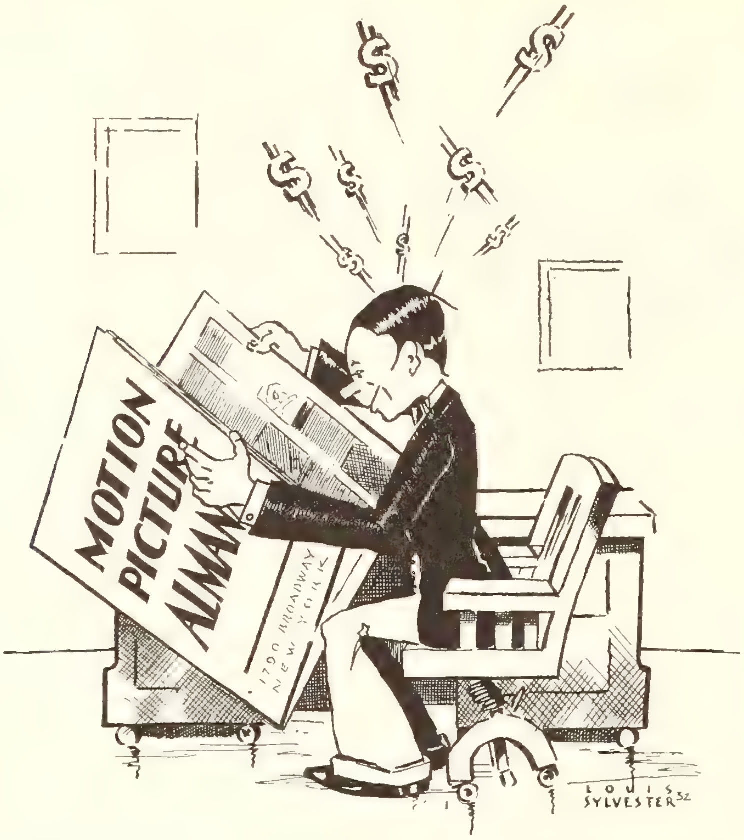
**FIRST DIVISION EXCHANGES, Inc.**

***Executive Offices*, 1600 BROADWAY, N. Y. C.**

**CINCINNATI - PITTSBURGH - WASHINGTON - NEW YORK**

# WE OFTEN WONDER

By
LOUIS SYLVESTER



—How any live-wire showman can get along without Motion Picture Almanac on the top of his desk. It's chock full o' valuable information about the industry.

## CONNER CREATED LOT OF INTEREST AMONG KIDS WITH SKATE MAT

If you've never tried a Roller Skate matinee lend an ear or two to the tale of how M. Conner, manager of the Tower Theatre, Chicago, Ill., tied up with a skate manufacturer for the give-away of fifteen pairs of skates to the juvenile patrons of his house.

The skates were given away at the rate of five pairs per Saturday matinee, the skate company footing the bill for 6,000 pluggers which sold both matinee and features for the week. The skate people also sent several pairs of skates mounted on a neat display for the lobby. In return for the give-aways and pluggers, the theatre gave an easel in front of the box office, a short talk prior to actual give-away and a trailer at matinee time. However, neither company or dealer was mentioned on trailer.

Because of a poor picture combination the first week, Conner tells us that business did not rise to expectations, but that twice as many youngsters attended the second week and that so many came the third that the kids had to be lined up. On this last afternoon a parade was held from the dealer's store to the theatre. Each kid was given some lively-colored paper shakers, all paid for by the dealer, and a Boy Scout troop in uniform led the skaters. Ahead of the Scouts two boys carried a large banner to effect that the gang were skating to the Tower Theatre to see "Lost Squadron," etc. Conner also promoted moving pictures of the parade.

The importance of strongly selling the first week and choosing appropriate pictures is stressed by Conner for an affair of this sort. If this is done he believes all three, or perhaps four, weeks, can be turned into a most profitable investment. The awards were made in the usual give-away fashion.

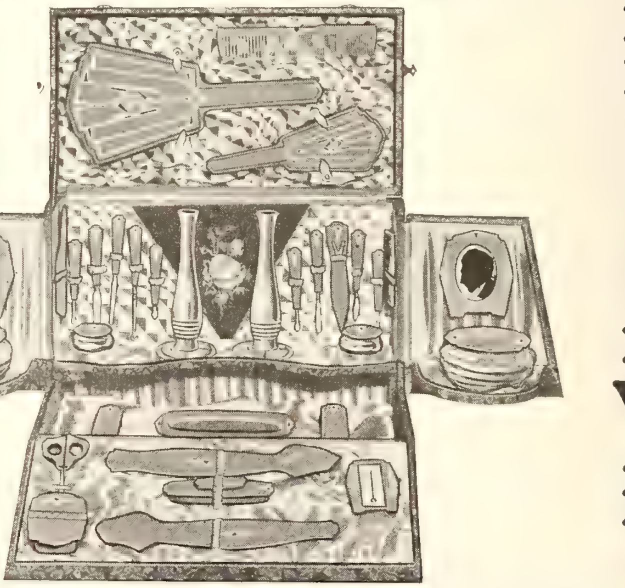
Thanks to Conner for remembering his fellow Round Tablers and we're sure they will be interested in trying out this stunt if it is possible for them to get in touch with a skate manufacturer or dealer. It is quite possible that a dealer alone will, in many instances, be glad to tie-up with an event of this sort. We would like to reproduce a snap-shot of a shadow box idea recently carried out at the Tower but the shot was made at too great a distance to bring out detail.

## ELLIOTT SENT OUT A WELL-FRAMED LETTER ON CHANGE OF POLICY

Following is a letter sent out a short time ago by Clyde E. Elliot, proprietor of the Melrose Park Theatre, Melrose Park, Ill., and a well known exhibitor throughout the middle west. It deals with a change of policy and states its case quite frankly.

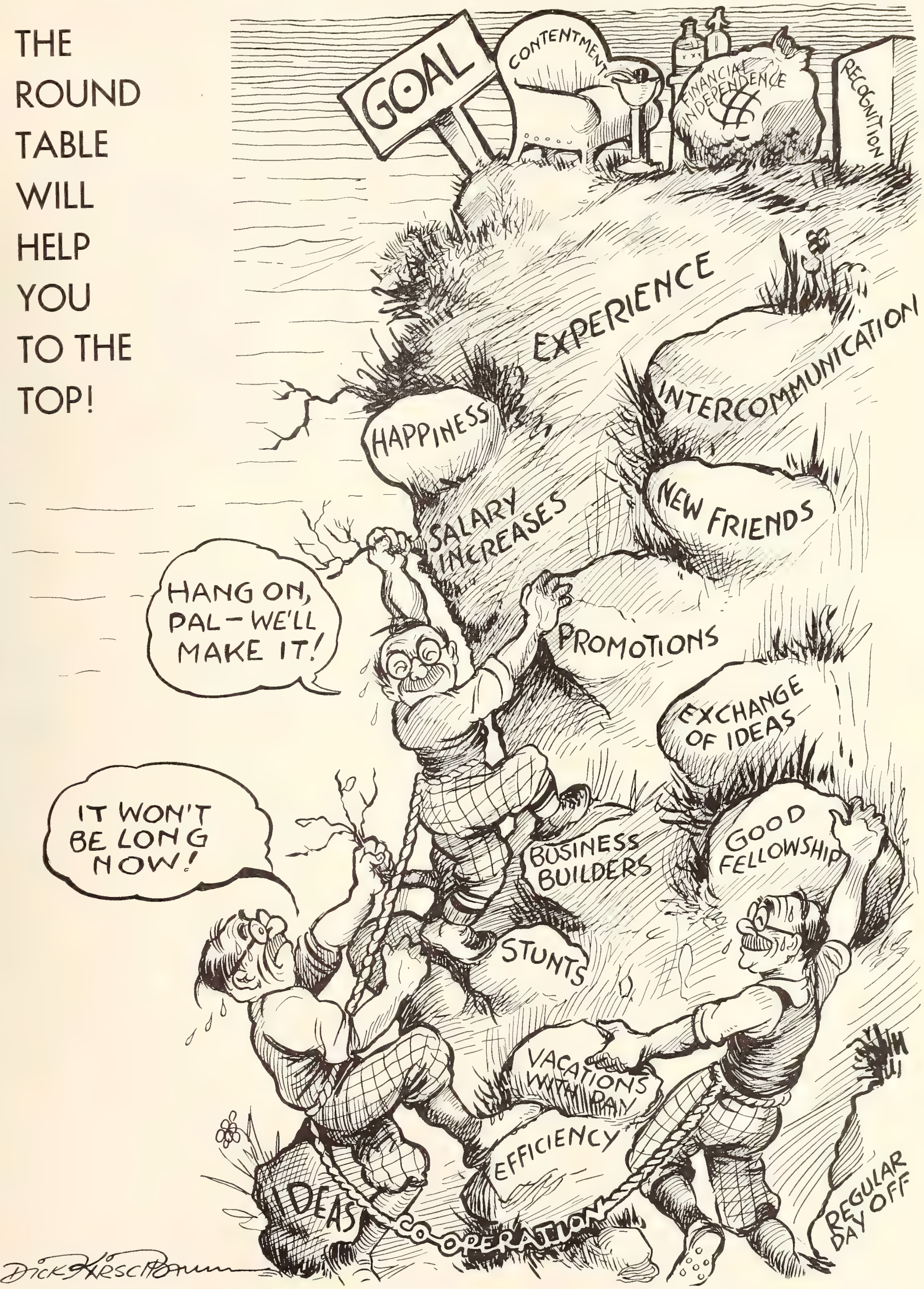
> "Thursday Evening
>
> April 28th
>
> the Melrose Park Theatre will launch a program of entertainment that will please everyone in your home. Under New Management and with a New Policy and New Reduced Prices!
>
> "A theatre, intelligently operated for the enjoyment of its patrons, should be a civic pride and with this view in mind the staff of the new Melrose Park theatre will endeavor to merit this distinction.
>
> "In selecting entertainment, Quality and Diversification should come first and inasmuch as the present motion picture market does not afford enough feature productions to assure 100% entertainment value in the presentation of "double feature" shows and realizing that theatre patrons do not care to witness an inferior picture in order to enjoy a good one, our programs will comprise a carefully balanced show consisting of the best feature attraction available, together with News Weeklies, Comedies, Screen Vaudeville Acts, Sport Reels and Novelty Subjects in order that you may enjoy a full two hour show.
>
> "Double feature programs and special stage attractions will be presented only when the maximum in entertainment can be achieved!
>
> "We further believe that the modern motion picture theatre should have an admission scale within the reach of all families residing in the community and it is to your best interest to attend the theatre which enables you to enjoy the best shows for the least amount of money.
>
> "If It's a Worthwhile Picture It Will Play The Melrose Park!
>
> "In addition to the local papers, our programs will be listed in the Chicago Evening American and the Sunday Herald & Examiner.
>
> "We wish you to feel that the Melrose Park is your theatre and we will welcome your suggestions at all times in helping us to provide you with the best entertainment the great motion picture industry affords."
>
> "Most cordially yours,"

Clyde Elliott is a new contributor to this department and we will hope to hear more about how his present policy is working out. His letter is self-explanatory and we think it will prove interesting to other Club members.



BUILD UP YOUR BUSINESS WITH
PYROLOID DRESSERWARE
THE WILCOX COMPANY, ATHOL, MASS.
NEW YORK CITY: EMPIRE STATE BLDG. TORONTO, CANADA: 297 CAMPBELL AVE.
*Manufacturers of "Pyroloid Products" for over 30 years*

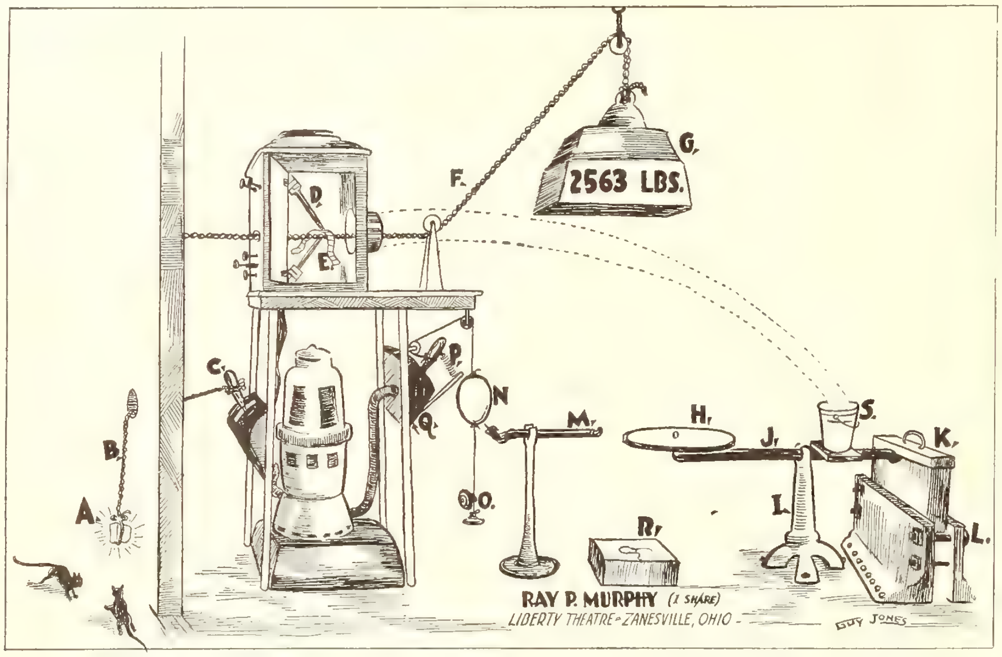
# THE ROUND TABLE WILL HELP YOU TO THE TOP!


GOAL
CONTENTMENT
FINANCIAL INDEPENDENCE
RECOGNITION
EXPERIENCE
INTERCOMMUNICATION
HAPPINESS
SALARY INCREASES
NEW FRIENDS
HANG ON, PAL—WE'LL MAKE IT!
PROMOTIONS
EXCHANGE OF IDEAS
IT WON'T BE LONG NOW!
BUSINESS BUILDERS
GOOD FELLOWSHIP
STUNTS
VACATIONS WITH PAY
EFFICIENCY
IDEAS
CO-OPERATION
REGULAR DAY OFF
DICK KIRSCHBAUM

# HOW TO OPEN THOSE STUBBORN REEL CANS

Suggested by Ray Murphy

Illustrated by Guy Jones



Don't throw away that old disc equipment. By following these instructions you can turn it into a very useful invention that will open up those dent-up, banked-up, single reel cans that the film companies call film cases. This outfit can be set up at night just before leaving the show. In the morning when you return the can will be open; that is if nothing goes wrong with the works. There are other advantages to be taken into consideration with an outfit of this sort. It opens 'em at night, thereby doing away with useless noise. It saves the projectionist's finger nails and also keeps him from talking to God about how hard it is to open the can.

IT'S AS EASY AS A. B. C.

Cheese bait, A, is attached to rope B, and then hung out of a porthole into the house. When rats fight over the cheese bait, A, it pulls rope B, thereby throwing on switch, C. Carbon, D, then sparks, and sets film, E, on fire. The film then sets rope, F, on fire, causing it to snap and drop weight, G, on turntable, H, which is supported by legs, I. This causes bar, J, to fly up and open film can, K, which is held down securely by strong press, L. As weight hits disc, H, it also hits pickup, M, causing it to puncture balloon, N. Disc weights O then fall, permitting spring, P, to pull switch, Q, which shuts off the generator. Weight G also drops on old photo electric cell, R, causing it to explode, scaring away the rats for the night, thus saving the bait for the next can to be opened. Pail of water, S, is sent into the air when weigh G flips bar J, causing water to put out burning rope F.

Now, if Ray Murphy will send us a scheme to open up the big shots' hearts we'll give him a lotta more thanks.

## GARRY LASSMAN PUT OVER AN EFFECTIVE CAMPAIGN IN UTICA

Tie-ups, a parade of newsboys, a marque loud speaker stunt and special invitations were highlights of the campaign made on "Girl Crazy" by Garry Lassman, manager of the Avon Theatre, Utica, N. Y.

He had 100 cards made up for music stores, giving the name of the attraction and stating that George Gershwin's song hits were on sale at the music counter. The cards were hung on fixtures.

On the opening day of picture the newsboys of a leading local newspaper were invited to be guests of the theatre, for which was received an advance story and a three-column cut of photo of boys gathered in front of theatre.

A 24-sheet display of Wheeler & Woolsey was placed atop the marquee and a mike near the horns carried the music from the screen to street. Before each showing of the picture one of the ushers announced through the mike that the song hits were being taken directly from the regular performance. This stunt attracted a lot of attention and was responsible for bringing a number of passers-by to the box office.

Another stunt that earned him further goodwill from a local orphan asylum was an invitation for the inmates to be present as guests of the theatre at the opening performance. The local Lions Club furnished 30 autos for transportation.

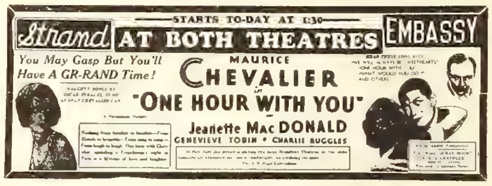
BALLOONS
Airship Balloons Inflate to
Size 3 x 14, Printed on One Side
with Your Copy
$6.75 PER M
Cash with Order
GOOD FOR SPECIAL MATINEES
CIRCUS-DAY PARADES, Etc.
EDW. I. PLOTTLE CO.
Advertising Specialty Headquarters
SCRANTON, PA.

## GAMMETT CASHED IN WITH GOOD CAMPAIGN ON CHEVALIER FILM

Borrowing a leaf from the book of ideas used to sell "One Hour With You" in New York City, when that picture played simultaneously at two houses, and repeating the same policy he used on "Shanghai Express," by playing two cities at the same time, Harry Gammett, manager of three A. R. Boyd houses in Bethlehem and Allentown, Pa., recently hung up another enviable advertising and exploitation campaign.

Week Beg. Sat.
GLOBE THEATRE
ONE HOUR WITH YOU

Large display ads in newspaper announced that the same treatment accorded the picture in New York City would also apply to Allentown, so that all would have an opportunity to attend. In both Bethlehem and Allentown three girls, dressed in maid costumes with masks, handed out candy kisses in envelopes bearing the following copy: "One Should Be Cautious—when accepting kisses from a strange woman in these times—but you are safe to accept this kiss—it is to tell you that the best time of all, says Maurice Chevalier, is 'One Hour with You,'" etc.



STARTS TO-DAY AT 1:30

Strand AT BOTH THEATRES EMBASSY

You May Gasp But You'll Have A GR-RAND Time!

MAURICE CHEVALIER in "ONE HOUR WITH YOU"

Jeanette MacDONALD

GENEVIEVE TOBIN • CHARLIE RUGGLES

In addition to the big newspaper campaign and the candy gag a large calliope covered both towns; cutout displays were arranged in several windows, among which was the one illustrated herewith and which came in for much comment and reproduction in the newspaper, and a number of other routine attention-getters. As Gammet states, "if anyone in both towns didn't know that picture had arrived, the fact could be attributed to either deafness or dumbness."

Besides handling the Globe in Bethlehem Gammet is also in charge of the Strand and Embassy at Allentown, which more or less keeps his mind concenrated on show business. However, he has found time to lend a hand to the newspapers in a fight against daylight saving and we'll be interested to know how the battle turns out. In the meantime, continued good luck to this Round Tabler.

## MELINCOFF'S CO-OP

Max Melincoff, manager of the Palace Theatre in Lawrence, Mass., promoted a cooperative flyer for "The Crowd Roars," the expense for which was paid for by the merchants. Each of the merchants distributed 5,000 of the heralds, making a total of 50,000 that were distributed in addition to the 10,000 that the theatre put into circulation. This sort of tie-up is a natural, that dealers in the auto line are sure to go for. The flyer was printed up on 14 x 20 machine finish stock.

# MATCHING WITS WITH 'OLD SOL' TO BOOST BOX OFFICE RECEIPTS!

## Here Are Some Sensible Ideas That Are Practical for Almost Every Location in the Country Providing They Are Put Over!

THE time is at hand when you must fight and fight hard to overcome every obstacle that stands in the way of satisfying box office receipts. Local conditions, product, opposition nor anything else is sufficient excuse for you to throw up the sponge and accept defeat. You must analyze more infinitely than ever before and capitalize on every possible feature of your theatre and its programs in an effort to create a desire for the entertainment you have to sell that will eclipse and smother all efforts of opposition enterprises. To do this means minute attention to the condition of your theatre fronts; to the cleanliness and inviting atmosphere of your lobby; to the warmth of welcome and polite service of your front house employees; to the careful analyzing of your newspaper advertising, heralds, etc., with the thought in mind that every sentence contain the very ultimate in sales appeal as directed to the people of your particular community; to the capitalizing of the names in your short product, events in the news and other elements of these one and two-reelers that might add the "ounce" necessary to balance the "Bargain" scale of amusement seekers in your favor. It means that your projectionists and stage hands must be forcibly impressed with the responsibility that is theirs and that a keener interest be taken in capitalizing on all available effects both from the booth and stage to present your show in the most pleasing, impressing and entertaining manner. It means an inventory of stage equipment, film library and store room that might bring to light equipment, drapes, novelty presentations and other units that could be utilized at this time to make your theatre more inviting and your show more attractive.

### Think and Work Hard!

The purpose of this article is to make you THINK and think hard; WORK and work hard to overcome the obstacles that confront you. Every trade journal should be carefully perused with a view of capitalizing on the schemes that have proven successful to other managers. For the last two months *Publix Opinion*, MOTION PICTURE HERALD and other publications devoted to theatre operation have been giving you the last minute suggestions of the brainiest men in show business on sales approach to offset shrinking receipts. The proper application of these ideas, coupled with your own ingenuity, ambition and energy, will enable you to secure the lion's share of the amusement business in your territory. Recreation is necessary to human existence, and if swimming pools, parks, dance halls, baseball and other opposition enterprises are cutting into your receipts it is because they have been made to APPEAR more inviting to the amusement seeker and it is your job to exert every effort to emphasize the superiority of your theatre and its attraction to the point where it will take its rightful place as the natural mecca of those seeking recreation.

The following suggestions and references are presented with the assurance that four out of five can be readapted and elaborated upon to fit any and every operation. However, it is necessary that each thought be analyzed as to its possibilities to your theatre.

**This article was written in the form of a bulletin by Jack Jackson of the Publix-Scranton Division and sent to all theatres in that zone. We have made just a few changes in order to adapt it to this department and make it practical for every member and reader.**

**As a follow-up to the many summer suggestions which we have been publishing, we feel certain that wide-awake managers will quickly grasp the opportunity to put these practical ideas to work for their theatres. We heartily endorse every one of them and consider each suggestion well worth trying.**

**Other material practical for stimulating summer business is wanted. If you have some good ideas, or have started some form of summer activity which is bringing you business, play square with your brother showmen and pass it along. Keep the "All for One and One for All" spirit alive.**

**"CHICK"**

### Bathing Revues

Every retailer of bathing suits in your community will be interested. Begin to contact them now, arranging for a bathing revue on your stage one, two or three nights. In the bigger towns the revue can run one full week.

The Jantzen Bathing Suit dealers have a national tie-up on pictures in which Loretta Young, Joan Blondell or Douglas Fairbanks, Jr., are starred. The national distributor of these suits has window display material and other sales media that will be given to the dealer for the asking. Watch your bookings and capitalize on this tie-up.

### Soft Drink Tie-Ups

Reference to your files will bring to light detailed campaigns that were worked successfully in many of the theatres last year. It's time to do this again. Contact your bottling works at once, being sure to get the very utmost in cooperation. If you have misplaced the detailed plans call on some of the managers who operated this scheme successfully last year.

### Gold Nights

Gold Nights proved themselves as being real revenue getters in every operation that went in for this type of activity. It is more than a year since this effort was engaged in in many of the theatres. It's good for a repeat—go after it.

### Graduation Parties

Between June 1 and June 16 several hundreds of students will complete their studies. Every class is anxious to celebrate in some manner. By starting to contact school principals and class leaders at once you can influence these celebrations to be held at your theatre. Do the job thoroughly—contact every grade and high school; parochial schools; private institutions, not only in your town, but in those towns immediately surrounding it.

### Ice Cream Tie-Ups

MOTION PICTURE HERALD issue of May 14 carries details. Dig up the issue—study the plans thoroughly and approach your manufacturers with the kind of enthusiasm that guarantees success. It's being done other places—YOU can do it.

## "Hard Work" Is the Answer to Those Who Want to Know How They Can Go Through This Summer Without Losses!

Smaller ice cream makers and retailers can be contacted for the give-away of ice cream cones, small portions of brick cream, etc., in the lobby of your theatre either on one day a week or as a regular summer advertising activity. The dealer will supply the girl attendants and the ice and is getting a marvelous break in being privileged to distribute samples to the select patronage of your theatre.

Ice cream give-aways for kiddie matinees are marvelous business stimulators—go after them.

### Pony Give-Aways — Police Puppy Give-Aways, Etc.

Two theatres recently engaged in this activity with two to 20 merchants cooperating, guaranteeing herald coverage, window display and newspaper advertising over a four-week period plus the price of the pony and dogs at no cost to the theatre whatever.

### Kid Business

Keep it alive by all means. Go into pet matinees with prizes for the best dogs and best cats. Go in for pie-eating contests, ice-cream-eating contests, kid games and other things of interest to the youngsters that will make them think of your theatre first when seeking amusement and then go home and tell the grown folks what a wonderful time they had. Rework all the old kiddie stunts you ever did and generate some new ones.

### Bicycle Give-Aways

Every youngster in your territory is anxious to own a bicycle and every bicycle dealer is anxious to get the kind of advertising in back of his product that will mean real sales effort. You might not be able to get a new bicycle, and if you can't, follow Ed Cangley's scheme at Owego, who repainted an old one and increased his kid business 60 per cent on the day of award.

### Refrigerator Give-Aways

No product on the American market is receiving the advertising today that is given automatic refrigeration. Competition in this field is keener than in any other and very little opposition confronts you in contacting dealers for give-aways either on numbers, popularity or other type of contests.

### Ice Box Give-Aways—Ice Coupon Books

Dealers in natural and artificial ice are finally awakening to the menace of automatic refrigeration and are conducting demonstrations to illustrate the value of ice over electric refrigeration. These dealers are ready and willing to give ornamental ice boxes and prizes running into tons of ice in the form of coupons good for 100, 500, 1,000 and 2,000 pounds of ice to your patrons. This activity has already been worked successfully by the American Theatre, Pittston and Strand Theatre, Scranton.

### Amateur Nights

Regardless of the hot weather, the presentation of amateur talent in most instances means increased business. This activity has also been deal for almost a year—revive it. Contact the prize winners of previous contests—solicit

*(Continued on next page)*

# MATCHING WITS WITH 'OLD SOL'!

(*Continued from preceding page*)

dancing schools, piano and violin teachers, band instrument stores and others who will provide you with a list of their prize pupils that will raise the roster of available talent to dimensions that will guarantee several weeks of varied presentations.

## Stage Weddings

Wherever this activity has been indulged in the SRO signs have been hung out. June is the month! The cooperation of department stores, Jewelers, florists, lingerie merchants, shoe dealers, millinery stores, beauty parlors, auto dealers, etc., is all yours for the asking. A detailed plan of conducting a stage wedding will be found in the MOTION PICTURE HERALD issue of December 12, 1931, and October 31, 1931. If these numbers are not on hand, a letter to "Chick" Lewis, 1790 Broadway, New York, will bring duplicates. Write for them and put this over big.

## Clean-Up Week

In a lot of the cities the newspapers have already gotten in back of this annual event. If your town is one that remains untouched, contact your newspaper at once. Start the activity at your theatre. Get every usher, cleaner, stage hand, operator and yourself working to refurnish the entire house. An excellent outline of how to go about this is included in the first two paragraphs on Page 60 of MOTION PICTURE HERALD issue of May 14.

## Garden Week

This also offers an opportunity for newspaper cooperation. The world is in love with flowers! Every one from 6 to 66 wants a garden! Tie in with your newspaper, offering prizes of admissions to your theatre to the best examples of home grown flowers and plants. In addition to the advertising and goodwill, you will receive the flowers and plants entered in the contest will make a very attractive lobby display to which entrants will invite their friends. This idea is as big as you make it. Elaborate upon it, but, get it under way.

## Lobbies

Begin at once to inaugurate a series of activities that will liven the lobby of your theatre. The give-away of ice cream; soft drinks; iced tea; cake; the exhibition of rowing machines with girl demonstrators; reducing equipment with girl demonstrators and many other ideas offer possibilities of cost free tie-ups that will liven your lobby and provide additional interest and entertainment for your patrons.

Arrange for novel ornamentation of your lobby. This can be done with colored tissue paper. Avoid warm colors during the summer months. Make use of live greens, being sure that they are changed at regular intervals and at no time allow withered leaves to predominate. There are many other ideas along this line that can be capitalized upon to lend a constantly changing atmosphere that will be welcomed by your patrons and will add to the inviting appearance of your theatre.

## Cooling Plants

Those houses equipped with cooling systems have a natural edge on any other type of entertainment offered during the summer months, but they must be sold and sold forcibly. Selling your cooling system is of outstanding importance to you. Start doing it right now. Use your screen, your newspapers, programs, lobby displays and outdoor billing, if any, to impress the fact that an even temperature prevails at all times. Don't get tired of telling your patrons in every way of the cool comforts of your theatre. Sit down now and write 20 or 30 short institutional lines of your cooling system to be included immediately below or above the signature cut in every ad you publish on your theatre.

Keep these alive as long as Old Sol continues to turn on the heat. Nobody is going to take it for granted that your theatre is cool unless you tell them so every time you get a chance. Go through your house lighting; substitute greens and blues for the orange, ambers, reds and other hot colors. Look over your front displays and see that borders are changed into cool colors. Run through your film library for the cool trailers that were used last year and put them on the screen again. Supplement these from time to time with two and three frame "intimate" copy trailers that will further impress your audience with the comfort that is theirs while in your theatre.

Secure detailed data on your cooling system and arrange to break it down into four or five newspaper stories showing how much water is used; how many cubic feet of air is turned out; how often it is changed; details of the dehumidifying process; get pictures of the mayor and city engineer turning on your cooling system; get the dimensions of your fans and their possible capacity of intake; provide the details of expulsion of stale air. There are dozens of angles on the cooling plant alone, each of them good for a story. Many of these can be accompanied by art if you are ingenious enough to coin the scheme. In addition to the mayor and city engineer, get girls from the local swimming pools; the fattest man in town in a fur overcoat keeping cool at your theatre. Ideas along this line are too numerous to chronicle. Again I refer you to MOTION PICTURE HERALD issue of May 14 where five full pages from 60 to 64 provide myriad suggestions for capitalizing upon your cooling plants.

From the ideas provided here it is possible to build up a running campaign that will overlap one activity on the other throughout June, July and August. The complete plans should be laid out NOW and followed carefully unit for unit to a conclusion. Remember, HABIT has the strongest grip on the pocketbook of America, and advertising, forceful and consistent, has moulded most of the habits. IT IS UP TO YOU TO GET EVERY POSSIBLE PATRON IN THE HABIT OF GOING TO YOUR THEATRE. You can do it, but it is going to take RESOURCEFULNESS, AMBITION and ENERGY enthusiastically applied. Get busy!

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## ASSISTANT MANAGERS!

**Managers who are members of the Club should take steps to enroll their assistants in our organization as soon as possible.**

**It will give them an added interest in their work and help you to impress upon them the many responsibilities that go with theatre management.**

**Assistants so enrolled at the request of their superiors are entitled to all the advantages of the Club but do not receive membership certificates until they have been promoted to a manager's berth.**

**Hundreds of our most active members joined while they were assistants and found our pages most helpful in acquiring a keen understanding of the manifold duties in theatre management, advertising, exploitation, etc. It's the real school of showmanship and provides a much-needed incentive for them to advance in the business.**

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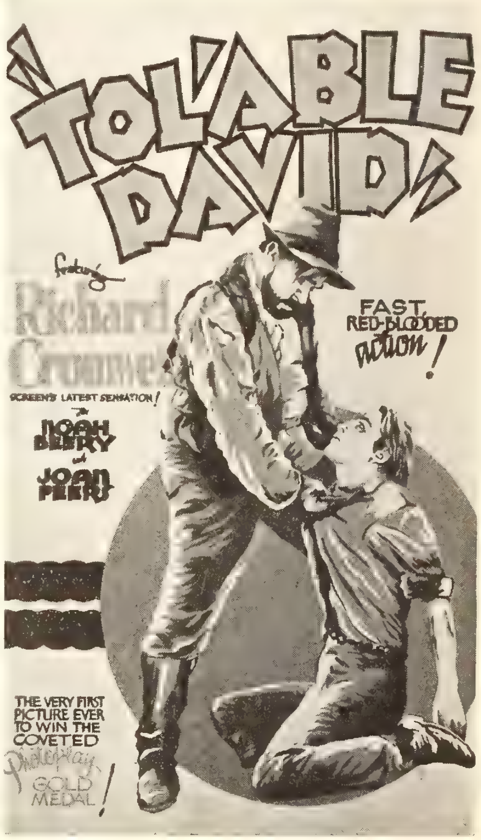
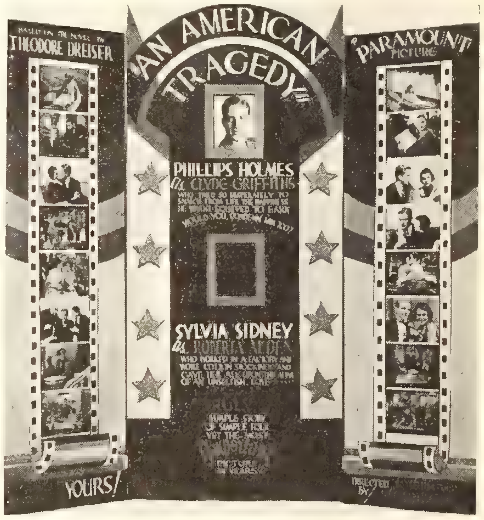
## POSTER ART WORK FOR THE THEATRE!

This week's contribution to the poster art series is from the work shop of D. Newton Perkins, artist, and A. M. Jacob, manager, of the Majestic in Jackson, Miss.

The top poster, while rather old, is so well done that we thought it well worth reproducing for whatever value it may possess in the way of ideas in the handling of such material. No denying the fact that it is forceful and seat-selling in more ways than one. Just what the colors consisted of we cannot say, but from all indications it must have been a swell piece of work.


'TOL'ABLE DAVID'
featuring
Richard Cromwell
SCREEN'S LATEST SENSATION!
with
NOAH BEERY
and
JOAN PEERS
FAST, RED-BLOODED action!
THE VERY FIRST PICTURE EVER TO WIN THE COVETED Photoplay GOLD MEDAL!

The second photo shows one of the attractive pieces of art display work turned out by Perkins and is typical of the present day trend. When properly handled, spotted in a good place in the lobby, and flooded with baby spots in good color combinations, these displays can do more to emphasize some coming attraction than any other lobby means we can think of.



## JUNGLE FILMS ARE NATURALS FOR YEOH AT MALACCA HOUSE

Once again we hear from T. S. Yeoh, manager of the Capitol Theatre, 'way over in Malacca, Straits Settlements, and a glance at a couple of snapshots enclosed in his letter discloses that conventional picture ballyhoos are as much in vogue in that country as in the good old U. S. A.; the only difference being that certain films appear to be naturals for native exploitation.

What could be sweeter, by the way, for real atmosphere on pictures like "Africa Speaks" and "Trader Horn" than a horde of black-skinned natives, an assortment of tom-toms, jungle shrubbery, stuffed alligators and whatnot. Take a squint at those black boys in the photos, carrying spears and dressed in tribal headgear. The bear riding the motor tricycle may be a trifle incongruous, but some allowances must be made for showbusiness, even in Malacca.

The next time we hear from Showman Yeoh, perchance he'll send along some further details on exploitation in his town. Just wait until he shows "Tarzan." We can guess the S. R. O. sign will be hung out on that occasion. In the meantime we wish him continued success.

## FISCHER AND GEORGE HUEBNER GAVE AWAY FREE SEATS TO POOR

Welfare organizations can hardly be expected to dole out entertainment in addition to food, clothing and other necessities these tough times, so it remained for A. Fischer, assistant manager, and his proprietor-boss, George Hueber, of the Strand and Crystal Theatres, Oconomowoc, Wis., to take care of that end for the needy families in their community.

These two are therefore giving free tickets on certain nights of the week to those actually in need, and in return are receiving some corking publicity in local newspapers. Fischer thinks some other Club members might want to fill those extra seats on off nights and is passing the idea along. The act was certainly a charitable one and undoubtedly means of furthering good will and respect for the theatre.

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Eastern Canada
WALLACE R. ALLEN
New York City
CHARLES AMOS
Tennessee
E. E. BAIR
Eastern Ohio
W. H. BERGMANN
Nebraska
M. R. BLAIR
Iowa
FRANK BOUCHER
Virginia
BUNNY BRYAN
Chicago
L. W. CARROLL
Vermont
FRANK J. CELOUD
Missouri
C. H. CHIDLEY
Wyoming
RALPH COKAIN
Indiana
DAVE DAVIDSON
Michigan
JOSEPH DONDIS
Maine
PETE EGAN
Western Canada
JIMMY EWING
South Dakota
LES FOUNTAIN
Southern California
CLIFF GILL
Minnesota
LARRY GOUX
Oregon
BILL HENDRICKS
West Virginia
ERNEST L. HICKEY
New Hampshire
FRANK B. HILL
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JACK HOBBY
Rhode Island
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Georgia
GEORGE B. ERWIN
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Western Pennsylvania
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GUY KENIMER
Florida
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New Jersey
FRANK LA FALCE
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JIM LANDERS
Texas
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Long Island, N. Y.
COL. HARRY LONG
Maryland
J. D. MARPOLE
Utah
FRED MEYER
Wisconsin
WALTER MORRIS
North Carolina
C. C. MURRAY
Kansas
RALPH NOBLE
Arkansas
JACK O'CONNELL
Northern Ohio
MATT PRESS
Mississippi
BOB RAY
Nevada
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Montana
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Kentucky
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Colorado

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J. H. STODEL
South Africa
LORENZO GELABERT
Porto Rico
MEL LAWTON
Australia

LORRIE WEBB
England
HENRY G. SANTOS
Hawaii
J. NORONHA, JR.
China

### San Francisco Transfers

The following are the latest changes made among RKO houses in San Francisco:

Jack Condy, formerly of the Hill Street Theatre, Los Angeles, is now house-managing the Golden Gate. Emil Numan, formerly publicity man at the Orpheum Theatre, is now handling publicity for the Golden Gate. A. S. Vidaver, recently with L. R. Greenfield Theatres, is the new publicity man for the Orpheum. Ben Black is taking care of production at the Golden Gate. All of which lends to the report that Len S. Brown, new division man, is shaking things up a bit.

## SAM LEFFLER BUSY ON HIS NEW JOB AT STATE IN ALLENTOWN

The chief reason why Club members haven't been lately informed on the show-selling activities of Samuel Leffler is because this Round Tabler has been busily engaged finding his way around his newly adopted place of business at Allentown, Pa. You will recall that Samuel was formerly in charge of the Europa Theatre, Philadelphia; now he's at the helm of the State, Wilmer & Vincent house at Allentown.

By way of resuming his contributions to this department we are calling attention to a photo showing a portion of the younger element in his town responding to a celebration of Boys' Week and the inauguration of a Magic Club. Most of the youngsters are representative groups from the Y. M. C. A., the Boy Scouts of the Central High School and carriers from two local newspapers. The idea of the club is based upon the thought that most all boys are interested in the manipulation of magic tricks. Giveaways of magic articles, etc., are handled in the usual fashion. Membership cards and buttons for the boys are furnished by the theatre.

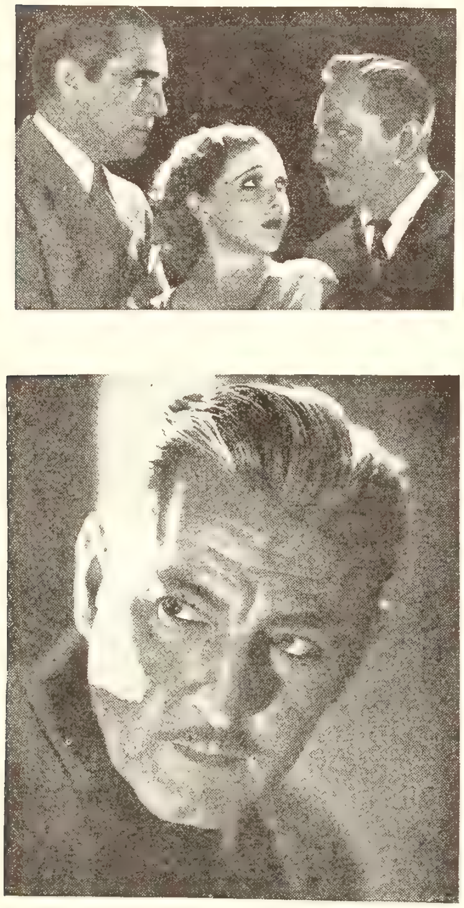
Another box office stimulant recently used by Leffler was accomplished through a tie-up with the advertising manager of the classified department of a local paper. Scene stills from current and coming attractions were reproduced, with caption asking, "What Do You Think Bill So and So is saying to Minnie So and So in Such and Such Now Playing at the State." The words making up the answers were scattered among different ads in the classified columns. Front page promotion by the paper went with this stunt.

From time to time this department has carried accounts of how kiddie attendance has been developed at matinees through the use of magic games, etc., and we therefore judge that most of our members are familiar with the stunt. If there are any who are still desirous of learning the whereabouts of firms manufacturing this material, we'll be glad to supply the information. The cost is extremely low when bought in even small quantities. Classified gags have also been discussed quite freely in these columns and we think that Leffler gave an interesting slant to his when reproducing the scene stills with query as to dialogue.

By this time Leffler has undoubtedly hit his stride down at his new house and we'll be looking forward to hearing all about the other stunts he's been pulling to jack up the good old box office. What say, Sam? Shoot the dope along.

# EXCHANGE MATS AND ADVERTISING

Figure "A"



### By KEN LONG

A LAYOUT is a diagram of an advertisement showing arrangement of all copy and illustrations. The purpose of the layout is to give the compositor a clear picture of the desired advertisement.

Here is an outline showing the various steps taken in laying out an ad using the producer's material illustrated in Fig. "A." (Mats Nos. B-3 and B-5 from RKO's "State's Attorney" press book.)

First draw a rectangle (Figure "B") the size of the ad which is to be made. Then place the illustration of Barrymore in this rectangle (Figure "C") and plan how it can be cut to give maximum space to copy and still retain a likeness of Barrymore.

Fig. "D" shows how this illustration is cut, and panels inserted.

The illustration of Twelvetrees is placed as shown in Figure "E."

After the illustrations have been cut, mark off on the mat, with pencil, exactly where the casting is to be made. These markings should be accurate so that the part of the casting retained for the ad is exactly like the illustration.

Copy is then lettered in roughly (Figure "F"), lettering all display lines and indicating body copy (Copy A—Figure "H").

Now letter in boldly all lines which would be emphasized. (Figure "G.") Also make panel rules as heavy as desired, and put in rules around illustration. This gives a clear picture of about how the finished ad will look.

Specify type styles and sizes of all important parts in the ad as shown in Figure "H," which represents the complete layout. If all hand-lettering on the layout is clear, body copy may be typed to one side. However, it is a better plan to type the copy complete as shown in Figure "I," then all lines are entirely legible to the compositor. If this is done, make sure there are no inconsistencies between the copy and layout.

The extra time involved in typing out your text is well spent, because it eliminates most chances of errors by the composing room. Many managers still scribble or scrawl their copy on a piece of dirty yellow paper and then wonder why it is not understood or readable.

Another thought to keep in mind is that the shape or proportions of the large and small box above and below the mat can always be arranged to suit the mat you select, within reason of course. It is even advisable to try different sizes for this purpose so as to avoid a monotonous repitition of the same kind of ads.

Figure "B"

Figure "C"

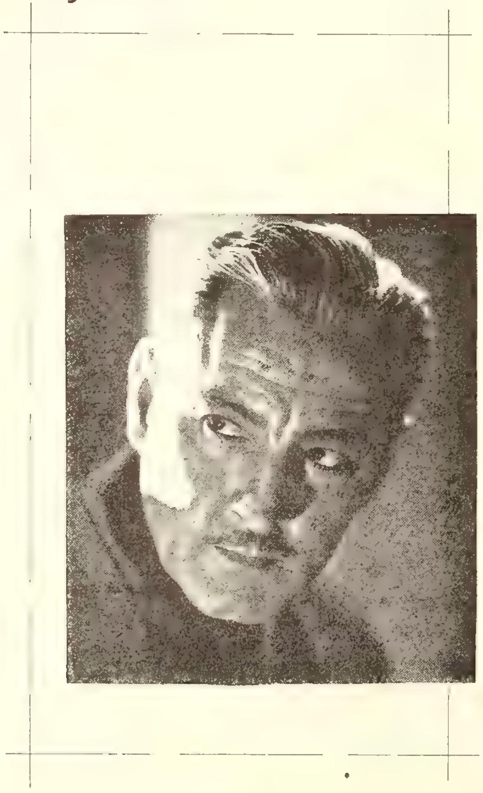
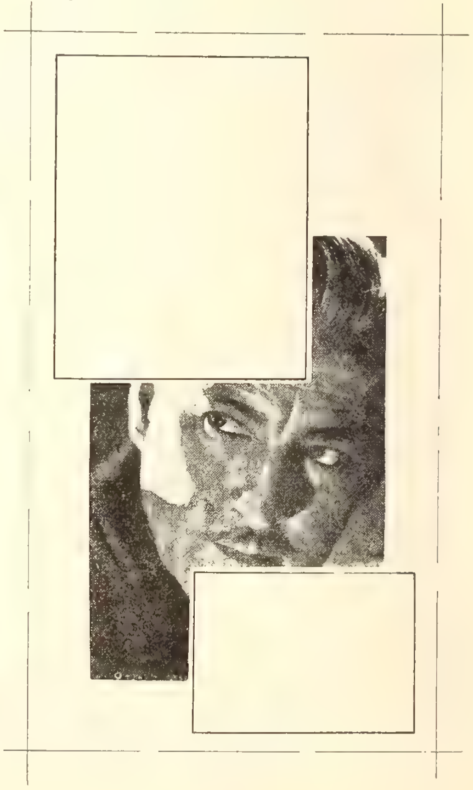


Figure "D"



# STRUCTURE EXPLAINED STEP BY STEP

Figure "E"

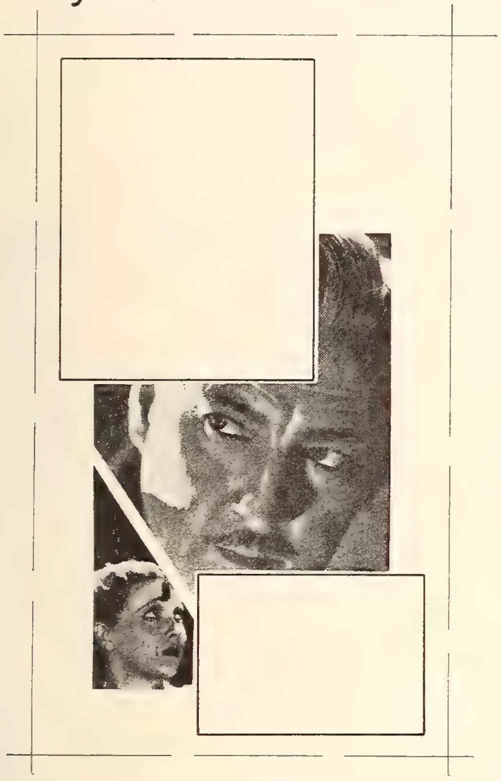


Figure "F"

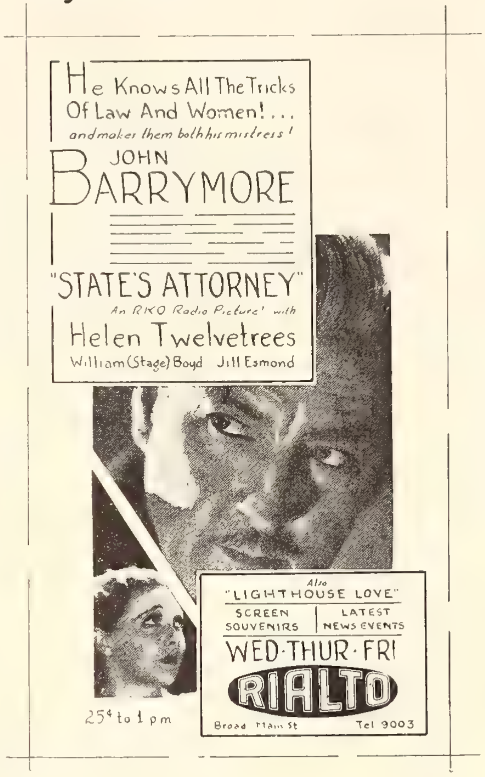

He Knows All The Tricks
Of Law And Women!...
and makes them both his mistress!
JOHN
BARRYMORE
"STATE'S ATTORNEY"
An RKO Radio Picture! with
Helen Twelvetrees
William (Stage) Boyd Jill Esmond
Also
"LIGHTHOUSE LOVE"
SCREEN SOUVENIRS
LATEST NEWS EVENTS
WED-THUR-FRI
RIALTO
25¢ to 1 pm
Broad & Main St
Tel 9003

Figure "G"

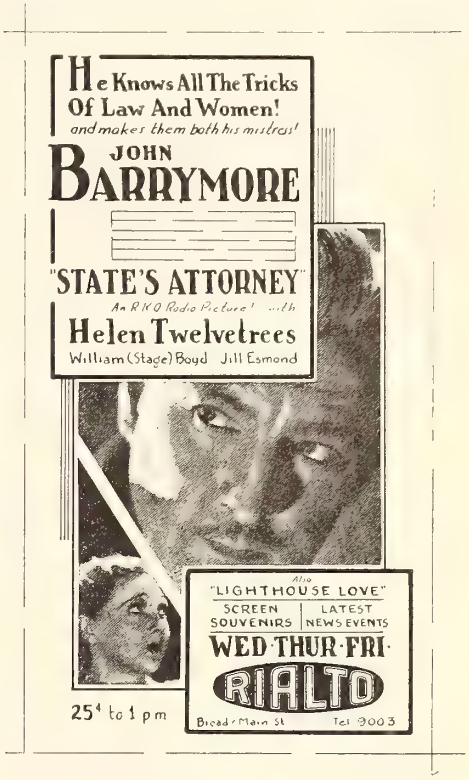

He Knows All The Tricks
Of Law And Women!
and makes them both his mistress!
JOHN
BARRYMORE
"STATE'S ATTORNEY"
An RKO Radio Picture! with
Helen Twelvetrees
William (Stage) Boyd Jill Esmond
Also
"LIGHTHOUSE LOVE"
SCREEN SOUVENIRS
LATEST NEWS EVENTS
WED-THUR-FRI
RIALTO
25¢ to 1 pm
Broad & Main St
Tel 9003

Figure "H"

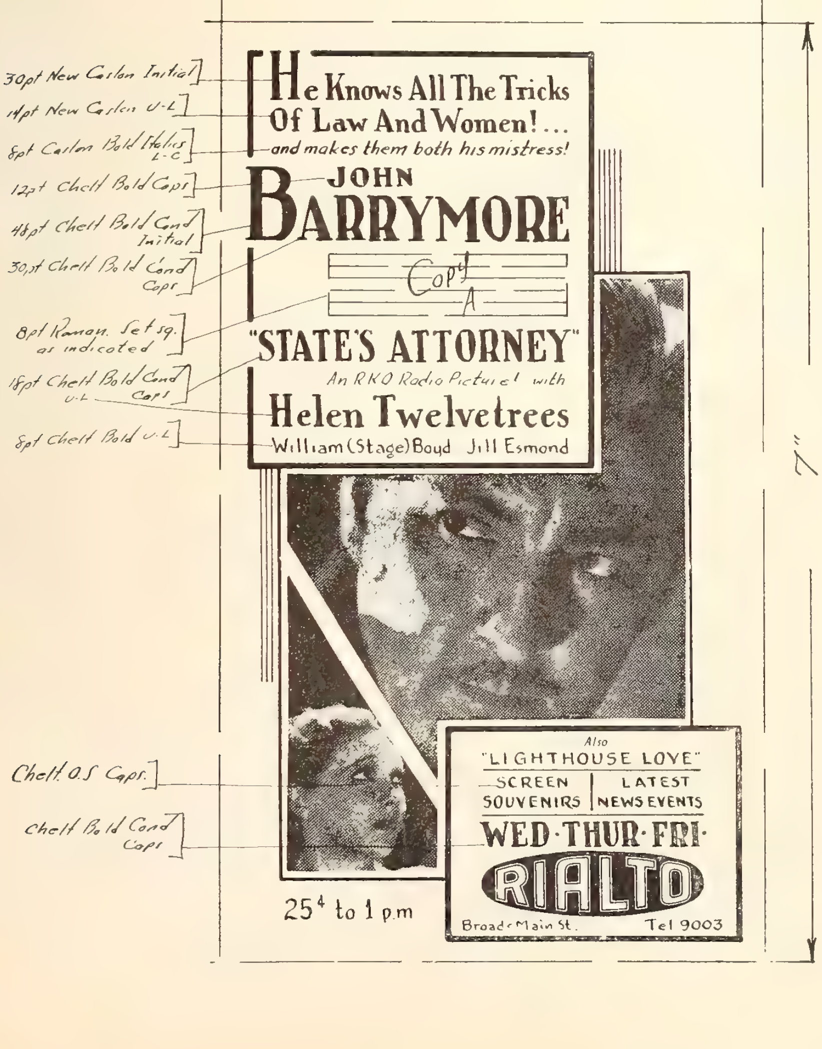

30pt New Caslon Initial
14pt New Caslon U-L
8pt Caslon Bold Italics L-C
12pt Chelt Bold Caps
48pt Chelt Bold Cond Initial
30pt Chelt Bold Cond Caps
8pt Roman. Set sq. as indicated
18pt Chelt Bold Cond Caps
U-L
8pt Chelt Bold U-L
Chelt. O.S Caps.
Chelt Bold Cond Caps
He Knows All The Tricks
Of Law And Women!...
and makes them both his mistress!
JOHN
BARRYMORE
Copy A
"STATE'S ATTORNEY"
An RKO Radio Picture! with
Helen Twelvetrees
William (Stage) Boyd Jill Esmond
Also
"LIGHTHOUSE LOVE"
SCREEN SOUVENIRS
LATEST NEWS EVENTS
WED-THUR-FRI
RIALTO
25¢ to 1 pm
Broad & Main St.
Tel 9003
7"

Figure "I"

He Knows All The Tricks

Of Law And Women!...

and makes them both his mistress!

JOHN
BARRYMORE

Copy - A --
prosecutor in the court of justice...but a law unto himself in the court of love.
He's superb in his first, great, timely American role as

"STATE'S ATTORNEY"
An R.K.O. Radio Picture!..with
Helen Twelvetrees
William (Stage) Boyd - Jill Esmond

Also
"LIGHTHOUSE LOVE"

SCREEN SOUVENIRS
LATEST NEWS EVENTS

WED-THUR-FRI

Broad & Main St. Tel. 9003

25¢ to 1 p.m.

## DON'T WAKE HIM UP!

—he certainly must have been asleep. Because it started to get dark with every indication of an approaching storm of no small proportions, and here he was with a great big theatre on the main street.

As it became dark his front should have been illuminated. Should have been fully lighted as a matter of fact so that everyone on the street could see the theatre.

But the manager and especially his cashier, located right out at the front doors, failed to meet the situation, and so throughout the storm, which lasted for the better part of two hours, the front of that theatre was as dismal looking and dead as a tomb. If none of the people on the street went into the theatre it was because they were not aware of the fact that there was a theatre to go into.

As we said before, don't wake him up. His boss will be doing that when they come to check him out.

## TOM KANE AROUSED PLENTY CURIOSITY WITH A UNIQUE AD

A series of unique ads were run on "Arrowsmith" by Tom Kane, manager of the Sequoia Theatre, Redwood City, Calif., outstanding enough, we believe, to earn him a citation. At any rate we note that Advertising Director Bob Collier took occasion to reproduce one of the ads in his "Ad Bulletin" a short time back.

The copy in the accompanying reproduction tells its own story so about all the additional information we can pass along is that the ad was run on a Friday and Saturday, accompanied by a teaser in another section to effect that "Dr. Martin Arrowsmith, M.D., had a startling announcement for the Redwood City Public. Watch Monday's Tribune for Details." The "expose" was carried in the issue the day before playdate and copy was practically the same as reproduced in the ad except that name of picture, star and theatre were inserted.

A DOCTOR WHO BELIEVES IN ADVERTISING

*Dr. Martin Arrowsmith, M. D.*

Eminent Physician and Surgeon

Takes Pleasure in Announcing His Opening
In Redwood City

AT 2215 BROADWAY
(Opposite Court House)

Tuesday at 2 P. M., March 8th

SCALE OF PRICES

| | |
|---|---|
| Adults . . . . . . | 50c per visit |
| Children between 12 and 18 | 25c " " |
| Children Under 12 years | 10c " " |

All above Prices are Strictly Cash

Our Phone Number for Consultation and Appointment
Redwood City 1158

*Dr. Martin Arrowsmith, M. D.*

A DOCTOR WHO BELIEVES IN ADVERTISING

The novel ads caused plenty of comment and we note that a Pasadena house duplicated the stunt. We're passing it along to other Club members with Tom Kane's compliments and if there's any further recognition due him for his display of originality we sincerely hope he gets it. In the meantime we'll be looking for further news about showbusiness in Redwood City.

## VARIETY OF SELLING GAGS USED AT PIQUA BY MANAGER COWAN

Thanks to M. E. Cowan, resident manager of Schine's Piqua Theatre, Piqua, Ohio, we are able to inform readers on a few show-selling gags which have been used at that house for the past several weeks.

In addition to rigging up a most attractive front for "Polly of the Circus," a photo of which appears on this page, we note that he issued a herald which, along with appropriate copy on picture, carried spaces for 10 signatures. These were distributed by youngsters and a note at bottom stated that every child who returned heralds with signatures would be presented with a pass good for any performance!

CLEADING
POLLY CIRCUS
DAVIES
POLLY CIRCUS
COHENS and KELLYS
HOLLYWOOD

The two-for-one idea was expressed by distribution of a small throw-away headed, "Let's Get Acquainted—Acquainted with you and your family. . . . Buy one admission ticket and bring your friend as your guest." The offer was limited as to time.

Other gags included the plugging of a team of radio artists with a calling card which bore names and a notation on margin, "Called But You Were Out"; a tie-up with a seed company for distribution of samples of flower seed in envelopes bearing advertising copy for both seed company and theatre; a special art herald for announcement of an Easter Fashion Show; a "closed for the day" card—gone to see 'Cohens and Kellys in Hollywood' at the Piqua," and use of the wall paper herald on the aforementioned picture, copy stating that "the paper was being scraped off the wall to make room for the crowds to see—."

We also note that Cowan is using his programs for editorial boxes on the subject of "refreshing qualities of entertainment," etc.; in other words, some institutional selling. We are glad to hear news from Piqua again, which used to be regularly represented in this department under Sid Laurence's name. The latter is still closely identified with show-selling along the Schine Ohio circuit.

## KEYES IS GETTING GOOD RESULTS WITH RADIO BROADCASTS

W. A. Keyes, prominent Dayton exhibitor and owner of the Victoria Theatre, has inaugurated a weekly series of fifteen minute radio chats to movie fans and other radio listeners over Station WSMK.

Keyes' programs, which he conducts himself, are devoted a minute to the introductory announcement of the series, general copy on the information he would furnish in answer to questions from listeners; a boost for both the theatre and the current picture. The following minute and a half is devoted to a synopsis of the picture which does not reveal the climax or end of the story.

Six minutes are devoted to comment and interesting personality notes about the star, together with an outline of her career on stage and screen. Keyes talked for two and a half minutes on George Brent, bringing out the new popular hero's interesting and romantic life in Ireland and this country. After the notes on Brent, Keyes sang an Irish ballad, "Mother Machree," and made the final announcement, which consisted of an offer of complimentary tickets to the first 25 listeners who wrote letters requesting information about fans and pictures.

Newspaper space was taken to announce the first of the broadcasts and publicity was also secured on radio, theatre and general pages of the local newspapers. The first broadcast brought Keyes a preview gross several hundred dollars above average for the Victoria on such occasions.

## McCUAN'S CHANGED STYLE OF AD IN WEEKLY NEWSPAPER

| | | | | | |
|---|---|---|---|---|---|
| The CAMEO<br>Western Electric<br>SOUND SYSTEM | **Tonight and Fri., April 21-22**<br>Miriam Hopkins Jack Oakie<br>in<br>"DANCERS IN THE DARK"<br>Beauty Secrets of Hollywood | **Saturday, April 23**<br>Warner Oland<br>in<br>"CHAS. CHAN'S CHANCE"<br>Pitts Comedy Harry Lauder | **Sun.-Mon., April 24-25**<br>"TARZAN"<br>The biggest thrill of your life. | **Tues.-Wed., April 26-27**<br>Wednesday—Family Night<br>Paul Lukas Ruth Chatterton<br>"TOMORROW & TOMORROW"<br>Comedy | NEXT<br>Will Rogers' Latest<br>"BUSINESS AND PLEASURE' |

L. W. McCuan, proprietor of the Cameo Theatre, Mountain Grove, Mo., has been experimenting with ads such as the one shown above and wants to know if it appeals to us as a variation from the straight 6" single column newspaper ad, which Mack has been using week in and week out until he tried the idea of using the same amount of space across the top of the page.

Situated as Mack is, in a small community which boasts of but a weekly paper, it looks as though his gag might work out very effectively. The very fact that it's entirely different from what he's been using ought to be in its favor. He does not show starting time in the above ad, but does so on heralds for his mailing list and on 3,000 programs wrapped each week in bread deliveries.

## CARD PARTY HELD BY MISS BUCKMILLER WAS OUTSTANDING SUCCESS

More than 200 people were entertained a few weeks ago at a theatre bridge whist party as the result of invitations sent out by Myrtle Buckmiller, president of Baker Theatres, Inc., Baker, Ore. The affair was held at the Clarick Theatre and was an innovation in local society so far as the general invitation angle was concerned.

The idea of holding this affair was gained through Miss Buckmiller's attendance at several local parties which were packed and jammed with serious card players; hence, she figured that as long as it was such a popular pastime the theatre might as well get in on it.

Following the circularization of 250 local women with a form letter which was looked upon as a personal invitation, 'phone calls and other inquiries testified to the keen interest aroused in the party. Coffee, sandwiches and wafers were promoted free of charge from a wholesale grocery firm, and autographed, framed pictures of Clark Gable and Greta Garbo were provided as first and second prizes for the winners. At the close of the party Miss Buckmiller stood at the door and shook hands with all ladies as they left the theatre, thus meeting many whom she might not have come in contact with in any other way. The local newspapers all gave the affair a generous write-up.

According to Miss Buckmiller business was stimulated to a noticeable extent by putting over the stunt described above, as well as helping along the further building of good will. Another interesting fact is that she used a feature picture which was due for the shelf and succeeded in arousing interest in the star. It was a Bankhead and that star meant nothing in Baker, Ore. Now they are asking when Tallulah Bankhead's next will arrive. The bridge enthusiasts are also asking when the theatre will hold another bridge party on the stage. They liked the affair; they liked the music furnished them between times by the orchestra, and they liked the refreshments served by a number of girls from the high school.

We discussed the value of promoting these bridge parties from time to time in this department and Miss Buckmiller's letter serves as a reminder that the affairs can be made a most profitable investment for theatres with stages or mezzanines large enough to accommodate a fair sized gathering. The occasion can be made practically a costless one by way of promotion of whatever is necessary in the way of gifts, etc., from local merchants. The awards, in this case, were obtained from Hollywood. All in all it was time well invested and we venture the opinion that Miss Myrtle will hold another when the proper time arrives.

## K. C. SHOWMAN PLAYS UP SHORT FEATURES

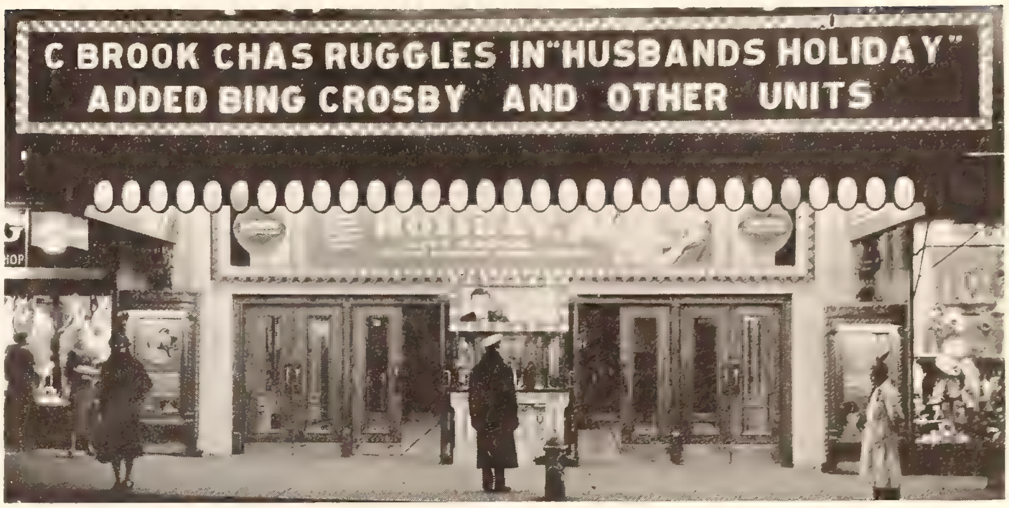

C BROOK CHAS RUGGLES IN "HUSBANDS HOLIDAY"
ADDED BING CROSBY AND OTHER UNITS

Photo above is proof that the manager of the Newman Theatre, Kansas City, is not averse to dividing space on his marquee front between feature and short subjects, on this occasion featuring Bing Crosby in "One More Chance." All of which prompted Miss Peggy Goldberg, of Educational, to remark that the Newman manager is a smart showman.

---

### Skouras To Get Liberty

The fate of the Liberty Theatre, Spokane house which went into a receivership some time ago and was subsequently bought in by Finklestein & Rosenberg, is said to have been definitely settled when Chas. Skouras visited the city a short time ago and entered into negotiations for its acquisition by the circuit he represents.

## ITTIG STARTED OFF SERIAL PICTURE BY USING TWO-FOR-ONE

A two-for-one gag was successfully used by Erdman F. Ittig, manager of the Sterling Theatre, Wilkes-Barre, Pa., to start off the first chapter of the serial, "Lightning Warrior."

To announce the showing he used pink-colored cards about the size of a postcard with copy reading, "Hey, Kids, Look." Name of theatre and playdate were followed by "This ticket and 15c. will admit you and one of your friends to see the first chapter of ———." The feature attraction and comedy were also mentioned.

Out of 2,000 cards distributed 745 were returned to the box office, plus 200 other admissions at the regular rate of 10c. Ittig thinks that this same stunt might work well in some other neighborhood and is therefore passing it along. The cards were largely distributed among schools.

# Club Index for Month of MAY

*Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of May. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.*

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## SPENCER DID GOOD WORK ON CAMPAIGNS WAGED IN SYRACUSE

Harry Spencer, of New York City and points east, west, north and south, before leaving his post as manager of the Strand Theatre, Syracuse, N. Y., to take command of the Lindy Theatre, Philadelphia, Pa., added to his prestige as a showman of no mean ability by campaigns made on "Crowd Roars" and "Man Wanted."

The auto theme was kept in mind on the former picture by making up heralds in the form of speedometers for placing in all parked automobiles. Half-sheet heralds were also used all over the city. Again the racing theme was stressed with a special 40 x 60 front showing racing stars from various sections of the country, along with some actual racing scenes taken at the well known Syracuse track. Further color was obtained by having a local racing car driven around town and later displayed in front of the theatre.

A tie-up with Sears-Roebuck secured permission to use a high-wheeled car of 1905 vintage, which caused plenty of attraction and crashed the papers for some good stories. During the crack-up scenes in the picture these were tinted a light red to add to the thrill effect. Despite inclement weather the picture played to one of the best Sundays in the past year.

A newspaper ad headed "Man Wanted" was the means of obtaining some excellent publicity for the picture by that name. Following copy read, "Must Be Energetic; Good-looking; To Take The Place of One Who Had Fallen Down on the Job; Must Be a Provider of Romance and Thrills; Ready To Do Lots of Night Work. Apply (theatre address); Experienced Need Only Apply." A surprising number of calls were received via 'phone at the theatre, parties taking time to look up address in City Directory. Information on picture was given out by cashier when answering calls. Many letters were received.

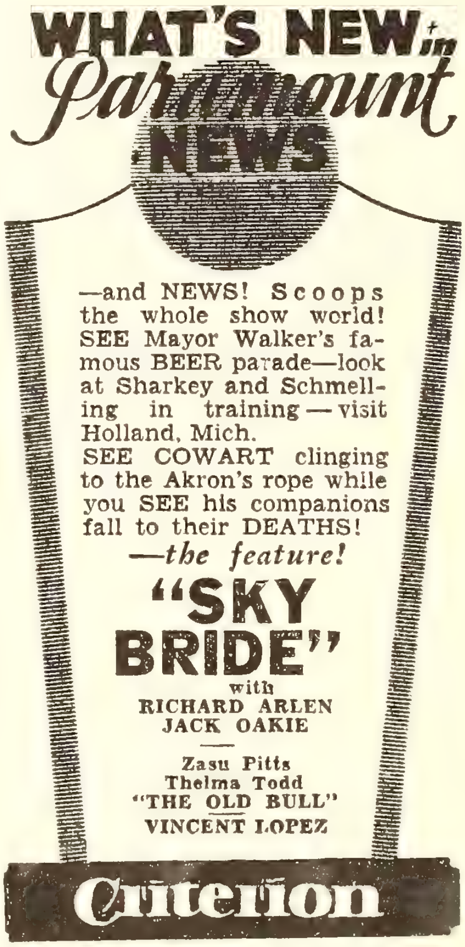
Two days prior to opening of picture 200 window cards were placed in stores on the main street which read, "Man Wanted"; apply (theatre address) Friday and "Meet Kay Francis." These cards also caused plenty of talk, even taking people into the stores to find out what it was all about. Which, of course, sold the merchants on keeping up the display.

While on the subject of the Strand we must not forget to mention one of that theatre's features, a Boys Band of 100 pieces, which gives special concerts at Saturday morning Kiddie Matinees. This organization is called the Warner-Strand-Wurlitzer Boys Band, which immediately suggests the thought that it is tied-up with the Wurlitzer outfit for a substantial reduction on instruments, etc. All members of the outfit have been recruited from Syracuse schools, the oldest musician being 15 years of age. The boys are not only able to render a first class account of themselves in a musical way but are used for parades and the building of good will for the theatre. This summer the band will give a series of concerts in the Public Park as a means of providing new uniforms.

So much for the time being concerning Perry Spencer and the Syracuse Strand. We will tell you more at the first opportunity and feel sure that further news will be of interest to his fellow Club members.

## SELLING THE NEWSREEL!

Here is the way the Criterion Theatre in Oklahoma City plugged their newsreel via newspaper advertising. We happened across this ad while going through a flock of theatre ad pages and it immediately attracted our attention. Thinking that others may be influenced to do likewise with so fine a selling slant as the newsreels we clipped it out of the paper and now reproduce it here.



WHAT'S NEW in Paramount NEWS

—and NEWS! Scoops the whole show world! SEE Mayor Walker's famous BEER parade—look at Sharkey and Schmelling in training — visit Holland, Mich. SEE COWART clinging to the Akron's rope while you SEE his companions fall to their DEATHS!

—*the feature!*

"SKY BRIDE"

with
RICHARD ARLEN
JACK OAKIE

Zasu Pitts
Thelma Todd
"THE OLD BULL"
VINCENT LOPEZ

Criterion

It must not be assumed that the Criterion gave the newsreel preference over the feature; that is not the idea. It is clearly a case of playing up a timely topic while plugging the newsreel.

Our advice is to give your own newsreels a much better break and they will do as much for you. If you still harbor a doubt about the drawing powers of your news reels, ask the first fifty patrons who come into your theatre what they think about it. Maybe then you will start running a special ad once in a while, especially when you happen to have some sort of a scoop.

## SOBLER ON THE JOB WHEN STAR STOPPED OFF IN WINDY CITY

Right on the job when James Cagney passed through Chicago en route to New York City, Al Sobler in charge of advertising and exploiting for Warner theatres in Chicago territory, promoted a snappy auto speedster for exclusive use of the star while in town. The tie-up also included the sending out by the auto manufacturer of 100,000 circulars of a photograph of Cagney and car. "Crowd Roars" was the inspiration.

## RESUME OF CAMPAIGN MADE BY FRED MEYER ON NEW MIX PICTURE

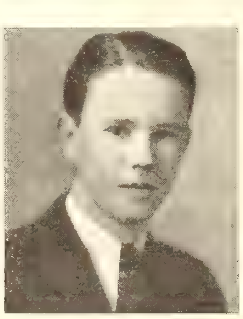
Following is a brief resume of exploitation done on the Tom Mix picture, "Destry Rides Again," by Fred. S. Meyer, managing director of the Alhambra Theatre, Milwaukee, Wis. Several effective tie-ups contributed to the campaign.

Window tie-ups included sporting goods stores, on apparel; gift shops, on western paintings, etchings, etc.; book stores, on the book "Destry Rides Again;" another book tie-up with the Walgren Drug Company; tie-up with all Milwaukee depots on use of half-sheets with copy reading, "Welcome to Milwaukee and World Premiere of Tom Mix"; a tie-up with the two largest riding academies in city for displays of banner with copy, "Learn To Ride Like Tom Mix in 'Destry Rides Again,' Now Playing at Alhambra," and special Tom Mix riding classes conducted by same academies.

Downtown restaurants were also tied-up for use of rubber stamp on back of all meal checks, copy reading "Round Up Your Perfect Meal By Seeing Tom Mix in His First Talking Picture—Now At Alhambra." For a street bally a cowboy rode a horse similar in appearance to Mix's about town during the day, a sign on his back with copy relating to picture, theatre and playdates. Blue, silver and white colors made up the scheme for lobby and all art work.

It's been a few weeks since Showman Fred Meyer's name has appeared on these pages and we're mighty glad to see him and his familiar Alhambra again represented. Other exhibitors will be playing Mix films, now that Tom has become articulate on the screen, and we're sure that the suggestions outlined above will be appreciated by many other Round Tablers.

## ROUND TABLE BIOGRAPHIES



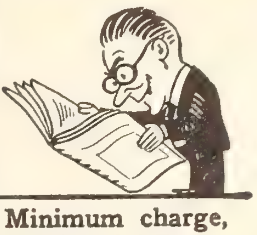
Robert Gardner

Because it was one of the country's leading industries and interesting, as well, Robert L. Gardner decided at the age of sixteen years to enter showbusiness, and this he did via a job as usher in the Rex Theatre, Sumter, S. C. He is at present assistant manager of that house.

He worked at ushering for some little time, picking up this and that information on theatre routine and was later advanced to the job of doorman. When an opening occurred for the post of assistant manager his past experience ably fitted him to take that position and he's been at it for the past year. Only twenty-two years old at this writing, Gardner is well up the ladder and it probably won't be long before he will be placed at the helm of his own house.

Gardner was born in Sumter and educated in the grammar and high schools of that city. Were he to start all over again, showbusiness would claim his attention, and there's no indication on his part at the present of ever leaving this field for another. Yes, he's married.

# CLASSIFIED Advertising



**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

## Theatre Equipment Bargains

COOL OFF — CHEER UP — MAKE YOUR THEATRES INVITING—IT'S EASY—LOOK:—30 inch noiseless Ventilating Fans, $29.75; G. E. Mazda Bulbs, frosted or colored, 8¢; High Power Floodlites, $5.95; Lobby Display Frames, $5.60 up; Change Makers, $9.95; Ticket Choppers, $39.95; Beaded Sound Screens, 29¢ ft.; Krash Chair Covers, 25¢; Acoustical Felt, 27½¢ sq. ft.; Acoustic Carpet, sq. yd., 69½¢; Drapery Materials, sq. yd., 49¢ up; Aisle Lights, $2.95; Wall Bracket Fixtures, $1.95 up; Everything Listed Brand New. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address. "SOSOUND," New York.

## Chairs For Sale

**INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.**

**1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

## Position Wanted

PROJECTIONIST DESIRES POSITION. 5 years experience. Go anywhere. State salary. References. Address WAYNE SMITH, 728 Meredith Avenue, Saginaw, Michigan.

THEATRE MANAGER, family man, highest references, willing to locate anywhere. Sixteen years experience all type houses. Experienced on newspaper advertising. Can prove ability if given opportunity. Address Box 154, Motion Picture Herald. 1790 Broadway, New York.

## Equipment for Sale

**FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.**

**FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.**

DON'T THROW IT AWAY — CONSULT US— MAYBE YOU CAN TRADE FOR SOMETHING LISTED HERE;—Rebuilt Reflector Arcs, $76.73; Rebuilt Simplex Intermittents, $19.65; Simplex Mechanisms, $97.50; Simplex Pedestals complete $35.00; Simplex Mazda Lamphouses, $27.75; Automatic Ticket Machines, $59.50; Lenses, any focus, $9.75; Holmes Projectors, $99.85; Portable Booths, $66.50; Hertner 30/60 Transverters, $74.75; Operadio Faders, $22.50; Soundheads, incomplete, $25.00; Mellaphone Sound Heads, $69.75; Upholstered Chairs, 75¢ up; Pacent Double Channel Amplifiers, $79.50; Head Amplifiers, $10.00; Wright-DeCoster Speakers, $15.00; Microphones, $6.90; Samson Amplifiers, $17.75; Racon Horns, $49.40. Send for lists. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## Equipment for Sale

BUY THESE RCA SOUND PROJECTORS WHILE THEY LAST—THEY'RE GOING FAST: —Genuine RCA P2 Professional Projectors complete with Sound-on-Film Heads; Bausch & Lomb Cinephor Optical Systems; UX868 RCA Photophone Photocells; Rear Shutter, Double Exciter Lamp Sockets; 3000' Magazines; Direct Drive, all ready to run for $395.00. These are worth $2500.00, and are ideal for Private Projection Rooms, Churches, Schools, etc. A few genuine RCA Photophone Sound Heads for Simplex and Powers also available, $225.00. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

EXQUISITE FLAMEPROOF ACOUSTICAL TREATMENT NOW WITHIN REACH — Beautiful Tufted Rayon top Silklike lustre ⅜" thick in Peacock Blue or Burgundy Red. May be applied directly to wall or over present surface—no outer covering required. Only 6¢ sq. ft. Send for sample. S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City, Cable Address, "SOSOUND," New York.

SMILE AWAY DEPRESSION — CONSULT OUR BARGAIN BULLETIN BEFORE YOU BUY. Everything from "Soup to Nuts" in Theatre Equipment, Projectors, Accessories and Supplies at UNHEARD OF PRICES. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

**BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.**

COMPLETE SOUND-ON-FILM INSTALLATION FOR A 600 SEAT THEATRE. Two Senior Model Sound Heads, All-Electric Theatre Amplifier, Two Motors, RCA Photophone Speaker. Complete with everything needed for $350.00. Satisfaction Guaranteed. Beaded Sound Screens 38c per square foot; New Uniform Aperture Plates $1.00 each; Brand New Lens $9.75. Address THEATRE SOUND SERVICE, ROCHESTER, NEW YORK.

BUY FOR CASH AND SAVE. HERE'S A REAL BARGAIN. Two Simplex machines rebuilt complete with Peerless low intensity reflector arc lamps, $600.00. Satisfaction guaranteed. National carbons 12's and 8's $9.60 per hundred pair. 300 brand new Century and Robbins & Meyers A.C. 16" Oscillating noiseless fans $22.50 each. A warehouse full of other theatre equipment at big bargains. WESTERN FEATURE FILMS, 1018 S. Wabash Ave., Chicago, Ill.

## Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

## Mail Order Bargains

GRAB THESE RED HOT SPECIALS—EVERYTHING BRAND NEW—Rear Shutters for Simplex, $49.95; Newsreel Cameras, 35 mm., $66.60; Acme Projectors, $144.00; Film Speed Indicators, $9.50; Chromium Microphones, $12.50; Operadio AC Sound-film Amplifiers, $77.75; Western Electric Photocells, $4.95; Talkie Projectors 16 mm., $47.50; S.O.S. Giant Racon Units, $33.75. Send for catalogue. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

## Sound Equipment Bargains

SOUND VALUES—SOUND EQUIPMENT—SOUND SERVICE. INVESTIGATE BEFORE YOU BUY. Complete Latest Type SENIOR SOUND ON FILM SYSTEMS for theatres up to 2000 seats. Everything the BEST at Remarkably LOW PRICES. VERY SPECIAL—Senior Sound Heads, less Speakers and Amplification, otherwise complete $118.75 each. PORTABLE SOUND PROJECTORS AND EQUIPMENT ALSO. Circular SXO explains everything. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

STOP PAYING EXCESSIVE ROYALTIES, RENTALS AND SERVICE CHARGES—BUY YOUR OWN:—Famous S.O.S. Sound-on-Film System at lowest prices ever—Choice of three systems, SMALL HOUSES, $395.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Dual Amplifier, slightly additional. Senior Sound Heads, less Amplification and Speakers, complete otherwise, $109.37 each. LIBERAL ALLOWANCE ON DISC EQUIPMENT. AGENTS WANTED. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

HERE IT IS—IN TIME FOR SUMMER ROAD-SHOWING—TEN SETS ONLY AT $495.00:—Complete Portable Sound-on-Film, nothing else to buy. Plug in any convenient light socket, set up in five minutes ready to operate. Equipment includes Projection Machine, Sound Film Heads, Combination Power Unit and 250 type Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audience up to 1,500. 92' throw—9 x 12 picture. Write for bulletin DVM. S.O.S. CORP., 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

## Projector Repairing

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

## Equipment Wanted

WANTED—Used automatic ticket registers of any kind. State size and price. Address Box 145, Motion Picture Herald, 1790 Broadway, New York.

WANTED, TO BUY: Powers 6B or 6A Projector Bases and Mechanisms; also Power Amplifiers and Speakers. Address Box 485, Rochester, New York.

## Programs and Heralds

**WEEKLY PROGRAMS, new design, requires no folding, displaying cuts created in our own engraving plant—500, $2.50; 750, $3.25; 1000, $4.00; each thousand after the first, $2.50; postage prepaid to any point in the U. S. A. Over 300 theatres acclaim them the best yet. HERALDS, 5x10, beautifully illustrated with special cuts and imprinted with theatre name, town, dates, shorts and admission—250, 70c; 500, $1.10; 750, $1.50; 1000, $1.85; each thousand after the first, $1.50, postage prepaid. All orders, shipped same day as received. Address, "FEPCO" HERALD SERVICE, Leflang Bldg., Box 795, Omaha, Nebraska.**

**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## *Banners*

BANNERS—3′ x 10′, Cloth, $1.50; Paper, 75¢. Address AMERICAN SIGNS, Pueblo, Colo.

## *Theatres for Sale*

TEMPLE THEATRE, LELAND, MISS. Eight-year lease and all equipment—Spanish design, clouds, stars, deluxe seats, carpets, draperies, picture machines, cooling system, two generators, etc. Theatre 15 months old. Reason for selling, wife had triple major operation in February and doctor suggests change of climate. $15,000.00 and you are set for a real money-maker. Address WM. R. PATTIE, Leland, Miss.

A REAL OPPORTUNITY! $4,000.00 buys land and building only theatre Freeport, Maine. Good little town and best reasons for selling. Address LEON P. GORMAN, Portland, Maine.

## *Chair Covers*

CHAIR COVERS, CUSHIONS. Tailored to fit. Wide selection, rightly priced. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, S. C.

## *Films for Rent*

RENT SILENT FILMS, 50¢ reel. Address BOX 5836, KANSAS CITY, MISSOURI.

## *Theatres Wanted*

WILL LEASE PICTURE THEATRES with option buying, or buy leases, towns 4,000 population or over. Answer fully. Address AL. SAWYER. 7133 East End Avenue, Chicago, Ill.

## *Wanted to Buy*

SOUND ON FILM EQUIPMENT to fit Powers 6A projectors. Must be cheap for cash and in first class condition. Address C. M. PATTEN, Adams, New York.

SIMPLEX STANDS with or without magazines. PAUL RAGGI, 2409 McLean Ave., Chicago, Ill.

## *Patents*

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

# WABASH AVENUE

### CHICAGO

Found—Film Row's optimist. He is none other than Ben Judell. "Just this morning," he said, "I got a letter urging caution in buying. There are too many people sounding the caution alarm. I am spending more money for product for my four exchanges than I ever did before. Maybe I'm wrong, but I've always made money in this business and I intend to continue to do so. Either that or—well, what then? If you quit fighting—quit taking a chance, you might just as well fold up, anyway."

▽

Jack Thoma, divisional publicity director for Columbia, is back in Chicago where he is engaged in organizing Buck Jones Ranger Clubs and making tieups in connection with personal appearances of Edmund Lowe.

▽

*They are a proud gang at the local RKO office—Walter Branson, Jack Osserman and Sam Gorelick, as a result of winning the President's cup for the Chicago branch awarded for general proficiency in sales activities.*

▽

Whether the local censor board will continue in existence will be definitely known not later than June 15 and perhaps earlier. The impression that the board has been abolished, however, is erroneous; the board will continue to function at least until the city council has voted on the new budget appropriation.

▽

S. Goldman has joined Jerry Abrams as booker and salesman.

▽

*Hot weather isn't bothering the offices of local trailer concerns, where turning out trailers on refrigerated theatres is the big business of the moment.*

▽

Beverly Miller of National Screen Service is confined to his home, suffering from broken ribs and an injured leg, as a result of an automobile accident over Decoration Day. While returning from St. Louis Miller's machine figured in a crash with another car near Springfield, Ill.

▽

Hank Peters of Disney cartoons was a visitor along the Row last week.

▽

The Rosewood theatre last week put on a four-feature show plus a Laurel & Hardy comedy. Actual running time of the program was four hours and thirty-three minutes. The pictures were "Carnival Boat," "Racing Youth," "File 113," "Freaks" and Laurel and Hardy in "Any Old Port."

HOLQUIST

# ON BROADWAY

## *Week of June 4*

### CAPITOL

| | |
|---|---|
| Helpmates | MGM |
| The Mad Dog | Columbia |

### MAYFAIR

| | |
|---|---|
| Strange As It Seems No. 19 | Universal |
| Farmerette | RKO Pathe |
| Now's the Time | Educational |

### PARAMOUNT

| | |
|---|---|
| Harem Scarem | Paramount |
| Admission Free | Paramount |

### RIALTO

| | |
|---|---|
| I Aint Got Nobody | Paramount |

### RIVOLI

| | |
|---|---|
| Ireno | Paramount |
| Loud Mouth | Paramount |
| I Aint Got Nobody | Paramount |

### ROXY

| | |
|---|---|
| Man Eating Sharks | Educational |

### STRAND

| | |
|---|---|
| Four Wheels—No Brakes | Vitaphone |
| Movie Album, Featurette | Vitaphone |
| How I Play Golf No. 8 | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| It's Got Me Again | Vitaphone |
| A Mail Bride | Vitaphone |
| Believe It or Not No. 7 | Vitaphone |

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 73—Dr. Bruening Says Germany can pay no more—Middies hail "color girl" at Annapolis—Bombing squadron in daring flight over Yosemite Valley—United States tennis stars defeat Australia — Favorites beaten in Belmont Park race—Narcissus time in Holland seen by the camera.

**FOX MOVIETONE NEWS** — No. 74 — President Hoover forces action on balanced budget—Hoboken, N. J., librarian wins $110,000 in Irish Sweepstakes —150,000 thrilled at Indianapolis auto race—British war legoin honors its dead—Amelia Earhart lands in Ireland after trans-Atlantic flight.

**HEARST METROTONE NEWS**—No. 272—Amelia Earhart Putnam tells how she flew across the Atlantic—Battling swan does policeman's job on Long Island estate—Hoover warns Senate budget must be balanced—New York's orphans have a great time at Luna Park—Balloon racers brave storms in national meet in Nebraska—Hoboken girl takes $110,000 derby prize—150,000 thrilled at Indianapolis auto race.

**HEARST METROTONE NEWS** — No. 273 — French liner burns at sea—Polar bears put on summer diet at New York zoo—Armies of Italy commemorate anniversary of World War entry—House baseball teams wage Washington battle for charity—Atlantic flier believed lost—Sharkey tunes up for bout with Schmeling—Annapolis graduates midshipmen as Secretary of Navy Adams officiates.

**PARAMOUNT NEWS**—No. 89—Army balloon wins in national classic—Prince Michael of Rumania growing up to regal duties — Fred Frame wins Indianapolis auto speed race—Amelia Earhart in England after trans-Atlantic flight—Human bullet shot from gun in Coney Island act—President Hoover urges action from Senate.

**PARAMOUNT NEWS**—No. 90—English Boy Scouts hail chief, Lord Baden-Powell—McGraw, ill, retires from leadership of Giants—Flashes from everywhere—France honors war dead of American Expeditionary Forces—Annapolis graduates 421 midshipmen in impressive ceremony.

**PATHE NEWS**—No. 88—Amelia Earhart shown after she landed in Irish pasture—United States tennis team defeats Australia to win Davis Cup zone championship—Midshipmen step out in stirring graduation exhibition—Canine champions grouped for awards at New Jersey dog show—Wrestling bout goes to Londos after contender tries ancient tactics.

**PATHE NEWS**—No. 89—Auto leaps wall as Fred Frane wins Indianapolis auto race—Veterans in camp to urge bonus action on Congress—Device timing runners exactly ready for use in Olympics—Army machine gunners train in rapid fire at Camp Dix, N. J.—Hoboken girl wins $110,000 on the Derby—Coney Island going full blast as warm weather hits New York.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 46—Great Britain hails Amelia Earhart enthusiastically after Atlantic flight—Middies awarded diplomas at impressive ceremony—Trans-Atlantic fliers acclaimed at congress in Rome—Hundreds in peril as Colorado River runs riot in Arizona—Coney Island visited by 5200 orphans as warm weather reaches New York—Brown crashes at Seattle in refueling attempt for Pacific flight.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 47—Police have hands full with bonus hikers from various cities—Rumania opens canal, seen as boon to country's commerce—Hausner feared lost on attempted non-stop flight to Poland—Spectacular blaze used to demolish old Massachusetts landmark.

# STAGE ATTRACTIONS

## FOR PICTURE THEATRES

## NOVELTY

### Mitzi Green

*New Orleans Saenger*

After an introduction made up of scenes from the talking pictures in which she has appeared, the small Mitzi Green steps out on the immense Saenger stage, faces a packed house which must have numbered over 3,000 and proceeds to give impersonations which had the audience calling for more even after she thanked them. This is not a film star making a personal appearance, but a first rate entertainer and a perfect mime. Miss Green impersonates George Arliss, Edna May Oliver, Maurice Chevalier, Mack of Moran and Mack, all singing different songs. Without the aid of any props, before a blue velvet drop, she puts it over with a sureness which older entertainers must envy. It is noticeable that she works her impersonations mostly around personalities who are more famous for their names in the theatre than for the parts they created. If this young star continues her work, she will be an actress who can actually submerge her own personality in a part, for at present she loses herself in the mannerisms of those she impersonates. She begged off with a nice speech, then closed with "Sing You Sinners."

### N. T. G. and His Hollywood Gang

*New York Loew's State*

"Grany" is back at the State again with his "cuties," a lot of hard working kids who make up for the inefficiency of Granlund and the act as a whole. No thought whatsoever is given the thrown-together act, apparently anything goes, but the specialty performers do their work well and were rewarded for their efforts. Except for the work of Dotty Justin, John and Mary Mason, the little Indian Princess and a young boy, the rest of the revue is strictly burlesque.—E. D.

### Robbins Trio

*New Orleans State*

This is a fast moving skating act which has several whirlwind novelties and is well dressed. The two men are costumed in velvet and silk with sashes sewed with brilliants; girl wears a white evening gown. The act consists of skating dances and acrobatic turns.

### Kuznetzoff & Nicolina (8)

*New York Roxy*

This pair of radio stars, assisted by five guitars and a violin, offered a number of Russian songs, in a scene depicting the Casino at Monte Carlo. Each is the possessor of a fine voice and they are equally responsible for a fine reception.—H. P.

### Bob Ripa

*New York Palace*

Billed as "Denmark's Juggling Genius," this young fellow, with a balancing complex, lives up to his billing. He does his work with the speed of lightning and is decidedly dextrous. The audience showed its appreciation.—E. D.

*(Continued on next page, column 1)*

## Mills and Rockwell Form a Partnership to Manage Acts

The recently formed partnership between Irving Mills and Thomas G. Rockwell brings many of the most famous colored attractions in the country under single exclusive management of the new company, Mills-Rockwell, Inc., 799 Seventh Avenue, New York, N. Y.

Duke Ellington and his Famous Orchestra, Cab Calloway and his Cotton Club Orchestra and Baron Lee and his Blue Rhythm Band, all of which were sponsored by Irving Mills, and the Four Mills Brothers and Don Rodman and his Connie's Inn Orchestra which has thrived under the supervision of Thomas Rockwell, now belong to the same group under this new management.

In addition, the new office represents several name white attractions, including Ruth Etting, Eddie Elkins and his orchestra, and Victor Young and his orchestra.

The new organization is one of the largest of its character in the country, not only from the standpoint of the important attractions which it controls, but from the complete personnel of specialists which head its various departments.

Irving Mills, as president, exercises general supervision of the activities of the organization; Thomas Rockwell devotes his energies to the radio field; Harry Hollander, for years an executive with Paramount Publix, has charge of theatre bookings; Herman Rose, long identified with the Columbia Phonograph Company, handles recordings and electrical transcriptions, and Ned E. Williams directs the department of advertising, publicity and exploitation.

## NBC Artists Service Chief Makes Several Appointments

George Engles, managing director of the National Broadcasting Company Artists Service, has added to his staff William B. Murray, in charge of booking talent for radio and personal appearances; Marks Levine, booking classical talent for concert and operatic engagements.

Others added include Ernest Chappell, as contact man between the NBC program and sales departments; Ernest Cutting, contact man between the Artists Service and RKO Corporation; Clifford Cairns, manager of the Artists and Repertoire division of RCA-Victor, his assistant, Joseph Higgins, and staffs, in charge of recordings and booking dance orchestras.

## May Appear on Stage

Warner is negotiating with Billie Dove for a personal appearance in the circuit's eastern houses on a tour of three weeks.

## SINGERS

### Sophie Tucker

*New York Palace*

"The International Red Hot Mamma" is still queen of vaudeville. The applause that greeted her at her entrance proved that. Miss Tucker sang the songs her audiences all over the world have loved to hear her sing. Ted Shapiro is still "The Great Tucker's" pianist, accompanying her for her singing of "Something to Be Thankful For," "Tears Won't Bring Him Back," "Lawd, You Made the Night Too Long," "My Extraordinary Man," and on her second encore the song she made famous, "Some of These Days." A clever interpolation of "Eli, Eli" was used in Miss Tucker's singing of "Lawd, You Made the Night Too Long," and it looked like the audience would never stop applauding. Miss Tucker worked for 15 minutes, and those 15 minutes were the fastest and most entertaining of the entire show.—E. D.

### McCann Sisters (3)

*New York Paradise*

This trio of harmony singers have little to do in the "Hell's Belles" unit in which they are featured, but what they have to do is done in a showmanly manner. Their first number is the optimistic song, "Put the Sun Back in the Sky," which they sing with voices that blend harmoniously. They make a good appearance and are backed up by the dancing of the ensemble, which they lead, after the song, in a well performed rhythm dance. Their second appearance is toward the finish of the show and in this they again harmonize in a song, in a setting reminiscent of our conception of "Hades." These three girls have loads of personality and put their numbers over well, to good applause from the audience.—E. D.

### Lita Gray Chaplin

*San Francisco Orpheum*

This artist, possessed of a pleasing contralto voice, proves a real hit, with her personality aiding in getting her offerings over. She gives impersonations of Sophie Tucker, Ethel Barrymore, Bing Crosby and Ted Lewis, but her best offerings are the renditions of "A Woman Without a Man" and "Walking on Air."

### Doyle Four

*New Orleans State*

Four pretty misses, neatly dressed, crowd the top of a midget piano a la Helen Morgan and deliver a pleasing brand of song in the quartet manner. The act is clean looking and works well.

### Jules Bledsoe

*Yonkers Loew's*

A song routine consisting of "My Song," "River, Stay Away From My Door" and "That's Why Darkies Were Born," rendered by this colored baritone, was well received. An enthusiastic audience called for an encore and Bledsoe responded with the song he made famous in the original "Showboat," "Ol' Man River." Bledsoe will please the customers.—H. P.

**ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.**

# STAGE ATTRACTIONS

## REVIEWS OF ACTS FOR PICTURE THEATRES

### NOVELTY

*(Continued from preceding page)*

Leon Belasco and His Orchestra (9)

*New York Palace*

This colorful radio maestro and his nine accomplished musicians entertain the audience for 20 minutes. Their routine consists of popular and semi-classic numbers, played instrumentally and vocalized by Belasco and Vivian Janis. Belasco's singing, in English, Russian and German, proved to be one of the most enjoyable parts of the bill. Miss Janis' singing of two hot numbers earned a good hand. What her voice lacked in quality was doubly made up in personality.—E. D.

Wilfred DuBois

*Brooklyn Fox*

DuBois is a juggler who entertains all of the 12 minutes he is on. Working in one throughout the act, he juggles and balances tennis rackets, balls, cues, glasses, etc., with the greatest of ease, and has the attention of the audience all of the time.—E. D.

Joe Wong

*New York Palace*

This young Chinese boy is a bit of Crosby, Columbo and Vallee. His impersonation of these three crooners had the added feature of a likable personality, something that at times the originals lacked. He has incorporated into his act impersonations of Morton Downey, Cliff Edwards and Cab Calloway, all of which were well done. Clever comedy and good dancing are also outstanding. Running time, 10 minutes, all of it entertaining.—E. D.

Four Vanderbilt Boys

*Detroit Fisher*

They open as a collegiate quartet, caricatured, grouped about a miniature piano, all attired in misshapen fur bennys. A takeoff on radio crooners with a "mike," radio interval chimes, crazy announcements and a number entitled "Crosby, Columbo and Vallee" is good for a hearty hand and a round of laughter. The showy specialty tap routine that winds up their act seems to add nothing to it.

Leon Janney

*Cincinnati Albee*

This juvenile screen personality, who is coheadlined, was greeted with hearty applause on his initial entrance. Accompanied by an unbilled pianist, Janney introduces himself with a song in which he makes specific reference to his picture routine and his life in Hollywood. He then announces a series of caricatures, explaining that they are just that, and not impressions. These include Ted Lewis, John Barrymore, consisting of a take-off on the picture, "Grand Hotel," Marlene Dietrich and a movie usher, each caricature being accompanied by a bit of typical costume, action, mannerism or distinctive characteristics of the original. For an encore he does a nifty soft shoe dance, and this lad swings a mean set of pedals. His peculiar laugh so familiar to screen fans is given several times throughout the turn.

Bernice Kettler

*San Antonio Plaza*

This fair maiden can make the baby grand piano do everything but talk.

Jack McLallen (3)

*Cincinnati Albee*

Very little, if any, change in routine of the act since playing this house several months ago. However, Dorus Elsingson has succeeded Mrs. McLallen as the "Sarah" of the trio, and proves an excellent foil to McLallen in her "poetry reading" bit. The same is true of the wop stooge. Miss Elsingson sings a medley of 1932 song hits, and does them in magnificent voice, which savors of the grand opera stage. Regardless of the absence of anything new in the general comedy business, the trio keeps the house roaring. It is a splendid closing act.

Six Accordion Boys

*New Orleans State*

This is a clever, versatile act of accordion players who fit in with a unit show nicely. They even work with the line girls as steppers. The boys play their accordions well, stage their act nicely, allowing for solo spots and teamwork, closing with a strong jazz finish that takes a nice hand.

Norman Thomas Quintette

*New York Palace*

Here's a group of clever colored entertainers who stopped the show. The act includes a pair of smart hoofers, a singer who goes over and a novelty drummer who rates on a par with Jack Powell. A very good bit of variety.—H. P.

Jack Roshier and Shaggs

*Denver Denver*

Shaggs is a dog, and a smart one. He will stay put in any position his master desires, and can skip the rope along with the best of them. Jack has a good line of chatter.

Mills, Kirk and Martin

*Philadelphia Mastbaum*

Varied and snappy line of gags, tap dancing, mandolin and uke playing and clowning. These three men took five curtain calls.

Alfred Latell and Sylvan Dell

*New York Audubon*

The act consists of antics of Latell in the costume of Bonzo the dog. It opens with rapid-fire talk by the girl, Bonzo replying by series of growls and howls. Laughs are supplied when he smokes a pipe, has an attack of mal de mer and cuts up generally. Good for kids and adults alike.

Russian Canine Actors

*Milwaukee Wisconsin*

A troupe of educated puppies, who stage a comedy drama without prompting from their trainer on the stage, offer something new in canine entertainment. The dogs go through their paces in a manner which is good for plenty of laughs.

Use solos that hit "the spot"
Quality Slide Co.
Six East Lake St
Chicago

### DANCERS

Renoff, Renova and Bekefi

*New York Palace*

A firstclass dancing act, by far the best of its kind to play the boards here in a long time. The act opens with a song and dance introduction by the Sinclair Twins, two young girls with ability and plenty of personality. The first routine presented by the famous Russian trio is a fancy ballroom dance. They gained the audience's attention and held it throughout this and their closing dance of adagio work. In between the two specialties, the Sinclair Twins do a song and some snappy dancing. This sensational act earned the great applause given them.—E. D.

Pat Rooney and Pat Rooney III

*New York Loew's State*

The name "Rooney" is still associated with first class entertainment and Pat junior is carrying on the tradition of the family in a capable manner. His dancing is modern and he works with an ease of motion which is a heritage. During the fifteen minutes that the senior and junior Rooneys work, they offer modern dancing, gags, and naturally the dance made famous by the elder Rooney, twenty years ago. This is a great act and the audience were reluctant to have them leave.—E. D.

Ray, Ellis and La Rue

*Philadelphia Mastbaum*

Esthetic dancers, in conjunction with the Mastbaum Ballet, put a topnotch number which depended largely on an original and elaborate setting for effectiveness. Back of scrim curtains and with a wave effect in the background, the Mastbaum Ballet as mermaids in flowing green draperies danced on the bottom of the ocean with fish swimming about. Ray, Ellis and La Rue made a novel entrance as the two men moved over to a large shell at one side of stage, lifted the upper half, and out stepped Miss La Rue in pale green. She glided into a graceful aesthetic dance, harmonizing with the wave motion. After some spectacular passing between the two men, a huge octopus came floating by and seized the girl. After a thrilling fight she was rescued by Ray and Ellis.

Bill Robinson

*Portland RKO Orpheum*

Bill Robinson, with an augmented company, "Hot From Harlem," headed the initial stage show known as the "two a week" at new low prices, and in spite of the opening of three parks and various other attractions, proved popular entertainment. Bill's tap dancing brought them up from their seats and he was also master of ceremonies for foot races along Broadway that brought additional shekels in the box office.

Dorothea and Her Yellow Jackets

*New York Capitol*

This act, composed of Dorothea and four boys, offers a flash of routine of tap, acrobatic and Russian dancing which disclosed a talented quintet. The customers were well pleased.—H. P.

Billie Shea

*San Antonio State*

A good tap artist this young lady, and she should go well in any theatre booking stage shows.

*(Continued on next page, column 1)*

# STAGE ATTRACTIONS

## REVIEWS OF STAGE ACTS

### DANCERS

*(Continued from preceding page)*

#### Bernice and Emily

*New York Triboro*

The beautiful young ladies present sensational routines of dancing. Wallie Brisham opens the act with an introductory song with Bernice and Emily entering via a special prop stairs in the center of the stage. The girls are dressed in summery gowns and after dancing down the stairs go into a neatly done high-kick dance with Brisham.

Lee Murray, dressed in evening suit, offers an eccentric "drunk" dance in which he features "killing" falls and some steps that make him appear to be bouncing. Bernice and Emily next offer a most graceful acrobatic dance, featuring turn-overs, high-kicks, hand-stands and walking on their hands. All of this is done in perfect unison and they earn a good reception for their efforts. Brisham next offers a song and eccentric dance that is well done (the dance, not the singing). Bernice and Emily, after a change of costume, offer a most difficult acrobatic routine on the flight of stairs, earning a good reception. A flashy song and dance routine by the entire company closes this entertaining act.—E. D.

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#### Harland Dixon

*New York Palace*

Dixon and Peggy Cornell offer 15 minutes of entertaining dancing interspersed with good clean comedy. They present a dancing skit, "Around the Town," featuring the dances of different sections of New York. Dixon's impression of how John Barrymore would dance if he were a dancer was a screamingly funny bit. In it, he talks lines as he dances. Besides this dancing, Harland does a hot rhythm dance that got a good hand. The act as a whole was well received.—E. D.

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#### Harry Losee

*New York Capitol*

Harry Losee, who recently appeared in the ballet, "Salome," offers a character dance, portraying a red-skinned Indian. He is supple, graceful and a keen student of the Dance. This audience enjoyed his work.—H. P.

#### John and Edna Torrence

*Detroit Michigan*

Under a border spot, to Lombardo's rhythm, these two offer a unison waltz that has class, but does not open with the best of timing. The act is good for the most exacting audience.

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#### Paul Draper

*New York Roxy*

Though this personable young fellow's time was limited to but one rhythm-tap routine, in the finale of the show, he proved himself an accomplished dancer.—H. P.

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#### Gloria Gilbert

*New York Capitol*

Gloria Gilbert offers toe-dancing which boasts of grace to the nth degree. Her topspin ranks her with the best and stopped the show.—H. P.

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#### The Riley Kids

*Detroit Michigan*

Two girls and three boys in this group range in size from that of a ten-year-old boy to a girl and boy of twenty. Speed and effervescence characterize their work. A smart number is the syncopated military tap that closes the act.

### COMEDY

#### Yorke & King

*New York Capitol*

Yorke & King, the originators of "the old-fashioned tintype," open their act in a sleigh of the gay nineties. The audience roared at his love-making. The next scene, a satire on royalty, is another sure-fire laugh, with the pay-off being when Rose King does a most hilarious imitation of Galli-Curci. Their daughter, True, also has a bit in this act.—H. P.

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#### Pat West

*Milwaukee Wisconsin*

West, billed as "The Famous Admiral of Jesters," entertains with comedy patter, addressed for the most part directly to the audience. He also offers a comedy song selection consisting of a medley of tunes from popular hits, past and present.

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#### Jim McWilliams

*New York Palace*

McWilliams, with his rapidfire hokum about nothing in particular, went over big at this show. With a few exceptions, his act is new, with up-to-the-minute gags based upon commercial blurbs of radio announcers. After working the audience into a most receptive mood, McWilliams delivers a "political speech," which stops the show.

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#### Violet Carlson

*New York Palace*

The caricature prima donna of many musical shows is an accomplished comedienne. Her act includes an impression of a French prima donna, an "Argentine Tango" bit, some very fine singing, a comedy bit on the opera, "Rigoletto," in which she does some fine playing on a tenor saxophone, and loads of comedy talk. Little Miss Carlson stopped the show cold and made a smart curtain speech. The act runs 14 minutes.—E. D.

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#### Buster and John West

*New York Palace*

Ten minutes of hilarious comedy. Both the boys are in sailor uniform, John at the piano and Buster capably holding up the comedy end, with his talk, singing and especially his dancing. Dorothy Van Alst does a good high-kick dance as her specialty and acts as foil for Buster's laughable antics. Buster's eccentric comedy dancing was very well done and received a generous share of applause.—E. D.

*Slides now available on the following:*
**IN A SHANTY IN OLD SHANTY TOWN**
**BANKING ON THE WEATHER**
**HAVING A GOOD TIME, WISH YOU WERE HERE**
**M. WITMARK & SONS**
1657 Broadway New York City

*Slides now available on the following:*
**WHISTLE AND BLOW YOUR BLUES AWAY**
**A GREAT BIG BUNCH OF YOU**
*In preparation—*
**NOW YOU'VE GOT ME WORRYIN' FOR YOU**
**REMICK MUSIC CORP.**
1657 Broadway New York City

## SPOTS & SHOTS ON BROADWAY

If you had been to La Guinan's La Casa on the Merrick Road last tuesdayawning, you'd have seen the-just-as-good-as-new **Walter Winchell** dancing with **Lupe Velez.** His tablemates were **Mark Hellinger, Texas** and **Barney Gallant.**

▽

**Yorke & King,** the vaudevillians, celebrated a quarter of a century as partners the last twenty-three years as man and wife.—Oh, you mean sparring partners?

▽

The **Paramount clock** stopped at 11:25 A. M. one day last week with the result that 36½ actors (including a midget) were late for the early performance.

▽

**Jack Powell** has been signed again to appear in the fall edition of **Ed Wynn's** "Laugh Parade."

▽

Just got a letter from **Billy Beard,** better known as "that party from the South." Billy is just about the entertainingest man we've ever met and naturally we weren't the least bit surprised to learn that he just signed for a commercial hour over radio station **WSB,** Atlanta, Ga.

▽

Did you know that **Tucker** and **Schuster,** known as the "Delivery Boys," have just completed 34 consecutive weeks in vaude and are being propositioned for a Broadway show next season?

▽

**Nick Kenny,** radio scribe for the Daily Mirror, says: "A needle of praise to **Mrs. Henry Moskowitz** for discovering **Gene Charles,** first tenor at **St. Patrick's Cathedral**—." Just another one of those hard-to-beat combinations.

▽

One day last summer, while over at the **Paramount studios** in Austoria, we watched the shooting of a two-reeler, "Retire Inn," featuring the rotund comedian, **Billy House.** One of the extras was **James Dunn.** Two months later, the extra was a star.

▽

Then there was the gangster who refused to see the picture, "Scarface," unless he was allowed to pack a rod.

▽

**Broadway:** The long lane that has a turning—from bright lights to dark moments—when the electric bill arrives.—**Herman Pincus.**

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### Comedians Dickering with Radio

Olsen and Johnson, stage and screen comedians, currently appearing at the RKO Orpheum in Portland, Ore., are negotiating for a Radio contract covering stage, film and radio performances.

### Leaves House After 220 Weeks

Bert Williams and his 19 musicians have moved to Olentangy Park, Columbus, Ohio, with the discontinuance of vaudeville and orchestra at the Loew's Ohio, in Columbus. Mr. Williams established a record of 220 weeks, slightly over four years, at the Ohio.

# STAGE ATTRACTIONS

## OVERTURES

YASCHA BUNCHUK (New York Capitol) adopted for his overture selections from the musical comedy, "Rio Rita." Opening with an ensemble chorus of the song "Rio Rita," the violins then offered a solo, the brass accompanying softly. Modulating from another selection, there was a trombone solo with a violin obligato, after which the ensemble closed with the theme strain of "Rio Rita." This overture was well received.

LOU FORBES (New Orleans Saenger) and the pit orchestra again demonstrate they are a feature attraction. The overture opens with a tribute to John Philip Sousa with Forbes leading the orchestra through parts of "Washington Post," "The Thunderer," "Semper Fidelis," "Hands Across the Sea," "El Capitan," "The White Man," "The Black Man," "The Red Man," "Stars and Stripes." The second part of the overture is "Lazy Day," which opens with an orchestral introduction, then is taken up for a vocal chorus by Lee Mason. "You Beautiful Son of a Gun," however, is the show stop with clowning by the entire orchestra. It opens with a vocal trio consisting of Mason, Gordon Kirst and Godfrey Hirsch singing the song, then chatter by Kirst, Forbes and El Fontana, winding up with "Auf Wiedensehn." Louis Prima brings the clowning to a close with his crazy rendition of the song and his barrel house trumpeting.

MURRAY AUSTRIAN (Yonkers Loew's) did himself proud with his orchestral selection. This was the overture from the popular opera "Orpheus," by Offenbach. Opening with ensemble instrumentation, Austrian then offered a violin solo, playing softly and gradually changing to a crescendo which was the cue for the staccato ensemble finale. Austrian took several bows.

FRED SCHMITT (Denver Denver) and his 15 musicians are mighty popular in Denver, and their popularity was added to by their "America" overture during Memorial Day week. For the close the curtains are drawn, revealing a huge United States flag on the back drop, as a dozen high school cadets march out, drill briefly and briskly, and give a salute. Ralph Hansel, a recent addition, xylophonist, plays "Roses of Picardy" as a solo offering. Until his joining the Denver theatre orchestra, he was the most popular local radio star, being on sustaining programs at KOA, the largest station here.

## UP AND DOWN THE ALLEY

**Hello, Everybody** (try and picture me saying it like **Kate Smith** does, just try). . . . We'll start out this week with a choice bit of scandal; **Denny "Sooky" Lamb** was seen making love to **Doris Roche,** wife of that really funny comedian, **Sammy Cohen,** in one of the dressing rooms of the **Palace,** the other day. . . . So that the scandal will not take on too much weight, I'll have to let you in on all the dope. . . . "Sooky" is the year-old son of **Belett** and **Lamb,** one of the acts on the bill. . . . Incidentally, the **Palace** is the first house in which this chubby young fellow has appeared and, though he didn't get any billing on the marquee out front, he was billed over every one backstage. . . .

* * *

**Fritz Hubert,** the male member of that famous "inebriate" team of **Fritz** and **Jean Hubert,** who was injured while doing his "killing" falls in the act at the **Palace** last week, is on the road to recovery and will be back trying to "kill" himself all over again soon.

* * *

Just heard from **Ron** and **Don,** the organ twins. . . . They have been in Chicago for the past few weeks vacationing and now inform me that they opened at **Warner's Hollywood, Los Angeles,** last Thursday. . . . Good luck, boys, and let's hear from you again soon. . . . I learn that **Bob West** is at the **Fox, Seattle,** and not at the Paramount. . . . **Lee Weber,** who for the past year has been at the **Memorial, Boston,** was in town for a few days, visiting his friends, and taking his Father (short "a") places. . . . **Jimmy Daubert,** formerly with **Loew's** and **RKO** in **Cleveland** and **Buffalo,** is now featured organist at the **State, Allentown,** and is the only "live" musician in town. . . .

* * *

**Sammy Smith,** formerly of **Shapiro Bernstein** and of **Witmark's** and now professional manager of **Southern Music,** didn't know until last week that he has a good baritone voice. . . . Some one sold him the idea of taking vocal lessons and you just wait until the fall; we'll be hearing Sammy on the air. . . . Well, that's all for this week. S'long.

ED. DAWSON

## ORGAN SOLOS

DON MILLER (Detroit Michigan) has taken over Gutow's place at the console. He is not unknown to Detroit audiences having held sway at the Paramount and State for some time a few years back. Sounds of recognition greeted him when he made his opening appearance at a console on the stage. The single number of his solo, "Masquerade,"—a German importation, unfamiliar, but well received—was set off by a ballet waltzing before a cut drop which depicted a huge carnival mask.

MILTON CHARLES (Philadelphia Mastbaum) at the organ, with the console garlanded with roses, sang "I Send My Love With These Roses." For his singing class he selected eight old-time numbers: "Waiting for the Robert E. Lee," "To My Indiana Home," "Alexander's Rag Time Band," "Just a Baby's Prayer at Twilight," "Sidewalks of New York," "Whispering," "In the Good Old Summer Time" and "My Blue Heaven." In all these the audience joined with a will and gave him a rousing hand.

"WEN" KENNEDY (Champaign RKO Virginia). This week's organ presentation was compiled with the idea of "Drowning Those Examination Blues," and to hail the coming vacation period. The organist and theatre cater to the University of Illinois students, and "Wen," extremely popular with them, usually concocts a solo that will "go over" with the "gang." The set opened with Kennedy playing "Pig In the Parlor," to which the audience first hummed and then whistled. Then a slide was flashed on the screen with the words "Drown Those Exam Blues," and the audience clapped hands during the playing of the number. Followed a vacation slide and a vacation parody on "Jingle Bells," and then "Happy Days are Here Again," "Ach, du Lieber Augustine" and "Hallelujah." Next he suggested that the departing students review the song hits of the season and sing them. The five numbers Kennedy chose were lustily sung and fine applause was given him.

MISS WINWORTH (Seattle Fox) was the featured organist during the showing of "Grand Hotel," playing the beautiful theme waltz from the German film, "Two Hearts in Waltz Time," and other popular numbers.

### Organist Added by Publix

Leland McEwen of Duluth, organist, has been added to the staff at the Garrick, local Publix house, and will offer daily organ specialties.

LEON
VAN GELDER
DIRECTOR OF MUSIC
NOW
Fourth Year
at
WARNER BROS.
STANLEY THEATRE
JERSEY CITY, N. J.

JOE STOVES
LOEW'S
VALENCIA
NEW YORK

Flushing's Adopted Son
BERNIE
Conducting His Own
"SINGING CLASS"
At the RKO Theatre
Flushing, Long Island

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Clearing the Range | Hoot Gibson | | | Apr. 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Say Buckaroo, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| A Man's Land | Hoot Gibson |
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue-Dorothy Burgess |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 65 | Apr. 9,'32 |
| Cavalier of the West | Harry Carey | Nov. 15 | 75 | |
| Convicted | Aileen Pringle-Jameson Thomas | Sept. 1 | 63 | Oct. 3 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 | |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| Night Rider, The | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | May 7,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| Title | Running Time |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Pony Express Kid | |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Attorney for the Defense | Edmund Lowe-C. Cummings-E. Brent | May 21,'32 | 64 | June 4,'32 |
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared) | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Deadline | Buck Jones | Dec. 3 | 58 | Jan. 30,'32 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 58 | Apr. 9,'32 |
| Fighting Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | Mar. 17,32 | 68 | May 7,'32 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | 62 | May 14,'32 |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| No Greater Love | Alexander Carr-Dickey Moore | May 13,'32 | 60 | May 21,'32 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| Platinum Blonde | Young-Harlow-R. Williams | Oct. 31 | 99 | |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan. 16,'32 |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| American Madness | W. Huston - C. Cummings-K. Johnson | |
| Bitter Tea of General Yen | Anna May Wong-C. Cummings | |
| Child of Manhattan | | |
| Daring Danger | Tim McCoy | |
| Destroyer, The | | |
| Hello Trouble | Buck Jones-Lina Basquette | |
| Hollywood Speaks | Genevieve Tobin-Pat O'Brien | |
| McKenna of the Mounted | Buck Jones-Greta Granstedt | |
| Mike | | |
| Murder Express, The | Ben Lyon-Barbara Weeks | |
| Murder of the Night Club Lady | Adolphe Menjou | |
| Riding Tornado, The | Tim McCoy-Shirley Grey | |
| Thirteenth Man, The | Jack Holt | |
| Two Fisted Law | Tim McCoy-Alice Day | June 8,'32 |
| War Correspondent | Jack Holt-Ralph Graves-Lila Lee | |
| Washington Merry Go Round | | |
| White Eagle | Buck Jones | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | Richard Barthelmess | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 67 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 | May 21,'32 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 | May 14,'32 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | 70 | May 28,'32 |
| Two Seconds | Edward G. Robinson | May 28,'32 | 68 | May 28,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |
| Week-end Marriage | Loretta Young-Norman Foster | June 18,'32 | | |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | |
| Children of Pleasure | Ruth Chatterton | |
| Crooner | David Manners | Aug. 13,'32 |
| Dark Horse, The | Warren William-Bette Davis | June 16,'32 |
| Dr. X | Lionel Atwill-Fay Wray | July 9,'32 |
| Life Begins | Loretta Young-Eric Linden | |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 |
| Miss Pinkerton | Joan Blondell-George Brent | July 17,'32 |
| Revolt | D.Fairbanks,Jr.-N.Carroll | |
| They Call It Sin | Loretta Young-David Manners | |
| Three on a Match | Joan Blondell-W. William | |
| Tiger Shark | Edw. G. Robinson | |
| You Said a Mouthful | Joe E. Brown | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | 76 | June 4,'32 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted a Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionel Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec 5 |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | 69 | May 28,'32 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | 56 | May 7,'32 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov 15 | 76 | Oct 17 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | 70 | May 14,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| After the Rain | P. Shannon-Spencer Tracy-Wm. Boyd | Aug. 14,'32 |
| Almost Married | Violet Heming - Ralph Bellamy-Alexander Kirkland | July 17,'32 |
| Bachelor's Affairs | Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell | July 3,'32 |
| Down to Earth | Will Rogers | Sept. 4,'32 |
| First Year | Gaynor-Farrell | July 31,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Mystery Ranch | Geo. O'Brien-C. Parker | June 12,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | June 26,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 29,'32 | | |
| Undesirable Lady | Elissa Landi-A. Kirkland | Aug. 7,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | | |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 15,'32 | 63 | May 14,'32 |
| Love in High Gear | Alberta Vaughn-H. Ford | May 1,'32 | 65 | May 7,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhal-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan. 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dynamite Denny | Jay Wilsey-Blanche Mehaffey | May 27,'32 | | |
| Gorilla Ship | Ralph Ince-Vera Reynolds | June 11,'32 | | |
| Honor of the Press | Edw. J. Nugent-Rita La Roy | May 15,'32 | | |
| Temptation's Workshop | Helen Foster-Tyrrell Davis | June 20,'32 | | |
| Widow in Scarlet | D. Revier-Kenneth Thompson | July 1,'32 | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| As You Desire Me | Garbo - Von Stroheim - M. Douglas | May 28,'32 | 71 | |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| Big Parade | John Gilbert (Re-issue-Sound) | Dec. 19 | 125 | |
| But the Flesh is Weak | Robt's Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Letty Lynton | Joan Crawford-Montgomery | May 7,'32 | 86 | May 7,'32 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Night Court | W. Huston - P. Holmes - A. Page | May 7,'32 | 95 | June 4,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Tarzan, the Ape Man | Johnny Weismuller - Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20.'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 30,'32 | 76 | May 21,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| China Seas | Clark Gable | June 18,'32 | | |
| Downstairs | John Gilbert | | | |
| Good Time Girl (Tent.) | Marion Davies-R. Montgomery | | | |
| Huddle | Ramon Novarro-M. Evans | May 14,'32 | 104 | |
| New Morals for Old | Robert Young-M. Perry | June 4,'32 | 76 | |
| Prosperity | Dressler-Moran | June 18,'32 | | |
| Red Headed Woman | Harlow-Chester Morris | June 25,'32 | | |
| Skyscraper Souls | M. O'Sullivan-W. William | | | |
| Smilin' Through | Norma Shearer | | | |
| Speak Easily | Buster Keaton | July 2,'32 | | |
| Strange Interlude | Shearer-Gable | June 11,'32 | | |
| Washington Whirlpool | Lionel Barrymore | | | |
| Without Shame | Helen Twelvetrees | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arm of the Law | Rex Bell, Lina Basquette | Apr. 20,'32 | | |
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 58 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 59 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 63 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Flames | Johnny Mack Brown | May 30,'32 | 7 reels | |
| Honor of the Mounted | Tom Tyler | June 10,'32 | 7 reels | |
| Klondike | All Star | July 1,'32 | 7 reels | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 6 reels | |
| Western Limited, The | All Star | June 20,'32 | 7 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Cheat, The | T. Bankhead | Nov. 28 | 70 | Dec. 19 |
| Dancers in the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| Forgotten Commandments | Sari Maritza-Gene Raymond | May 27,'32 | 65 | |
| His Woman | G. Cooper-C. Colbert | Nov. 21,'32 | 79 | Dec. 12 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | 71 | May 28,'32 |
| (Reviewed under the title "Service for Ladies") | | | | |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sinners in the Sun | Carole Lombard-C. Morris | May 13,'32 | 70 | May 21,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Sooky | Jackie Cooper-Robt. Coogan-J. Searl | Dec. 26 | 80 | Dec. 12 |
| Strange Case of Clara Dean | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | May 14,'32 |
| Strangers in Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chatterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20.'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| Working Girls | Paul Lukas-Judith Wood-Buddy Rogers | Dec. 12 | 77 | |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | May 14,'32 |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blonde Venus | Marlene Dietrich | | | |
| Challenger, The (Tent.) | Geo. Bancroft-Wynne Gibson | July 15,'32 | | |
| Devil and the Deep | T Bankhead-G. Cooper | July 29,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lives of a Bengal Lancer, The | Clive Brook-Phillips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Madame Racketeer | Alison Skipworth-G. Barbier | July 24,'32 | | |
| Make Me a Star | Stuart Erwin | June 24,'32 | | |
| Man From Yesterday | C. Colbert-C. Brook | July 1,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 10,'32 | | |
| Million Dollar Legs | Jack Oakie | July 8,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | June 17,'32 | 80 | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 71 | May 7,'32 |
| Her Strange Desire | Laurence Olivier | July 15,'32 | 70 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | July 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 58 | Sept. 19 |
| Skin Game, The | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 70 | |
| Trapped in a Submarine | John Batten-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Westward Passage | Ann Harding | May 27,'32 | 73 | |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochelle Hudson | July 8,'32 | | |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| What Price Hollywood | Constance Bennett | June 24,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Leo Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | May 7,'32 |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 20,'32 | 79 | May 14,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | May 28,'32 |
| Way Back Home | Phillips "Seth Parker" Lord | Nov. 13 | 81 | Oct. 3 |
| (Reviewed under the title "Other People's Business") | | | | |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Bill of Divorcement | | | | |
| Bird of Paradise | Del Rio-Joel McCrea | Aug. | | |
| Bring 'Em Back Alive | Frank Buck's Adventure | July | 70 | June 4,'32 |
| Deported | Zita Johann | | | |
| Fraternity House | Eric Linden-Arline Judge | | | |
| Hell Bent For Election | Edna May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | July | | |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | June 17,'32 | 66 | |
| Kong | Fay Wray | | | |
| Law Rides | Tom Keene | | | |
| Most Dangerous Game, The | Leslie Banks-Joel McCrea | | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | July 12,'32 | | |
| Thirteen Women | Irene Dunne | | | |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Calm | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskaya | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Films | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Faithful Heart, The | Herbert Marshall-Edna Best | Gainsborough Gaumont | | | May 28,'32 |
| First Mrs. Fraser, The | Henry Ainley | Sterling Films | | 90 | May 7,'32 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Hell's House | J. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| Immortal Vagabond, The | Gustav Froelich | Ufa | | 88 | June 4,'32 |
| In A Monastery Garden | John Stuart | Associated Prod & Distr. of America | | 80 | Apr. 9,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Love's Command | Dolly Haas | Tobis | Apr. 26,'32 | 90 | May 7,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenham Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Night Like This, A | Ralph Lynn | British and Dominions | | 73 | May 21,'32 |
| Nine Till Six | Louise Hampton | Asso. Radio-British | | 76 | May 21,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic. | | 72 | Nov. 14 |
| Probation | John Darrow-Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Road to Life | Mikhail Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Shop Angel | Marion Shilling | Tower Prod. | Mar. 19,'32 | 71 | May 7,'32 |
| Sign of Four, The | Arthur Wontner | Asso Radio-British | | 76 | June 4,'32 |
| Silver Lining, The | Maureen O'Sullivan | Patrician Pictures | | 58 | June 4,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Trapeze | Anna Sten | Protex | May 2,'32 | 80 | May 14,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Water Gypsies | Sari Maritza | Asso. Radio-British | | 79 | May 21,'32 |
| Women Men Marry | Harlan-Blane | Headline Pic. | | 69 | Mar. 7 |
| Women Who Play | Mary Newcomb-Benita Hume | Para.-British | | 79 | Apr. 16,'32 |

## TIFFANY

### Features

| Title | Star | Rel Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Branded Men | Ken Maynard | Nov. 6 | 70 | Dec. 19 |
| Hotel Continental | Peggy Shannon-Theodor Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | May 28,'32 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 | 70 | |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Hell Fire Austin | Ken Maynard | | | |
| Last Mile, The | | | | |
| Man Called Back, The | Conrad Nagel | | | |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Congress Dances | Lilian Harvey | | 83 | May 28,'32 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Scarface | Paul Muni | Mar. 26,'32 | 95 | May 28,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Ballyhoo | Eddie Cantor | | | |
| Brothers Karamazov | Ronald Colman | | | |
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |
| Kid From Spain, The | Eddie Cantor | | | |
| Rain | Joan Crawford | | | |
| Way of the Lancer | Ronald Colman | | | |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 70 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 33 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 87 | Feb. 27,'32 |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | 58 | June 4,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal For Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Back Street | Irene Dune-John Boles | | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | June 16,'32 | | |
| Fast Companions | Tom Brown | June 23,'32 | 78 | |
| Jungle Mystery | Cecelia Parker | | | |
| Kings Up | Tom Mix | | | |
| Mail Goes Through, The | Pat O'Brien Ralph Bellamy | | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | June 2,'32 | 68 | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 26,'32 | 78 | |
| Texas Bad Man | Tom Mix | June 30,'32 | | |
| Tom Brown of Culver | Tom Brown | | | |

## WARNER BROTHERS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Crowd Roars | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 63 | Mar. 26,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 80 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 61 | Feb. 27,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Street of Women | Kay Francis | June 4,'32 | 60 | June 4,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Big City Blues | Joan Blondell | Aug. 27,'32 | | |
| Blessed Event | Lee Tracy-Mary Brian | | | |
| Jewel Robbery | Wm. Powell-Kay Francis | July 30,'32 | | |
| Night Flower, The | B. Stanwyck | Aug. 6,'32 | | |
| One Way Passage | Wm. Powell-Kay Francis | | | |
| Ride Him Cowboy | John Wayne | | | |
| Successful Father, A | George Arliss | | | |
| Two Against the World | Constance Bennett | Aug. 20,'32 | | |
| Winner Take All | James Cagney | July 2,'32 | | |
| Without Consent | Ann Dvorak-David Manners | July 23,'32 | | |

## WORLD WIDE

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Man From Hell's Edges, The | Bob Steele | June 5,'32 | 61 | June 4,'32 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | May 28,'32 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Bachelor's Folly | Herbert Marshall-Edna Best | | 69 | |
| Man Called Back, The | | | | |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Racetrack | Leo Carrillo | June 5,'32 | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

[*All dates are 1931 unless otherwise stated*]

### COLUMBIA

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Call of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| Red Man Tell No Tales | Sept. 14 | 1 reel | |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 28 | 1 reel | |
| Wolf in Cheap Clothing | Apr. 21,'32 | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Birth of Jazz | Apr. 13,'32 | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | May 28,'32 | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Lighthouse Keeping | | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr 9,'32 |
| Paperhanger | | | |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | May 9,'32 | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 10 | Apr. 30,'32 |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in India | | 1 reel | |
| Laughing with Medbury in Mandalay | May 31,'32 | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28, 32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | Apr. 18,'32 | 7 | May 21,'32 |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | 7 | May 21,'32 |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Revue | May 27,'32 | | |
| Musical Farm | | | |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbo Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Fare Play | | | |
| Pet Shop, The | Apr. 28,'32 | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | May 17,'32 | | |
| Showing Off | Nov. 16 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | 7 | May 21,'32 |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ANDY CYLDE COMEDIES** | | | |
| For the Love of Ludwig | July 24,'32 | | |
| Giddy Age, The | | 21½ | June 4,'32 |
| Boudoir Butler, The | May 29,'32 | 22 | |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping With Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'23 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J., DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 16 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Man Eating Sharks | Apr. 10,'32 | | |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Prowlers, The | May 1,'32 | 9 | May 7,'32 |
| Sawdust Sidelights | July 3,'32 | | |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | Apr. 30,'32 |
| Hollywood Luck | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Brooks-Flynn-Dean | | | |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| Queenie of Hollywood | Nov. 8 | 21 | |
| Flynn-Brooks | | | |
| **MACK SENNETT COMEDIES** | | | |
| Candid Camera, The | Apr. 10,'32 | | |
| Divorce A La Mode | May 22,'32 | 22 | May 21,'32 |
| Flirty Sleepwalker | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Stone-Granger | | | |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The | Apr. 24,'32 | 19 | |
| Arthur Stone-D. Granger | | | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The | Dec. 27 | 21 | Jan. 16,'32 |
| Gribbon-Granger | | | |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Bing Crosby | | | |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marri | July 10,'32 | 20 | |
| Harry Gribbon | | | |
| I Surrender Dear | Sept. 13 | 22 | |
| Bing Crosby | | | |
| One More Chance | Nov. 15 | 21 | |
| Bing Crosby | | | |
| Spot on the Rug, The | June 19,'32 | 19 | May 21,'32 |
| **MERMAID COMEDIES** | | | |
| It's a Cinch | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Collins-Crane | | | |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Up Pops the Duke | Sept. 20 | 20 | |
| Chandler-Bolton | | | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 21 | Apr. 30,'32 |
| Vendetta | July 3,'32 | | |
| **ROMANTIC JOURNEYS** | | | |
| Across the Sea | Dec. 13 | 10 | Nov. 28 |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | 6 | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Farmer Al Falfa's Bedtime Story | June 12,'32 | 6 | |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Mad King, The | June 26,'32 | | |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | 6 | May 28,'32 |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy | Oct. 4 | 22 | Oct. 3 |
| Ray Cooke-Dorothy Dix | | | |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | Apr. 30,'32 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| Torchy's Two Toots | June 5,'32 | 20 | May 14,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Harry Barris | | | |
| Now's the Time | June 12,'32 | 20 | June 4,'32 |
| Harry Barris | | | |
| Ship A-Hooey | | 20 | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World at Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call A Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| Wild Babies | | 17 | |
| **CHARLEY CHASE** | | | |
| First In War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip The Maloo | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | 9 | May 14,'32 |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 5 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | 9 | June 4,'32 |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Over the Seas to Borneo | | 9 | |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| World Dances, The | | 9 | |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Bully | | 7 | |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | 7 | |
| School Days | | 7 | |
| Spooks | Dec. 21 | 7 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | 9 | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | May 21,'32 |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 13,'32 |
| Pooch | June 4,'32 | 21 | May 28,'32 |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | May 7,'32 |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | May 7,'32 |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson In Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | May 28,'32 |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The | Mar. 11,'32 | 10 | May 7,'32 |
| Burns and Allen | | | |
| Backyard Follies | Dec. 12 | | |
| Haig Trio | | | |
| Beach Nut, The | Oct. 3 | | |
| Herb Williams | | | |
| Beyond the Blue Horizon | Apr. 1,'32 | | |
| Vincent Lopez | | | |
| Bridge It Is | May 13,'32 | | |
| The Musketeers | | | |
| Bun Voyage | June 3,'32 | | |
| Lester Allen | | | |
| Cheaper to Rent | Sept. 19 | 10 | Apr. 23,'32 |
| Willie West & McGinty | | | |
| Close Harmony | Jan. 9,'32 | | |
| Boswell Sisters | | | |
| Coffee and Aspirin | Apr. 8,'32 | | |
| Solly Ward | | | |
| Fair Ways & Square Ways | May 2 | | |
| Eddie Miller | | | |
| Finn and Caddie | Oct. 17 | | |
| Borrah Minnevitch | | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Irene | July 1,'32 | | |
| Ethel Merman | | | |
| Jazz Reporters | Nov. 21 | | |
| Charlie Davis & Gang | | | |
| Knowmore College | Apr. 15,'32 | | |
| Rudy Vallee | | | |
| Meet the Winner | May 6,'32 | | |
| Tom Howard | | | |
| More Gas | Oct. 24 | | |
| Solly Ward | | | |
| M'Lady | Mar. 28 | | |
| Irene Bordoni | | | |
| Musical Justice | Dec. 26 | 10 | Dec. 26 |
| Rudy Vallee | | | |
| Naughty Cal | Feb. 19,'32 | | |
| Lillian Roth | | | |
| No More Hookey | Aug. 29 | | |
| Haig Trio | | | |
| Oh My Operation | Jan. 16,'32 | | |
| Burns and Allen | | | |
| Old Man Blues | Mar. 18,'32 | | |
| Ethel Merman | | | |
| Old Songs for New | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Technicolor | | | |
| Out of Tune | Feb. 12,'32 | | |
| Herb Williams | | | |
| Pair of French Heels, A | Nov. 14 | | |
| Mitchell & Durant | | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Pro and Con<br>Tom Howard-Alan Brooks | July 8,'32 | | |
| Puff Your Blues Away<br>Lillian Roth | Oct. 31 | 10 | Nov. 28 |
| Quit Your Kickin'<br>Red Donahue | Jan. 23,'32 | | |
| Rhythm in the River<br>Geo. Dewey Washington | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Roaming<br>Ethel Merman | Nov. 28 | | |
| Seat on the Curb, A<br>Hugh Cameron - Arthur Aylesworth | June 24,'32 | | |
| Singapore Sue<br>Anna Chang | June 10,'32 | | |
| Switzerland<br>Lester Allen | Apr. 29,'32 | | |
| Taxi Tangle<br>Jack Benny | Dec. 19 | 10 | Mar. 19,'32 |
| Ten Dollars or Ten Days<br>Eddie Younger and His Mountaineers | July 22,'32 | | |
| Those Blues<br>Vincent Lopez | May 27,'32 | | |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 28 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing | Apr. 29,'32 | 1 reel | |
| No. 10—Chasing Rainbows —Footnotes of 1932—Rubinoff and His Violin | May 27,'32 | 1 reel | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| I Ain't Got Nobody<br>(Mills Bros.) | June 17,'32 | | |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City<br>Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweetheart<br>Ethel Merman | May 20,'32 | 1 reel | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up in the Morning | Apr. 22,'32 | 7 | May 7,'32 |
| Romantic Melodies | June 17,'32 | | |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon<br>Alice Joy | May 6,'32 | 1 reel | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| That Old Gang of Mine | July 11 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else<br>Ethel Merman | July 29,'32 | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | July 1,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | Nov. 21 | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | 1 reel | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher<br>Cab Calloway | Feb. 26,'32 | 1 reel | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 3 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up<br>Al St. John | Mar. 18,'32 | | |
| Arabian Shrieks, The<br>Smith & Dale | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Auto Intoxication<br>Ford Sterling | Oct. 17 | | |
| Big Splash, The<br>Weismuller-Kruger | Jan. 17,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bullmania<br>Billy House & Co. | Aug. 15 | | |
| Door Knocker, The<br>Al St. John | May 27,'32 | | |
| Dunker, The<br>Billy House | Apr. 1,'32 | 19 | May 7,'32 |
| Harem Scarem<br>Al St. John | June 10,'32 | | |
| His Week End<br>Johnny Burke | May 13,'32 | | |
| It Ought to Be a Crime<br>Ford Sterling | Sept. 12 | | |
| Jimmy's New Yacht | June 3,'32 | | |
| Lease Breakers, The<br>Dane & Arthur | Sept. 5 | 18 | Mar. 12,'32 |
| Light House Love | May 6,'32 | | |
| Loud Mouth | June 17,'32 | | |
| Mlle. Irene The Great<br>Al St. John | Nov. 7 | | |
| Meet the Senator | May 20, '32 | | |
| Mysterious Mystery, The<br>Johnny Burke | Feb. 12,'32 | | |
| Out of Bounds<br>Billy House | Nov. 14 | | |
| Pretty Puppies<br>Ford Sterling | Jan. 2,'32 | | |
| Put Up Job, A<br>Dane & Arthur | Jan. 23,'32 | | |
| Rookie, The<br>Tom Howard | Apr. 29,'32 | | |
| Shove Off<br>Dane & Arthur | Oct. 31 | | |
| Singing Plumber | July 8,'32 | | |
| Socially Correct<br>Lulu McConnell | Oct. 10 | | |
| Summer Daze<br>Dane-Arthur | Apr. 15,'32 | 20 | May 14,'32 |
| Twenty Horses<br>Ford Sterling | Apr. 29,'32 | | |
| Unemployed Ghost, The<br>Tom Howard | Dec. 19 | | |
| What Price Air<br>Tom Howard | June 24,'32 | | |
| Where East Meets Vest<br>Smith & Dale | Nov. 28 | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Family Shoe, The | Sept. 14 | 7 | Oct. 10 |
| Fairland Follies | Sept. 28 | 8 | Oct. 31 |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly Hi | Aug. 31 | 9 | Oct. 10 |
| Happy Polo | May 14,'32 | | |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | 7 | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Spring Antics | May 21,'32 | 7 | May 21,'32 |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | May 7,'32 |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| Promoter, The | May 30,'32 | 17 | June 4,'32 |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Riders of Riley | Nov. 2 | 9 | |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champions | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh, Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Iron Minnie | | | |
| Rule 'Em and Weep | May 2,'32 | 19 | May 21,'32 |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | May 21,'32 |
| Mother-In-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Release once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 19 | |
| High Hats and Low Brows | July 11,'32 | 18 | May 21,'32 |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Farmerette | | | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 8 | |
| Shanghai | May 23,'32 | | |

## RKO-RADIO PICTURES

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 18 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | May 7,'32 |
| **HEADLINER SERIES** | | | |
| House Dick, The<br>Jimmy Savo | Oct. 17 | 18 | |
| False Roomers<br>Clark & McCullough | Oct. 10 | 20 | |
| Scratch as Catch Can<br>Clark & McCullough | Oct. 24 | 19 | |
| Melon Drama, A<br>Clark & McCullough | Nov. 6 | 20 | Dec. 19 |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | Apr. 30,'32 |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | May 14,'32 |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | May 21,'32 | | |
| Mickey's Golden Rule | June 4,'32 | 19 | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 16 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Polo Pals | Sept. 5 | 7 | |
| Pots and Pans | May 14,'32 | 6 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |
| Tuba Tooter, The | June 4,'32 | 7 | May 21,'32 |

## STATE RIGHTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **BRITISH INTERNAT'L** | | | |
| Mystery of Marriage, The | | 20 | |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| Land of the Shalimar | | 17 | Nov. 21 |
| **CENTRAL FILM** | | | |
| In Old New Orleans | | | May 28,'32 |
| Syria | | | May 21,'32 |
| **FEATURETTES, INC.** | | | |
| A Night in the Jungle | | 10 | Apr. 30,'32 |
| Holy Men of India | | 10 | May 7,'32 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **IDEAL** | | | |
| Journey Through Germany, A | | 10 | Jan. 9,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **MARY WARNER** | | | |
| Glimpses of Germany | | 8 | |
| Mosel, The — Germany's River of Enchantment | | 8 | |
| Springtime on the Rhine | | 7 | |
| Trier, The Oldest City in Germany | | 6 | |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **STEELE, JOSEPH HENRY** | | | |
| Gaunt | | | Jan. 9,'32 |
| **UFA** | | | |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Last Pelicans in Europe | | 10 | May 7,'32 |
| Secrets of An Eggshell | | 13 | Mar. 26 '32 |
| Steel | | 10 | May 21,'32 |

## TIFFANY

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | June 4,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Great Odds | July 4,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Jungle Jumble, A | June 20,'32 | 1 reel | |
| Let's Eat | Apr. 25,'32 | 7 | Apr. 30,'32 |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Wet Knight, A | June 20,'32 | 1 reel | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 9 | May 14,'32 |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 9 | May 7,'32 |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 15—Novelty | Nov. 16 | 1 reel | |
| No. 16—Novelty | Dec. 28 | 1 reel | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | 9 | May 14,'32 |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| No 20—Novelty | June 13,'32 | 1 reel | |
| **UNIVERSAL BREVITIES** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| Unshod Maiden, The | Apr. 18,'32 | | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| Around the World in 18 Minutes | June 15,'32 | 18 | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 17 | May 21,'32 |
| Doctor's Orders | June 29,'32 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Hollywood Kids | July 13,'32 | 2 reels | |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 1 | | 8 | Dec. 5 |
| No. 2 | | 8 | Dec. 19 |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | May 28,'32 |
| No. 9—The Toreador<br>Joe Penner | | 17 | May 7,'32 |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 19 | May 7,'32 |
| No. 11—Poor but Dishonest<br>Thelma White-Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| No. 9—A Regular Trouper<br>Ruth Etting | | 2 reels | |
| No. 10—A Mail Bride<br>Ruth Etting | | 18 | June 4,'32 |
| No. 11—Stage Struck<br>Ruth Etting | | | |
| No. 12—What An Idea<br>Harriet Hilliard | | 2 reels | |
| **HOW I PLAY GOLF—BOBBY JONES** | | 1 reel<br>(each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, The Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | May 7,'32 |
| No. 9—Bosko and Bruno | | 7 | |
| No. 10—Bosko and Honey | | | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heidt and His Famous Californians | | 8 | |
| No. 5—It's a Panic<br>Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 9 | Apr. 23,'32 |
| No. 7—Pie, Pie, Blackbird<br>Eubie Blake and Band<br>Nina Mae McKinney | | | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know... What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Vallee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Gear | | 6 | Apr. 30,'32 |
| No. 10—It's Got Me Again | | | |
| No. 11—Moonlight for Two | | | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 10 | June 4,'32 |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| Four Wheels—No Brakes | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Billy | | | |
| Riding Master, The<br>Poodles Hannaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Litle Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | May 7,'32 |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | 9 | May 21,'32 |
| No. 11—Napoleon's Bust<br>Dan Coleman-Ted Husing | | | |
| No. 12—Featurette Movie Album | | | |
| No. 13—Movie Album Thrills | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES**<br>(Donald Meek-John Hamilton) | | | |
| No. 1—The Clyde Mystery | | 21 | Oct. 31 |
| No. 2.—The Wall Street Mystery | | | |
| No. 2—The Week-End Mystery | | | |
| No. 4 Symphony Murder Mystery | | | |
| No. 5—Studio Murder Mystery | | | |
| No. 6—Skull Murder Mystery, The | | 2 reels | |
| No. 7—The Cole Case | | 20 | Apr. 23,'32 |
| No. 8—Murder in the Pullman | | 20 | June 4,'32 |
| No. 9—The Side Show Mystery | | | |
| No. 10—Campus Mystery, The | | | |
| No. 11—Crane Poison Case, The | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| **WAYNE AND WHITE COMEDIES** | | | |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 5 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russia | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |
| No. 11—Dear Old London | | 1 reel | |
| No. 12—When In Rome | | 1 reel | |
| No. 13—Berlin Today | | 1 reel | |

# SERIALS

## UNIVERSAL

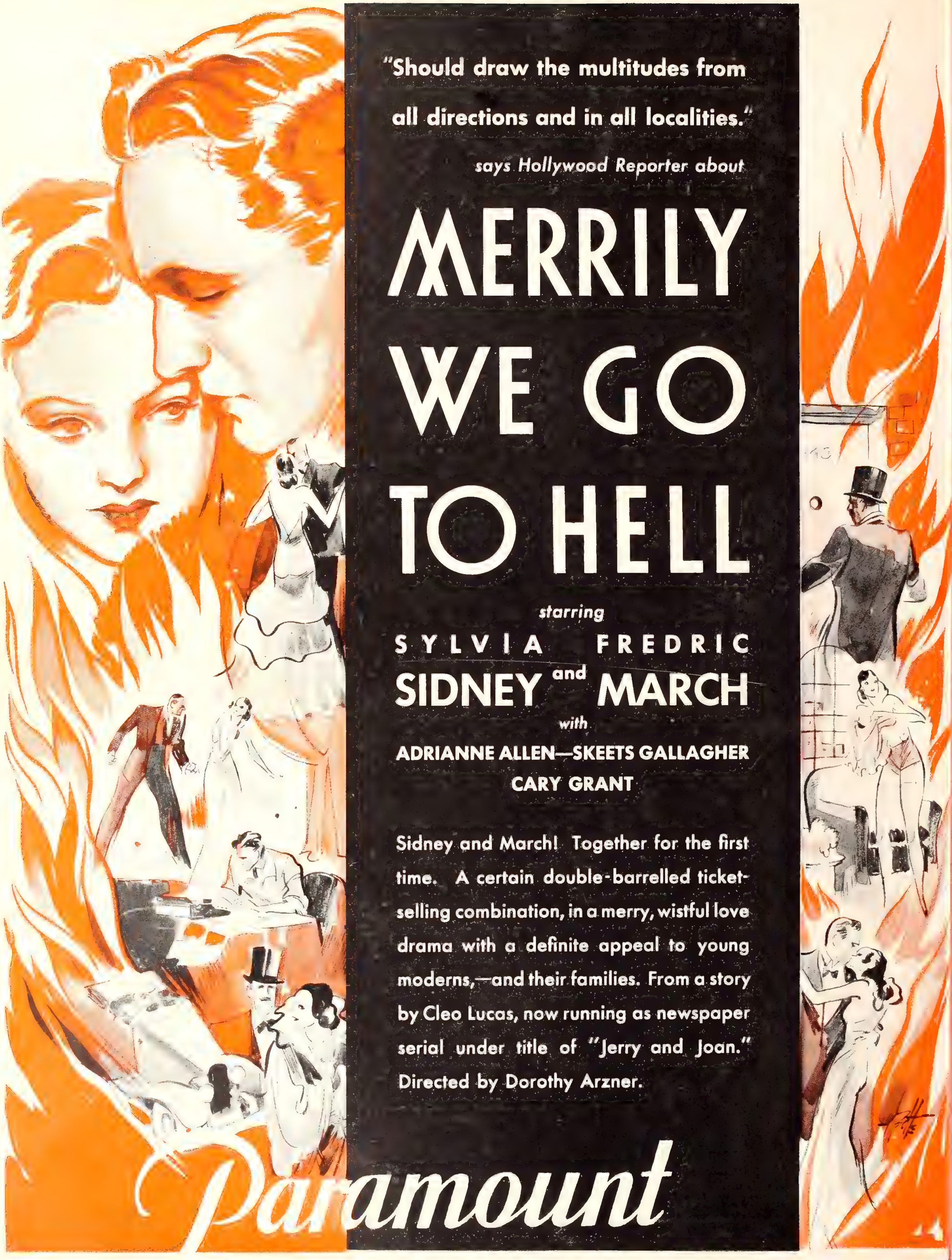
(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18<br>(each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |
| Heroes of the West<br>Noah Beery, Jr. | June 20,'32 | | |

# Now they're "shooting" it *on location,* too

FOR some time after its announcement, Eastman Super-sensitive Panchromatic Film was used chiefly under artificial light. Now many cameramen are "shooting" it on location, too ...for these reasons: (1) Its speed substantially lengthens the photographic day...(2) It offers special advantages in photographing certain types of scenes and costumes...(3) In *all* scenes it yields that subtly superior quality which marks the most advanced motion picture photography...(4) It gives the cinematographer a single negative medium for all purposes...a medium which, once fully understood, affords a range of possibilities bounded only by the user's imagination and technical skill. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative (*Gray-backed*)



"Should draw the multitudes from all directions and in all localities."

*says Hollywood Reporter about*

# MERRILY WE GO TO HELL

*starring*

**SYLVIA SIDNEY and FREDRIC MARCH**

*with*

**ADRIANNE ALLEN—SKEETS GALLAGHER**

**CARY GRANT**

Sidney and March! Together for the first time. A certain double-barrelled ticket-selling combination, in a merry, wistful love drama with a definite appeal to young moderns,—and their families. From a story by Cleo Lucas, now running as newspaper serial under title of "Jerry and Joan." Directed by Dorothy Arzner.

*Paramount*

# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## *The Ten Biggest Money Making Stars of 1931-32: First Returns in Survey*

| | |
|---|---|
| Marie Dressler | 91% |
| Janet Gaynor | 84% |
| Joan Crawford | 75% |
| Wallace Beery | 67% |
| Greta Garbo | 61% |
| Will Rogers | 60% |
| Charles Farrell | 60% |
| Norma Shearer | 59.8% |
| Clark Gable | 59% |
| Wheeler & Woolsey | 41% |

*SEE STORY ON PAGES 8 AND 9*

## WHO PAYS THE ADMISSION TAX AND WHERE

Vol. 107, No. 12

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway New York. Subscription, $3.00 a year. Single copies, 25 cents.*

June 18, 1932

# Help Yourself To Box-Office Happiness

Previewed in rough, un-cut form "Make Me A Star" declared by showmen in the know to be "one swell comedy hit!" "Sincere . . . full of excellent comedy . . . enough pathos to satisfy all the paying customers. With famous stars glimpsed throughout the film, and exploitation angles that will appeal to millions of fans" says the Hollywood Reporter. Good news, hey?

Make me
Star

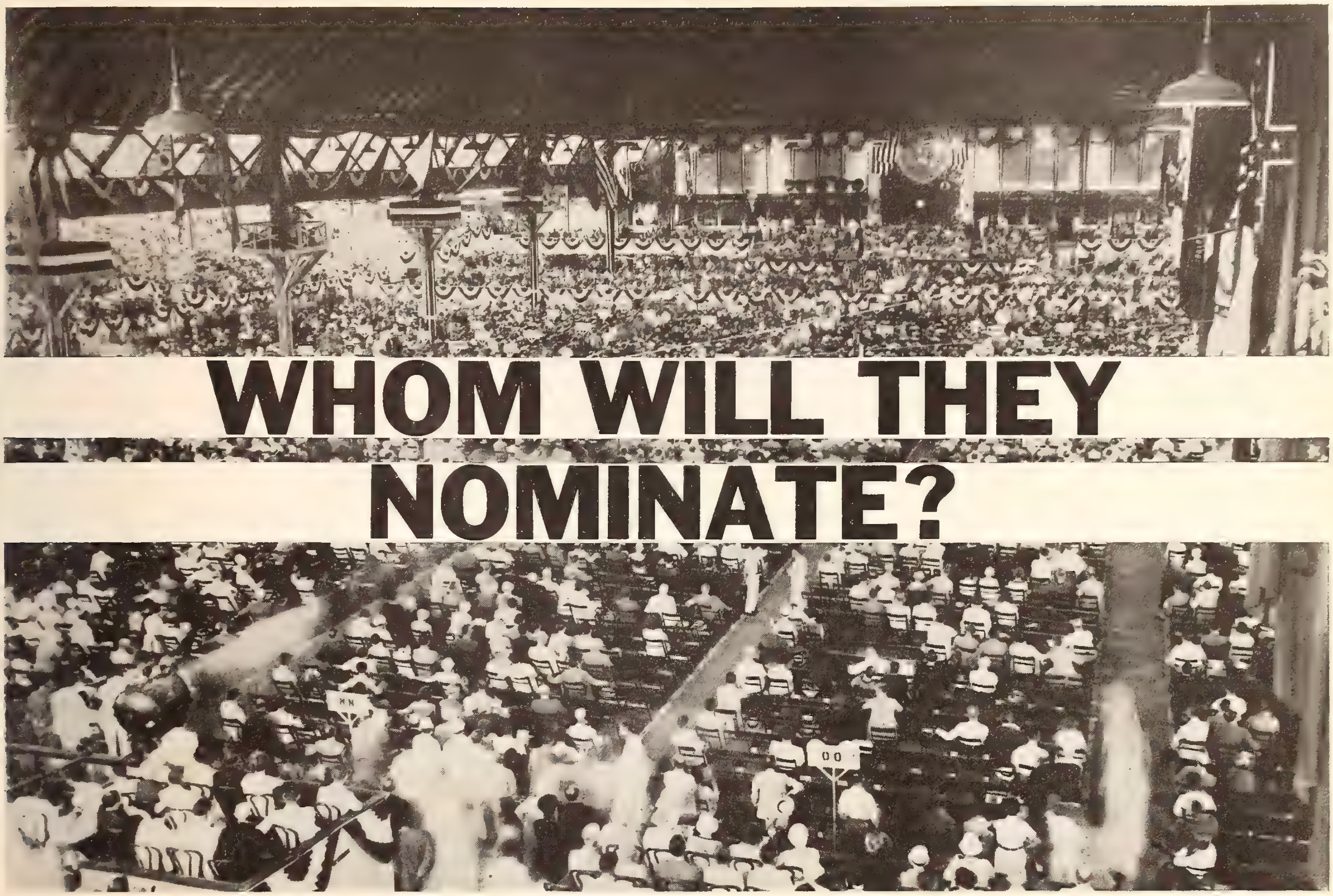
**JOAN BLONDELL**
**STUART ERWIN**
**ZASU PITTS BEN TURPIN**

*and*

*Entertaining Studio shots of*

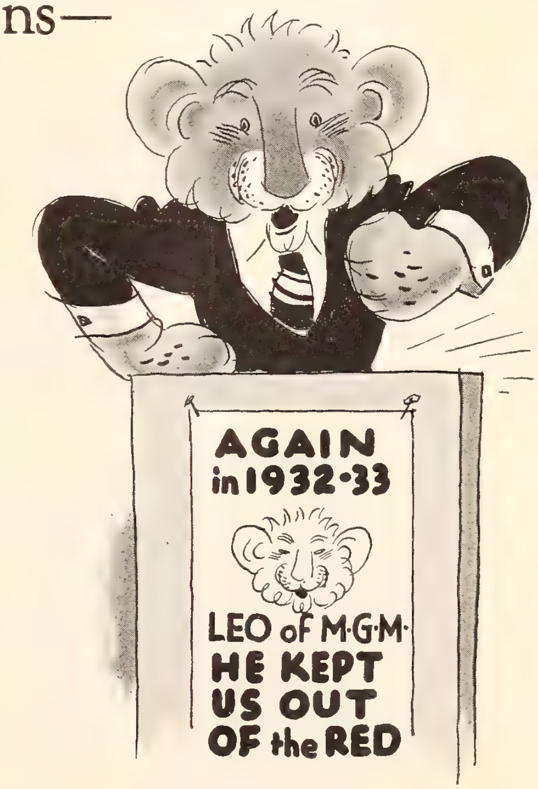
MAURICE CHEVALIER CLIVE BROOK
TALLULAH BANKHEAD JACK OAKIE
SYLVIA SIDNEY FREDRIC MARCH
CLAUDETTE COLBERT GARY COOPER
CHARLIE RUGGLES

**Paramount**

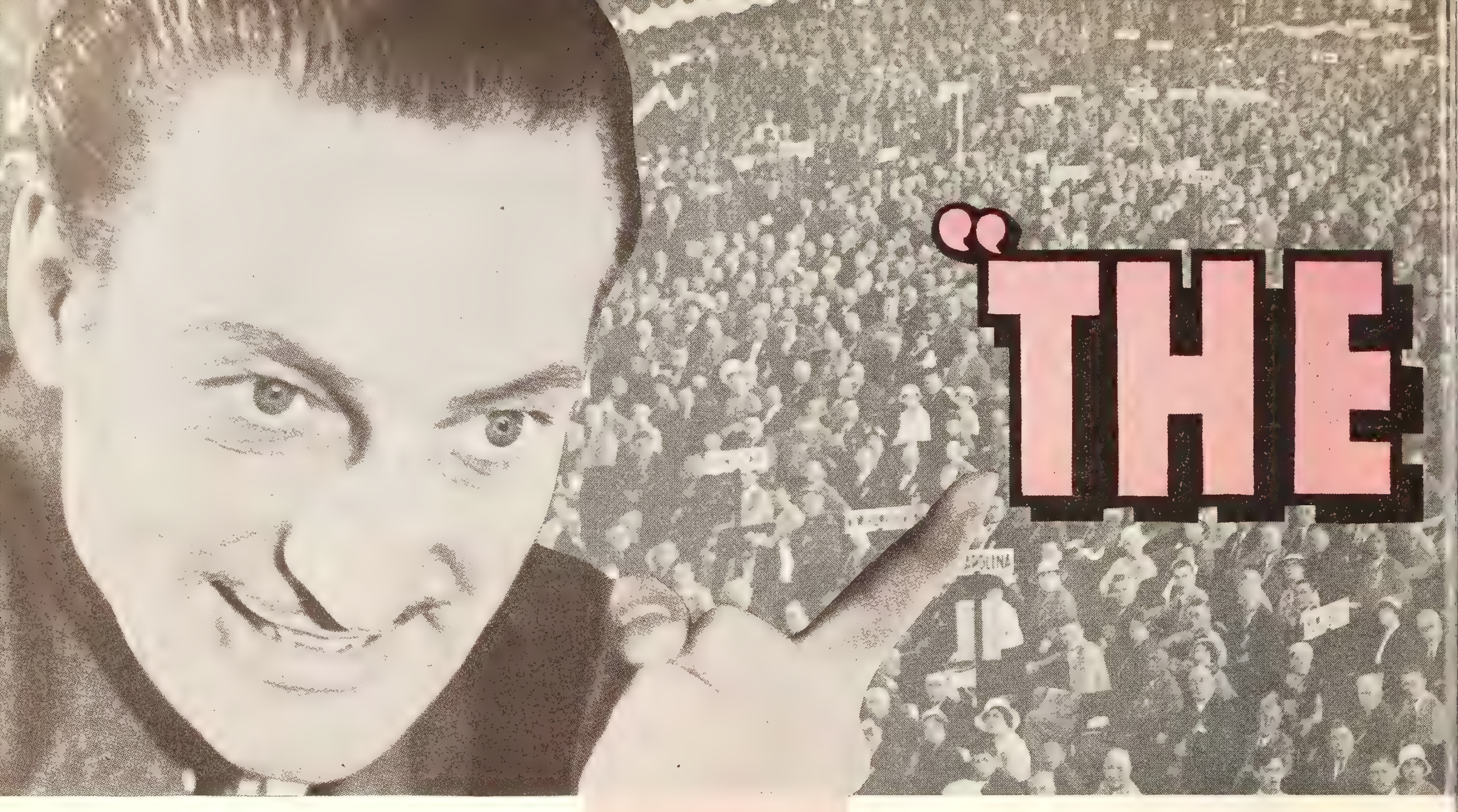


# WHOM WILL THEY NOMINATE?

America is guessing about the outcome of the great national political conventions—


AGAIN in 1932-33
LEO of M-G-M
HE KEPT US OUT OF the RED

In the motion picture business there's no guess-work! Leo of M-G-M, on the basis of his record, will be nominated to lead the industry again in 1932-33. *Watch for his platform!*



## "A MAN WHO . ."

puts the IT in Politics—

makes sex appeal a campaign issue—

is too dumb to be crooked—

and sets the laugh pace for the Presidential race!

## WOMAN'S PLACE IS AT THE MOVIES

...when this First National Picture comes to town with WARREN WILLIAM, BETTE DAVIS, GUY KIBBEE, VIVIENNE OSBORNE. Directed by ALFRED E. GREEN.

# WARREN WILLIAM

the People's Choice in "The Mouthpiece" —choicer than ever in "The Dark Horse."

"William swell."—*Daily News*

"Warren William is in his element."—*N.Y. Times*

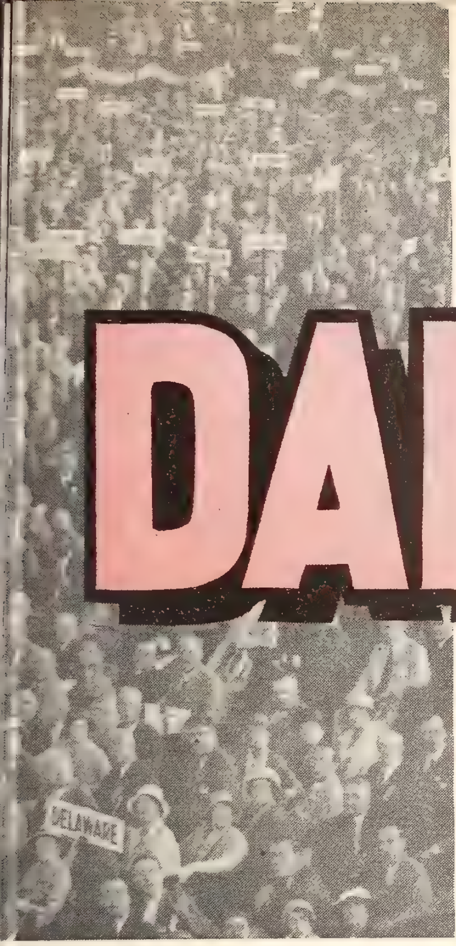
"Warren William is immense."—*N.Y. American*

"Warren William is splendid. Justifies every hope the Brothers Warner had for him. If 'The Mouthpiece' was an indication that he is headed for stardom, 'The Dark Horse' should clinch the matter."
—*Eve. Journal*

"Warren William is grand. Even better than in 'The Mouthpiece.'"—*Eve. Graphic*

"William has another hit to his credit."—*Eve. Sun*

"Warren William makes good the promise he showed in 'The Mouthpiece.'"—*Morning Telegraph*



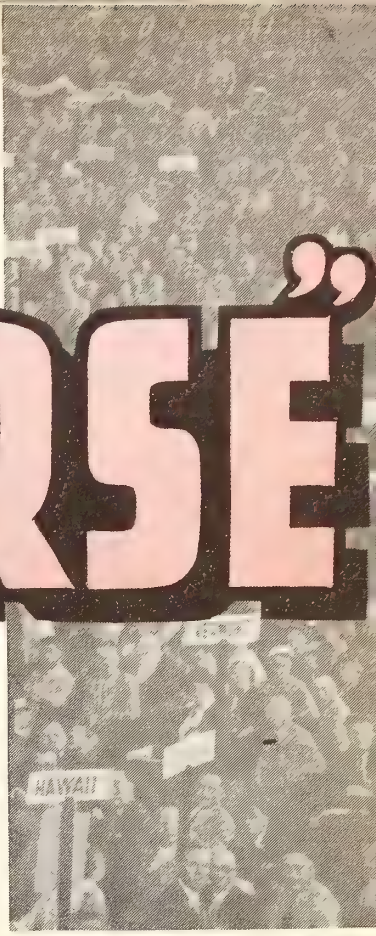
**"I tell you, gentlemen of the G.O.P., hilarity is just around the corner —and I solemnly pledge you that**

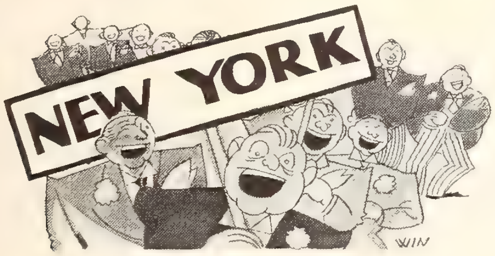
# DARK HORSE"

**will put the box-offices of this grand and glorious country back on the gold standard—**

**balance theatre budgets—**

**and abolish the unemployment of front-row orchestra seats!"**





## New York Delegation of Critics Starts Nation-Wide Stampede to "Dark Horse" at Rousing Winter Garden Rally!

"Runs the gamut of guffaws, with smart gags just about a minute apart."—*Daily News*

"One of the most hilarious comedies in many screen years. Kept audience shrieking. Grand Entertainment. Don't miss it."—*Eve. Journal*

"First-class entertainment. Audience hilarious. Picture is one not to be missed."—*Eve. Graphic*

"A picture hit. 'The Dark Horse' wins."—*Eve. Sun*

"A mirth whirlwind. Should be played win, place and show to cop the prize for laughter."—*World-Telegram*

"A natural without any ifs, ands or buts."—*Film Daily*

"As keen a satire as ever flickered across a motion picture screen. You must see 'The Dark Horse.'"—*Morning Telegraph*

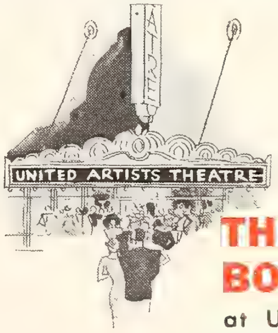
● ● ●

**Not just another hit from Warner Bros. but—*another new style in story themes* launched by the company that started picture cycles with "The Mouthpiece" and "Union Depot"!**

**Leave it to the Burbank boys to give you the jump on the timeliest tie-up in four long years...Every front page in town will be a publicity break for you when you play "The Dark Horse"!**

**Lots of imitators coming—but why play a carbon copy?**

**Capitalizing hot news *while it's hot* is our specialty. It goes a long way toward explaining all those hits you've been getting from**



**THE LAUGH O**
**BOTH PARTIE**

at United Artists Theatr
Chicago, day and date wi
G. O. P. and Democrat
conventions!

# WARNER BROS.

**THE ONLY COMPANY THAT'S *READY* FOR 1932-'33!**

# GAYNOR-FARRELL
# ONLY SURE-FIRE STAR TEAM

## reveals "Variety"

The number of stars who are consistent boxoffice regardless of stories can be counted on two hands. A check with theatre operating departments and film buying sources reveals a total of only 11 whose draw maintains an average of 25% or more above the house average.

Falling into this circumscribed major star group is one team and a quartet, Gaynor-Farrell and the Four Marx Bros., respectively. Otherwise the personality draws are singletons, including Harold Lloyd who up to now had made only one a year, and Charlie Chaplin who has done only 'City Lights' in the past five years.

You're old enough to know the facts, so . . .

Pardon us, while we take our star light from under the bushel.

*Besides* the greatest team in pictures, Fox has other great stars . . . and we mean *stars.*

*Thirteen* of them . . . at the moment.

We say "at the moment" because Clara Bow has just been added . . . with *more* to follow.

Not to mention those brilliant up-and-comers carefully groomed and soon destined to blaze through to stardom — as Dunn & Eilers did in "Bad Girl."

We don't believe in boasting, but to "show-me" showmen, we urge . . .

# WATCH FOX THIS YEAR

JUN 17 1932 ©CIB 157650

# MOTION PICTURE HERALD

Vol. 107, No. 12 June 18, 1932

## MR. AYLESWORTH'S BAD NEWS

ONLY a few minutes ago, practically speaking, Mr. Merlin H. Aylesworth came down Fifth Avenue from the offices of the National Broadcasting Company and crossed over to Broadway to divide his time with the presidency of RKO. That immediately made him what movieland calls a Major Executive. And that in turn would imply a responsibility to and for the motion picture industry. Now in the manner of Major Executives, Mr. Aylesworth has betaken himself to Hollywood and the speaker's rostrum, with, it may be observed, a most sweeping assumption of a position of devastating authority. Speaking before a meeting of the officers, directors and branch chairmen of the Academy of Motion Picture Arts and Sciences, Mr. Aylesworth is quoted in the news dispatches of the United Press, published across the nation, as saying:

> Hollywood, *June 13 (UP).—The billion-dollar motion picture industry faces bankruptcy within ninety days unless drastic measures are introduced to save it, Merlin H. Aylesworth, president of R-K-O and the National Broadcasting Company, warned fellow producers tonight. The first company that "sacrifices its pride" and applies for receivership will find every other major studio following, he declared. Financiers have refused to continue supplying funds for producing companies, Aylesworth said. He admitted the "drastic measures" necessary to keep the companies solvent have not been figured out.*
>
> *"Ridiculously large salaries" paid to stars and executives have sapped the strength of film companies, but receiverships would invalidate many of these contracts, according to Aylesworth.*
>
> *"The industry is facing the economic fact that attendance has fallen from* 10,000,000 *a day in* 1928 *to* 6,000,000 *a day for the first four months of* 1932*," the executive said. "Film companies are not as independent as they would like to think. I would say they are interdependent, and if one goes to the wall, they all will."*

Words such as these are scarcely spoken across a conference table of industry without first a cautious survey of those in the room. That the responsible head of a corporation in the peculiar responsibility of RKO, what with its motion picture and theatre commitments, its relation to the Radio Corporation of America and back of that the great General Electric and Westinghouse, and its share of stewardship in the vast Rockefeller Radio City projects, should so daringly become the herald of disaster and ruin in the presence of the American press pertains to an order of logic which he alone, if any one, can explain.

There could have been no assumption that a meeting in Hollywood, the Hollywood where the boudoir antics and backstairs gossip of tonight will be put on the air tomorrow, was a confidential gathering. The darkest cellar in Hollywood is less private than Macy's window in Herald Square, New York.

Mr. Aylesworth, in this speech, is selling the motion picture short, Radio City short, RKO short. He is in the position, as president of RKO, of inviting the public to spend its money at the box office for entertainment merchandise produced under what he sets forth as a condition next akin to bankruptcy. He asks the American picture-going public to buy failure on the installment plan, a ticket at a time.

And so comes to flowering Radio's latest experiment in movieland.

△ △ △

## PRIDE VS. COURAGE

THE institution which we call "Hollywood," which has so much business with writers, seems to have a sad, sad time trying to get along with them. For some years now, and increasingly recently, writers of note emerging from terms in Hollywood have the most unflattering words for the motion picture production community, its spirit and its methods. It has happened so often, Hollywood has evolved a standard procedure, a formula of contradiction and denial. Writers are credible and quotable only when they praise the makers of pictures. Otherwise they are ungrateful liars.

It is just possible there is something to be said on both sides, but the motion picture might come off better if it should venture to do something on its own creative responsibility. There was sincere intent in the words of Miss Fannie Hurst and Mr. Heywood Broun speaking before the Motion Picture Club the other day in their plea to the motion picture to make its own material and end its endless borrowings.

"What Hollywood needs," observes Mr. Broun, "is more pride. It should say 'To Hell with the stage, to Hell with the novel.' It should be able to say 'This is our own'."

Mr. Broun is a trifle in error. The motion picture has plenty of pride, but not much creative courage. It will begin to stand on its own some day when it acquires skill commensurate with the power of the medium. In all the career of the screen no picture has made a tiny fraction of the impress on civilized life of any one of scores of novels, including, enumerating offhand, Upton Sinclair's "The Jungle," Zola's "Germinal," Sinclair Lewis' "Main Street," or, to turn back the years, Harriet Beecher Stowe's "Uncle Tom's Cabin."

Before the motion picture can see the day of such attainment it shall have to abandon a policy of production which makes it cringingly vulnerable to censorships, and so fawningly fearsome of the controversy which every original work impinging on vital issues must necessarily precipitate. When that day comes there will be a real power of the screen, a real ability of the motion picture to take a constructive place in society.

**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# THE BOX OFFICE RATES THE PLAYERS OF 1931-32

## *Announcing the first returns in a survey of American theatres to name the Ten Biggest Money Making Stars*

WHO are the greatest stars? In the only terms that they can be definitely, and must be *ultimately*, rated—the terms of the box office? To 12,000 exhibitors, including managers as well as owners of theatres, Motion Picture Herald has put this question, and the first returns in this nation-wide survey (covering the entire Continental United States) are herewith tabulated.

Specifically, the exhibitor was asked: *Please list the* 10 *players who drew the greatest number of patrons to your theatre since last September, without regard to age of picture, length of run, nature of competition or conditions (weather, etc.) prevailing during exhibition.*

The period of time involved is that of the regular production season of 1931-32, now coming to a close. Thus the product determining the exhibitor's answer represents a contemporary appeal of our screen personalities, measured as the motion picture industry prepares the goods it will offer for sale to the public during the season of 1932-33.

As the nation's exhibitors return the questionnaires with their decisions based on the records of their box office during 1931-32, these responses are recorded, analyzed and tabulated, and the data so compiled will be kept current, with the latest results published in each week's issue of Motion Picture Herald until the final returns are announced. This final tabulation will also be broken down into various classifications representing certain interesting and significant phases of this mass of exhibitor testimony.

### Dressler Leads in First Returns

In the first returns, presented with this initial publication of the survey, Marie Dressler is the player cited by the largest number of responding exhibitors among their 10 best box office draws during the season of 1931-32. The Metro-Goldwyn-Mayer star, appearing in vehicles alone at the head of the cast, and also teamed with Polly Moran, outranked all others named with a percentage of 91.

This percentage means that in 91 per cent of the first replies (all those received up to time of going to press), Miss Dressler was named among the 10 players listed by the exhibitor as his best box office draws during the 1931-32 season.

The exhibitors, in accordance with the style of the questionnaire, listed the players in the order of their box office value. Thus it would be possible for a player to be named somewhere among the ten players on fewer questionnaires than another, yet be named in first position a greater number of times. This factor, an important one in the ultimate estimate of a player's real box office value to the exhibitor, will figure in a final ranking worked out through a system of points for each of the 10 possible positions, first position on a questionnaire counting 10 points, second position nine points, third position eight points, and so on. Presentation of the results in this form will be published at the close of the survey.

### Beery Tops Male List

An interesting phase of the current ranking is the designation of feminine players for the first three positions in the list. Besides Miss Dressler, both Janet Gaynor and Joan Crawford were cited by more responding exhibitors than a male player. Wallace Beery—who, it may be pointed out, is frequently merely featured in a cast headed by another—was named on more questionnaires as a box office draw than any other of his sex.

The survey concerns itself pre-eminently with the ten biggest money making stars of the season, but somewhat as an afterthought—it is merely a postscript in the questionnaire—this question has been asked the exhibitor:

*If you have a favorite story or play you would like to see made for the screen, what is it?*

### Ask for More Music

The number and calibre of the replies to this rather tentative inquiry now give it an important place in the whole survey. The answers promise not only many a tip to the producer, but considerable general comment reflecting the exhibitor's own appraisal of the entertainment interests he serves.

Common among the replies is a plea for more music in pictures. "Without music pictures are dead," declares one exhibitor. And still another showman has more than a suggestion: "I have several plays," he writes, "but do not know how to get even a reading."

All replies to the postscript are being as carefully recorded as the box office figures on players, and will be published at the close of the survey.

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**WHAT WAS ASKED:** *Please list the 10 players who drew the greatest number of patrons to your theatre since last September, without regard to age of picture, net profit, length of run, nature of competition or conditions (weather, etc.) prevailing during exhibition.*

# *What They Say—thus far*

¶ Following is a list of players named in returned questionnaires so far received, percentage indicating the number of citations out of the total number of questionnaires thus far returned.

| | |
|---|---|
| Marie Dressler | 91% |
| Janet Gaynor | 84% |
| Joan Crawford | 75% |
| Wallace Beery | 67% |
| Greta Garbo | 61% |
| Will Rogers | 60% |
| Charles Farrell | 60% |
| Norma Shearer | 59.8% |
| Clark Gable | 59% |
| Wheeler & Woolsey | 41% |
| Joe E. Brown | 40.4% |
| Maurice Chevalier | 40% |
| James Dunn | 32% |
| Sally Eilers | 32% |
| Eddie Cantor | 29% |
| Marx Brothers | 28% |
| Constance Bennett | 25.4% |
| Jackie Cooper | 25.4% |
| Marlene Dietrich | 25% |
| Edward G. Robinson | 24% |
| George Arliss | 23% |
| Robert Montgomery | 23% |
| Barbara Stanwyck | 22% |
| Warner Baxter | 21% |
| Richard Dix | 20% |
| George O'Brien | 19% |
| James Cagney | 17% |
| Fredric March | 16% |
| Jack Holt | 10.4% |
| Buck Jones | 10% |
| Buster Keaton | 9.6% |
| Richard Barthelmess | 9.2% |
| Ruth Chatterton | 9% |
| Polly Moran | 9% |
| Tom Mix | 8% |
| John Barrymore | 7% |
| Ann Harding | 7% |
| Johnny Weismuller | 6.8% |
| Douglas Fairbanks, Jr. | 6.4% |
| Ramon Navarro | 6.4% |
| Sylvia Sidney | 6% |
| Winnie Lightner | 5.6% |
| Boris Karloff | 5.6% |
| Lew Ayres | 5.2% |
| Ralph Graves | 5% |
| Jeannette McDonald | 5% |
| Walter Huston | 4.4% |
| Laurel and Hardy | 4.4% |
| Elissa Landi | 4% |
| Sidney and Murray | 4% |
| Seth Parker | 4% |

◆

| | |
|---|---|
| Marion Davies | 3.6% |
| Richard Arlen | 3.2% |
| Joan Bennett | 3.2% |
| Joan Blondell | 3.2% |
| El Brendel | 3.2% |
| Gary Cooper | 3.2% |
| Ken Maynard | 3.2% |
| Slim Summerville and Zasu Pitts | 3.2% |
| John Boles | 3% |
| Ronald Colman | 3% |
| Jean Harlow | 3% |
| Edmund Lowe | 3% |
| George Bancroft | 2.4% |
| Clara Bow | 2.4% |
| Nancy Carroll | 2.4% |
| Kay Francis | 2.4% |
| Hoot Gibson | 2.4% |
| Edna May Oliver | 2.4% |
| Spencer Tracy | 2.4% |
| Sidney Fox | 2% |
| William Haines | 2% |
| Phillips Holmes | 2% |
| Miriam Hopkins | 2% |
| William Powell | 2% |
| Lawrence Tibbett | 2% |
| Bill Boyd | 1.6% |
| Tom Keene | 1.6% |
| Dorothy Mackaill | 1.6% |
| Mickey Mouse | 1.6% |
| Loretta Young | 1.6% |
| Mary Astor | 1.2% |
| Clive Brook | 1.2% |
| Charles Chaplin | 1.2% |
| Claudette Colbert | 1.2% |
| Charlotte Greenwood | 1.2% |
| Harold Lloyd | 1.2% |
| Paul Lukas | 1.2% |
| Jack Oakie | 1.2% |
| Eddie Quillan | 1.2% |
| Charles Ruggles | 1.2% |

The following players were named in less than one per cent of the questionnaires so far returned:

Tallullah Bankhead, Charles Bickford, Harry Carey, Jackie Coogan, Mae Clarke, Bebe Daniels, Irene Lunne, Mitzi Green, Bela Lugosi, Joel McCrea, Chic Sale, Lilyan Tashman, Helen Twelvetrees, Evelyn Brent, George Brent, Leo Carrillo, Ina Claire, Helen Chandler, Ricardo Cortez, Bing Crosby, Dolores Del Rio, Billie Dove, Jimmy Durante, Madge Evans, John Gilbert, Edward Everett Horton, Leslie Howard, Lloyd Hughes, Bert Lahr, Bessie Love, Tim McCoy, Mae Marsh, Thomas Meighan, Adolphe Menjou, Marilyn Miller, Patsy Ruth Miller, Dickie Moore, Conrad Nagel, Marion Nixon, Warner Oland, Olsen & Johnson, Bob Steele, Lewis Stone, Gloria Swanson, Richard Talmadge, Warren William.

## *LEADERS BY SEXES*

### FEMININE

| | |
|---|---|
| *Marie Dressler* | *91%* |
| *Janet Gaynor* | *84%* |
| *Joan Crawford* | *76%* |
| *Greta Garbo* | *61%* |
| *Norma Shearer* | *60%* |

### MALE

| | |
|---|---|
| *Wallace Beery* | *67%* |
| *Will Rogers* | *61%* |
| *Charles Farrell* | *61%* |
| *Clark Gable* | *59%* |
| *Wheeler & Woolsey* | *42%* |

## *DRAMATIC TYPES*

### FEMININE

| | |
|---|---|
| *Marie Dressler* | *Comedy* |
| *Janet Gaynor* | *Comedy-Drama* |
| *Joan Crawford* | *Drama* |
| *Greta Garbo* | *Drama* |
| *Norma Shearer* | *Drama* |

### MALE

| | |
|---|---|
| *Wallace Beery* | *Drama* |
| *Will Rogers* | *Comedy* |
| *Charles Farrell* | *Comedy-Drama* |
| *Clark Gable* | *Drama* |
| *Wheeler & Woolsey* | *Comedy* |

# POLITICAL UNITS MAKE FOOTBALL OF MOTION PICTURES IN GERMANY

## Nationalist, Catholic and Bolshevik Viewpoints Strive For Ascendancy, With Films As an Important Vehicle

by HANS TINTNER, Berlin

*There are in Germany approximately 17 different political parties which are represented in the Reichstag. The Right wing consists of the national parties, the Left wing is composed of the Socialist parties. The middleclass and confessional parties form the Center. The radical section of the Right wing are the National-Socialists (called Nazis), headed by Hitler; the radical section of the Left wing are the Communists. Inasmuch as the future development in Germany will be based on the outcome of the battle between these two groups, these two radical parties, namely the extreme Right and the extreme Left, are in the foreground of all political discussions in Germany.*

In no other country of the world are the political extremes so irreconcilable as in Germany. One is living in a thunder-storm atmosphere which probably can be cleared only by violent eruptions. Civil war is more or less officially preached.

Of course the leaders of the big political parties understand clearly that the film with its daily appeal to many million people represents a means of propaganda of highest perfection, and all parties are making efforts to secure a sphere of influence in the motion picture field of Germany, in order to guide public opinion according to their desires.

### Three Forces Seek Control

There are principally three tendencies which strive for prevalence in German films, namely: the national, the Catholic and the Bolshevik view of the world. These three systems of thought are not harmonious, and, in fact, are definitely antagonistic at various points.

The representative of national politics in the German film is in the first line, the Ufa. Being Germany's most powerful motion picture concern, Ufa has large means available to propagate political conviction. The program of Ufa contains a great number of pictures, some of which are technically excellent, which are based on national and military stories appealing to the military tradition of the German masses, in order to keep alive the military spirit and the desire for power and authority.

However, the radical group of the Right wing in German politics which hails Adolf Hitler, the leader of the National-Socialists, as the apostle of the "Third Empire," is not satisfied with the film politics of Ufa. They do not wish to confine themselves to steeling the powers for defense and building up anew by constantly recalling in a careful and diplomatical manner the historical past of Germany, but they strive for a much more distinct political expression in motion pictures.

It has been repeatedly reported that Hitler is negotiating with the second largest German film concern, Emelka, in order to obtain influence on this concern. Of course, all European countries other than Germany, particularly France, have always been closely watching the political efforts in German motion pictures. The majority of the Emelka is at present in the hands of French financiers. The efforts of the radical group of the Right wing to obtain control of the Emelka as a powerful propaganda instrument have been parried by the French through a counter-proposition which has attracted great attention in all circles concerned. For instance, the Paris daily paper, *La Liberté,* stated that it is of highly political importance to maintain the French influence in the Emelka, in order to compensate through liberal and pacific films the tendencies of Ufa as far as these are too onesided from the French viewpoint. Heretofore Emelka had refused to show nationalistic pictures in its theatre circuits. Owning 55 theatres and with control over almost 1,000 motion picture houses, Emelka, although not as large as Ufa, possesses considerable power on the German theatre market. What enormous service, writes *La Liberté,* this second propaganda instrument could render for peace and how much it could neutralize anti-pacific tendencies.

The negotiations of the radical group of the Right wing with Emelka did not lead to any conclusion. The majority control of the second largest German motion picture concern is still in the hands of the French. Further observation of the political influences struggling for predominance in the German film leads us from the Right wing to the Center party. This is the powerful Bavarian Catholic party. There are in Southern Germany producing companies under exclusively Catholic control. Throughout Europe there exist press correspondents under Catholic influence. I had the opportunity to talk with a Flemish member of the regular clergy who was seeking a connection for information from Germany for a Catholic correspondence head-office. The viewpoints for selection of this material were to be in the first line of an ethical nature. He showed strong interest in all pictures which would be suitable to stimulate the sense for the beauty of nature and the striving for a pure and moral life. It is, of course, natural and only to be welcomed from a higher viewpoint that he was at the same time endeavoring to eliminate those aberrations of our industry which give the simple-minded and easily influenced people an incorrect idea of the life of the wealthy classes and which are likely to encourage the desires for merely earthly things and a superficial view of life.

### Socialist Influence in Soviet Films

The influence of the Socialist Left parties in the German film industry is in the first line represented in those pictures which are imported into Germany from Soviet Russia. In these films the workman is always pictured in an extremely onesided manner as the hero, and the employer as the villain. The conditions in the Soviet State as described in these films are seen couleur de rose, if compared with the authentic reports from other travelers, and the Russian pictures which are contemplated and produced as vehicles for political propaganda within the Soviet State prove incomparably demagogical outside their domestic boundaries.

## Ufa Represents Nationals; French Thwart Hitler's Efforts To Control Emelka; Socialist Influence in Soviet Films

The severe economic depression under which the broad masses of the German people are suffering at present accounts for the fact that these pictures find a large and enthusiastic public also in Germany. On the other hand, there is also a decided rejection of the Soviet tendencies in Germany, so that the exhibition of these Russian pictures is frequently causing a turbulent clashing.

The masses visiting the motion picture houses to amuse themselves do not generally realize how many of the films which seem to be merely entertaining pictures have been produced under political influence.

The German authorities, however, who are to protect free opinion as one of the highest republican privileges but at the same time must watch over the public order and the peace of a people disunited by political extremes, consider the German films with political tendencies as a source of great trouble.

### Nazis' Influence Grows

Recent political events have enormously increased the influence of the Nazis, Bruening's resignation and the formation of a new cabinet of "national concentration," which is taking place now by order of President von Hindenburg, are the outward consequences of this change in power of the political parties. In the film industry, the increase in strength for the Nazis resulted in the appearance of a new national-socialistic trade paper called "Der Deutsche Film" (The German Film), the first copy of which appeared after the last German elections and on account of the result of these elections. This paper promises the German exhibitor energetic assistance against the amusement tax, against the so-called monopoly held by the electrical concerns, and against the allegedly grinding system of the distributors. It suggests the organization of national-socialistic units among the exhibitors, the following having appeared on the first page of the first issue:

"The national-socialistic groups within the Association of German Exhibitors are showing you the way how to fight against the concerns taking advantage of you, in order that you may not be left to the mercies of the dictatorship of the Jewish capital."

The Nazis demand also that the government shall cancel all contracts with stage players who are not German citizens, that in the future no contracts shall be made with foreigners, and furthermore, that the performance and exhibition of pacific stage plays and films shall be prohibited.

# LESS THAN 250 HOUSES IN 34 KEYS ARE AFFECTED BY ADMISSION TAX

## Assessment Will Be Passed On To Public, Representatives of Five Leading Circuits Decide at Meeting in New York

Less than 250 theatres in 34 key cities are affected by the admission tax of 10 per cent on charges of more than 40 cents, which became a law last week, special reports from all parts of the country show. In several cases the territorial surveys covered the entire state. Furthermore, in an appreciable number of instances it was indicated that prices would be reduced to the 40 cent maximum before June 21, the day on which the admission tax becomes effective.

That the tax will be passed on to the public was the decision of executives and representatives of the five leading circuits at a meeting at the Hotel Astor in New York this week. It was pointed out that in a few cases prices will be reduced, but these are situations in which the circuits previously had determined to place a lower charge in effect.

As to Broadway, where 12 theatres at present fall in the tax-paying classification, decision is still to be made as to the final charge for admissions. Publix took its stand for $1 on admissions in that bracket, which may be interpreted as a reduction to 90 cents exclusive of tax, or an absorption of the tax on the present $1 charge. E. A. Schiller of Loew's declared for a $1.10 admission, thus passing the assessment to the patrons.

Attending the meeting were Spyros and George Skouras, operators of Fox theatres, Moe Silver and I. J. Hoffman of the Warner circuit, John Balaban and David J. Chatkin of Publix, Harry Charnas, operating Warners' Broadway theatres, Leslie Thompson of RKO and Mr. Schiller.

From Washington came word of a ruling to come from the Internal Revenue Bureau that the tax would not be applicable upon tickets purchased prior to June 21 for performances following that date.

Following is a digest of the reports from the field on theatres subject to the tax:

### Albany, N. Y.

Not one motion picture theatre is affected. Several houses have reduced prices to 40 cents or less within the last four or five weeks.

### Atlanta, Ga.

The Paramount and Loew's Fox are the only two of the 25 houses in Atlanta and suburbs which come within the taxation range. Whether these two will reduce prices is still undetermined.

### Baltimore, Md.

Five houses within the taxable group are Loew's Century, Europa, Hippodrome, New and Loew's Stanley. Loew theatres will not reduce prices but if the Century and Hippodrome drop stage shows price changes may follow.

### Birmingham, Ala.

Two subject to the tax are the Empire and Alabama. Any changes of price have not been determined, but they are expected to reduce to 40 cents.

### Boston and New England

The 10 per cent will be added at the eight downtown houses and in a number more affected in the Greater Boston area. In New England as a whole, approximately 75 houses charge more than 40 cents at night. Two-thirds of them charge 40 cents or less in the afternoons.

### Buffalo, N. Y.

Two theatres charging more than 40 cents are Shea's Buffalo and Shea's Century.

### Charlotte and North Carolina

Not more than 15 theatres in North Carolina are affected. Two in Charlotte are the Carolina (Publix-Kincey) and the Broadway (Warner). When prices are raised for special attractions, the tax will be effective.

### Chicago, Ill.

Only 24 of the 290 theatres are concerned, as a result of wholesale price reductions within the year. Publix Balaban & Katz houses are in the majority, with Warners and RKO next. It is indicated that B & K may reduce prices in the neighborhoods. Theatres are: Chicago, Oriental, United Artists, Warner's Orpheum, RKO Palace, State-Lake, Uptown, Tivoli, Paradise, Norshore, Tower, Varsity, Granada, Marbro, Century, LaGrange, Congress, Berwyn, Harding, Capitol, Avalon, Stratford, Piccadilly.

### Cincinnati, Ohio

Four theatres affected are the RKO Albee, RKO Palace, Lyric, Capitol. Decision on price changes has not been made.

### Cleveland, Ohio

Five are subject to the tax: RKO Palace, RKO Keith, Loew's Allen and State, and Warners' Lake.

### Columbus, Ohio

Loew's Ohio is the only theatre in the tax range.

### Dayton, Ohio

None of the Dayton theatres falls in the taxation classification.

### Denver, Col.

Five first-runs are affected: the Denver and Paramount, Publix; RKO Orpheum; Rialto, and Aladdin, owned by Harry Huffman. In the territory, Publix and Fox West Coast have three each.

### Des Moines, Iowa

One theatre, the Paramount, is in the tax group, and its policy is now under discussion. As for the state, between 50 and 50 are affected.

### Detroit, Mich.

The Publix houses may absorb the tax. The Fox will add the tax. The RKO Downtown may reduce from 50 cents to 45 cents. Approximately 14 Butterfield houses charge 50 cents top.

### Dover, Del.

Dover's one theatre charging over 40 cents reduced prices Monday.

### Harrisburg, Pa.

Four first-runs subject to the assessment are the State, Colonial and Victoria, all Wilmer-Vincent, and Loew's Regent. There are W.-V. houses in Reading, Allentown and Altoona, and Loew's has the Penn and Aldine, Pittsburgh, and the Colonial, Reading.

## Plans to Reduce Prices Within Exemption Maximum of 40 Cents Are Reported in Appreciable Number of Cases

### Houston, Texas

Three houses affected are the Metropolitan (Publix), Loew's State and the RKO Majestic. Outside of Houston, Publix first-runs at Beaumont, Orange, Huntsville, Nacogdoches and Galveston are reported to have reduced prices.

### Indianapolis, Ind.

Five theatres subject are Loew's Palace, the Publix Circle and Indiana, Fourth Avenue Amusement Company's Apollo and Lyric. No changes have been made in prices.

### Kansas City, Mo.

Three theatres, RKO's Mainstreet, Loew's Midland and Publix-Dubinsky's Newman are in the tax bracket, as is the Fox Miller in Wichita, Kan. The Kansas City Pantages is to raise prices for special shows July 1.

### Los Angeles, Cal.

Exhibitors are still undetermined as to their procedure on the tax.

### Louisville, Ky.

Three houses affected are the Loew and Fourth Avenue Amusement Company's Rialto and Strand.

### Memphis, Tenn.

The only houses in the Tri-State territory are Loew's State and Warner Brothers, and two Loew houses and Pulaski in Little Rock, Ark.

### Milwaukee and Wisconsin

Approximately 20 theatres in Wisconsin are affected and six in Milwaukee. The six are the Wisconsin, Palace and Strand, of Fox Midwesco, RKO's Riverside, the Warner and L. K. Brin's Garden.

### Minneapolis, Minn.

The RKO Orpheum and Publix State alone are in the tax limit.

### New Orleans, La.

Three houses in the taxation category are Loew's State, Publix Saenger and RKO Orpheum. Downward revisions are expected.

### New York City

The two newsreel theatres alone are not affected on Broadway. Loew's New York falls within the bracket on Saturdays, Sundays and holidays. (Estimate for entire city as yet incomplete.)

### Oklahoma City, Okla.

Three theatres hit are the Criterion and Capitol (Regal-Cooper-Publix) and Warners' Mid-West.

### Philadelphia, Pa.

Fourteen in the taxation class are the Mastbaum, Stanley, Karlton, Earle, Stanton, State,

(*Continued on following page*)

# UNSIGNED PLEA FOR DUAL BILL PROTESTED

## Michigan Allied Finds 80 Per Cent Favor Return to Single Showings; 5 RKO Houses in Brooklyn Drop Triple Features

Allied Theatre Owners of Michigan, which has been campaigning vigorously for the elimination of double feature programs in the theatres of the state after July 1, was incensed at the discovery this week of an anonymously conducted counter-campaign to induce Michigan theatre owners to continue the dual bills.

Unsigned bulletins were circulated among state exhibitors which featured propaganda in favor of double feature programs and pointed out, as an argument in their favor, that double headers in baseball always attract the largest crowds.

### Say 80 Per Cent Favor Change

The counter program meets the Allied unit's campaign against double features at a time when an estimated 80 per cent of the exhibitors in Detroit had signified their willingness to return to single feature programs after July 1. The Publix theatres are the only important houses in the city whose attitude toward double features remains undetermined, although local Allied leaders are of the opinion that the circuit's houses will eventually agree to the elimination of the dual bill policy.

A spirited letter attacking the writer of the anonymous circulars, and questioning the motives for his championing of double features, was issued by the Michigan Allied unit. It says, in part:

"Just about the lowest form of human reptile is the sender of anonymous letters. Lacking the courage to say what he thinks, he sends out a barbed statement or letter but does not sign his name. One or two reasons can be assigned. Either he lacks the courage of his convictions or he has some ulterior motive for sending out the letters, but can't stand the spotlight of constructive debate.

### "Get Back to Show Business"

"In such a category comes the latest form of anonymous publicity from the pen of a certain fellow in Detroit, who, it has been said, has indulged in this sort of thing before. In fact, his activities along this line are pretty well known to every one and only lack of absolute proof at this writing makes it impossible to name him.

"Certainly his purpose is obvious. Apparently he has some pictures to sell and fears that the elimination of double billing will make it harder to sell pictures.

"The association had no ulterior motive when it started the campaign against double billing. The sooner we can get away from double billing, give-aways, added attractions, etc., and get back to the show business, the better for all. Elimination of double bills in Detroit is the starting point."

### Triple Bills Ended In Five RKO Houses

A policy of triple features in five RKO houses in Brooklyn on Friday nights has been terminated, through the efforts of Rudy Sanders and Leon Rosenblatt, independent exhibitors, who met last week with Nate Blumberg of RKO. Theatres involved are the Greenpoint, Orpheum, Prospect, Bushwick, Dyker. It had been the practice to preview the new week's feature following the final double bill program each Friday night. The practice was recently termed by Harold B. Franklin, head of RKO theatres, as "an evil."

### Sees Double Feature Harmful to Children

"Too much rich entertainment diet for children," is the way Mrs. Richard M. McClure, chairman of the film department of the Illinois Federation of Women's Clubs at Chicago, last week described the double bill. "Children come out of the theatre after sitting sometimes four hours. They are over-excited, confused, weary and benumbed, for the double feature policy has been too much for mind and body. Double features must be discontinued if we are to develop better films," Mrs. McClure said.

# Ina Claire Quits Films for Stage

Ina Claire, stage and screen actress, has announced on the Coast that she has terminated her film contract with Samuel Goldwyn by mutual consent. Explaining that she has taken the motion picture "too seriously," Miss Claire said she will make no more motion pictures. Her vehicles had been distributed by United Artists.

Commenting on her decision, Miss Claire said: "It didn't work. I'm a stage actress. I need time to find the right play, the right part, the right director, to devote meticulous attention to makeup, lines, my part. Movies were all wrong for me. I made mistakes. I didn't have my say. I took the movies too seriously."

The actress is at present appearing on the stage in Hollywood in "Reunion in Vienna." After two months on the Coast she will go to London to play the same part there for Gilbert Miller, she said.

## Lightman Raps Double Bills At Wisconsin MPTO Session

M. A. Lightman, president of the MPTOA, national exhibitor organization, and Fred S. Meyer, president of the Motion Picture Theatre Owners of Wisconsin, joined in severely criticising the double feature policy, at the opening session of the two-day annual convention of the Wisconsin unit, at the Hotel Pfister in Milwaukee.

Mr. Meyer also recommended condemnation of the Brookhart bill to ban block booking, and declared for reasonable zoning.

## World Wide Buys O'Neill Play

World Wide Pictures has purchased the screen rights to the Eugene O'Neill play, "Recklessness," which will be produced as "Gambling in Souls."

# Houses That Will Pay Admission Tax

(*Continued from preceding page*)

Circle and Uptown (Stanley-Warner), Fox, Arcadia (Principal Theatres), Tower, Carmen (both independent).

### Portland, Ore.

Two theatres affected are RKO's Orpheum and the Paramount.

### Providence, R. I.

Five houses are in the range: Fay's, Majestic, RKO Albee, Paramount, Loew's. None is reducing prices.

### Richmond, Va.

Four theatres subject to the tax are Loew's, the Capitol (Bendheim-Rosenbaum), and Wilmer-Vincent's National and Colonial.

### Salt Lake City, Utah

The Capitol is the one downtown theatre affected. The Paramount and RKO Orpheum recently reduced prices.

### San Antonio, Texas

The one theatre in San Antonio in the tax range is the Texas.

### San Francisco, Cal.

Eight first-runs affected are the El Capitan, Warfield and Paramount, of Fox; Golden Gate and Orpheum, RKO; the United Artists, Warners, and Film Arte (independent). Others are four of the United California Theatres—the Coliseum, Alexandria, Rialto and Uptown. In the Oakland territory, six charging above 40 cents include two independent, one RKO and six Fox.

### St. Louis, Mo.

Four taxable houses are the Missouri (Publix-Skouras), the Ambassador, Fox Grand, and Loew's State. Only rarely is the charge above 40 cents elsewhere in Eastern Missouri and Southern Illinois.

### St. Paul, Minn.

Three houses come within the tax grouping: the Paramount and Riviera and the RKO Orpheum.

### Tampa, Fla.

None of the Tampa houses charges more than 40 cents.

### Wilmington and Delaware

Only three theatres in Delaware are taxable, and these are the Aldine and Arcadia of Stanley-Warner and the Loew's Parkway. Three downstate houses, the Capital of Dover, the Reese of Harrington and the New Plaza of Milford reduced prices this week.

## Italian Society Asks State Ban on Showing of "Scarface"

The Massachusetts branch of the Order of Sons of Italy in America has requested a state ban on exhibition of "Scarface" because of alleged reflections on the Italian race said to be imparted by the Howard Hughes picture. Governor Ely, it was said, will be asked to use his influence to prohibit the showing of the picture in Massachusetts.

A spokesman for United Artists, distributor of "Scarface," said that it contemplated making no change in the picture as a result of the Italian society's protest unless forced to do so.

# 'TOO MANY SUGGESTIVE TITLES' EXHIBITOR SAYS OF 'INDECENT'

*Several viewpoints regarding motion picture titles in general, and "Indecent" in particular, are presented in the following discussions by exhibitors, prompted by a letter from Mr. M. H. Hoffman, Allied Pictures Corporation, 5360 Melrose Avenue, Hollywood. Mr. Hoffman in his communication, printed in the June 4 issue of* MOTION PICTURE HERALD, *invited expressions of opinion from theatremen regarding the title "Indecent" for his projected production of "Madame Bovary." Mr. Harry G. Waldron of the Blue Moon Theatre, Oklahoma City, writes as follows:*

TO THE EDITOR OF THE HERALD:

Let me register one more objection to the sensational title—"Indecent," in this case. We have had a flood of "type" films every time a certain type film made a hit, starting with the mystery pictures introduced with the talkies, going through the musical "back-stage" type, and on into the gangster, newspaper, wild animal and sensational varieties.

The titles have the same cycles. And there are too many of the suggestive kind. If certain exhibitors defend them on the ground that they draw better, I want to point out the success of films like "The Birth of a Nation," "The Miracle Man," "Trader Horn," etc., to refute that argument.

Clean, wholesome films like "Daddy Long Legs," "Riders of the Purple Sage," "Politics," and "Cimarron" can show a better B.O. report than the smutty ones. Tastes vary, but the successful film is the one the entire family can enjoy, and what is just as important, families in the small towns as well as those in the large cities.

I have been an exhibitor since 1909, and am proud of my profession, and it is my conviction the brutally sensational titles hurt the industry, instead of helping. Out of 100 films with sensational titles, 99 have acceptably clean stories, the suggested thrill not being delivered. But the title is there, to turn away clean-minded people.

There have been 15 or 20 "Hell" titles released in the last season, including such masterpieces as "Merrily We Go to Hell," "The Lady from Hell," "The Doorway to Hell," etc. Just imagine the reaction when a reformer sees a title like "The Doorway to Hell" over a theatre entrance. It would agree with his opinion exactly.

The motion picture background on which I base my conclusions has been quite varied, including theatres in towns from 1,250 people to 400,000, and state-righting and free-lancing for 17 years in 22 states, mostly in the small towns. The rest of my experience includes 7 years singing and organ playing in churches of different denominations, with a lot of plain, hard jobs mixed in between.

In all my experience I have plainly felt the antagonism, not always well concealed, of church workers and members everywhere. Very, very few church people take their religion mixed with motion pictures, in my opinion, especially the more straight-laced sects.

I have talked to men who emphatically condemned all theatres, and then admitted they had never viewed a motion picture in their entire lives.

The ideal sales item, as I understand it, is one that will appeal to the largest possible group of prospects. A clean picture does this, as it can be enjoyed by those who relish smut, murders and horrors, while the dirty and sensational film automatically cuts off a large proportion of people as prospects.

The managers of downtown theatres in large cities have a rather sophisticated and cynical patronage, not at all reflecting the real, typical American family trade, the backbone of this or any other industry. Their viewpoint may be OK as regards poolrooms and speakeasies, but if they want the honest opinion of the great mass of clean-thinking families they had better go to the small towns and the suburban theatres to get it.

In times like these we need the support of the most critical, and pictures like "The Great Meadow," "East Lynne," "Politics," "The Big Shot," and "Emma" will get it. We must make money on the patronage of friends, because our enemies won't trade with us. The way to get their trade is to make friends of them. And we certainly can't expect to gain their friendship by asking them to walk through "The Doorway to Hell," and be "Indecent."

HARRY G. WALDRON,
The Blue Moon Theatre,
Oklahoma City, Okla.

△ △ △

*Mr. Will Burns, manager of the Princess Theatre at Joliet, Ill., has this to say of the title "Indecent" and of the elements of showmanship:*

TO THE EDITOR OF THE HERALD:

The title "Indecent," from many past experiences of this kind, will no doubt disappoint the moronic types usually attracted by this type label . . . breed still more unbelief in our advertising and end up by adding insult to injury to our regular dependable patrons by forcing upon them another of the already tiresome "sex-plot" stories.

Would that we had the opportunity to invite the many members of a production staff to our theatres to stand in the foyers as the patrons filed out after seeing one of their masterpieces—to view the dissatisfied expressions on their faces, or to hear the adverse comments, pleas for "the good old time" relaxing, entertaining comedy-farces and clean dramas, or the inquiries as to where we get the idea they go hook-line-and-sinker for "sex" on the screen played to mixed audiences. Many times they ask what we must think of them to be certain this type entertainment meets their height of intelligence. Many times they wonder what kind of minds direct the production of this steady diet of screen play. And, (sad but true) many times they wonder if Hollywood doesn't really live up to the name given it by the Reformers.

The title "Indecent" doesn't necessarily reflect box-office value. More likely it deflects appeal in the majority of cases. Showmanship doesn't mean fooling the public with titles not related to the true plot, but showmanship does mean selling the public on the point of entertainment they will like about the picture you have. A showman is one who can find something about every picture to sell his prospective patrons.

WILL BURNS,
Manager, Princess Theatre,
Joliet, Ill.

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*Mr. A. J. Gibbons of Metropolis, Ill., raises a distinction between the "aesthetic viewpoint" and the "box office" in a letter to Mr. Hoffman, as follows:*

TO MR. M. H. HOFFMAN:

I have just read your letter in the MOTION PICTURE HERALD and because I am familiar with the story "Madame Bovary" I avail myself of the invitation to express an opinion.

From an aesthetic standpoint and because of the vogue of this novel I regret you did not retain the original title. From the standpoint of an exhibitor and the box office I am not so sure.

It is my opinion and belief that "Indecent" will get more dimes than "Madame Bovary."

There is this merit about your choice: Those who don't like "Indecent" need not go in the theatre, while "Madame Bovary" is more or less of a deception. It explains nothing while "Indecent" covers the whole work. If the audience doesn't like it they have little ground for complaint: They were under no illusion before they put up their money.

A. J. GIBBONS,
Metropolis, Ill.

# THE NEWEST PICTURES

## *Two of the Promised Cycle of Films With Hollywood Background Appear and Set a Pace*

by LEO MEEHAN, Hollywood

Two of the promised cycle of pictures with Hollywood and its studio life for backgrounds popped out this week. And if the others are as good as these samples, hurrah for Hollywood!

"What Price Hollywood," starring Constance Bennett, is a knockout, according to everyone who has seen it, including the opinion of this reporter. It is exactly the Hollywood that the fan magazine reader has long visualized: all the glamour, he little waitress becoming a great star, the high pressure of production activities, grand premieres, the works, in short. And it is capitally done from script to finish.

Supporting Miss Bennett in one of the best performances of her career are Lowell Sherman, Neil Hamilton, Gregory Ratoff in a trio of swell characterizations. Sherman, in the role of a famous director who discovers that film fame is soluble in alcohol, comes near stealing the show. Neil Hamilton never was better than he is as the nine-goal polo king who falls for a picture star. It all started with a film story by Adela Rogers St. John, who knows Hollywood from seams to stern. Scripting was done by Rowland Brown, Gene Fowler (who quit us in a huff last week), Jane Murfin and Ben Markson. George Cukor's direction is splendid. Here's Hollywood, without trying to be satirical, or weepy; just pointing up dramatically the romance, the tragedy, the comedy, the reality, the absurdities.

### "Merton" Remade as Talker

The other one, from Paramount, is called "Make Me a Star," and is a new talking version of the old favorite, "Merton of the Movies." It is a distinct personal triumph for Stuart Erwin, long a favorite in less important roles. He does a whale of a job in the role of the Simsbury boy who tried to crash Hollywood as a dramatic actor, and turned out to be a riotous comedian. Sound has done a lot for this picture over the old silent version, and with a group of comic experts supporting Erwin, like Zasu Pitts, Ben Turpin, Helen Jerome Eddy, Sam Hardy, Arthur Hoyt and others, you can imagine it is a continuous cure for the blues.

Tallulah Bankhead's latest, "Thunder Below," with a Central America locale, is one of those neurotic mixtures of gin, tropical fever, sex and bad temper. Why will Americans go to the tropics, anyhow? If alcohol doesn't get them, some siren will, and they ought to know it by now. Goodness knows the pictures have warned 'em often enough. The exotic Tallulah has a terrific struggle trying to decide between her husband, her husband's best friend, and a "visiting fireman" (oilman, really, in this case) for her bedside companion. She winds up by dashing her fevered brain out upon a cliff theretofore inhabited by a flock of fairly peaceable sea gulls, who get very angry when she splashes down among them. The title, "Thunder Below," is ascribed to some allegorical connection with earthquakes: and the picture is very jarring at times. Tallulah is pretty listless most of the time. Good support is given by Charles Bickford, Paul Lukas, Ralph Forbes, Eugene Pallette and James Finlayson, actors worthy of better opportunities.

### Small Town and Chorus Girl

"Big City Blues," which comes from the busy plant of the Brothers Warner, is a story of the small town boy who doesn't make good in the big city, and of the New York chorus lady who likes him, but doesn't prefer life in the country to life in the Mazda belt. So the boy (Eric Linden) goes home—sadder but wiser and minus his roll —and the girl (Joan Blondell) stays in New York and under her blonde wig. Walter Catlett does some very funny wise-cracking early in the piece. Police, night clubs, heavy drinking, fair-weather friends, all enter into the plot.

My secret service agents make some glowing reports about Doug Fairbanks' new picture, laid among the atolls of the South Seas and now in the process of cutting. They say Doug more nearly approaches the romantic style of his unforgettable "Robin Hood" than anything he has done since. It's due for a title of "Robinson Crusoe of the South Seas." What ho—maybe they'll make it "Robin Hood of the Coral Strands." Why not! Still, there's to be a tax on the electric light bills soon. Producers should begin thinking up short titles for the marquees.

The same underground source says Jack Warner and his boys are setting great store by "Blessed Event," due for preview in a few days. This features Lee Tracy and Mary Brian. Jack thinks he is going to give the cycle of "Broadway Columnist" stories something to shoot at. Well, he's not done so badly. Incidentally, a new type of exploitation has been done on this one. In "Week-end Marriage" and "Big City Blues" (both Warner productions) references to "Blessed Event" have been adroitly inserted.

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## Aleograph To File New Suit Against Erpi, Says Attorney

The Aleograph Company, which last week brought suit in Brooklyn for alleged patent infringement against Western Electric, plans a second suit in the near future against Electrical Research Products, Western Electric subsidiary, seeking to enjoin Erpi from further enforcement of recording contracts with producers, on the ground that the contracts are in restraint of trade and violations of the anti-trust laws, according to the attorney for Aleograph, Frank H. Booth of New York.

The suit, according to Mr. Booth, will be instituted to enable Aleograph to compete with Erpi in leasing or selling equipment to producers, thereby substantially reducing the present charge of $500 per negative reel, said the attorney's statement. The present contracts between the producers and Erpi do not expire until December 31, 1944, the statement says.

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# Consolidated Film Cutting Pay July 1

Substantial reductions in salaries of all officers and employees of Consolidated Film Industries will be placed in effect July 1, a meeting of the board of directors of the corporation, held late last week, was told.

The reductions, which vary according to earning classifications, were voted voluntarily by the management, according to R. I. Poucher, vice-president. Exclusive of these reductions, the payrolls of the corporation have been reduced 44 per cent since 1930, and other substantial economies have been effected, the directors were told.

Although H. J. Yates, president, reported earnings for the first quarter sufficient to meet the dividend requirements on the preferred stock, no action was taken by the directors on the quarterly dividend due June 30. The customary quarterly dividend on the 400,000 shares of preferred outstanding is 50 cents.

"Because of the uncertainty of present conditions," Mr. Yates said, "the directors thought it better to pass the dividend at this time, and to conserve the cash position of the company, thus providing additional working capital for the opportunities for new and profitable business which is expected to develop in the motion picture industry in the immediate future."

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## Father of Dick Sears Dead; Seaman of the Old School

Captain Eden W. Sears, father of Dick Sears, who is the dean of New England newsreel cameramen, died Friday at his home in Lynn, Mass., at the age of 79. Captain Sears was a seaman of the old school. He first went to sea in his father's ship, the famous clipper Stagbound, the vessel which carried the first copy of Abraham Lincoln's Proclamation of Emancipation to England. He leaves a daughter and four sons. Dick Sears is now New England representative of Pathe News. He has been on the staffs of most of the newsreels of the last twenty years and is a Yankee institution.

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## Frank Buck To Appear at RKO Houses Coincident With Film

Arrangements have been nearly completed for the personal appearance of Frank Buck, explorer, in RKO theatres, in connection with the showing of the RKO feature, "Bring 'Em Back Alive," which he produced.

Theatre appearances set to date are: New York Mayfair, June 17-23; Brooklyn, Albee, June 18-24; Washington Keith's, June 25-July 1; Cleveland Palace, July 9-15; Cincinnati Palace, July 16-22; Chicago State-Lake, July 23 (tentative).

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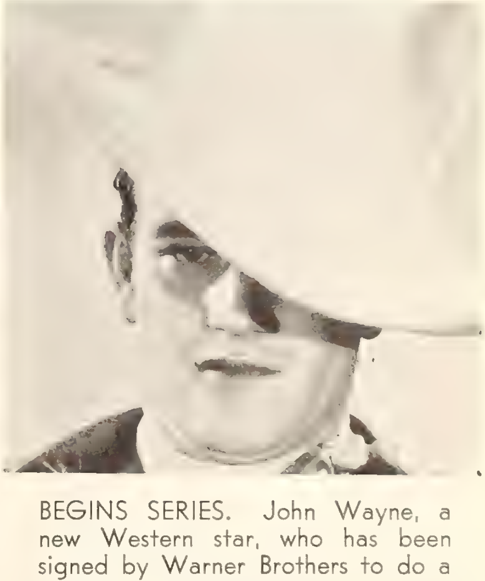
## Minsky, Burlesque Leader, Dies

Billy Minsky, successful New York burlesque impressario for many years with his three brothers, died late last week at his home in Brooklyn, from a lung affection. He was 41 years old. In 1912 he began his theatrical career, at the National Winter Garden, on the East side, where he showed motion pictures and vaudeville at a 20-cent top admission.

GERMANIZED. (Below) Douglas Fairbanks, Jr., newly coiffured, moustached and bereted for dramatic purposes, thus effecting quite a perfect disguise, for "Revolt," his latest First National starring vehicle.

COVER DESIGN. Helene Barclay, recently signed by MGM for featured roles, posing for her husband, McClelland Barclay, the magazine cover artist. Newsstand fame is already hers.

FRESH-GROWN. (Below) A bit of banter at the Warner studio between William Powell, star, and Jack L. Warner, production chief, which proves as entertaining to William Koenig, production manager, and Tay Garnett.



BEGINS SERIES. John Wayne, a new Western star, who has been signed by Warner Brothers to do a series of cowboy pictures. The first of the group is "Ride Him, Cowboy."

# CHARGES RKO STOCK POOL "ILLEGAL" ACT

## Witness Before Senate Banking Committee Sets Blame for Collapse of RKO Stock; Cites Acquisition of Shares by RCA

"Illegal" action on the stock exchange during the fall and winter of 1931, by which directors of Radio-Keith-Orpheum Corporation caused the collapse of the RKO stock, and the acquisition of control in the company, through "bear raids," by Radio Corporation of America at a fraction of its value, were charged by Ernest W. Stirn, economist connected with the University of Chicago, at a hearing before the Senate banking and currency committee at Washington last week.

Mr. Stirn, characterized by Senator Peter Norbeck, chairman of the committee, as the first "lamb" to be heard in the inquiry, was accompanied by William J. Morgan, former attorney general of Wisconsin, who acted as voluntary counsel. Summarizing the RKO deal on the stock market, Mr. Morgan termed it the "most dramatic squeezeout in history."

Michael J. Meehan, who had already figured in the committee's records as specialist in the "bull" pool in Radio in 1930, was designated by both Mr. Stirn and Mr. Morgan as the specialist in RKO stock at the time of the heavy short-selling that was credited with having driven down the stock's price.

Mr. Morgan said the concerted drive in October and November, 1931, resulted in "Radio Corporation of America, for $11,500,000, acquiring RKO, which had assets of $352,000,000, of which $67,000,000 were clear assets." He contended that stockholders were "squeezed out" by being assessed $5 per share on penalty of losing three-quarters of their shares, and that this stock was acquired by RCA.

Mr. Stirn told the committee that RKO stock, after reaching a high of 50 on April 24, 1931, had dropped to 9 on October 21. On November 30, the last date for which he had records of short sales, the quotations ranged between 1-5/8 and 2. The stock declined to 3/4 on December 29, and the next day trading was suspended, the stock thereafter being dealt in over the counter and no longer on the exchange.

In October the "short position" in RKO on the Stock Exchange, according to figures furnished by Richard Whitney, president of the organization, had amounted to about 10,000 shares, rose steadily late in the month and reached a peak of 148,681 shares in November. Mr. Stirn asserted this was "inferentially evidence of an inside rigging operation," and he pointed out that the short sales were nearly all covered after directors, by meeting on November 5 and public announcement on November 10, put out the reorganization plan.

In a brief accompanying Mr. Stirn's testimony it was stated: "By the refinancing plan, and by the short raids against the stock of the Radio-Keith Orpheum Corporation, the minority stockholders were frozen out of the company, with the result that the Radio Corporation of America bought the Radio-Keith-Orpheum Corporation practically for the price of the debentures."

Mr. Stirn charged illegality in the action of the RKO directors on the basis of a Maryland law which he and Mr. Morgan said forbade reduction of the stock of a solvent corporation.

He testified that when the meeting was held on November 5, RKO had outstanding 4,000,000 shares of Class A stock, much of which was owned by RCA and 500,000 shares of Class B stock, owned entirely by RCA. He stated flatly that "both companies are controlled by the same interests," adding that they were members in a group also including the General Electric Corporation and the Westinghouse Electric and Manufacturing Company.

In the letter of November 10 sent out by Mr. Brown, it was shown that the company had reduced the shares of stockholders to one-quarter of a share of new common stock for each share of Class A stock and had given shareholders an opportunity to reclaim the remainder of their stock through purchase of a $5 debenture for each share of common stock.

"In other words, the plan announced an assessment on the stockholder," Mr. Stirn told the committee. "If the stockholder could not afford to present the company with $5 for every share, which was hardly possible during these times of depression, he lost his original holdings and received one-quarter of his original holdings in the form of new stock."

In a subsequent committee session, J. Cookman Boyd, Baltimore attorney, told of filing suit against the RKO directorate, because he considered that they had "acted illegally" and "with almost indecent haste." Mr. Boyd, in response to questions from committee members, said that his legal attack on the reorganization had resulted in the purchase of his stock by the RKO directors, for "a substantial sum—very close to a respectable price for the stock." He withheld exact amounts, however.

## Simmons Leaves Principal To Form Distributing Firm

Ira H. Simmons, sales executive with Principal Distributing Corporation, of which Sol Lesser is president, has resigned to head a new company, Stanley Distributing Company, with offices at 729 Seventh avenue, New York. The new organization will distribute independent productions.

## Floyd Gibbons In Chicago To Broadcast Conventions

Floyd Gibbons, radio commentator on news events, is in Chicago, where he will broadcast the two political conventions for the National Broadcasting Company. In addition, he will report the two meetings for the Hearst organization, and recount the story in a series of personal appearances.

# Optimism Needed To Clear the Air, Roxy Tells Club

A wave of optimism to carry America up from the depths of despond to the salty crests is all that is needed to bring about the end of the current period of economic stress, S. L. (Roxy) Rothafel told the New York Motion Picture Club's weekly forum on Tuesday.

"The depression will end," Mr. Rothafel said in the course of his message of encouragement and cheer, "when optimism has come to replace pessimism."

His message was delivered with the utmost seriousness, unrelieved by any flights of humor or levity. Roxy seized the occasion to spread further his doctrine of "institutionalism," without which, particularly in the theatre business, there is little chance of sustained success, he believes.

In answer to questions put to him at the close of his speech, Roxy said that he believes motion pictures have a definite future of their own in large theatres, which he interpreted to mean the end of stage presentations as a complement to picture programs. He said that double features were a confession of lack of showmanship, and that had theatres been established as institutions they never would have found it necessary to resort to double features as a policy to attract patronage.

In reply to another question relating to the influence of television on theatres, Roxy said: "Television is not here. I would advise you not to worry about it. When it does arrive, hitch your wagon to it."

Frank Buck, author of "Bring 'Em Back Alive," also a guest speaker at the forum, related several experiences he had had in the course of his work in capturing wild animals for American zoos, and discussed the photographic problems encountered in the Malayan jungles where sequences for the RKO picture were filmed.

## Indifference of Public Held An Obstacle to Better Films

Indifference of the theatre-going public and its preference for action over art are the chief obstacles to improving motion picture standards, according to a report of the motion picture commission of the Detroit Council of Churches. The commission was formed to obtain better pictures for children and to advise the public of important pictures.

"The motion picture industry, like every other factor in our industrial and social life, must accept responsibility for its adverse effects on the life and behavior of the people," the report says. "Pictures above a very moderate intellectual and esthetic plane hardly ever receive adequate patronage, even by the elements that have clamored loudest for improvement."

## E. Schnitzer With Educational

Edward Schnitzer, for the past eight years manager of the Fox Brooklyn and Greater New York Exchange, has resigned to take the post of New York manager for Educational and World Wide exchanges.

# TELEVISING THE ENGLISH DERBY

## *Two Thousand at London Theatre "Attend" Race and Hear Running Commentary from the Course*

A most ambitious experiment with television, of particular importance to the native Briton because of the subject matter and of special interest to the theatre-going Briton, was the showing of televised pictures of the actual running of the Derby at Epsom Downs, in England. Two thousand "attended" the classic horserace from their seats in the Metropole Victoria in London, and heard the running commentary from the course as the pictures appeared on the large screen.

Details of the television broadcast, which was arranged by Graham Hewett for Baird Television, Ltd., and Phil Hyams for the theatre, show that comprehensive plans were made for the exploit. On the Downs, opposite the grand stand, was stationed a van containing the equipment for transmission. From the van six cables had been laid under the course and to a telephone circuit of 25 miles to London.

The audience saw first the Grand Parade, and it is reported that the figures of the horses and riders were easily distinguishable. One factor was the use of a screen 10 feet by 8 feet and free from the spots of light which, it was pointed out, had been noticeable in earlier experimental showings.

Of the general effect of a large picture slightly out of focus, as reported in *The Daily Film Renter*, Mr. J. L. Baird explained that electrical disturbances due to the use of telephone lines presented the chief difficulty in the way of obtaining brilliant definition. Mr. Baird said this obstacle is not so formidable in short transmission.

Three photoelectric circuits are employed in the system which was used for the demonstration, and the screen image as a result is divided into three vertical panels, unequally illuminated. The writer in the *Film Renter* pointed out that "vertical bars of light travel constantly across the screen from left to right with a somewhat disconcerting effect, though the eye accommodates itself in time."

The Metropole Victoria presented the television transmissions throughout the week of the Derby.

*The Derby seems to be destined to an enduring historical relation to the development of the picture art. The television exploit of June 1 is a direct sequel to that amazing performance of three decades ago when Charles Urban, newly arrived in England, to merchandise Edison pictures and equipment, proceeded to photograph the Derby and display the picture of the race that same evening in London.*

*Urban set a pace for the yet unborn newsreels in that distant day, when he installed a complete film laboratory in a railway car and developed and printed his films en route to London.*

*The Urban Derby pictures set London agog and did a deal toward making England and all of the Continent cinema conscious.*

*Next to a coronation the Derby is England's greatest pictorial event. It is likely to remain so as long as there is a horse, or an Englishman, alive.—THE EDITOR.*

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# Operators Union In Defense Drive

The Moving Picture Machine Operators Union, Local 306, of New York, launched a campaign in New York newspapers this week to defend itself against printed attacks and "to retain its reputation."

The campaign is comprised of a series of paid advertisements which will be continued over a period of weeks in daily newspapers. Members of Local 306, which is affiliated with the IATSE, are reported to have voluntarily assessed themselves in order to conduct the campaign. The subject of the advertisements, it was announced, would relate to facts concerning members of the local designed to show that they are "representative American citizens pursuing the normal course of rearing their families in accordance with the requirements of society."

Sam Kaplan, president of the local, said his organization "had enjoyed an excellent reputation, established more than two decades ago with the advent of motion pictures," and that, in addition to the defense of that reputation by the advertising campaign, the local would eventually seek "legal redress" against its detractors. Spokesmen for Local 306 cited editorials and other published matter which they regard as slanderous to Kaplan and the local.

"Anonymous letters attacking Local 306," said a spokesman, "have been published in New York newspapers from time to time, but answers to these attacks are not printed. While Mr. Kaplan was attending the IATSE convention in Cleveland last week letters were published charging that Mr. Kaplan did not employ union labor in his own industrial shops. That charge is not true, but no space was given our denials. We are forced to launch our defensive campaign with paid advertisements in order to counteract adverse propaganda.

"Members of the local have unanimously decided that the time has arrived for decisive and specific action on their part," the spokesman said. "They do not intend to sit idly by and permit these attacks to continue indefinitely."

Sam Kaplan said that the resolution pertaining to the employment of non-union workers by locals as "permit men," which was adopted at the Columbus convention of the IATSE last week, "legalized" the status of these workers and was of inestimable aid to Local 306.

"The resolution adopted by the convention," he said, "classifies so-called 'permit men' as apprentices, and comprises an official recognition of the status of these men. Heretofore, their status in the union ranks was wholly unofficial."

## IATSE Re-Elects Elliott as Meeting Bans Kaplan System

William C. Elliott was re-elected president of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, at the biennial convention at Columbus, Ohio, last week. Other officers elected are: John P. Nick, St. Louis, first vice-president; Fred J. Dempsey, Boston, general secretary and treasurer; Thomas B. Covert, Toronto, second vice-president; William J. Harrer, Newark, third vice-president; John B. Campbell, Guthrie, Okla., fourth vice-president; William P. Madigan, Minneapolis, fifth vice-president; Floyd M. Billingsley, San Francisco, sixth vice-president, and Harlan Holman, Cleveland, seventh vice-president.

The convention abolished with acclaim the "permit system," as practiced by certain locals, particularly 306, New York.

# Schulberg in N. Y. On Contract Deal

The contractual status of B. P. Schulberg, Paramount general manager of production, is under discussion currently in New York. Although Mr. Schulberg, now at the home office to discuss a renewal of his seven-year contract which expires January 1, has announced his intention of returning to Hollywood at the end of the week, no agreement, as a result of the discussions, had been announced up to Wednesday.

Various reports, in New York and on the Coast, pertaining to Mr. Schulberg's contractual status, led to the issuance of a denial by Sam Katz that the Schulberg contract had been terminated and Emanuel Cohn placed in charge of Paramount production. Mr. Katz is now at the company's Hollywood studios for inspection and advisory purposes.

Mr. Schulberg's contract carries a proviso that a new agreement is to be reached by July 1 of this year. His original contract was for five years, and later was extended two additional years. It also includes a two months' option which, if it were exercised, would extend his present contract to March 1, 1933.

## Harvey - Jaediker Reorganized Under Name of Harvey Agency

Harvey-Jaediker, general advertising and publicity agency in New York, has reorganized, taking the name of Harvey Agency. George W. Harvey is president and general manager. John Level remains in charge of copy, William Grotz, the art department, and Guy Fowler publicity. A. A. Wallgren, cartoonist to the A. E. F. will continue to handle advertising cartoons.

# THE BOX OFFICE CHAMPIONS FOR MAY

The nation's key-city box offices selected an entirely new group of productions as their best draws, none of the six champions for the month being one that appeared on the honor list for any previous month. With considerable logic based on the unusual current fame of the story, and on the number of celebrities-extraordinary in the cast, MGM's picturization of the Vicki Baum novel and stage play, "Grand Hotel," drew enough in dollars and cents at its roadshow performances to win, despite its less general distribution, the unofficial designation of champion of champions for the month, which ranking must also be considered in the light of the fact that all the showings thus represented were at top prices considerably greater than those of the regular program houses.

An interesting aspect of the May group of box office leaders is its inclusion of Paramount's "The Miracle Man," the picture which etched deeply into the record of the motion picture the names of George Tucker, Lon Chaney, Thomas Meighan and Betty Compson, and the name of the producer as well, when made a dozen years ago in the silent eloquence of its day. Given voice, it apparently speaks in the same terms of its predecessor. Its month's ranking is sixth.

A variety of appeal marks the remaining productions in the May group. Second ranking was won by another MGM picture, "Letty Lynton," which revolves briskly around affairs biological. A domestic problem is the theme of the third-place production, First National's "The Rich Are Always With Us," while in fourth position is United Artists' "Scarface," Howard Hughes' reflections upon contemporary American life. Certain aspects of the same scene form the subject matter of RKO Radio's "State's Attorney," the fifth picture in the list.

## GRAND HOTEL

### MGM

●

From a novel by Vicki Baum. American dramatic adaptation by William A. Drake. Directed by Edmund Goulding. Film editor: Blanche Sewell. Cinematographer: William Daniel. Cast: Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone, Jean Hersholt, Robert McWade.

## LETTY LYNTON

### MGM

●

From a novel by Marie Belloc Lowndes. Directed by Clarence Brown. Dialogue and continuity by John Meehan. Adaptation by Wanda Tuchock. Film editor: Conrad A. Nervig. Cinematographer: Oliver T. Marsh. Cast: Joan Crawford, Robert Montgomery, Nils Asther, Lewis Stone, May Robson, Louise Closser Hale, Emma Dunn. Released April 30.

# THE RICH ARE ALWAYS WITH US

## FIRST NATIONAL

●

Story by E. Pettit. Directed by Alfred E. Green. Adaptation by Austin Parker. Edited by George Marks. Cinematographer: Ernest Haller. Cast: Ruth Chatterton, George Brent, Adrienne Dore, Bette Davis, John Miljan, Mae Madison, John Wray. Released May 21, 1932.

# SCARFACE

## UNITED ARTISTS

●

Screen story by Ben Hecht. From a novel by Armitage Trail. Directed by Howard Hawks. Film editor: Edward Curtiss. Sound engineer: William Snyder. Cinematographers: Lee Garmes and L. W. O'Donnell. Cast: Paul Muni, Ann Dvorak, Karen Morley, Osgood Perkins, C. Henry Gordon, George Raft, Purnell Pratt. Released March 26, 1932.

# STATE'S ATTORNEY

## RKO RADIO

●

Screen play by Gene Fowler and Rowland Brown. Directed by George Archainbaud. Art director: Carroll Clark. Film editor: William Hamilton. Cinematographer: Leo Tover. Cast: John Barrymore, Helen Twelvetrees, William Boyd, Jill Esmond, Mary Duncan, Oscar Apfel. Released May 20, 1932.

# THE MIRACLE MAN

## PARAMOUNT

●

From a story by Frank L. Packard and Robert H. Davis. Play by George M. Cohan. Directed by Norman McLeod. Adapted by Waldemar Young. Dialogue by Waldemar Young and Samuel Hoffenstein. Cinematographer: David Abel. Cast: Sylvia Sidney, Chester Morris, Irving Pichel, John Wray, Robert Coogan, Hobart Bosworth.

# Allied Proposes Vigilance Groups To Assist Owners

Allied State Association sees in "recent business declines" a further threat of new theatre taxation and, at its eastern meeting, to be held at Atlantic City, June 22, 23 and 24, will formulate plans for the establishment of a vigilance committee in every congressional district "to protect the interests of the small theatre-owner." In its "preparedness" policy, Allied foresees a possibility of a lowering of exemptions to 10 cents.

"Washington observers are agreed," an Allied statement says, "that due to recent business declines, the treasury estimates are short and that the new revenue bill will not have the necessary effect of balancing the budget. Present indications are, therefore, that efforts will be renewed at the next session of Congress to lower the exemption on admission tax to 10 cents. Independent exhibitors at their meeting next week at Atlantic City will formulate plans for the maintenance of vigilance committees in every congressional district for the protection of their interests."

Representatives of independent producers will be on hand at the Atlantic City meeting, it was announced, to discuss with the independent exhibitors plans for the cooperative booking of independent product "as an offset to the proposed exclusive-run distribution policy under consideration by certain theatre-owning producers."

# Plunkett Gets RKO Dismissal Notice, Officials Declare

RKO officials on Wednesday divulged the information that Joseph B. Plunkett, former theatre head of the circuit and member of the board of Radio Pictures, had been officially advised by the theatre corporation that his services would be terminated after July 9.

Mr. Plunkett denied that he had tendered his resignation, but refused to say whether he had received a notice such as described. He also refused to state whether a contract between himself and the theatre corporation existed. Since the appointment one month ago of Herschel Stuart to a position in charge of field theatre operations, Mr. Plunkett has been relieved of his former duties.

## Kent and Aylesworth Voted to MPPDA Board

Sidney R. Kent, president of Fox Film Corporation, and Merlin H. Aylesworth, president of RKO, were elected to the board of directors of the MPPDA, at the quarterly meeting of directors of the organization, held late last week. Mr. Kent succeeds Harley L. Clarke, former Fox representative on the board, and Mr. Aylesworth takes the place of Joseph I. Schnitzer, former Radio Pictures representative.

## Chicago Decides to Retain Censor, but with Board Cut

Chicago has decided that it will retain the services of a censor board, the abolition of which was proposed recently by Mayor Anton Cermak, but with four instead of eight members. The decision was reached this week following a public hearing before the finance committee of the city council.

Chicago's film people, who had hoped the board would be eliminated when the finance group refused to vote the board's appropriation several weeks ago, are in a measure disappointed. Various civic groups attended the hearing and defended the retention of the board.

# Vaudeville Needs "New Faces," Says Martin Beck, Home

American vaudeville needs new faces and a radical departure from the "cut and dried formula" at present prevailing, in the opinion of Martin Beck, managing director of RKO vaudeville, expressed on his return to New York from a European survey on which he was accompanied by S. L. (Roxy) Rothafel.

Noting "a very certain need for the Continental atmosphere and variety which can best be supplied by the outstanding and cleverest performers from other lands," Mr. Beck said he had arranged to bring a certain number of the outstanding variety acts of Europe to this country and RKO vaudeville. The impresario qualified his remarks with regard to the need of new talent here, however, with the statement that "our own artists excel in singing, in dancing and in comedy," and said he had no intention of bringing over many foreign numbers.

Mr. Beck said he found a decided revival of public interest in variety and music halls, corresponding to American vaudeville performances, in England, France and Germany. The bulk of the European city patronage, he said, is favoring theatres showing variety entertainment. A significant factor also pointed out by the RKO executive, is the readiness with which newspapers are giving liberal space to a current "Boom in Variety" movement abroad.

## Kliegl Bros. Given Contract For Lighting Center Houses

Kliegl Bros. Universal Electric Stage Lighting Company, Inc., has been awarded contracts for complete stage lighting equipment and special lighting devices for two theatres now under construction in Rockefeller Center, New York.

Among the special devices, which were all designed particularly for these theatres, are program lights for the backs of orchestra seats, portable stage lighting units, special cyclorama foot and border lights.

## Name World Wide Story Heads

Katherine Hilliker and Captain H. H. Caldwell, screen writers, have been signed to supervise the story department of World Wide Pictures. Both leave for the Coast studio this week.

# Louisiana Measure Would Make Illegal All Exclusive Runs

A bill aimed at "preferential" contracts between distributors and exhibitors, and which would make the sale of "exclusive runs" illegal, has been introduced in the Louisiana state legislature, and is said to be sponsored by independent exhibitors of the state.

The bill would make it a felony to fix arbitrary film rentals, would regulate the protection given advance-run theatres and is so worded as to prohibit the sale of exclusive territorial exhibition rights.

Additional theatre taxation bills, aggregating 30 per cent on admissions, are now before the Louisiana House at Baton Rouge, and will probably come up for consideration within the week.

Other theatre bills before the Louisiana legislature would establish censor boards whose maintenance would be borne by theatres, and would compel the licensing of projectionists. Independent exhibitors are opposing both measures. Senate Bill 262 would increase the penalties on convictions for theatre bombings.

# Roxy Receivership Extended 6 Months

Continuation of the receivership of the Roxy theatre, New York, was granted for an additional six months by Federal Judge Francis G. Caffey, upon agreement this week of creditors, stockholders and second mortgage holders. The court ordered Harry G. Kosch, temporary receiver, to remain in charge for the additional six months.

Although the continuance of the receivership will permit the Roxy theatre to remain in operation for the time being, there is still the possibility that first-mortgage holders will institute foreclosure proceedings. Mr. Kosch announced he was now engaged in negotiations with the first mortgage holders to prevent this. Closing of the theatre, he said, would cost between $6,000 and $7,000 a week, whereas, if it is permitted to remain open he hopes to be able to restore grosses to a $50,000 or $60,000 weekly level, on which a profit would be realized.

The receiver's report for the period beginning May 18 showed a deficit of $60,697, on the basis of total receipts to June 9 of $97,849, and total expenditures of $158,546. Mr. Kosch said that with receipts of $31,987 to Monday afternoon of this week, gross for the current seven-day period was expected to total $60,000, on which the theatre would realize a profit of approximately $10,000. It was revealed that, under the receivership, operating expenses had been reduced to $40,214 weekly, from $48,000, and that further economies were in prospect.

Mr. Kosch's management was given the indorsement of second-mortgage holders, Fox Film Corporation, and Donahue & Coe, advertising agency. The latter are two of the principal creditors.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A. H. SCHWARTZ'S Century Circuit of some twenty Brooklyn and Long Island theatres no longer calls them "double features." The second picture is now billed by Century houses as an "associate feature."

▽

*Prophecy of the Month* (from the program of the State theatre at Stoughton, Mass.):

"Keep your eye on Lyda Roberti. People in Hollywood are talking about the unusual Polish girl—and hope it isn't true that immigration authorities are going to deport her, for the *alleged* reason that she has been here *five years* on a *'visitor's'* permit."

▽

**The first ad in English appeared in 1477, according to Robert F. Sisk, RKO'S advertising executive. The first newspaper ad appeared in 1625, he claims. Just 14 years after that, in 1639, tobacco ads apppeared, and in 1657 coffee ads began appearing. Theatrical ads started shortly after, though it was well into the 19th century before display theatre advertising developed.**

▽

*Along Broadway they are telling the yarn about an office boy who is employed at the home office of a major distributor which recently decreed payless vacations. When informed of the order that everyone would be given two weeks, without pay, the lad filed a vigorous protest on the grounds that he has been with the company ony five months, and, therefore, is entitled to only one week.*

▽

*Miss Ellen Johnson, our correspondent in rural Mississippi, writes as follow from Brookhaven:*

> "They do the funniest thing down here. Every time you buy a ticket to our picture show they give you a piece of china. I got a plate last night and I know at least four others were dropped and smashed on the concrete floor at the crucial moment of the picture. However, no one in Brookhaven fears unexpected guests because the neighbor's pattern of dishes, all obtained at the theatre, fill in beautifully."

▽

Who remembers when, back in the boom days of the '80s, the new transcontinental railroads waged a rate war that brought fares to California down to $5.00 and less? One ticket was sold for 50 cents.

▽

*Cal York, Coast news writer, brings to mind the fact that Boris Karloff, screen favorite of many, has achieved fame in talking pictures without speaking a word. He didn't in "Frankenstein" and he'll be mute again in "Old Dark House."*

▽

**Herbert M. Woolf, Kansas City clothier, financier and horse fancier, who still has a substantial investment in Fox West Coast theatres by virtue of his association with M. B. Shanberg, former Fox Midwest division manager, is making a determined bid for honors at the race track. His horses have galloped over the largest tracks of the country this season. "Out-bound," one of his entries, won the inaugural feature and a purse of $1,000 at the opening of the Riverside track in Kansas City a few days ago.**

**UNFRIENDLY editors are won over for theatre publicity in many ways. Here's how one opening was made by an important national circuit:**

**Conceive of an exploitation man attached to a film exchange, and assigned to do special exploitation on a picture, in a town of 150,000 population. Behind the assignment was a direct political background. The picture had been sold away from the town's most important theatre owing to a percentage disagreement, and it also had been booked later for a day and date showing, first run in two grind houses. A half owner of the injured theatre was the editor of the town's only newspaper.**

**The initial discussion for space with the newspaper chief was a mighty chilly affair. Without referring to the fact that the circuit was a political outcast, the editor declared that his columns were closed unless the circuit presented justified publicity.**

**Then began the search for an idea which could be localized. Nothing materialized, but the exploitation man did find a story of local interest which had nothing to do with the theatre itself. He discovered a group of Italians in the city who made the rounds of buildings at night to catch sparrows sleeping on fire escapes—the birds eventually becoming sparrow pot pie. With names and addresses it was a pretty good human interest feature The exploitation man wrote it and submitted it. The aftermath was the suspension of the editorial barrier, and the editor himself enabled the house to crash page one of his paper by having the star of the production donate $5 to the town's milk fund**

▽

*H. F. McElroy, city manager of Kansas City, appears to be a friend of theatres. In announcing the disbanding of the police band for reasons of economy, he commented: "This administration intends to protect the public, not amuse it. We will let the theatres do the entertaining."*

▽

There is at least one player in Hollywood who appears to have a justifiable claim to the distinction of being unusual. She is Miss Evalyn Knapp, who frankly admits that she is only "a little bit better than a bit player," and has no beauty secrets, never goes on a diet or takes special exercises and does "absolutely nothing!" to keep fit.

▽

**When the King of Siam visited these shores quite some time ago he purchased $9,000 worth of theatre lighting equipment for the Chalorm Krung theatre at Bangkok. The devices were shipped this week by a St. Louis firm.**

▽

It happened in Portland, Oregon, last week, during the road showing of Metro's "Grand Hotel." An excited patron at the box office asked for "one single on the tenth floor," and the cashier replied: "for sleeping or jumping?"

▽

*Morton Downey once sold phonographs for $15 a week and was paid only eight.*

▽

"Jackie Cooper," according to James R. Quirk, publisher of *Photoplay Magazine*, "whose salary runs into four figures a week, is allowed 50 cents each week for spending money. And to Jackie, who hasn't the slightest notion of how much he earns, that 50 cents looks like the inside of Mellon's bank."

LAST week's paragraph about Dr. Hugo Riesenfeld reminds us of how that title of "Doctor" came to be. Some 13 years ago when, among other things, Terry Ramsaye, was conducting the publicity and promotional affairs of the Rialto and Rivoli theatres, there was a conference in the office of Mr. Samuel Lionel Rothafel. Roxy had discovered that Dr. Firmin Schwinnen, famous Rialto organist, appeared so designated in the house program, in honor of his Ph.D. from an American university.

Roxy was a shade disturbed. Riesenfeld, the director of music and, therefore, in superior position to all organists, was merely Hugo Riesenfeld on the program.

Roxy sent for his musical chief.

"Hugo," he demanded, "have you ever been to school—a university?" Riesenfeld, a bit puzzled, paused and then answered, "Yes, a few."

"Such as?" inquired Roxy.

"Such as the University of Paris."

"Okay! exclaimed Roxy. And turning to Ramsaye, he added, "It'll be Doctor Riesenfeld on the program after this."

And so it was—until Roxy left those theatres. Meanwhile visiting stars making personal appearances occasionally embarrassed Doctor Riesenfeld by asking him "what to do for a cold."

▽

The late Charles K. Harris, author of "After the Ball," left an estate valued at $25,945, including rights to 154 songs. These are estimated to be worth $155 each, while 33 motion picture scenarios are appraised at the low sum of $6 each.

▽

*To weep or not to weep—that is the question, it would seem, in the minds of moviegoers. Laughter and tears run neck and neck in the national movie preference poll now being conducted. Preference for comedy and tragedy are about equal.*

*"What this country needs is more belly laughs," declared Robert Woolsey, the screen comedian. On the other hand, Wallace Irwin, the author, states the position of the many who are not ashamed or sorry to use their handkerchiefs at the movies.*

*"I am not one of those tired business men," he comments on his ballot, "who think that plays shouldn't be sad because there is so much sadness in the world. That's buncombe. Grown-up people should not be so weak-nerved that they can't stand seeing a picture of life as it is."*

▽

**Ira Jay Ingraham, cameraman of around-the-world fame in connection with the "Cruise of the Speejacks" and many Burton Holmes travelogues, passed through New York this week on his way from the Pacific Northwest to London on a pictorial errand. In this instance his job is to paint a word picture for some British stockholders pertaining to an Idaho silver mine.**

▽

Pete Wood of Columbus, after reading of Louis B. Mayer's call on President Hoover to register a friendly word on the beer tax idea, writes that "irrespective of 'Old King' Cole's blast, fifty million Frenchmen and Mayer and Wood *can't* be wrong!"

# A NEW

# IN THIS INDUSTRY

If you have talked with Fox executives or employees you have met it.

It is the confidence which now inspires Fox Film Corporation—a confidence coming out of the knowledge of constructive policies at work at the Home Office and at Movietone City.

The purpose of this advertisement is not to publicize policies.

# FORCE

The results of these policies will be given the publicity they demand very soon.

Until then there will be no idle promises or boasting.

Meanwhile showmen to whom the future of the industry is important are advised to . . .

# WATCH FOX THIS YEAR!

# EDUCATIONAL WILL RELEASE 145 SHORT SUBJECTS DURING 1932-33

### *AN EXPERIMENT IN LANGUAGE*

*Manager Henry Sommers of the Paramount, in Hamilton, Ohio, is experimenting with foreign language pictures, looking to the regular presentation of them, in the event they prove successful in the experiment. He has booked one of the new German feature productions for one night, as half of a double feature bill with "The Misleading Lady." It marks the first time a foreign language picture will be shown in the city, and the German population was notified directly of the event by mail.*

### Baltimore Manager at Head Of Local Protection Group

C. Elmer Nolte, manager of the Grand theatre, Baltimore and vice-president of the Exchange Club of his vicinity, is actively working with his organization to protect the merchants from the curb vendors in the section.

Nolte claims curb dealers compete with storekeepers paying high rentals and various license fees, and employing assistants. Objection is made because merchants are selling at low figures and profits are small. A protest will be made to the local board of estimate.

### Crash Verdict Set Aside

Supreme Court Justice Lewis J. Smith, Mineola, Long Island, has set aside a sealed verdict for the defense in the trial of a $50,000 suit brought by Mrs. May Voyes of Woodmere, widow of William Fox's chauffeur, Joseph, against Muriel and Dorothy Kane of New York. Voyes was killed when Mr. Fox's car collided with that of Muriel Kane.

### 35 Owners Join Kansas MPTA

Owners of 35 Kansas City suburban houses automatically became members of the MPTA of Kansas and Missouri when the Independent Theatre Owners, Inc., of Greater Kansas City, voted to defray part of the office expense of the MPTA. The organization as a whole will not be affiliated, however.

### Howson Umpires Tennis

Albert Howson, director of censorship for Warner, officiated at the Davis Cup inter-zone tennis matches between the United States and Brazil at the West Side Tennis Club, Forest Hills, Long Island, June 9 to 11. Howson is a member of the Tennis Umpires' Association.

### Bank Closing Hits Stars

Numerous film stars, including Greta Garbo, Will Rogers, Harold Lloyd and Jean Harlow are said to have suffered financially through the closing of the First National Bank of Beverly Hills.

## Schedule Will Be Divided Into 17 Series; Eight To Be Two-Reelers, Eight One-Reelers and One a Burlesque Serial

Educational will offer 145 short subjects during the 1932-33 season, of which total 56 will be two-reelers, 88 one-reel novelties and comedies, and a burlesque serial, to be released in the form of six two-reel episodes.

There will be 17 series in the complete production schedule, eight of two reels each, the serial group and eight of one reel each. Harry Langdon, who has been off the screen for some time, will return in one group.

#### Seven Two-Reel Series Set

Seven of the two reel series, already set, are as follows:

Eight Mermaid comedies, with Harry Langdon starring. Harry S. Edwards will direct part of these and Arvid Gillstrom the remainder.

Six sports featurettes, with Charles Paddock writing the stories and James Gleason directing. James, Lucille and Russell Gleason will be featured. The comedies will have a sports angle, but will be along the lines of Mr. and Mrs. Sidney Drew comedies.

Six Kendall-de Vally Operalogues, done in English with music from popular operas.

Seven Vanity Comedies, to be produced by Al Christie with Mary Carlisle, Helen Mann, Eleanor Hunt, Betty Lorraine, Bobby Vernon, Glen Tryon, Bill Bevan, Vernon Dent and John and Buster West.

Eight Torchy Comedies, to be produced by C. C. Burr, with Ray Cooke again in the title role.

Tom Howard comedies, to be produced in the east by Larry Kent, former Paramount short subject chief. All other shorts will be produced on the Coast.

Six episodes of "The Great Hokum Mystery," a satirized version of an old-time serial, with the original film and comedy chatter by Lew Lahr and Harry Miller.

Nine comedies starring Andy Clyde. These will not be produced by Mack Sennett for Educational release, as in the past.

#### Six One-Reel Groups

The six series of one-reel subjects on the program and already determined are:

Six Spirit of the Campus numbers with Reinald Werrenrath, to be produced by Larry Kent and to center around campus songs. The Alumni Club will sing in them.

Six Baby Burlesks with youngsters from 18 months to four years. Each will be a comedy treatment of a serious drama or story. Jack Hays will produce.

Do You Remember series, flashbacks to the "gay nineties," accompanied by humorous patter, to be produced by Johnny Walker.

Twenty-six Terry-Toons to be done by Frank Moser and Paul Terry, with Philip Scheib.

Lyman H. Howe's Hodge-Podge, with Robert E. Gillaum in charge of production.

Nathan, Woodard and Fairbanks will produce a series of 13 one-reelers, titled "Battle For Life." The series will be devoted to the struggle for life carried on by insects. Micro and macro-photography will be extensively used in the films.

One additional series of two-reelers and two other groups of one-reelers will be announced shortly to complete the program.

### *OLYMPICS FUNNY TO PARAMOUNT*

*The Paramount Coast studio claims to have monopolized the comedy stage talent of Hollywood for the film, "Million Dollar Legs," farce based on the impending Olympic Games. The list announced includes Heinie Conklin, Al Bridge, Ted Stanhope, Jack Oakie, W. C. Fields, Andy Clyde, Ben Turpin, Hank Mann, George Barbier, High Herbert, Billy Gilbert, Vernon Dent, Teddy Hart, and so forth. Lyda Roberti will have a leading feminine role and Dickie Moore will head the younger element.*

### Paramount Plans 15 Features, 9 Shorts from French Studio

Paramount will produce 15 features and nine shorts at the Joinville studio, near Paris, during the 1932-33 season. The shorts will be comedies exclusively, as a result of the success during the past season of that type of subject, the company announces.

Among the artists to be features in the productions will be Suzy Vernon, Meg Lemmonier, Saint Granier, Henry Garat, Marie Glory, Fernand Gravey, Baron Fils, Noel-Noel and Pierre Etchepare.

### U. S. Releases Film on Roads

The United States Department of Agriculture has released a six-reel sound film, "An International Study of American Roads," showing the extent of the highway system in the country, construction methods and engineering activities. It was recorded on RCA Photophone system, and scored by the United States Marine Band. On 35 mm. sound-on-film, it is loaned to responsible borrowers by the Office of Motion Pictures of the department, with borrower paying carrying charges.

### Loew to Drop Atlanta House

The Loew circuit will relinquish control of the Fox in Atlanta, which it has operating under a pooling arrangement, when the agreement expires August 1, according to E. A. Schiller, Loew executive, returned last week from a southern trip.

### Hutchinson, Steiner to Coast

Charles Hutchinson, Allied Pictures director, and Bill Steiner, production supervisor, have left New York for the Coast to begin work on the new season's product.

# LEADING STAGE PRODUCERS MERGE THEIR BOOKINGS TO "SAVE ROAD"

## Shubert Receivers Have Second Plan for Deal with Erlangers to Consolidate Booking in Cities Outside of New York

The Theatre Guild, the Shuberts and Erlangers have merged their producing and booking interests in twelve subscription cities for the coming season. The merger will operate under the name The American Theatre Society.

Immediately following the announcement of this merger, a supplementary move this week, initiated by the receivers of the Shubert Theatre Corporation and its subsidiaries, calls for the consolidation of other booking activities of the Shubert and Erlanger offices outside of New York, under one company, soon to be formed. Marcus Heiman, an Erlanger executive and former president of the Orpheum circuit, will head the new booking company, according to C. Fiske, representing the Irving Trust Company, co-receiver with Lee Shubert. Under the agreement, the Shubert and Erlanger booking offices, long-standing rivals, will be represented equally on a supervisory board, the receivers and the Erlanger interests each holding 50 per cent of the company's stock. Each party will contribute equally to a small capital, not to exceed $10,000.

The three-way deal, due in part to the straits in which the stage has found itself as a result of the competition of the motion picture, follows several years of promulgation of varied suggestions to "save the stage." It is purposed eventually to provide, through The American Theatre Society, an entire season of trademarked attractions, selected by a committee of judges, from the output of cooperating and allied producers. The three organizations will have established subscription audiences for their plays and, says Beauvais Fox, past president of The Theatrical Press Representatives of America, in *The T. P. R. O. A. Quill,* will "be in a position to extend a season's bookings to selected productions from Gilbert Miller, Arthur Hopkins, John Golden, Jos. P. Bickerton, Jr., Brock Pemberton, Eva LeGalliene's Repertory or any other independent producer who may like to take advantage of the 'American Theatre Society' plan."

The arrangement calls for the raising of a fund among those in the pool for the purpose of covering the expenses of organizing the subscription audiences and extending the plan into other cities.

The Theatre Guild, which will maintain its policy of guaranteed productions, in its announcement declared that the agreement "may mean the renaissance of the road." It is planned to have one efficient booking office and the Guild is to direct the movement with a corps of publicity salesmen. The announcement says "there will be a local management of subscription, with a deputy of the merged interests in charge in each center and a number of field agents organizing the audiences." It is reported that a $2.50 top is to be set and competing theatres are to be eliminated except in Chicago, Boston and Philadelphia.

The Theatre Guild initiated the subscription audience plan in tour cities in 1927 and the Shuberts two years later under auspices of the Professional Players in Philadelphia, Boston, Washington, Pittsburgh and Buffalo, under the Dramatic League in Chicago, Cincinnati, Cleveland, Detroit and Kansas City, and under the Drama Association in St. Louis. The Guild has had seasons in most of these cities and in Baltimore.

The press representatives' long-standing appeal for a United Producers of America had been endorsed by John Golden, George M. Cohan, Sam H. Harris and by a number of drama editors.

The purpose of the Shubert-Erlanger merger in general will be of the same nature as the other, looking to the prevention of booking conflicts and unnecessary losses through competition. It is announced that "the plan may involve additional (theatre) abandonments, though in some instances it is likely to involve the taking back of theatres already given up."

It will be necessary that court sanction be obtained for the participation of the Shubert receivers in the plan, which authorization will be sought immediately from Federal Judge Francis G. Caffey.

It is intended that the Erlanger office and the receivers are to operate their own theatres separately, while additional houses will be operated through subsidiaries, by the booking company itself or by independents. The company would receive a fee, or share of the profits, to be agreed upon, and the remaining profits would be divided equally by the local subsidiaries of the Shuberts and the Erlanger interests. Despite recent rumors of a complete merger of the two companies, it is announced that no combination is contemplated in production, or booking in New York.

## Universal Film To Be Shown To Police Chiefs in Session

The Universal picture, "Radio Patrol," dealing with the radio-equipped police car, will be shown on June 16 at the annual convention of the International Police Chiefs, scheduled for the Multnomah Hotel, Portland, Ore. The grand ballroom of the hotel has been equipped for the showing.

The film was recently viewed by police groups in Los Angeles and San Francisco. Arrangements for the screening have been concluded between A. J. O'Keefe, Universal manager in Portland, and the convention committee in charge of arrangements.

## Jewish Film Booked

"Joseph in the Land of Egypt," Jewish talking film directed by George Roland, is scheduled for three days at the Warner Metropolitan Opera House, Philadelphia, this week. Guaranteed Pictures Company, Inc., is producer and distributor.

## No Sales Session By United Artists

United Artists will hold no sales meetings of any kind this year, Al Lichtman, vice president in charge of distribution, announced. Mr. Lichtman said that the company's new product, and any innovations in sales plans, would be communicated to field sales staffs in a routine manner and without the holding of either national or regional meetings.

Mr. Lichtman intimated that considerations of economy played an important part in the decision to do away with sales meetings this year.

"Conventions are costly," he said, "and their chief benefit is found in the cheerfulness they instill in the men. The same thing can be accomplished in other ways. I am considering giving salesmen a week's vacation."

United Artists held its first sales convention four years ago.

Mr. Lichtman said that United Artists will not be limited to any specific number of pictures in carrying out next season's program, but would produce a picture for every good story it acquired.

"I might say right now that we will make 12 pictures in the forthcoming season, but if we come across 20 stories which we believe suitable for production, then we will make that many," Mr. Lichtman declared.

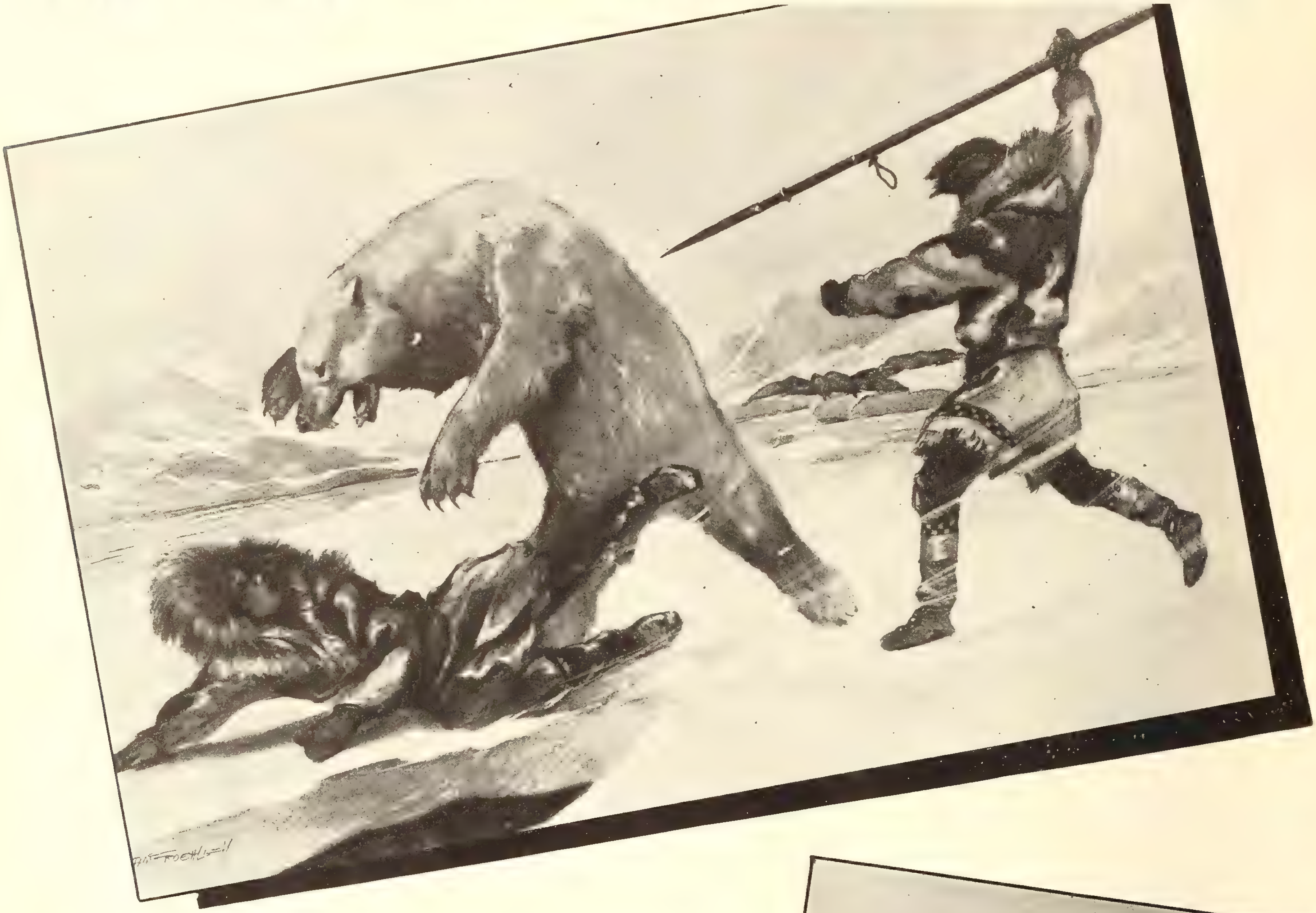
## Warner Revises Release Program

Warner has revised its general release schedule up to and including the week of September 10, with a sufficient number of features already completed to allow release of a picture a week up to December 31.

The new schedule with release dates follows:

"The Tenderfoot," starring Joe E. Brown, June 18 (formerly June 11); "Love Is a Racket," starring Douglas Fairbanks, Jr., June 25 (formerly June 18); "The Dark Horse," with Warren William, July 2 (formerly June 25); "Week-End Marriage," with Loretta Young, July 9 (formerly June 18); "Winner Take All," starring James Cagney, July 16 (formerly July 2); "The Night Flower," starring Barbara Stanwyck, July 23 (formerly August 6); "Miss Pinkerton," Joan Blondell's first starring picture, July 30 (formerly July 16); "Without Consent," with Chic Sale, August 6 (formerly July 23); "Jewel Robbery," starring William Powell and Kay Francis, August 13 (formerly July 30); "Crooner," with David Manners, August 20 (formerly August 13); "Doctor X," with Lionel Atwill, August 27th (formerly July 9); "Two Against the World," starring Constance Bennett, September 3 (formerly August 20); "Big City Blues," with John Blondell, September 10 (formerly August 27).

# The Picture The World Will Welcome—



An Edward Small Production
Directed by Ewing Scott
Presented by CARL LAEMMLE

# The Picture The Critics Will Rave About!

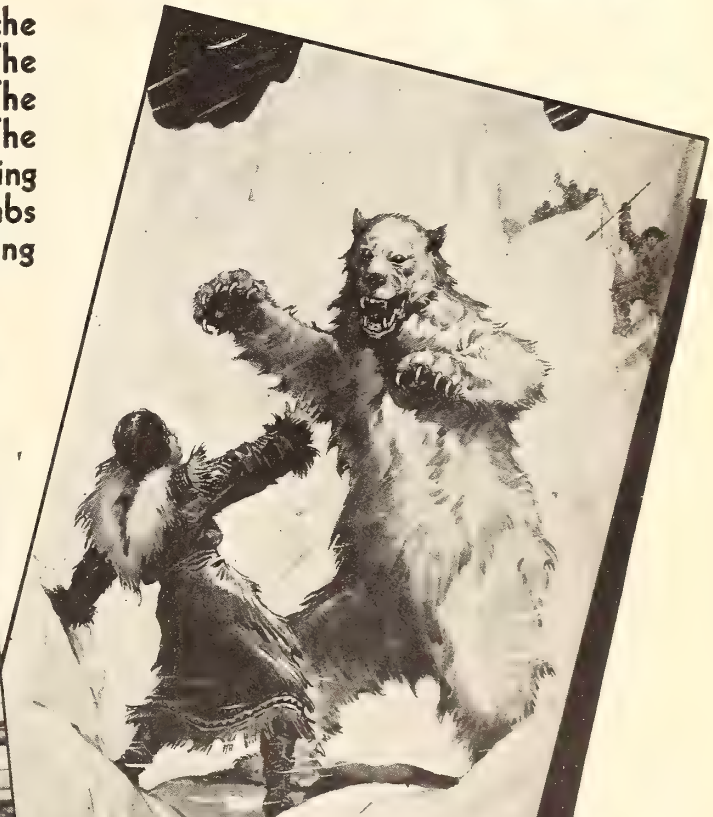
## The Picture That Will Smash Down The Sales Resistance Of Your Hardest-Boiled Fans!

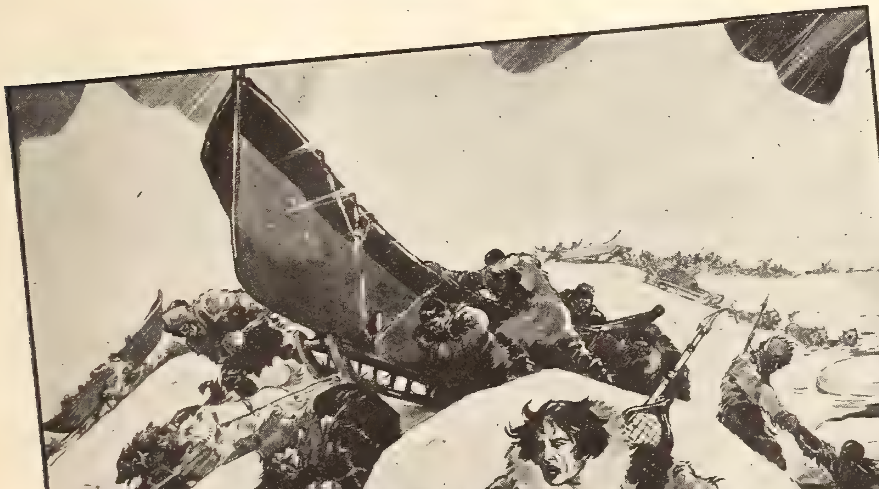
# IGLOO

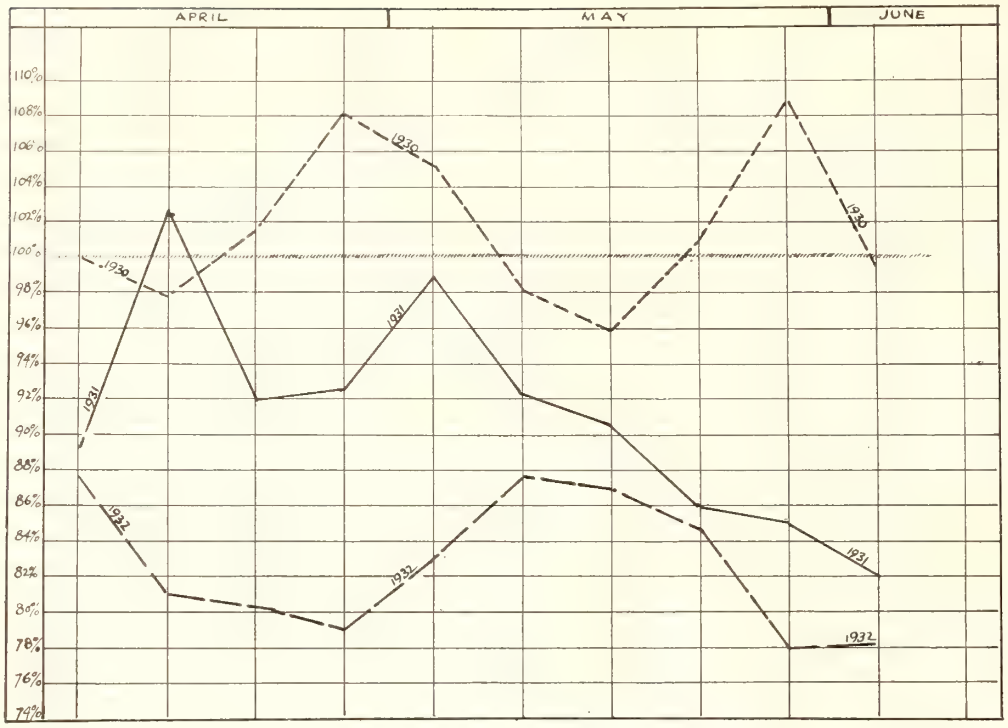
An absolute novelty. A complete breakaway from the regular line of movies and talkies. Taken amid the frightful blizzards of the Arctic. A sincere yet sensational story of a fight for life.

UNPARALLELED SCENES:— The killing of the polar bear about to devour the belle of the arctic. The desperate hunt of the walrus horde on ice floes. The sacrifice of human life to save other human lives. The fight against freezing to death in the ungodly, raging storms of the frozen North. The sealing of living tombs with melted ice which freezes as it pours. The crushing pressure-ice destroying its victims.

## UNIVERSAL'S SUMMER SENSATION







This chart, based upon MOTION PICTURE HERALD'S weekly compilation of box office receipts, shows a comparison of theatre receipts in sixteen cities during eleven weeks in April, May and June, 1930, 1931 and 1932. The 100 per cent line represents the average weekly receipts during the entire year 1930.

# MAYFAIR SCHEDULES 24 FEATURES FOR 1932-33

## Four Specials, 10 Melodramas, 10 Action Pictures Planned By Independent; Signing of Players to Await Production

Mayfair Pictures, one of the larger of the independent producing companies, of which George W. Weeks is president, will offer 24 features during the 1932-33 season. The schedule will be divided into three divisions: four "specials," 10 melodramas and 10 action pictures.

The company announces no player or directorial assignments, stating its belief that it is more advantageous to arrange players and directors at the time of individual picture production. The program, arranged by Mr. Weeks, Claude Macgowan, executive vice-president and general manager, and Cliff Broughton, vice-president in charge of production, follows:

The "specials" are: "Sister to Judas," story of the effort of a sister to check her brother's criminality; "Vanishing Women," a story of ignorant women and their patronage of quack fortune tellers; "Her Resale Value," in which a woman of loose morals sees herself 20 years hence; "Society's Children," concerning the attempts of children, no longer wealthy, to disguise their situation.

The melodramas planned are: "Velvet Vultures," a story of suave racketeers, preying upon the drink-crazed youngsters of society; "Her Mad Night," a story of complications arising out of one girl's slight indiscretion; "Red Heads vs. Blondes," a reopening of the feud between the "preferred" girls; "Malay Nights," one woman selling herself for money with which to return to civilization; "Behind Jury Doors," a court room story; "Phantom Fingers," a crime years ago acts as a boomerang on its perpetrator; "Midnight Warnings," a mystery story; "Dance Hall Hostess," a treating of the trials and tribulations of a taxi dancer; "Visiting Nurse," glorifying an unsung heroine; "Revenge at Monte Carlo," a story of adventure at the famed playground.

In the action division will be "Heart Punch," a story of the prize ring; "When Chinatown Sleeps," an adventure in San Francisco's Chinatown; "When a Marine Sees Red," a story of the service; "Wicked Wings," a story of the air lanes; "Where There's Smoke——," a new angle on firefighting; "Night Cab," detailing the troubles of a taxi night hawk; "Hot Pages," a story behind the scenes of a "beat"; "The Open Switch," treating of railroads and railroad men; "The Riot Squad," the story of a factory riot; "Brothers of the Road," a tale of a "has-been" and a youngster who were thrown together.

## Sol Edwards Named Assistant Sales Manager at Educational

Sol Edwards, formerly with World Wide Pictures, feature product organization of Educational, has been appointed assistant sales manager of Educational, under J. H. Skirball, general sales manager. Mr. Edwards was at one time connected with Universal, United Artists and Warner.

# Majestic Formed By Goldstone On Cooperative Basis

Majestic Distributing Corporation, new national independent producing-distributing organization, built upon the principle of the old First National, with 22 independent exchange operators equal partners, will offer during the coming season 26 features, comprising four specials, 18 features and six westerns starring Jack Hoxie.

These details of the organization, chiefly sponsored and financially supported by Phil Goldstone, independent producer and financier, were determined at a three-day session held late last week at the Congress Hotel in Chicago. Three features, "Phantom Express," "Unwritten Law" and "By Whose Hand" have already been completed by Majestic on the Coast. Exchange operators present at the session represented 22 key cities. The company will operate as a cooperate franchise organization.

Herman Gluckman of Capitol Film Exchange, New York, was elected president; William D. Shapiro of Boston, first vice-president; Ben Judell of Chicago, second vice-president. The three, with Mr. Goldstone, J. Berkowitz of Buffalo, Tony Luchese of Philadelphia and Sam Wolf of Los Angeles form the directorate of the company. Mr. Goldstone will produce the 26 films, but under the arrangement members will have a voice in all company policies.

A production budget of $3,000,000 for Majestic's 26 features was announced by Mr. Goldstone on his arrival in New York, following the Chicago meetings.

The independent producer is enthusiastic over the new Majestic studios in Hollywood, which, he says, are the only all-brick studios on the Coast. RCA "high fidelity" equipment is used, and has a range of 18,000 cycles, Mr. Goldstone said. Modern facilities, he added, will result in savings on studio overhead of from 10 to 15 per cent annually.

# Coast Exhibitors Refuse Affiliation

Independent exhibitors of southern California have formed the Independent Theatre Owners of Southern California, thereby settling a long-standing internal controversy as to whether or not the group should affiliate with either the MPTOA or Allied States, national organizations. Approximately 300 are members.

Gus Metzger has been elected president; B. M. Beringer, vice-president; George Bromley, secretary; R. D. Whitson, treasurer. Directors are Glenn Harper, Harry Hicks, John M. Young, Harry Chotiner, Lawrence Cohen. Metzger has stated the organization may back either of the national bodies, depending entirely upon the merits of the question involved at any particular time. In this policy the new association follows closely that of the TOCC in New York, which, affiliated with neither major group, supports any measure thought of benefit to the local exhibitors.

the Greatest Exploitation Campaign Ever

Series --*Hail!* The *New* WALT DISNEY

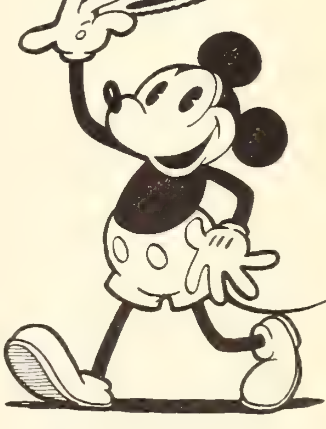
# MICKEY MOUSE
# and
# SILLY SYMPHONIES

In buying the *New* series, you get not only the pictures themselves, great as they are, but in addition, a tremendous exploitation campaign, tying in with twenty-six manufacturers serving 200,000 stores, giving you thousands of window displays and cooperative newspaper ads at no cost to yourself.

*Series for the season 1932-33 Now Booking*

*APPLICATIONS WILL BE CONSIDERED IN THE ORDER OF THEIR RECEIPT! FIRST RELEASE JULY 15TH!*

**UNITED ARTISTS**



*YOU DON'T HAVE TO BUY ANY OTHER*

*MICKEY MOUSE AND* 13 *SILLY SYMPHONIES* banish tears, where uproarious laughter stifles a sob—tragedy that is tragedy to the boy who is living it, but a source of perpetual laughter to those who surround him, to those who will see him.

Because there are millions who dream as Merton Gill dreamed, you have an audience that is already waiting to be pulled in. You can do it with the right kind of selling copy, copy that emphasizes the humanness of "Make Me a Star," catchlines for ads and foundations for publicity stories built on the Hollywood of fascination and failure, of dough and despair, of hopes and helplessness, of ambitions and ambiguities, of glory and of oblivion.

Tell your patrons that they'll laugh with him and at him, that they will cry with him and at him, that they'll fight his battles for him, that they will hope as he hopes, and that when he finally gets across, when fame is his and a career of a star lies before him, they will be just as tearfully glad as he was.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by William Beaudine. Screen play by Sam Mintz, Walter De Leon and Arthur Kober. From the novel, "Merton of the Movies," by Harry Leon Wilson. Stage play by George S. Kaufman and Marc Connelly. Release date, July 1, 1932. Running time, 68 minutes.

CAST

| | |
|---|---|
| Merton Gill | Stuart Irwin |
| "Flips" Montague | Joan Blondell |
| Mrs. Scudder | Zasu Pitts |
| Ben | Ben Turpin |
| Jeff Baird | Sam Hardy |
| Tessie Kearns | Helen Jerome Eddy |
| Buck Benson | George Templeton |
| Henshaw | Oscar Apfel |

## The Doomed Battalion

***(Universal)***

**Drama**

Every so often appears a film which, in dramatic power, scenic sweep and story value, offers an opportunity to the exhibitor to sell something unusual with almost a certainty of profitable results. "The Doomed Battalion" is that sort of production.

Set in the magnificent Tyrolean Alps, on the border between Austria and Italy, in the time of the World War, all exteriors in this stark drama of the bleak mountain struggle were actually filmed in its locale. Splendidly the camera has caught angled shots of the high peaks, treacherous reaches of rock, avalanches, and the drama of Austrians at war, marooned by headquarters at the top of a mountain, with orders to hold the position until the last man dies, against the advance of the Italian army.

The cast, in respect to salable names, is of no real value, despite the fact that the members give excellent performances. Luis Trenker, author, adaptor, leading player, is especially strong, but unknown. This is comparatively small loss, however, since the production offers so much else. The title is obviously a natural. A battalion of soldiers, close to their village homes, unable to see or communicate with their families, are doomed to hold their mountain post against all odds. When all else fails, the Italians determine to undermine the mountain, blow it up, and its defenders with it. They wait for what seems certain death. There is suspense, action, drama, sweeping scenic beauty that should draw the patron to the edge of his seat. A squadron of Austrians led by Trenker, is ordered to discover the reason for the strange activity of the Italians far below. Dressed in white capes for snow camouflage, mounted on skis, the patrol sweeps down the mountain, in sequences which may well be reckoned among the most impressive photographic effects ever caught by a film camera. The Rivoli on Broadway opened the screen to extra size for these shots, and the effect was tremendous.

Concentrate in exploitation on a powerful drama, in a most brilliantly photographed and impressive setting. The lack of cast names is more than amply compensated. The film warrants a spread beyond the ordinary. Play it any time, on the best night or the worst, but make certain the patrons know they will see something extraordinary, something gripping which they will not soon forget. Certainly the children will appreciate it. The boys in particular will enjoy the thrill of their lives during the patrol sequences.—Aaronson.

Produced and distributed by Universal. Directed by Cyril Gardner. Story by Luis Trenker. Adaptation by Luis Trenker and Carl Hartl. Continuity by Paul Perez. Dialogue by Patrick Kearney. Cameramen, Charles Stumar and Sepp Allgeier. Release date, June 16, 1932. Running time, 82 minutes.

CAST

| | |
|---|---|
| Mario Di Mai | Tala Birell |
| Florian Di Mai | Luis Trenker |
| Arthur Franchini | Victor Varconi |
| Austrian General | G. Von Seyffertitz |
| Italian General | C. Henry Gordon |
| Innerhofer | Gibson Gowland |
| Angelo | Henry Armetta |

## Merrily We Go To Hell

***(Paramount)***

**Drama**

One swell selling title, but not such a good picture. With all the possibilities of such a strong b. o. name to work with, the net results fall far below par. Audiences, we have found, do not take kindly to drunken leading men (even if that leading man is Fredric March), who keeps on getting drunk for no good reason whatsoever. Insipidness is not supposed to be a leading character's best qualification.

The title is charged with all sorts of magnetism for seat-selling purposes. The "hell" reference, however, must be treated strictly in accordance with good common sense and the type of community in which you are catering to public tastes and entertainment. Twisted around a bit, this title could be made to mean about everything but what it really means. And after seeing the picture we must admit that they were not going to hell merrily at all. So watch that when you start to work out a campaign.

Audience value is of the rapidly changing variety. At times you are completely wrapped up in these two leading characters. Sylvia Sydney is adorable, and really carried the greater portion of the burden of trying to make this good entertainment. March is at a disadvantage by reason of an often unsympathetic role. As gauged in terms of comparison, "Merrily We Go to Hell" rates a classification above the general run of pictures, but falls short of really being one of the better screen offerings of the season.

Supporting the two leading stars are Skeets Gallagher (always able and acceptable) and Adrianne Allen. Others in the cast are OK, but mean nothing on the marquee.

It is suggested that you get the pressbook and read the synopsis of the story so as to get a better line on the best selling slants to be used. Besides, the exchange mats offer excellent material for the building up of excellent newspaper ads, and since this will be the most important selling angle for most theatres outside the key cities, every showman ought to try to make his newspaper advertising unusually good for an attraction like this. Remember, smart selling and advertising will prepare your prospective customers for what they are going to see and still give them little chance for finding fault.

Not suitable for children or for Sunday showings in smaller towns, but it possesses enough merchandising material to warrant a good showing at the box office for most theatres in both the large and small cities.—Lewis.

Produced and distributed by Paramount. Directed by Dorothy Arzner. Screen play by Edwin Justus Mayer. Based on the story, "I, Jerry, Take Thee, Joan," by Cleo Lucas. Photographed by David Abel. Release date, June 10, 1932. Running time, 88 minutes.

CAST

| | |
|---|---|
| Joan Prentice | Sylvia Sidney |
| Jerry Corbett | Fredric March |
| Claire Hempstead | Adrianne Allen |
| Buck | Skeets Gallagher |
| Charlcie | Florence Britton |
| Vi | Esther Howard |
| Mr. Prentice | George Irving |
| Dick Taylor | Kent Taylor |
| Damery | Charles Coleman |
| Butler | Leonard Carey |
| Housekeeper | Milla Davenport |
| Baritone | Robert Greig |
| Minister | Rev. Neal Todd |
| June | Mildred Boyd |
| Stage leading man | Cary Grant |

## Diary of a Revolutionist

***(Amkino)***

**Drama**

An obviously studied effort to increase the cadence action brings this production closer to the American public's expectations in screen plays than is the case with much of the product from the Soviet studio. The audience at the Cameo Theatre in New York, an audience with a distinct Russian flavor, showed genuine enthusiasm.

Military and industrial activity of the U. S. S. R. are combined in the production. The propaganda is frank, but this time it takes rather the form of extended footage of the out-of-door, and of statues of Soviet leaders, and if your audience enjoys such filmfare it is entertainment regardless of producer-intent. The war shots, while not spectacular, do reach one realistic climax when an armored train runs the gauntlet of machine gun and shell fire in carrying ammunition to the beleaguered Red forces.

The plot development leaves a confusion as to the real central character of the production. Rybakon, a hero of the Revolution (the military and industrial ends are connected by his diary), finds that the wife of Bagour, to whom he brought the ammunition, is plotting sabotage at the shipyard over which Bagour now has charge. Rybakon dies of a heart attack and Bagour carries on.

The native music, military or otherwise, but of a patriotic nature in either case, apparently was well received (patrons on both sides of us hummed the airs throughout the showing).

For a patronage appreciatively foreign, the picture offers a homeland appeal, and in any case there is less of the heavy tread of slow-moving drama than might be expected.—Rovelstad.

Produced by Mejrabpomfilm. Distributed by Amkino. Directed by J. I. Urinov. Music by V. O. Oronsky. Scenario by J. A. Protazanov and J. I. Urinov. Photographed by B. A. Kozlov. Release date, June 8, 1932. Running time, 100 minutes.

CAST

| | |
|---|---|
| Fedor Rybakon | G. V. Mouzalevsky |
| Bagour | F. B. Blazhevitch |
| Colonel Belov | S. A. Martinson |
| Elena, his wife | Sophie Magarill |
| Engineer of the train | M. M. Tarkhanov |
| Chauffeur | A. Timontayev |

## Without Consent

***(Warner Bros.)***

**Comedy**

If you're lucky enough to have this one included in your future booking sheets, start shouting about it now. Use a whispering campaign, any kind of a teaser lead-up you care to use, but start early letting your patrons know that you've got a Chic Sale picture coming up that tops anything he has ever offered before.

It's a picture that will appeal to every member of the family from the youngsters to the grandmothers, and every age will get a different kick out of it. The title is meaningless as far as the story and picture go, therefore in all your advertising concentrate your attention on Chic Sale. You've got others to talk about—Ann Dvorak of "Scarface," David Manners, Noah Beery, Maude Eburne and Lyle Talbot—but the more your campaign boosts Sale in a picture of good clean wholesome fun, the like of which has been missing from the screen for a long, long time, the better your box office grosses should be.

The picture is comedy from beginning to end, but it deals with a timely topic in which there is great interest, particularly in the smaller and more rural cities and towns, of how the local independent merchant can compete with the high organized, price cutting chain outfits, with comedy all the way through, it winds up with a whirlwind finish that should send your patrons out of the house shouting its praises.

Yet you've got a lot more than names and comedy to sell. It's difficult to sell the scope of a story in an ordinary ad or piece of publicity. But in "Without Consent" you've got a story, plain, simple, appealing, withal making good, clean, most enjoyable entertainment. There's romance without sex, drama that everyone knows is burlesque, right from the start, Sale wins and holds audience sympathy. There's a happy combination of modernism against "old times" through which the way is open to all kinds of exploitation angles. You can build a sweet campaign around the idea that although Crickle (Chic Sale) was an oldtimer he was always miles ahead and much more modern than the smart fellows. Metropolitan exhibitors can stir up interest by exploiting the picture as to how they do business in the tank town, while the smaller and more rural communities have a natural appeal to local pride along the line of how the hick merchant outsmarted the city slickers.

Unless you're pretty sure of your ground, don't line up any kind of a campaign that would show you taking sides in the independent owned-chain operated argument. The temptation to do so, inasmuch as so much of the story is hinged on that peg, will be strong, but our warning is: look before you leap. Lining up with one side or the other on exploitation gags might be a nifty right now, but you never can tell how it might backfire in the future.

You've got plenty to interest your patrons—originality, a good cast, a clean wholesome family picture, plenty of fun in both action and dialogue, a little devilment, and a nice romance and a thrill at the finish that's a sweet combination of comedy and danger.

Get behind this and your box office should jingle a merry tune.—McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Directed by Erle C. Kenton. Based on the story "Competition," by Carl Erickson. Adaptation and dialogue by Carl Erickson and Harvey Thew. Photographed by Dev. Jennings. Art director, Esdres Hartley. Release date, July 23, 1932. Running time, 72 minutes.

CAST

| | |
|---|---|
| Crickle | Charles (Chic) Sale |
| Marian | Ann Dvorak |
| Jerry | David Manner |
| Hilliker | Noah Beery |
| Elmer | Raymond Hatton |
| Brice | Lyle Talbot |
| Mrs. Petrick | Maude Eburne |
| Jed | John Larkin |
| A Woman Customer | Jessie Arnold |

## What Price Hollywood

### *(RKO Pathe)*

**Comedy Drama**

Grab this picture while it's hot! It's a pacemaker!

It's a veritable tornado of dollars. If you've been doing business, it should keep the tide surging. If your box office has been in doldrums. "What Price Hollywood" ought to transform it into the busiest spot in town.

Here's what it is, a serio-burlesque load of inside dope on what the folks everywhere outside of Hollywood like to think that Hollywood and its people are. It's packed to the hilt with glamour, as vivid as a fireworks display, chock full of intimate inside stuff, the lowdown on how people think that stars get the breaks and make the grade, in short, full of that stuff which to the uninitiated is fascinatingly mysterious.

It's ready-made showmanship and calls for showmanship of the highest order. Start selling it the minute that you are sure you have it booked. Rave about it. Stick the title and cast names every place you can stick 'em, in newspapers, on bill boards, in your programs and heralds, in your advance trailer, and don't forget the radio. You've got something to sell, and no matter how enthusiastic you become in your campaign you won't disappoint anyone.

Out of the following summary, you should be able to pick adaptable suggestions that will sell "What Price Hollywood" to S. R. O. business any place in the country.

Out of Hollywood comes the story of how pictures are made—all the triumphs, all the disappointments, the fun and frivolity, the tragedy, plus a continuous vein of humanness that will get under anybody's skin—of Mary Evans (Constance Bennett), a waitress in the Brown Derby who gets a break when Max Carey (Lowell Sherman), a great if continually tipsy director, takes her to the opening of his newest picture at Grauman's Chinese theatre. You have all the thrill of such an opening. Atmospheric shots of a dozen great openings put it over.

She gets her chance and flops as thousands of other girls have. Think of the lines you can use here to lure the flapper contingent of your patronage. But she rehearses her bit, gets another chance, and when Julius Saxe (Gregory Ratoff) sees the rushes, he discovers a new star. Comedy mingles with sensationalism as Saxe unloosens the floodgates of ballyhoo. Mary shoots to fame. "America's Pal!"

Then comes romance that should slay them as Lonny Borden (Neil Hamilton), wealthy, socially prominent, a blue blood, falls for her, but not 'till he drags her out of bed in her nightgown does he get any place. There's sex there if you want it. Then comes all the ballyhoo of picture making, and the exploited wedding that's a riot. All the way through runs the figure of Sherman, almost to steal it. Then follows tragedy, audience sympathy as the lovable character is on the downgrade. Only Mary the girl he skyrocketed to stardom is in his corner. Then comes the thrill of realty as the director, in Mary's home recovering from a "bat," sees a picture of the Carey that was and his reflection in the mirror of the Carey that is. There's suicide and scandal which the world is all too ready to believe of Hollywood. But there's more of that human element as Mary, who has fled to Europe to escape it all, learns that the truth has been told and that she can return and resume her glittering career.

You've got everything to sell. There's a greater Constance Bennett than ever before, different from the "Bought" and "Common Law" type, a lovable girl, because she sticks to her friends. Lowell Sherman will be a revelation—comic, dramatic, tragic. Gregory Ratoff is great as the popular idea of a home-made producer who can think only in the term of "terrifics." Neil Hamilton—well you've had raves enough about the rest—apply them all.

Sell it as an amazing story of amazing people. Don't overlook the opportunity of shouting about inside stuff—there's plenty of it, a story of soaring ambitions of people whose imagination knows no limits—of jealousies, of friendships, of the thrills of reality—a story of pictures and all their related ballyhoo, so ballyhoo it. Don't worry about dignity. It's all in fun—the fun of shooting back at your people the things they like to believe. Put on the nearest thing you can to a Hollywood opening night, the night you open the picture. Use lights, music, radio or loudspeaker broadcasts. If you can get stars, get 'em. Get your local celebrities anyway.

In "What Price Hollywood" you've got a picture, story and cast that you can exploit all the way down the line. Go to it and clean up!

—McCarthy, Hollywood

Produced and distributed by RKO Pathe. Directed by George Cukor. Story by Adele Rogers St. John. Screen play by Gene Fowler and Rowland Brown. Continuity by Ben Markson and Jane Murfin. Release date, June 24, 1932. Running time, 78 minutes.

CAST

| | |
|---|---|
| Mary Evans | Constance Bennett |
| Maximilian Carey | Lowell Sherman |
| Lonny Borden | Neil Hamilton |
| Julius Saxe | George Ratoff |
| Muto | Brooks Benedict |
| Cassie | Louise Beavers |
| James | Eddie Anderson |

## Society Girl

### *Fox*

**Comedy-Drama**

Having seen the stage play, I was looking forward with some misgivings to what would happen to such excellent screen material when it finally reached the silver sheet. (All right, sound screen; have it your own way.) But I can now report that my fears were wasted. Fox has turned out a swell picture of the sort that cash customers on Times Square or Main Street should go for in a big way.

"Society Girl" is not a "great" picture, but it is human and handles its characters with far more sense than most pictures generally do. Jimmy Dunn is his usual carefree self and fits the role like a glove. Spencer Tracy at times steals the picture; as the fighter's manager he is right at home. Peggy Shannon, we felt, was a trifle too sweet and lovable to be the type of woman this characterization called for. However, she looks and acts fine and will win many new admirers.

Box office value of this title depends entirely on how you propose to sell it. The name is in the neutral class and unless it is backed up with smart showmanship will not count for early returns. We say early returns because we feel that word-of-mouth publicity will bring them in after the opening day. That title, built up with the three star names above or immediately below it, should come first in your selling campaign. Catchlines and clever mat copy should just about top off the campaign and pull them into the house.

Audience value is fine. Dunn, Tracy and Shannon keep them interested all the way through and leave you wondering time and again how this peculiar love affair is going to end for all parties concerned. Which is the way it should be, since there are all too many plots revealed from the very start of a picture. Clever direction and story treatment improved rather than hurt the screen version as compared to the stage play. But the typical screen ending of everybody happy is always a good way to send the cash customers home satisfied.

Managers who make it a point to screen their coming attractions will be 'way ahead of brother showmen who fail to do so. Seeing a picture like "Society Girl" will point out many good selling angles which it would be impossible to include in any particular review, since every individual situation is a situation unto itself—if we don't sound too Greek-like.

Not suitable for children, but otherwise OK. Small towns might play safe and spot it somewhere midweek.—Lewis.

Produced and distributed by Fox. Directed by Sidney Lanfield. Based on the play by John Larkin, Jr. Adapted from the story by Charles Beahan. Continuity and dialogue by Elmer Harris. Cameraman, George Barnes. Sound, W. W. Lindsay, Jr. Art director, Gordon Wiles. Film editor, Margaret Clancy. Release date, May 29, 1932. Running time, 74 minutes.

CAST

| | |
|---|---|
| Johnny Malone | James Dunn |
| Judy Gelett | Peggy Shannon |
| Briscoe | Spencer Tracy |
| Warburton | Walter Byron |
| Curly | Bert Hanlon |
| Alice Converse | Marjorie Gateson |
| Miss Halloway | Eula Guy Todd |

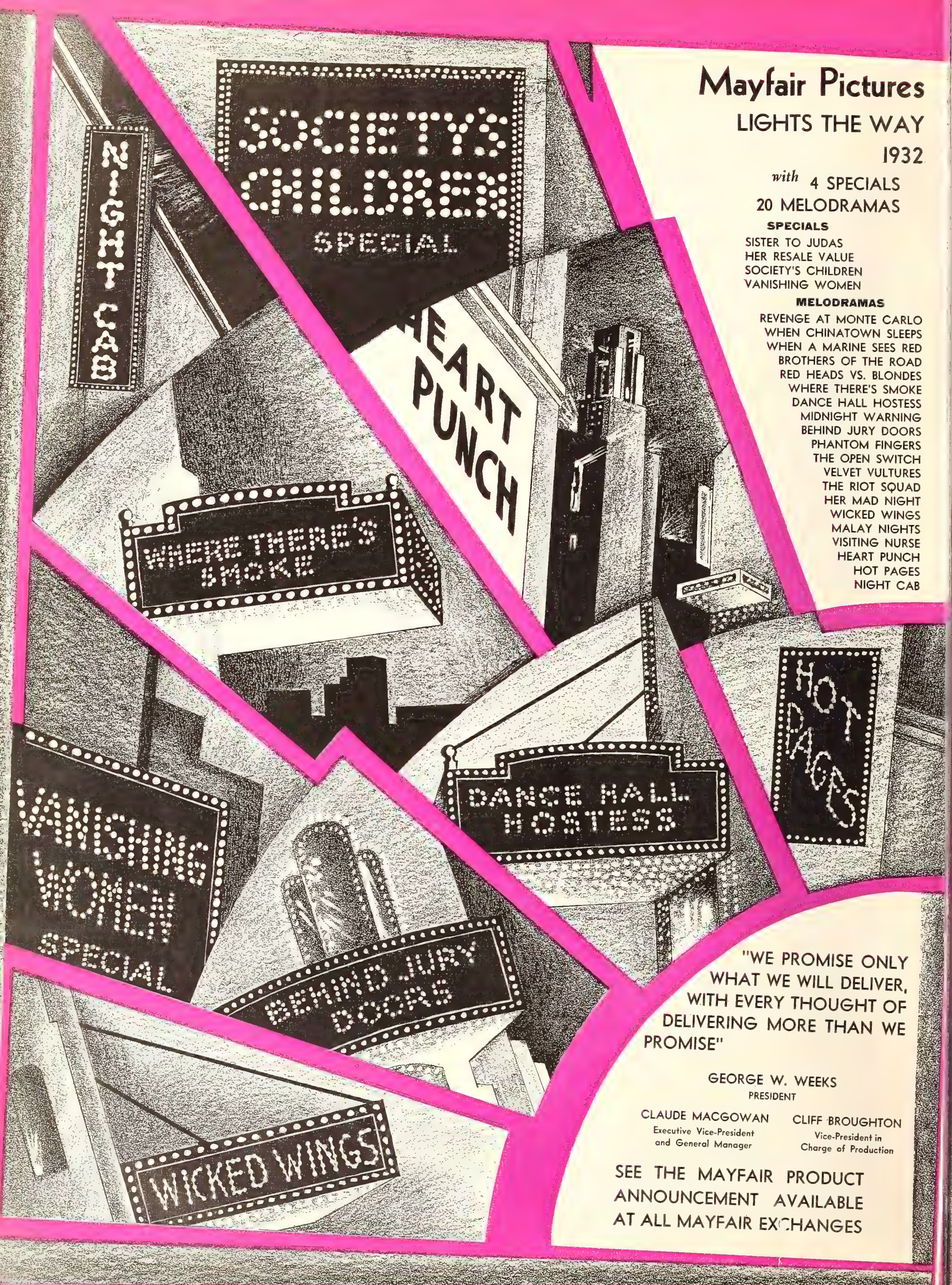
## The Dark Horse

### *(First National)*

**Comedy**

An almost perfect "natural" in point of timeliness, this more or less hilarious election campaign farce gives the showman an opportunity to spread his selling high, wide and handsome. The fact that it is cleverly satirical of the manner and method of "selling" a candidate to an open-mouthed public, is an angle worth playing with, but that is only one. Let your imagination go on the exploitation campaign. Promise the potential customers a hilarious time, with the most amusingly stupid candidate for governor that ever evaded an issue, in the person of round-faced, spare-haired Guy Kibbee. Guarantee fun and fast thinking from a campaign manager with a near genius for "putting it over," in the person of Warren William, who is jumping to the front with large strides and will need very little name exploitation.

Wrap Guy Kibbee around the title and sell them as one parcel—of electioneering fun. Kibbee is the dark horse, and his mental equipment is a complete blackout. But William puts him over with a bang, despite the opposition tactics, over and through amusing complications, partly concerned with William's difficulties with his ex-wife, Vivienne Osborne, as an obstacle in the way of his marital pursuit of his secretary, pretty Bette Davis. Frank McHugh is William's assistant, and as usual,


NIGHT CAB
SOCIETY'S CHILDREN
SPECIAL
HEART PUNCH
WHERE THERE'S SMOKE
HOT PAGES
DANCE HALL HOSTESS
VANISHING WOMEN
SPECIAL
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# Mayfair Pictures

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## 1932

*with* 4 SPECIALS
20 MELODRAMAS

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HER RESALE VALUE
SOCIETY'S CHILDREN
VANISHING WOMEN

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REVENGE AT MONTE CARLO
WHEN CHINATOWN SLEEPS
WHEN A MARINE SEES RED
BROTHERS OF THE ROAD
RED HEADS VS. BLONDES
WHERE THERE'S SMOKE
DANCE HALL HOSTESS
MIDNIGHT WARNING
BEHIND JURY DOORS
PHANTOM FINGERS
THE OPEN SWITCH
VELVET VULTURES
THE RIOT SQUAD
HER MAD NIGHT
WICKED WINGS
MALAY NIGHTS
VISITING NURSE
HEART PUNCH
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Mayfair Pictures Corporation, Atlanta
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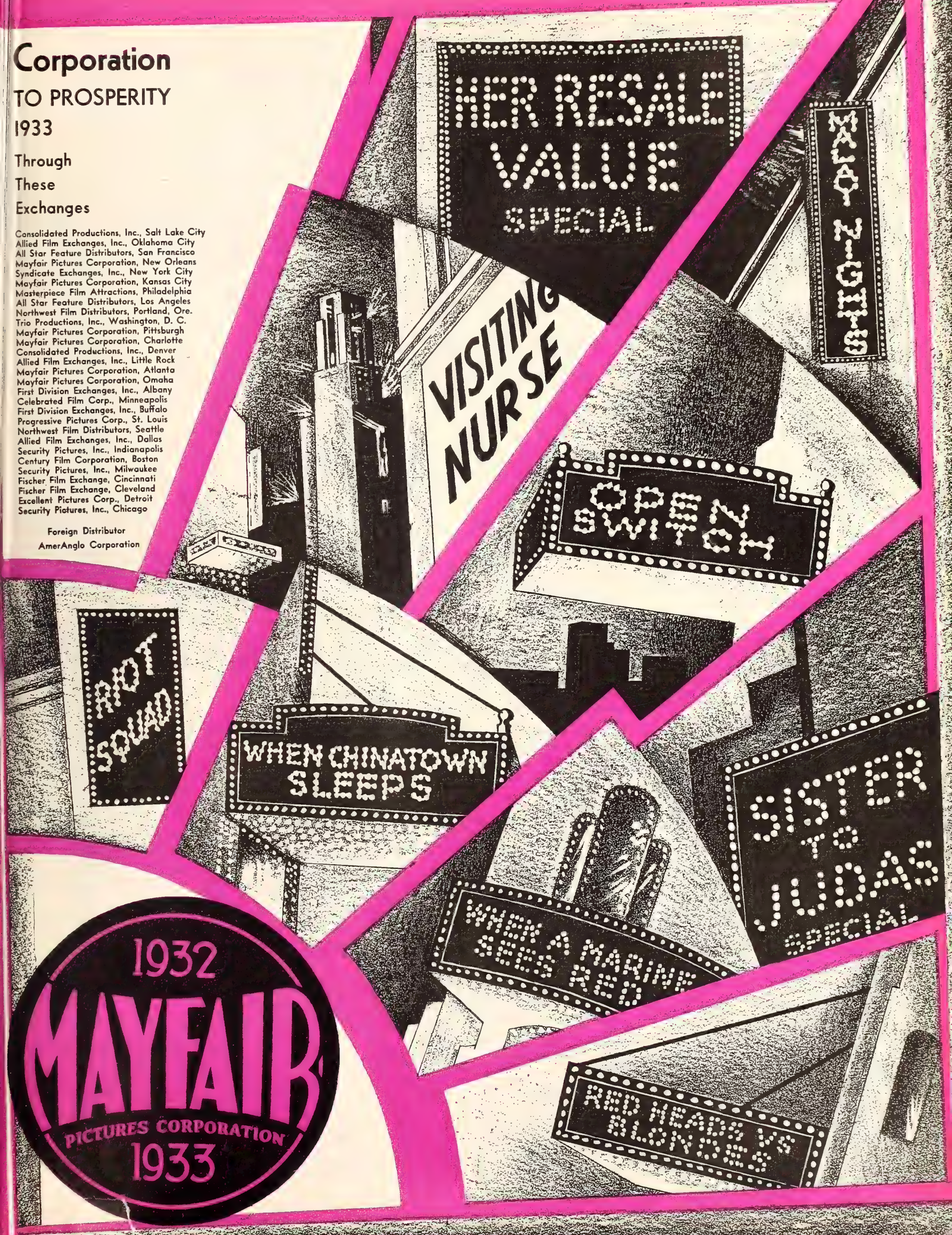
HER RESALE VALUE SPECIAL
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RIOT SQUAD
WHEN CHINATOWN SLEEPS
SISTER TO JUDAS SPECIAL
WHEN A MARINE SEES RED
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1932
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he contributes a performance which can be counted upon to bulwark the comedy end of the film. There are the names. Every one is good, has "name" value, and does his work neatly, competently, with Kibbee and William carrying the development along with humor and fast action, respectively.

There are innumerable tie-ups which can be made. The local papers might be induced to take a fling at campaigning in general, candidates in particular, on the basis of the satirization in the picture. Contact the town party committees. Let them have all the fun they want at the expense of the picture, but the exhibitor should get it, and a great deal more, back at the box office. The possibility of a straw vote on some local issue, with ballots cast at the theatre, might be worth consideration, and profits. The press books will show several exploitation illustrations which should make excellent "draw" copy. Kibbee, candidate for governor, in his underwear, is too good to miss. The romance of William and Miss Davis is just sufficiently serious to compensate the comedy, which far and away predominates.

This can be played any time, anywhere. There is probably little in it which has any particularly definite appeal to the youngsters, but there is nothing in it objectionable for them.—AARONSON.

Produced and distributed by First National. Directed by Alfred E. Green. Screen play and adaptation by Joseph Jackson and Courtenay Terrett. Art director, Jack Okey. Film editor, George Marks. Photographed by Sol Polito. Release date, June 16, 1932. Running time, 75 minutes.

CAST

| | |
|---|---|
| Hal Blake | Warren William |
| Kay | Bette Davis |
| Hicks | Guy Kibbee |
| Joe | Frank McHugh |
| Maybelle | Vivienne Osborne |
| Black | Sam Hardy |
| Clark | Robert Warwick |
| Jones | Harry Holman |
| Green | Charles Sellon |
| Sheriff | Robert O'Connor |
| Underwood | Burton Churchill |

## Love Is a Racket

***(First National)***

**Comedy-Drama**

Another in the group of columnist stories of the screen, with personable Douglas Fairbanks, Jr., in this instance the clever Broadway newspaper writer, who knows his feminine sex just well enough to be thrown over, and his racketeers just well enough to come very close to being a repository for lead slugs.

There is as yet still sufficient live interest in the particular species of animal known as the Broadway columnist for this film to stand up well under emphasis on that sort of selling slant. The columnist has to do with all sorts of rackets, but he finds, through his own experience, that the one with the greatest punch, the one about which one never knows a thing, is romance. The title is good for a zestful selling campaign, hooking up the comedy and tragedy, the breezy carelessness of the columnist and the romance that proved he knew somewhat less than he thought. Lean toward the light side, the comedy angle, remain clear of the heavy tragedy, racket angle. The film is possessed of enough lightness, speed and general activity to safeguard your promise of an entertaining picture.

There is no lack of good "light" names for the marquee. Leave Fairbanks, Jr., on top. He belongs and turns in a first rate, lively performance. The women, especially, will enjoy his characterization. Ann Dvorak offers a quiet, unassuming role, but does it well, as the girl who sticks by Fairbanks through his heavy romance. Frances Dee is that romance. Attractive and capable, wearing good clothes well, she will not fail the patrons. She is thrown into a slightly unsympathetic situation at the close, but it does no real damage. Lee Tracy, who concludes the top billing, supplies the better part of the comedy, does it with his own unique touch of breeziness and naturalness. Tracy left an assured position on the New York stage for pictures, is making an equally sure position for himself on the screen and will be starred in several productions next season. Build him up with the patrons. He warrrants the support, and it will help in the future.

There is pace, good dialogue and a lively story to hold the patrons and entertain them once they are on the inside. The story is from a Rian James novel, which might open the way for book tie-ups locally. The film can be played to advantage in almost any spot in the week, though there is nothing in it that should appeal to juveniles.—AARONSON.

Produced and distributed by First National. Directed by William A. Wellman. From the novel by Rian James. Adaptation by Courtenay Terrett. Film editor, William Holmes. Cameraman, Sid Hickox. Release date, June 18, 1932. Running time, 72 minutes.

CAST

| | |
|---|---|
| Jimmy | Douglas Fairbanks, Jr. |
| Sally | Ann Dvorak |
| Mary | Frances Dee |
| Stanley Fiske | Lee Tracy |
| Shaw | Lysle Talbot |
| Max Boncour | Andre Luguet |
| Burney | Warren Hymer |
| Ollie | William Burress |
| Stinky | George Raft |
| Seeley | Terrance Ray |
| Hat Check Girl | Marjorie Peterson |
| Captain | Edward Kane |
| Hattie | Cecil Cunningham |
| Curley | John Marston |

## Flames

***(Monogram)***

If you're a showman, "Flames" is a picture that will give you plenty of opportunity to exercise your talents. It's a natural for tieups with fire departments because it glorifies fire-fighters and some of the modern life saving devices that never has been done before. Line up your local department for cooperation and the rest should be easy.

Here's the angle on which you can approach the fire chief for tieups. "Flames" was made with the cooperation of the Los Angeles Fire Department. It introduces some of the new and more modern methods of life saving, particularly the use of the lifeline, whereby a fireman, carrying a person, practically walks down the side of a building to safety. It graphically illustrates the kind of propaganda that fire departments everywhere are trying to get over to the public.

Also go after the saefty equipment dealers in your town, as well as the fire departments. If you can prevail upon either to put on a demonstration of life saving methods, being sure that there are plenty of your banners announcing that actual scenes of the demonstrations now being presented are to be seen in "Flames" and the dates it is playing your house, you'll kick up a lot of interest that otherwise might be difficult to stimulate.

You won't have to worry about getting the kids to this picture on its atmospheric basis alone. And if you have the cooperation of the fire department as well as civic authorities who are always clamoring about the waste and danger of careless fires, you'll get the men folks, too.

But you can't forget the women, and you've got an angle to lure them also. Johnny Mack Brown is popular with the ladies. They'll turn out to see him, if you make the right kind of effort to let them know that he's heading the cast.

Sell it with costless showmanship exploitation that's doing the fire department a real favor along propaganda and educational lines and you should have no trouble in doing business.

For startling newspaper catchlines use ideas based on these: "If you were trapped on the roof of a ten-story building, would you jump down into a life net? Noel did it." "Would you crawl through a blazing, smoke-filled building to rescue your worst enemy? Johnny Mack Brown did." Such thrill questions, twisted around and elaborated as you will, should stimulate curiosity.

Don't overlook the chances for tieups with fire insurance companies in your advertising. The title is a nifty peg for them to hang all sorts of advertising on. And your personal appearance addressing social and service clubs, urging support of the fire department, should prove helpful.—MCCARTHY, Hollywood.

Produced and distributed by Mouogram. Supervised by Trem Carr. Directed by Karl Brown. Original story, adaptation and dialogue by Karl Brown and Lee Chadwick. Photographed by Archie Stout. Release date, May 30, 1932. Running time, 63 minutes.

CAST

| | |
|---|---|
| Charlie | Johnny Mack Brown |
| Pat | Noel Francis |
| Fishy | George Cooper |
| Gertie | Marjorie Beebe |
| Garson | Richard Tucker |
| Jake | Russell Simpson |
| Pete | Kit Guard |

# SHORTS

## What Price Air

***(Paramount)***

**Highly Amusing**

Tom Howard, comedian, contributes numerous laughs, in humorous situations, as he makes varied futile attempts to board a train at the metropolitan terminal for a vacation and the air the doctor has told him he needs. Each time, after prolonged conversation with the ticket seller, he is stopped by a friend, and misses the train. Each time, a porter takes his baggage, returns the luggage of another person when he attempts to board another train. It is a laugh-provoking short, good on any bill.—Running time, 20 minutes.

## Farmer Al Falfa's Bedtime Story

***(Educational)***

**Clever Cartoon**

The farmer goes to bed, the cat goes out for the night—and the mice come out to play, as only the animated cartoon artist can make them play. Their tricks and stunts are cleverly drawn, amusing. This rates as among the better of the cartoon shorts.—Running time, 6 minutes.

## Heroes of the West

***(Universal)***

**Action Serial**

This is the stuff of which youngsters' howls are made. They should stand up on their seats and give full vent to the power of their lungs, when the action of this transcontinental railroad yarn unfolds. The first three episodes of this new serial give promise of excitement to come. Ray Taylor directed the episode play from a story by Peter B. Kyne, centering about the building of the railroad back in 1867, when the Indians were on the warpath, the Pony Express was in its glory, and wagon trains wended their way across the plains. Noah Beery, Jr., young son of senior, looks like his dad, acts well. Titles are thrown against an action sequence on the screen, a voice recounts the story "thus far." Indian fights, hard riding shots are photographed sharply, effectively. William Desmond, Philo McCullough are among the featured players. Plan it for Saturdays. Make the youngsters look forward to it. Episodes run two-reels, each 18 or 20 minutes.

## When in Rome

***(Vitaphone)***

**Most Interesting**

Most interesting and enlightening, and withal photographically excellent, this subject in the Travel Talk series produced by E. M. Newman should have a place on any program. Clearly pictured, well described are the ancient ruins, some recently excavated in the Italian capital, and the contrast of the movement of the modern city. Intimate closeups of Il Duce, Signor Mussolini, lend a certain personality interest to the short. A musical background is wholly in keeping, never obtrusive.—Running time, 9 minutes.

# THEATRE RECEIPTS

Theatre receipts for the calendar week ended June 11, 1932, in the aggregate, with 175 theatres in 31 key cities of the country represented, reached a total of $1,928,776. The decrease, of $127,681, from the total of the previous calendar week, ended on June 4, when $2,056,457 was totaled, is accounted for at least in a measure, by the fact that fewer theatres are listed. During the earlier week, 182 theatres in 31 cities were reported. During the more recent week no new high individual theatre records were established, while 21 new low individual house figures were recorded. This compares with one new "high" and 14 new "lows" noted during the earlier seven-day period.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross (Tabulation covers period from January, 1931 to date) | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | | |
| **Albany** | | | | | | | | |
| Harm-Bleeker | 2,300 | 25c-40c | "Huddle" (MGM) | 6,150 | "Scarface" (U. A.) | 7,650 | High 1-24 "Reducing"<br>Low 2-13-32 "Tonight or Never" | $18,500<br>4,820 |
| Leland | 1,350 | 20c-25c | "The Wet Parade" (MGM) (3 days)<br>"Cock of the Air" (U. A.) (4 days) | 1,310<br>1,660 | "Around the World in 80 Minutes" (U. A.) (4 days)<br>"After Tomorrow" (Fox) (3 days) | 3,750<br>2,825 | High 5-2 "Strangers May Kiss"<br>Low 12-26 "Ex-Flame" | 8,100<br>2,900 |
| Ritz | 1,146 | 20c-25c | "Radio Patrol" (U.) | 3,125 | "Beauty and the Boss" (W. B.) | 4,000 | High 10-31 "East of Borneo"<br>Low 4-16-32 "The Wiser Sex" | 4,950<br>1,830 |
| RKO Palace | 4,000 | 25c-50c | "Westward Passage" (Pathe) (4 days)<br>"Strangers of the Evening" (Tiff.) (3 days) | 8,300<br>8,480 | "Forgotten Commandments" (Para.) (4 days)<br>"Attorney for the Defense" (Col.) (3 days) | 8,140<br>7,300 | ........ | |
| Strand | 1,900 | 25c-40c | "Strange Love of Molly Louvain" (F. N.) | 5,220 | "The Tenderfoot" (F. N.) | 5,300 | High 10-24 "Susan Lenox"<br>Low 3-5-32 "Fireman, Save My Child" | 10,350<br>5,000 |
| **Baltimore** | | | | | | | | |
| Europa | 267 | 25c-50c | "Rasputin, the Holy Devil" (German) (2nd week) | 1,000 | "Rasputin, the Holy Devil" (German) (1st week) | 2,300 | High 6-4-32 "Rasputin, the Holy Devil"<br>Low 11-30 "Immortal Vagabond" | 2,300<br>450 |
| Hippodrome | 2,250 | 25c-50c | "Beauty and the Boss" (W. B.) | 16,500 | "Roadhouse Murder" (Radio) | 10,500 | ........ | |
| Keith's | 2,500 | 25c-50c | "Night World" (U.) | 6,700 | "Street of Women" (W. B.) | 9,000 | High 4-9 "Bachelor Apartment"<br>Low 2-6-32 "Manhattan Parade" | 16,080<br>4,000 |
| Loew's Century | 3,076 | 25c-60c | "Strange Love of Molly Louvain" (F. N.) | 16,000 | "Two Seconds" (F. N.) | 18,500 | High 4-11 "Tailor Made Man"<br>Low 6-11-32 "Strange Love of Molly Louvain" | 30,000<br>16,000 |
| Loew's Parkway | 987 | 15c-35c | "Scarface" (U. A.) | 4,200 | "Letty Lynton" (MGM) | 5,200 | High 1-30-32 "Emma"<br>Low 1-10 "Lottery Bride" | 5,600<br>3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "As You Desire Me" (MGM) | 19,700 | "Huddle" (MGM) | 14,500 | High 4-11 "Strangers May Kiss"<br>Low 12-12 "The Big Parade" | 33,500<br>10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "Scarface" (U. A.) | 2,700 | "Letty Lynton" (MGM) | 2,600 | High 1-3 "Going Wild"<br>Low 6-13 "Too Young to Marry" | 4,500<br>2,400 |
| New | 1,600 | 25c-50c | "Society Girl" (Fox) | 6,500 | "Cohens and Kellys in Hollywood" (U.) | 5,500 | High 1-10 "Man Who Came Back"<br>Low 4-30-32 "Cheaters at Play" | 18,000<br>4,850 |
| Rivoli | 1,982 | 20c-40c | "Lena Rivers" (Tiffany) | 1,500 | ........ | | High 1-10 "Criminal Code"<br>Low 6-11-32 "Lena Rivers" | 10,000<br>1,500 |
| **Boston** | | | | | | | | |
| Keith's | 2,800 | 25c-60c | "Westward Passage" (Pathe) | 21,000 | "Radio Patrol" (U.) | 21,000 | High 12-5 "Frankenstein"<br>Low 3-26-32 "Explorers of the World" | 27,000<br>16,000 |
| Keith-Boston | 2,500 | 25c-50c | "Race Track" (World Wide) (25c-65c) | 20,000 | "Strangers of the Evening" (Tiff.) | 21,500 | High 4-9-32 "Steady Company"<br>Low 12-26 "The Deceiver" | 26,000<br>16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "Scarface" (U. A.) (25c-55c) | 20,000 | "Huddle" (MGM) | 21,000 | High 1-24 "Hell's Angels"<br>Low 3-26-32 "Polly of the Circus" | 31,500<br>18,000 |
| Loew's State | 3,700 | 25c-50c | "New Morals for Old" (MGM) (25c-60c) | 21,500 | "As You Desire Me" (MGM) | 22,000 | High 4-11 "City Lights"<br>Low 7-18 "Man in Possession" | 25,000<br>19,000 |
| Metropolitan | 4,350 | 35c-75c | "Man About Town" (Fox) | 38,000 | "The Rich Are Always With Us" (F. N.) | 37,000 | High 1-31 "No Limit"<br>Low 7-4 "I Take This Woman" | 44,500<br>30,000 |
| Paramount | 1,800 | 25c-50c | "Two Seconds" (F. N.) (25c-60c) | 15,000 | "Trial of Vivienne Ware" (Fox) | 15,000 | ........ | |
| Scollay Square | 1,800 | 25c-50c | "Trial of Vivienne Ware" (Fox) (15c-50c) | 11,500 | "While Paris Sleeps" (Fox) | 11,500 | High 1-17 "Right to Love"<br>Low 12-26 "His Woman" | 25,000<br>9,500 |
| Uptown | 2,000 | 25c-50c | "Two Seconds" (F. N.) (25c-60c) | 11,000 | "Trial of Vivienne Ware" (Fox) | 12,000 | High 5-14-32 "The Miracle Man"<br>Low 12-26 "X Marks the Spot" | 15,000<br>10,000 |
| **Buffalo** | | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "As You Desire Me" (MGM) | 25,000 | "Huddle" (MGM) | 22,400 | High 3-28 "My Past"<br>Low 3-19-32 "Dancers in the Dark" | 39,500<br>17,000 |
| Century | 3,000 | 25c-50c | "Careless Lady" (Fox) | 11,000 | "Famous Ferguson Case" (F. N.) | 11,100 | High 2-14 "Cimarron"<br>Low 3-5-32 "Cheaters at Play" | 25,600<br>5,800 |
| Court Street | 1,800 | 25c | "Cohens and Kellys in Hollywood" (U.) (5 days)<br>"The Struggle" (U. A.) (3 days) | 1,700<br>1,900 | "Destry Rides Again" (U. ) (4 days) | 1,900 | ........ | |
| Hippodrome | 2,100 | 25c-35c | "Strange Case of Clara Deane" (Para.) | 6,200 | "When A Feller Needs A Friend" (MGM) | 4,300 | High 2-14 "Free Love"<br>Low 6-4-32 "When A Feller Needs A Friend" | 26,300<br>4,300 |
| Lafayette | 3,300 | 25c | "The Secret Witness" (Col.) | 5,800 | "Strictly Dishonorable" (U.) | 11,000 | High 4-11 "Ten Cents a Dance"<br>Low 6-11-32 "The Secret Witness" | 24,100<br>5,800 |
| **Charlotte** | | | | | | | | |
| Broadway | 1,167 | 25c-50c | "Street of Women" (W. B.) (3 days)<br>"Two Seconds" (F. N.) (3 days) | 2,500<br>3,000 | "Night World" (U.) (3 days)<br>"Strange Love of Molly Louvain" (W. B.) (3 days) | 2,500<br>1,500 | ........ | |
| Carolina | 1,441 | 25c-40c | "Strange Case of Clara Deane" (Para.) (2 days)<br>"As You Desire Me" (MGM) (40c-50c-4 days) | 1,250<br>5,000 | "Huddle" (MGM) (25c-50c-3 days)<br>"Society Girl" (Fox) (35c-50c-3 days) | 2,500<br>3,000 | ........ | |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago | 4,000 | 35c-85c | "Society Girl" (Fox) | 39,000 | "As You Desire Me" (MGM) | 40,000 | High 1-23-32 "Two Kinds of Women"<br>Low 7-18 "Women Love Once" | 67,000<br>26,250 |
| Oriental | 2,284 | 35c-85c | "Two Seconds" (F. N.) | 21,000 | "When A Feller Needs A Friend" (MGM) | 24,500 | High 3-7 "My Past"<br>Low 6-27 "Party Husband" | 46,750<br>19,450 |
| Palace | 2,509 | 35c-85c | "Night World" (U.) | 22,500 | "Famous Ferguson Case" (F. N.) | 19,000 | High 4-2-32 "Cheaters at Play"<br>Low 1-3 "Follow the Leader" | 33,000<br>18,600 |
| State Lake | 2,776 | 25c-60c | "Westward Passage" (Pathe) | 13,000 | "Radio Patrol" (U.) | 8,000 | High 12-12 "Frankenstein"<br>Low 6-4-32 "Radio Patrol" | 44,000<br>8,000 |
| United Artists | 1,700 | 35c-85c | "Congress Dances" (U. A.) | 13,500 | "Letty Lynton" (MGM) (3rd week) | 12,500 | High 3-21 "City Lights"<br>Low 1-16-32 "Cock of the Air" | 46,562<br>13,000 |
| **Cincinnati** | | | | | | | | |
| Keith's | 1,600 | 25c-40c | "No Greater Love" (Col.) | 3,900 | "The Wiser Sex" (Para.) | 3,500 | High 2-13-32 "Ben Hur"<br>Low 8-22 "A Holy Terror" | 5,500<br>2,900 |
| RKO Albee | 3,300 | 35c-75c | "Strangers of the Evening" (Tiff.) | 20,000 | "The Tenderfoot" (F. N.) | 21,000 | High 11-14 "The Spider"<br>Low 6-11-32 "Strangers of the Evening" | 35,000<br>20,000 |
| RKO Capitol | 2,000 | 30c-50c | "Society Girl" (Fox) | 8,500 | "Huddle" (MGM) | 11,500 | High 10-24 "Susan Lenox"<br>Low 6-11-32 "Society Girl" | 18,661<br>8,500 |
| RKO Family | 1,140 | 15c-25c | "Ghost Valley" (Pathe) (4 days)<br>"Love in High Gear" (Mayfair) (3 days) | 1,950<br>1,050 | "Rider of Death Valley" (U.) (4 days)<br>"Hell's Headquarters" (Mayfair) (3 days) | 1,820<br>980 | High 2-14 "No Limit" and "Boudoir Diplomat"<br>Low 8-22 "Lawless Women" and "Man in Possession" | 4,275<br>1,900 |
| RKO Lyric | 1,400 | 30c-50c | "As You Desire Me" (MGM) (7 days and Sat. midnite show) | 13,500 | "Two Seconds" (F. N.) (7 days and Sat. midnite show) | 8,200 | High 2-14 "Reducing"<br>Low 5-28-32 "The Mouthpiece" | 21,300<br>8,000 |
| RKO Palace | 2,700 | 30c-50c | "Scarface" (U. A.) (7 days and Sat. midnite show) | 14,300 | "Trial of Vivienne Ware" (Fox) (7 days and Sat. midnite show) | 11,000 | High 8-15 "Politics"<br>Low 4-23-32 "It's Tough to be Famous" | 29,500<br>9,000 |
| **Cleveland** | | | | | | | | |
| Allen | 3,300 | 25c-50c | "As You Desire Me" (MGM) (25c-40c) | 18,000 | "Strange Case of Clara Deane" (Para.) | 15,000 | High 1-30-32 "Hell Divers"<br>Low 4-9 "Ladies' Man" | 26,000<br>12,000 |
| Keith's E. 105 St. | 2,200 | 15c-50c | "Strangers of the Evening" (Tiff.) | 14,000 | "Lena Rivers" (Tiff.) | 13,000 | | |
| RKO Palace | 3,100 | 25c-75c | "Radio Patrol" (U.) (25c-60c) | 21,000 | "This is the Night" (Para.) | 20,000 | High 5-2 "Laugh and Get Rich"<br>Low 5-21-32 "Sinners in the Sun" | 40,000<br>18,000 |
| State | 3,400 | 25c-50c | "Forgotten Commandments" (Para.) | 17,000 | "Trial of Vivienne Ware" (Fox) | 17,000 | High 12-5 "Possessed"<br>Low 6-20 "Vice Squad" | 30,000<br>14,000 |
| Stillman | 1,900 | 25c | "While Paris Sleeps" (Fox) (15c-25c) | 5,000 | "Amateur Daddy" (Fox) | 5,500 | | |
| Warner's Lake. | 800 | 25c-50c | "The Tenderfoot" (F. N.) | 5,500 | "Two Seconds" (F. N.) (9 days) | 6,800 | High 10-3 "Five Star Final"<br>Low 7-4 "Big Business Girl" | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver | 2,300 | 25c-65c | "As You Desire Me" (MGM) | 18,000 | "Two Seconds" (F. N.) | 11,000 | High 8-8 "Politics"<br>Low 5-14-32 "Greeks Had a Word For Them" | 25,000<br>9,000 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Trial of Vivienne Ware" (Fox) | 6,500 | "Young America" (Fox) | 4,500 | High 4-11 "Connecticut Yankee"<br>Low 11-28 "Heartbreak" | 12,000<br>3,500 |
| Huffman's Rialto | 900 | 25c-50c | "Woman in Room 13" (Fox) | 3,000 | "Scandal for Sale" (U.) | 3,500 | | |
| Orpheum | 2,600 | 25c-50c | "But the Flesh is Weak" (MGM) | 15,000 | "Are You Listening?" (MGM) | 10,000 | | |
| Paramount | 2,000 | 25c-50c | "Sinners in the Sun" (Para.) | 7,000 | "Night Court" (MGM) (2nd week) | 8,000 | High 1-10 "Hell's Angels"<br>Low 5-28-32 "Strange Case of Clara Deane" and "Night Court" | 22,000<br>6,000 |
| **Des Moines** | | | | | | | | |
| Des Moines | 1,600 | 25c-60c | "As You Desire Me" (MGM) | 9,000 | "Huddle" (MGM) | 8,000 | High 1-30-32 "Emma"<br>Low 9-12 "American Tragedy" | 13,000<br>6,000 |
| Orpheum | 1,776 | 15c-35c | "Westward Passage" (Pathe) (4 days)<br>"Steady Company" (U.) (3 days) | 4,500<br>2,500 | "Radio Patrol" (U. ) (4 days)<br>"Strangers of the Evening" (Tiff.) (3 days) | 5,000<br>2,000 | High 2-14 "Cimarron"<br>Low 2-13-32 "Murders in the Rue Morgue," | 18,000<br>5,500 |
| Paramount | 1,700 | 25c-60c | "Society Girl" (Fox) (4 days)<br>"Strange Love of Molly Louvain" (F. N.) (3 days) | 7,000<br>3,000 | "Strange Case of Clara Deane" (Para.) (4 days)<br>"Man About Town" (Fox) (3 days) | 6,000<br>4,000 | High 8-29 "Sporting Blood" and "Murder by the Clock"<br>Low 2-13-32 "Hatchet Man" and "No One Man" | 15,000<br>9,000 |
| **Detroit** | | | | | | | | |
| Downtown | 2,750 | 25c-50c | "Roadhouse Murder" (Radio) | 9,000 | "Radio Patrol" (U.) | 9,000 | | |
| Fisher | 2,300 | 25c-60c | "Strange Love of Molly Louvain" (F. N.) | 12,000 | "The Tenderfoot" (F. N.) | 11,000 | | |
| Fox | 5,000 | 25c-50c | "Society Girl" (Fox) | 20,000 | "Man About Town" (Fox) | 18,000 | | |
| Michigan | 3,000 | 25c-75c | "Attorney for the Defense" (Col.) | 30,000 | "Huddle" (MGM) | 30,000 | | |
| United Artists | 2,000 | 25c-75c | "As You Desire Me" (MGM) (2nd week) | 10,000 | "As You Desire Me" (MGM) (1st week) | 11,000 | | |
| **Hollywood** | | | | | | | | |
| Chinese | 2,500 | 50c-$1.50 | "Grand Hotel" (MGM) (6th week) | 27,400 | "Grand Hotel" (MGM) (5th week) | 33,000 | High 7-31 "Trader Horn"<br>Low 10-31 "Yellow Ticket" | 36,000<br>9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Tarzan the Ape Man" (MGM) | 9,700 | "Scarface" (U. A.) | 9,500 | High 4-30-32 "Careless Lady"<br>Low 2-6-32 "Ladies of the Big House". | 22,400<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "The Tenderfoot" (F. N.) | 15,500 | "Two Seconds" (W. B.) | 15,700 | High 2-7 "Little Caesar"<br>Low 11-7 "Honor of the Family" | 30,000<br>7,000 |

# Real News Reel Service!

●

¶ Newsreel pictures of REPUBLICAN NATIONAL CONVENTION, shown on New York Theatre Screens Tuesday evening.

¶ Plane, piloted by Russell Boardman, holder world's long distance flight record, left Chicago 1:09 Eastern Standard Time.

¶ Arrived Newark airport 5:16 P.M.

¶ Pictures on New York Screens few hours later.

¶ Shown in Chicago theatres early Tuesday.

¶ Prints to theatres on West Coast 2:00 P.M. Wednesday afternoon (day following convention).

¶ Rushed to all subscribers by air mail.

●

Paramount's obligation to exhibitors does not stop when you sign a contract. In shorts as well as features! That's particularly true of PARAMOUNT NEWS. *Get the real news—get it first—get it on the screens immediately—present it entertainingly!* That's the creed of the far-flung PARAMOUNT NEWS organization. Real—News Reel Service, and how!

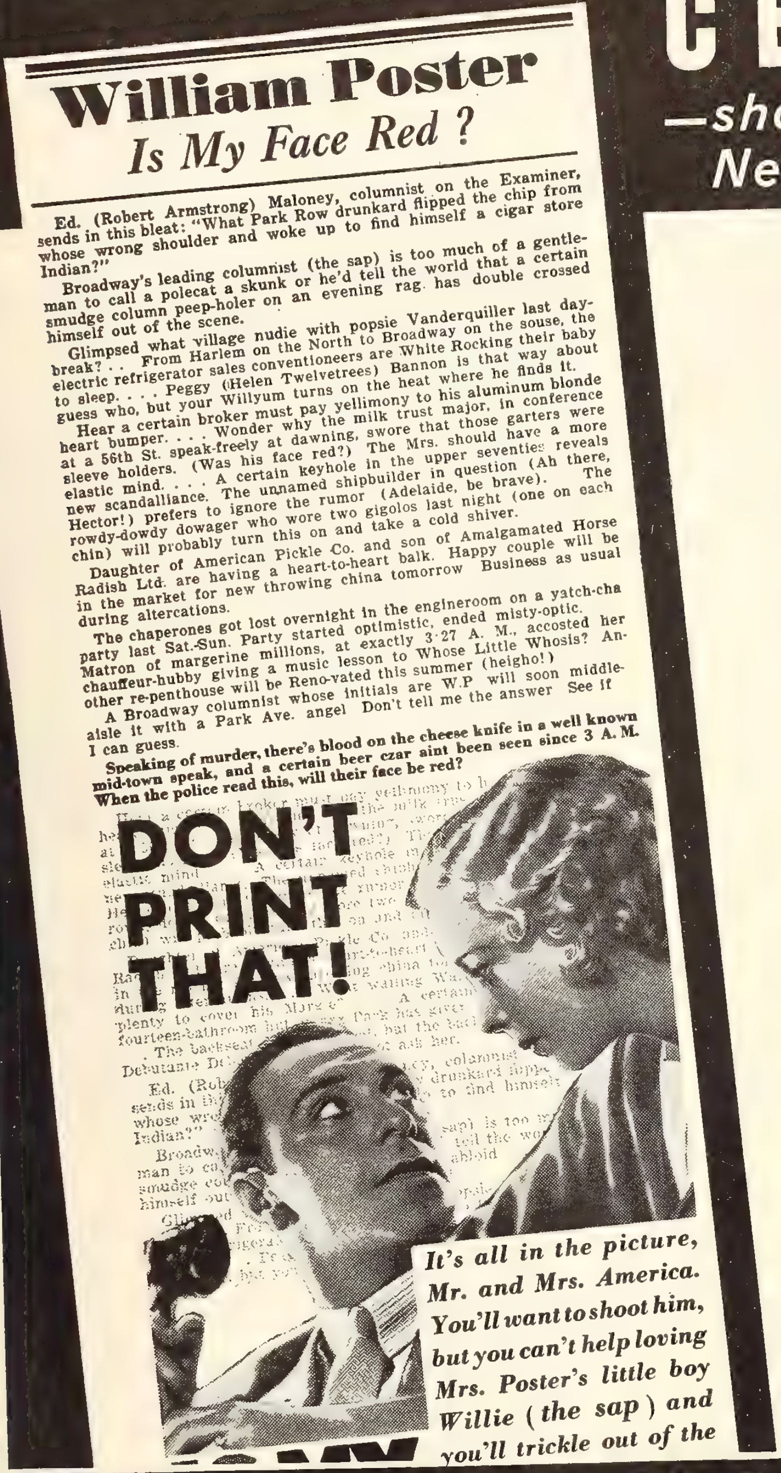
# PARAMOUNT NEWS

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Houston** | | | | | | | |
| Kirby | 1,654 | 25c-50c | "Sky Devils" (U. A.)<br>(15c-35c—4 days)<br>"Taxi" (W. B.)<br>(15c-35c 3 days) | 2,500<br>1,500 | "Society Girl" (Fox) | 3,300 | High 5-7-32 "Grand Hotel" 15,000<br>Low 5-28-32 "Strange Case of Clara Deane" 3,000 |
| Loew's State | 2,700 | 25c-50c | "New Morals for Old" (MGM) | 5,000 | "As You Desire Me" (MGM) | 7,000 | High 5-2 "Trader Horn" 18,000<br>Low 6-11-32 "New Morals for Old" 5,000 |
| Metropolitan | 2,512 | 25c-50c | "So Big" (W. B.) | 7,150 | "Man About Town" (Fox) | 6,000 | High 5-14-32 "Scarface" 14,000<br>Low 6-4-32 "Man About Town" 6,000 |
| RKO Majestic | 2,250 | 25c-50c | "Attorney for the Defense" (Col.) | 3,000 | "Radio Patrol" (U.) | 3,500 | High 2-14 "Cimarron" 18,000<br>Low 1-16-32 "Girl of the Rio" 2,000 |
| **Indianapolis** | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Society Girl" (Fox) | 3,000 | "Man About Town" (Fox) | 4,000 | High 6-13 "Daddy Long Legs" 10,000<br>Low 6-11-32 "Society Girl" 3,000 |
| Circle | 2,600 | 25c-50c | "Reserved for Ladies" (Para.) | 4,000 | "Strange Case of Clara Deane" (Para.) | 7,000 | High 2-14 "Cimarron" 13,000<br>Low 6-11-32 "Reserved for Ladies" 4,000 |
| Indiana | 3,300 | 25c-50c | "Love Is A Racket" (F. N.)<br>(35c-75c) | 15,000 | "Forgotten Commandments" (Para.)<br>(25c-65c) | 17,000 | High 1-17 "Her Man" 25,000<br>Low 5-14-32 "World and the Flesh" 8,000 |
| Lyric | 2,000 | 25c-50c | "While Paris Sleeps" (Fox) | 7,000 | "Cohens and Kellys in Hollywood" (U.) | 7,500 | High 1-10 "Under Suspicion" 13,000<br>Low 9-12 "East of Borneo" 5,750 |
| Palace | 2,800 | 25c-50c | "Beast of the City" (MGM) | 5,000 | "As You Desire Me" (MGM) | 11,000 | High 5-2 "Trader Horn" 22,000<br>Low 6-11-32 "Beast of the City" 5,000 |
| **Kansas City** | | | | | | | |
| Liberty | 1,000 | 15c-25c | "The Broken Wing" (Para.) | 3,000 | "The Mouthpiece" (W. B.) | 3,000 | |
| Mainstreet | 3,049 | 35c-50c | "Rich Are Always With Us" (. N.) | 11,000 | "Office Girl" (Radio)<br>(7 days and Sat. late show) | 19,000 | High 1-9-32 "Peach O' Reno" 25,500<br>Low 6-11-32 "Rich Are Always With Us" 11,000 |
| Midland | 4,000 | 25c-50c | "When A Feller Needs A Friend" (MGM)<br>(7 days and Sat. midnite show) | 9,000 | "As You Desire Me" (MGM)<br>(7 days and Sat. late show) | 16,000 | High 1-23-32 "Hell Divers" 30,400<br>Low 5-9 "Quick Millions" 7,500 |
| Newman | 2,000 | 35c-50c | "Merrily We Go To Hell" (Para.)<br>(7 days and Sat. midnite show) | 12,000 | "Street of Women" (W. B.)<br>(7 days and Sat. midnite show) | 6.500 | High 2-27-32 "Shanghai Express" 25,000<br>Low 6-4-32 "Street of Women" 6,500 |
| Pantages | 2,200 | 20c-30c | "Congress Dances" (U. A.) | 3,000 | "Age for Love" (U. A.) | 1,900 | |
| Uptown | 2,200 | 25c-40c | "Strangers of the Evening" (Tiff.) | 3.000 | "While Paris Sleeps" (Fox) | 3,500 | High 1-10 "Girl of Golden West" 8,000<br>Low 5-21-32 "Lena Rivers" 2,000 |
| **Los Angeles** | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "As You Desire Me" (MGM) | 33,000 | "When A Feller Needs A Friend" (MGM) | 30,500 | High 10-25 "Susan Lenox" 39,000<br>Low 3-5-32 "The Silent Witness" 6,963 |
| Orpheum | 2,750 | 35c-65c | "Radio Patrol" (U.) | 15,000 | "But the Flesh is Weak" (MGM) | 20,000 | High 1-9-32 "Frankenstein" 34,000<br>Low 12-26 "Heaven on Earth" 6,500 |
| Paramount | 3,596 | 35c-65c | "Forgotten Commandments" (Para.) | 17,000 | "Strange Case of Clara Deane" (Para.) | 16,000 | High 10-31 "Beloved Bachelor" 41,000<br>Low 2-6-32 "Tomorrow and Tomorrow" 7,500 |
| RKO | 2,700 | 25c-50c | "Night World" (U.) | 16,400 | "Are You Listening?" (MGM) | 19,000 | High 1-9-32 "Men of Chance" 22,100<br>Low 2-6-32 "The Secret Witness" 7,000 |
| W. B. Downtown | 2,400 | 25c-50c | "Strange Love of Molly Louvain" (F. N.) | 9,000 | "The Rich Are Always With Us" (F. N.) | 12,300 | High 2-7 "Little Caesar" 27,000<br>Low 4-23-32 "Destry Rides Again" 6,200 |
| W. B. Western | 2,400 | 35c-50c | "Two Seconds" (W. B.) | 5,900 | "Strange Love of Molly Lovain" (F. N.) | 4,800 | |
| **Milwaukee** | | | | | | | |
| Garden | 1,150 | 25c-50c | "Scarface" (U. A.)<br>(2nd week) | 7,800 | "Scarface" (U. A.)<br>(1st week) | 8,200 | |
| Palace | 2,587 | 25c-60c | "Huddle" (MGM) | 7,500 | "The Doomed Battalion" (U.) | 6,500 | |
| Riverside | 2,180 | 25c-50c | "Westward Passage" (Pathe) | 8,500 | "Misleading Lady" (Para.) | 7,800 | |
| Strand | 1,406 | 25c-50c | "As You Desire Me" (MGM) | 5,300 | "Night World" (U.) | 4,500 | |
| Warner | 2,500 | 25c-60c | "Street of Women" (W. B.) | 8,600 | "The Tenderfoot" (F. N.) | 9,800 | |
| Wisconsin | 3,275 | 25c-65c | "This is the Night" (Para.) | 12,800 | "As You Desire Me" (MGM) | 15,000 | |
| **Minneapolis** | | | | | | | |
| Lyric | 1,238 | 20c-40c | "Strange Case of Clara Deane" (Para.) | 2,500 | "Woman in Room 13" (Fox) | 2,000 | High 5-30 "Kiki" 4,000<br>Low 1-24 "Men on Call" 1,200 |
| RKO Orpheum | 2,900 | 25c-50c | "Radio Patrol" (U.) | 12,000 | "Man Wanted" (W. B.) | 12,700 | High 12-14 "Cimarron" 30,000<br>Low 6-11-32 "Radio Patrol" 12,000 |
| Shubert | 1,600 | 25c-35c | "Der Liebes Express" (German) | 2,000 | "The Five Year Plan" (Amkino) | 2,000 | |
| State | 2,300 | 25c-50c | "As You Desire Me" (MGM) | 8,500 | "But the Flesh is Weak" (MGM) | 7,500 | High 1-2-32 "Sooky" 10,000<br>Low 14-18 "Body and Soul" 6,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 26c-60c | "Strange Case of Clara Deane" (Para.) and "Misleading Lady" (Para.) | 10,000 | "But the Flesh is Weak" (MGM) and "Impatient Maiden" (U.) | 11,500 | High 1-10 "Just Imagine" 18,000<br>Low 12-25 "The Guardsman" and "The Tip-Off" 8,000 |
| His Majesty's | 1,900 | 50c-$1.50 | "Grand Hotel" (MGM)<br>(3rd week) | 8,500 | "Grand Hotel" (MGM)<br>(2nd week) | 13,500 | |
| Imperial | 1,914 | 15c-40c | "Miche" (French) | 3,000 | "Les As Du Turf" and "Blanc Comme Beige" (French) | 3,500 | High 1-17 "Office Wife" 10,000<br>Low 12-26 "Mad Parade" and "Reckless Living" 2,800 |
| Loew's | 3,115 | 30c-75c | "Freaks" (MGM) | 11,500 | "World and the Flesh" (Para.) | 14,000 | High 4-2-32 "Fireman, Save My Child" 16,500<br>Low 7-18 "Stepping Out" 9,000 |
| Palace | 2,600 | 30c-99c | "Michael and Mary" (British)<br>(30c-75c) | 10.500 | "Letty Lynton" (MGM) | 15,000 | High 4-2-32 "One Hour With You" 19,500<br>Low 6-11-32 "Michael and Mary" 10,500 |
| Princess | 2,272 | 25c-65c | "Shopworn" (Col.) and "High Speed" (Col.) | 8,000 | "Carnival" (British) and "On Approval" (British) | 8,000 | High 4-1 "City Lights" 22,500<br>Low 7-18 "Colonel's Lady" 7,200 |

# "A LIVELY BOLT OF SUMMER CELLULOID"

*—shouts IRENE THIRER in the New York DAILY NEWS . . .*



## William Poster
### *Is My Face Red ?*

Ed. (Robert Armstrong) Maloney, columnist on the Examiner, sends in this bleat: "What Park Row drunkard flipped the chip from whose wrong shoulder and woke up to find himself a cigar store Indian?"

Broadway's leading columnist (the sap) is too much of a gentleman to call a polecat a skunk or he'd tell the world that a certain smudge column peep-holer on an evening rag has double crossed himself out of the scene.

Glimpsed what village nudie with popsie Vanderquiller last day-break? . . From Harlem on the North to Broadway on the souse, the electric refrigerator sales conventioneers are White Rocking their baby to sleep. . . . Peggy (Helen Twelvetrees) Bannon is that way about guess who, but your Willyum turns on the heat where he finds it.

Hear a certain broker must pay yellimony to his aluminum blonde heart bumper. . . . Wonder why the milk trust major, in conference at a 56th St. speak-freely at dawning, swore that those garters were sleeve holders. (Was his face red?) The Mrs. should have a more elastic mind. . . . A certain keyhole in the upper seventies reveals new scandalliance. The unnamed shipbuilder in question (Ah there, Hector!) prefers to ignore the rumor (Adelaide, be brave). The rowdy-dowdy dowager who wore two gigolos last night (one on each chin) will probably turn this on and take a cold shiver.

Daughter of American Pickle Co. and son of Amalgamated Horse Radish Ltd. are having a heart-to-heart balk. Happy couple will be in the market for new throwing china tomorrow Business as usual during altercations.

The chaperones got lost overnight in the engineroom on a yatch-cha party last Sat.-Sun. Party started optimistic, ended misty-optic. Matron of margerine millions, at exactly 3·27 A. M., accosted her chauffeur-hubby giving a music lesson to Whose Little Whosis? Another re-penthouse will be Reno-vated this summer (heigho!)

A Broadway columnist whose initials are W.P will soon middle-aisle it with a Park Ave. angel Don't tell me the answer See if I can guess.

**Speaking of murder, there's blood on the cheese knife in a well known mid-town speak, and a certain beer czar aint been seen since 3 A. M. When the police read this, will their face be red?**

*It's all in the picture, Mr. and Mrs. America. You'll want to shoot him, but you can't help loving Mrs. Poster's little boy Willie (the sap) and you'll trickle out of the*

**IS YOUR INK RED? . . .** *Well, here's where Mrs.* **RKO-Radio's** *Hollywood children ankle up with another Wailing Season (Summer time to you) box-office forget-me-not! The first real "Colyumnist" story, weeks ahead of the field, while the critics go Ga-Ga and get "that way" about it and box-offices get their faces lifted!*

**"As spiced and sparkling as tomorrow's gossip column . . . top-skill playing, crisp wit, driving action, the tang of Broadway—well, whatever comedy drama needs to recommend it."** *—N. Y. American*

**"A shrewd, witty and scathing portrait and Mr. Cortez plays it to the hilt . . .** *—New York Times*

**"Star creates full-bodied character as newspaper gentleman at the keyhole . . . they handed him a rattling good story and he knows what to do with an opportunity . . . fast paced . . . entire cast is excellent."** *—New York World-Telegram*

***. . . IT PAYS TO MIDDLE-AISLE IT WITH RKO-RADIO! . . .***

# "IS MY FACE RED?"

**with RICARDO CORTEZ HELEN TWELVETREES**
**JILL ESMOND ARLINE JUDGE ROBERT ARMSTRONG**

*Story by Ben Markson and Allen Rivkin . . Directed by William Seiter, David O. Selznick Executive Producer*

*RKO RADIO PICTURE*

*The above is one of the many sparkling pieces of newspaper advertising provided for you in the press book.*

**—AND COMING YET THIS SUMMER!**

**CONSTANCE BENNETT** *in the best picture she ever made and one of the very best anybody ever made* **"WHAT PRICE HOLLYWOOD"**

**RICHARD DIX** *in a bold tale of daring and adventure* **"ROAR OF THE DRAGON"** *with a glamorous new leading lady* **GWILI ANDRE**

**"BIRD OF PARADISE,"** *King Vidor's monumental production; greatest of all theatrical properties, with* **DOLORES DEL RIO, JOEL McCREA**

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **New York** | | | | | | | |
| Astor ......... | 1,120 | 50c-$2.00 | “Grand Hotel” (MGM) ........ (8th week) | 19,687 | “Grand Hotel” (MGM)........... (7th week) | 20,224 | High 1-2-32 “Hell Divers”............. 24,216<br>Low 11-14 “The Champ”................ 18,759 |
| Cameo ......... | 549 | 25c-75c | “The Ringer” (First Division).... | 3,500 | “Alone” (Amkino) .............. | 4,000 | ............................................ |
| Capitol ......... | 4,700 | 35c-$1.50 | “As You Desire Me” (MGM).... | 80,769 | “Night Court” (MGM)............ | 48,602 | High 1-9-32 “Mata Hari”............... 110,466<br>Low 12-19 “Flying High”.............. 48,728 |
| Embassy ....... | 598 | 25c | All Newsreel ...................... | 6,155 | All Newsreel ...................... | 6,493 | High 1-3 Newsreels ..................... 9,727<br>Low 5-28-32 Newsreels ................ 5,785 |
| Gaiety ......... | 850 | 25c-75c | “They Never Come Back”....... (Artclass) (35c-85c) | 2,100 | “Escapade” (First Division)...... | 5,200 | ............................................ |
| Mayfair ........ | 2,300 | 35c-85c | “Westward Passage” (Pathe).... | 10,500 | “Night World” (U.) ............ | 11,500 | High 12-12 “Frankenstein”............. 53,800<br>Low 4-30-32 “Cohens and Kellys in Hollywood”.......... 7,600 |
| Paramount .... | 3,700 | 40c-$1.00 | “Strangers of the Evening” (Tiff.) | 39,900 | “Attorney for the Defense” (Col.) | 49,800 | High 2-7 “Finn and Hattie”............ 85,900<br>Low 12-26 “Heaven on Earth”.......... 35,700 |
| Rialto .......... | 1,949 | 40c-$1.00 | “Scarface” (U. A.)............... (3rd week) | 23,000 | “Scarface” (U. A.)............... (2nd week) | 38,000 | High 2-27-32 “Shanghai Express”....... 64,600<br>Low 6-27 “Dracula” and “Hell's Angels” ........... 4,500 |
| Rivoli .......... | 2,103 | 40c-$1.00 | “Forgotten Commandments” ..... (Para.) | 11,000 | “Congress Dances” (U. A.)....... (3rd week) | 9,000 | High 1-9-32 “Dr. Jekyll and Mr. Hyde” 67,100<br>Low 6-11-32 “Forgotten Commandments” 11,000 |
| Roxy .......... | 6,200 | 35c-$1.50 | “Monte Carlo Madness” ........ (First Division) | 30,000 | “Man About Town” (Fox)...... | 40,000 | High 1-2-32 “Delicious” ............... 133,000<br>Low 6-11-32 “Monte Carlo Madness”.. 30,000 |
| Strand ......... | 3,000 | 35c-85c | “Week-End Marriage” (F. N.)... | 13,429 | “Street of Women” (W. B.).... | 16,481 | High 1-17 “Little Caesar” ............. 74,821<br>Low 4-2-32 “The Missing Rembrandt”.. 8,012 |
| Winter Garden. | 1,493 | 35c-$1.00 | “Two Seconds” (F. N.)......... (3rd week-6 days) | 21,000 | “Two Seconds” (F. N.)............ (2nd week) | 21,242 | High 9-19 “Five Star Final” ............ 59,782<br>Low 6-6 “Maltese Falcon” .............. 16,692 |
| **Oklahoma City** | | | | | | | |
| Capitol ......... | 1,200 | 10c-50c | “As You Desire Me” (MGM).... | 5,500 | “Forgotten Commandments” (Para.) | 3,200 | High 2-7 “Illicit” ...................... 11,000<br>Low 6-4-32 “Forgotten Commandments” 3,200 |
| Criterion ....... | 1,700 | 10c-50c | “State's Attorney” (Radio)........ | 5,800 | “Huddle” (MGM).................. | 6,000 | High 2-21 “Cimarron” .................. 15,500<br>Low 12-5 “Consolation Marriage”...... 4,400 |
| Liberty ........ | 1,500 | 10c-35c | “Law of the Sea” (Monogram).. (2 days)<br>“Night World” (U.)............. (5 days) | 850<br>1,300 | “Steady Company” (U.).......... (3 days)<br>“High Speed” (Col.) ........... (4 days) | 1,100<br>800 | High 1-24 “Under Suspicion” ........... 7,200<br>Low 6-20 “Big Fight” and “Drums of Jeopardy” ........ 900 |
| Mid-West ...... | 1,500 | 10c-50c | “The Tenderfoot” (F. N.)........ | 5,000 | “Attorney for the Defense” (Col.) | 5,500 | High 9-19 “Young as You Feel” ...... 11,000<br>Low 4-30-32 “Scandal for Sale”........ 3,700 |
| **Omaha** | | | | | | | |
| Orpheum ....... | 3,000 | 25c-50c | “No Greater Love” (Col.)......... | 10,500 | “State's Attorney” (Radio)....... | 9,000 | High 2-14 “Cimarron” ................. 25,550<br>Low 6-4-32 “State's Attorney” ........ 9,000 |
| Paramount ..... | 2,900 | 25c-60c | “Huddle” (MGM)................. | 5,500 | “As You Desire Me” (MGM)..... | 8,000 | High 4-23-32 “Tarzan the Ape Man”.. 13,750<br>Low 5-21-32 “Wet Parade” and “It's Tough to Be Famous” ..... 4,000 |
| State .......... | 1,200 | 15c-35c | “But the Flesh is Weak” (MGM) and “The Age for Love” (U. A.) (9 days) | 2,000 | “Are You Listening?” (MGM).... and “The Struggle” (U. A.) | 1,500 | High 3-14 “Trader Horn” .............. 10,000<br>Low 5-21-32 “She Wanted A Millionaire” and “Cheaters at Play” 1,300 |
| World .......... | 2,500 | 25c-40c | “Careless Lady” (Fox) and ...... “While Paris Sleeps” (Fox) (25c-50c) | 5,500 | “Sky Bride” (Para.) and.......... “Woman in Room 13” (Fox) | 6,000 | High 4-11 “Men Call It Love” ........ 16,000<br>Low 11-28 “The Cisco Kid” ............ 4,500 |
| **Ottawa** | | | | | | | |
| Avalon ......... | 990 | 10c-35c | “Lady With A Past” (Pathe) and “Unexpected Father” (Para.) (3 days)<br>“Son of the Gods” (F. N.) and.. “Strangle Hold” (British) (3 days) | 1,200<br>950 | “Hotel Continental” (Tiff.) ...... (3 days)<br>“It's Tough to be Famous” (F.N.) and “Cohens and Kellys in Hollywood” (U.) (3 days) | 1,000<br>1,100 | High 1-2-32 “Sidewalks of New York” and “Viennese Nights” and “Alexander Hamilton” 3,700<br>Low 6-27 “My Past” and “Fifty Million Frenchmen” .. 1,900 |
| Capitol ......... | 2,592 | 15c-60c | “Reserved for Ladies” (Para.)..... (6 days) | 8,000 | “Attorney for the Defense” (Col.) (6 days) | 7,000 | ............................................ |
| Centre ......... | 1,142 | 15c-60c | “Greeks Had A Word for Them” (U. A.) (6 days) | 4,400 | “Arrowsmith” (U. A.)........... (6 days) | 4,600 | High 5-16 “Devil to Pay” ............. 6,300<br>Low 1-3 “Sunny” ...................... 2,900 |
| Imperial ........ | 1,091 | 10c-50c | “World and the Flesh” (Para.)... (3 days)<br>“Young Bride” (Pathe)............ (3 days) | 1,300<br>1,100 | “Grand Hotel” (MGM) ......... (50c-$1.50-6 days) | 5,000 | High 5-9 “Trader Horn” .............. 7,000<br>Low 3-26-32 “The Expert” and “Working Girls” ..... 2,200 |
| Regent ......... | 1,225 | 15c-60c | “Forbidden” (Col.) .............. (3 days)<br>“But the Flesh is Weak” (MGM) (3 days) | 2,400<br>2,200 | “Sky Bride” (Para.) ........... (3 days)<br>“Trial of Vivienne Ware” (Fox).. (3 days) | 2,200<br>2,000 | High 1-23-32 “Suicide Fleet” and “Dance Team” .. 6,200<br>Low 5-28-32 “Carnival” and “Sunshine Susie” ....... 3,600 |
| Rideau ......... | 932 | 10c-35c | “Prestige” (Pathe) and “Way.... Back Home” (Radio) (3 days)<br>“It's Tough to be Famous” (F.N.) and “Big Boy” (W. B.-revival) (3 days) | 1,600<br>1,300 | “Polly of the Circus” (MGM) and “Song of the Flame” (W. B.) (3 days)<br>“Arsene Lupin” (MGM) and...... “Politics” (MGM) (3 days) | 1,700<br>1,500 | ............................................ |
| **Philadelphia** | | | | | | | |
| Arcadia ........ | 600 | 50c | “The Wet Parade” (MGM)........ (4 days) | 1,100 | “But the Flesh is Weak” (MGM) (6 days) | 2,700 | High 12-17 “The Guardsman”........... 6,500<br>Low 4-30-32 “Beast of the City” ...... 1,900 |
| Chestnut ....... | 1,300 | 50c-$1.50 | “Grand Hotel” (MGM)............ (6 days-7th week) | 11,000 | “Grand Hotel” (MGM)........... (6 days-6th week) | 13,000 | ............................................ |
| Earle .......... | 2,000 | 25c-65c | “Night World” (U.).............. (6 days) | 13,000 | “Young Bride” (Pathe)........... (6 days) | 13,000 | High 1-2-32 “Makers of Men” .......... 27,000<br>Low 6-11-32 “Night World” ........... 13,000 |
| Fox ............ | 3,000 | 35c-75c | “Strangers of the Evening” (Tiff.) (6 days) | 18,000 | “Society Girl” (Fox)............. (6 days) | 19,000 | High 2-7 “Man Who Came Back” .... 40,000<br>Low 3-26-32 “Shop Angel” ........... 17,000 |
| Karlton ........ | 1,000 | 40c-50c | “So Big” (W. B.)................ (6 days) | 4,000 | “The Tenderfoot” (W.B.)......... (6 days) | 3,800 | High 5-2 “City Lights” ................ 8,000<br>Low 3-21 “Resurrection” .............. 3,000 |
| Mastbaum ...... | 4,800 | 35c-75c | “Street of Women” (F. N.)...... (6 days) | 34,000 | “Huddle” (MGM) ............... (6 days) | 35,000 | High 1-2-32 “Her Majesty, Love” ...... 65,000<br>Low 10-24 “24 Hours” ................. 28,000 |
| Stanley ........ | 3,700 | 35c-75c | “Strange Case of Clara Deane” (Para.) (6 days) | 12,000 | “Letty Lynton” (MGM).......... (6 days-2nd week) | 11,000 | High 12-19 “Frankenstein” ............ 31,000<br>Low 7-25 “Rebound” .................. 8,000 |
| Stanton ........ | 1,700 | 25c-65c | “Strange Love of Molly Louvain” (F. N.) (25c-50c-6 days) | 8,000 | “Night Court” (MGM)............ (6 days-2nd week) | 8,000 | High 3-21 “Last Parade” .............. 16,500<br>Low 2-27-32 “Men In Her Life”......... 7,000 |

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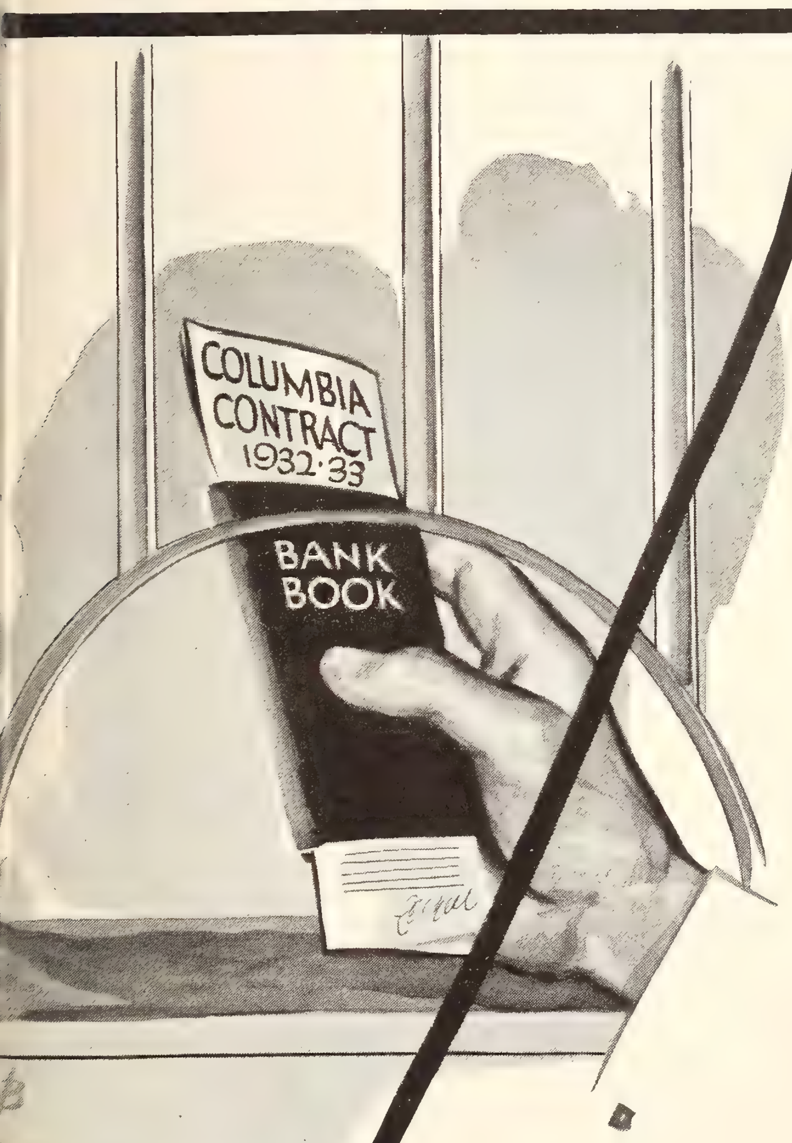

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# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Portland, Ore.** | | | | | | | |
| Fox Paramount | 3,068 | 25c-60c | "Huddle" (MGM) | 12,000 | "Letty Lynton" (MGM) | 13,200 | High 1-3 "Paid" 26,000<br>Low 5-23 "Young Sinners" 11,000 |
| Hamrick's Music Box | 1,800 | 15c-25c | "Midnight Patrol" (Monogram) | 2,500 | "Heart of New York" (W. B.) | 3,000 | |
| Oriental | 2,040 | 25c-35c | "The Tenderfoot" (F. N.) | 3,800 | "Two Seconds" (F. N.) | | |
| Rialto | 1,400 | 15c-25c | "Sinners in the Sun" (Para.) | 4,200 | "The Wiser Sex" (Para.) | 4,200 | High 3-21 "Trader Horn" 12,000<br>Low 5-21-32 "Sky Bride" 2,400 |
| RKO Orpheum | 1,700 | 25c-50c | "Strangers of the Evening" (Tiff.) (3 days)<br>"Westward Passage" (Pathe) (4 days) | 4,000<br>6,000 | "Roadhouse Murder" (Radio) (3 days)<br>"Radio Patrol" (U.) (4 days) | 3,500<br>5,300 | High 2-14 "Cimarron" 20,000<br>Low 5-23 "Iron Man" 8,500 |
| United Artists | 945 | 25c-35c | "Trial of Vivienne Ware" (Fox) | 3,400 | "When A Feller Needs A Friend" (MGM) | 2,500 | High 1-10 "Hell's Angels" 12,500<br>Low 6-4-32 "When A Feller Needs A Friend" 2,500 |
| **Providence** | | | | | | | |
| Fays | 1,600 | 15c-50c | "Famous Ferguson Case" (W. B.) and "South of the Rio Grande" (Col.) | 6,000 | "Midnight Patrol" (Monogram) | 8,000 | |
| Loew's State | 3,800 | 15c-50c | "As You Desire Me" (MGM) | 16,000 | "But the Flesh is Weak" (MGM) | 8,500 | High 2-7 "Inspiration" 25,500<br>Low 6-4-32 "But the Flesh Is Weak" 8,500 |
| Majestic | 2,400 | 15c-50c | "Two Seconds" (W. B.) and "Street of Women" (W. B.) | 7,000 | "The Rich Are Always With Us" (F. N.) | 9,000 | High 1-30-32 "Union Depot" 11,200<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" 5,100 |
| Paramount | 2,300 | 15c-50c | "Forgotten Commandments" (Para.) | 5,000 | "Strange Case of Clara Deane" (Para.) | 5,500 | High 3-14 "Unfaithful" 14,000<br>Low 8-8 "Secret Call" 4,500 |
| RKO Albee | 2,300 | 15c-50c | "Attorney for the Defense" (Col.) | 8,500 | "Radio Patrol" (U.) | 9,200 | High 3-19-32 "Behind the Mask" 15,800<br>Low 7-4 "Sweepstakes" 3,200 |
| RKO Victory | 1,600 | 10c-35c | "Death Valley" (U.) and "Honor of the Press" (Mayfair) | 2,200 | "Love Bound" (Peerless) and "Border Devils" (Artclass) | 2,800 | High 2-14 "Last Parade" 11,000<br>Low 11-21 "Way Back Home" 1,500 |
| **St. Paul** | | | | | | | |
| Paramount | 2,300 | 25c-50c | "As You Desire Me" (MGM) | 8,000 | "Night Court" (MGM) | 7,000 | High 8-22 "Smiling Lieutenant" 12,000<br>Low 6-4-32 "Night Court" 7,000 |
| Riviera | 1,300 | 25c-50c | "But the Flesh is Weak" (MGM) | 4,500 | "Trial of Vivienne Ware" (Fox) | 5,500 | High 5-21-32 "Grand Hotel" 15,000<br>Low 1-17 "Just Imagine" 1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Radio Patrol" (U.) | 9,000 | "Man Wanted" (W. B.) | 12,000 | High 2-14 "Cimarron" 28,000<br>Low 6-11-32 "Radio Patrol" 9,000 |
| Tower | 1,000 | 15c-25c | "Strange Case of Clara Deane" (Para.) | 1,500 | "Young America" (Fox) | 1,500 | High 10-3 "Penrod and Sam" 4,000<br>Low 1-24 "Along Came Youth" 1,000 |
| **San Francisco** | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Devil's Lottery" (Fox) | 11,000 | "Amateur Daddy" (Fox) | 12,500 | High 8-15 "Daddy Long Legs" 16,750<br>Low 6-11-32 "Devil's Lottery" 11,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "Royal Lovers" (German) | 2,100 | "The Opera Ball" (German) | 2,800 | |
| Fox | 4,600 | 35c-90c | "Man About Town" (Fox) (35c-65c) | 32,000 | "Night Court" (MGM) | 35,000 | High 1-3 "Lightning" 70,000<br>Low 2-20-32 "The Guardsman" 29,000 |
| Golden Gate | 2,800 | 25c-50c | "Lena Rivers" (Tiff.) | 7,000 | "No Greater Love" (Col.) | 13,000 | High 7-11 "Lawless Woman" 20,000<br>Low 6-11-32 "Lena Rivers" 7,000 |
| Orpheum | 3,000 | 25c-50c | "Race Track" (World Wide) | 14,000 | "Radio Patrol" (U.) | 13,000 | High 12-12 "Frankenstein" 23,000<br>Low 5-14-32 "Night World" 5,000 |
| Paramount | 2,670 | 25c-60c | "As You Desire Me" (MGM) | 18,000 | "This is the Night" (Para.) | 15,000 | High 1-9-32 "The Champ" 35,600<br>Low 7-18 "Women Love Once" 10,000 |
| United Artists | 1,200 | 25c-60c | "Scarface" (U. A.) (6th week) | 5,150 | "Scarface" (U.A.) (5th week) | 7,900 | |
| Warfield | 2,700 | 35c-60c | "Woman in Room 13" (Fox) | 18,500 | "Sinners in the Sun" (Para.) | 21,000 | High 3-14 "Parlor, Bedroom and Bath" 28,000<br>Low 1-30-32 "X Marks the Spot" 15,000 |
| Warners | 1,385 | 35c-50c | "The Tenderfoot" (F.N.) | 12,300 | "Famous Ferguson Case" (W.B.) (5 days) | 6,500 | High 3-26-32 "Fireman, Save My Child" 19,000<br>Low 11-28 "I Like Your Nerve" 4,000 |
| **Seattle** | | | | | | | |
| Blue Mouse | 950 | 15c-25c | "Behind the Mask" (Col.) | 3,250 | "Street of Women" (W.B.) | 3,000 | |
| Fifth Avenue | 2,750 | 25c-75c | "Strange Case of Clara Deane" (Para.) | 11,000 | "Huddle" (MGM) | 11,500 | High 4-18 "Trader Horn" 17,000<br>Low 1-2-32 "The Boudoir Diplomat" 7,000 |
| Fox | 2,450 | 75c-$1.50 | "Letty Lynton" (MGM) (25c-75c) | 10,000 | "Grand Hotel" (MGM) (2nd week) | 5,000 | |
| Liberty | 2,000 | 10c-25c | "Whistlin' Dan" (Tiff.) | 4,000 | "The County Fair" (Monogram) | 4,000 | High 1-10 "The Lash" 11,500<br>Low 6-11-32 "Whistlin' Dan" 4,000 |
| Music Box | 950 | 25c-75c | "The Tenderfoot" (F. N.) | 5,500 | "The Mouthpiece" (W.B.) | 5,500 | High 2-28 "City Lights" 14,000<br>Low 6-11-32 "The Tenderfoot" 5,500 |
| RKO Orpheum | 2,650 | 25c-50c | "Radio Patrol" (U.) (3 days)<br>"The Menace" (Col.) (4 days) | 4,000<br>3,500 | "Night World" (U.) (3 days)<br>"Roadhouse Murder" (Radio) (4 days) | 4,000<br>3,750 | High 10-31 "Spirit of Notre Dame" 18,000<br>Low 6-11-32 "Radio Patrol" and "The Menace" 7,500 |
| **Toronto** | | | | | | | |
| Imperial | 3,444 | 15c-80c | "Attorney for the Defense" (Col.) (6 days) | 17,000 | "Rich Are Always With Us" (F.N.) (6 days) | 24,000 | High 3-5-32 "Shanghai Express" 25,500<br>Low 6-20 "Always Goodbye" 13,000 |
| Loew's | 2,088 | 15c-75c | "Letty Lynton" (MGM) (6 days) | 11,000 | "The Wet Parade" (MGM) (6 days) | 9,500 | High 4-18 "City Lights" 22,000<br>Low 6-4-32 "The Wet Parade" 9,500 |
| Shea's | 2,600 | 15c-75c | "World and the Flesh" (Para.) (6 days) | 12,500 | "Man Wanted" (W.B.) (6 days) | 11,000 | High 11-14 "Skyline" 16,500<br>Low 6-27 "Painted Desert" 10,000 |
| Tivoli | 1,600 | 15c-60c | "Symphony of Six Million" (Radio) (6 days) | 10,000 | "Lena Rivers" (Tiff.) and "King of Jazz" (U.) (6 days) | 8,500 | High 2-28 "Cimarron" 19,500<br>Low 11-14 "The Mad Genius" 7,500 |
| Uptown | 3,000 | 15c-65c | "Sunshine Susie" (British) (6 days-6th week) | 7,000 | "Sunshine Susie" (British) (6 days-5th week) | 9,500 | High 4-25 "Don't Bet On Women" 14,000<br>Low 10-17 "Ten Nights in a Barroom". 8,300 |
| **Washington** | | | | | | | |
| Columbia | 1,232 | 50c-$1.50 | "Grand Hotel" (MGM) (4th week) | 7,500 | "Grand Hotel" (MGM) (3rd week) | 9,500 | |
| Earle | 2,323 | 25c-60c | "Strange Love of Molly Louvain" (F. N.) | 19,000 | "The Tenderfoot" (F. N.) | 16,400 | |
| Fox | 3,434 | 25c-60c | "New Morals for Old" (MGM) | 18,000 | "Society Girl" (Fox) | 19,000 | |
| Metropolitan | 1,833 | 25c-60c | "Congress Dances" (U. A.) (25c-50c) | 8,000 | "So Big" (W. B.) | 6,500 | |
| Loew's Palace | 2,363 | 35c-50c | "As You Desire Me" (MGM) (2nd week) | 7,500 | "As You Desire Me" (MGM) (1st week) | 12,000 | |
| RKO Keith's | 1,832 | 25c-60c | "Westward Passage" (Pathe) (25c-50c) | 8,200 | "Radio Patrol" (U.) and "Five Year Plan" (Amkino) | 6,000 | |

MOTION PICTURE ALMANAC

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# MOTION PICTURE ALMANAC

## KNOCKS HOLLYWOOD FOR A ROW OF STARS

And we present herewith the pictures to prove it—with the "Roar of the Dragon" in progress at the RKO Studios, the Almanac arrived adjacent to the set and called a recess. Left to right we have here Richard Dix, with the Almanac open to the Biographies, Section "D"; Arline Judge, with the Almanac open at Section "J"; Wesley Ruggles with the Almanac open at the letter "R", and Eddie Cronjager, cameraman, looking into the "C's."

On the principle that we are always for actors, and that every press agent down the eons of history has been entitled to a break when he pictured a client reading a publication, we are giving the Almanac only 95 per cent of the pictorial space in this display. We think it's a great little book.

## THREE DOLLARS A COPY AND WORTH IT, TOO

*Send it to* MOTION PICTURE HERALD, *at* 1790 *Broadway, New York*

# THE SUMMER SHOW

by
RITA C. McGOLDRICK

THE school year is winding itself up. Within two weeks the children of the nation will be small free agents wondering what to do with their time and eager to go more often to the pictures. Retrenchment in the family budget for entertainment undoubtedly will be emphasized, but after all, clouds *have* linings and it is true of the people of this nation that they do not remain beaten for long. The pendulum may swing far—but it has to swing back. The arc may be of smaller range, but the balance is sure. All of which is to say that the summer entertainment problem will require all of the energy, ingenuity, industry, vision and executive capacity that every theatre man is possessed of. It is a simple matter of fundamental psychology that wearied people require entertainment; and the motion picture offers more for one's money than any other commodity in the world.

### Corral the Children!

In the past year MOTION PICTURE HERALD through the department *School and Screen* has accomplished definite strides toward the winning of school children's interest in the better things of the screen. Cooperating teachers, educators, parent-teacher units and clubwomen have made practical use of this service. Through the summer, most of these organized groups are inactive. The theatre man, however, cannot afford to allow a paying possibility to wither on his hands because of the heat! For that reason, it is the purpose of this department to continue to review and to list all pictures of importance to juveniles and to supplement the reviews with suggestions for the further development of the Junior Show idea. The summer should be the harvest time for the winning of child interest in your theatre. *Now* is the time for intelligent planning for results.

▽

### An Idea from Publix Theatres

Amherst, Mass.

The manager of the Amherst theatre, Raymond F. Smith, has sent us his idea of the Junior Show and the summer's possibilities. He says: "We have had two Junior Shows during the past two months in cooperation with the local Parent-Teachers Association, whose members acted as sponsors and furnished a great deal of valuable publicity at no cost to the theatre. We could not have obtained these under any other conditions.

"We used 'Alice in Wonderland' for the first show and 'Puss in Boots' for the second, with selected cartoons and novelties added to the feature at each show. We started our show at 4:30 p.m. after the regular matinee on Friday. Regular children's admission price prevailed—10c—with an admission fee of 30c for adults. Both shows were very successful financially, but the children as a whole did not seem to be very enthusiastic about the attractions.

"Cooperation from the Parent-Teachers Association consisted of the distribution of 1,500 announcement cards throughout the public schools of Amherst, mention in all Sunday School classes, special articles in newspapers and discussion of the project at women's clubs, lodges, etc.

"During the summer period we are planning to have a Family Show each Thursday. On this program we will use a selected group of shorts and an appropriate feature, together with a chapter of 'The Last of the Mohicans.' We are going to advertise these programs as such, and there is no doubt in my mind that they will be an outstanding success."

▽

### Endorsed Lists

The national organizations engaged in the preview and classification of current motion pictures ordinarily discontinue the mailing of their lists through the vacation period. This year, because of the increasing demand for this type of service, several of the organizations have sent out announcements asking for a written statement of request from those persons or groups having definite use for the lists during the summertime. The answering mail has been something of a surprise to everyone connected with this work. The letters are pouring in, all begging to have the service continued. Many of the letters are from public libraries. Here are typical ones:

"We note on the list of Endorsed Motion Pictures for June that the list will be discontinued through the summer months unless there is a special request for a continuance.

"We post the list on our library bulletin boards each month and our patrons look them over frequently. It is very important for us to have the lists sent continuously.

"We appreciate this means of bringing before our people the best of the films that are produced and thank you for this important service."

Rockingham Free Public Library,
Bellows Falls, Vermont.

"We want to thank you for your list of selections and beg of you to continue this service during July and August. The list is an invaluable help and is used to a great extent in our library. Our patrons would miss them seriously if they were discontinued."

The Narragansett Library Association,
Peace Dale, R. I.

These are random samples of an outpouring of appreciation and proves beyond any doubt that there is a definite and wide field for this form of free publicity for motion pictures!

Perhaps of more importance to the industry and to the public is the reaction of the editors of newspapers. It is only a short step back to the day when most newspapers of any standing would have nothing to do with free publicity for the motion picture that might otherwise be a contributing account in the papers' advertising department. But that day has passed. Some of the most influential chains of papers are now eager to cooperate in this work, and the following letter from an editor whose paper has a circulation of more than one million says:

"In compliance with the notice attached to the June list of selected pictures, I wish hereby to ask you to continue sending us the service on selected films. We will need it particularly during the summer months.

"As you perhaps know, the names of the endorsed motion pictures are reprinted in our papers for the benefit of our readers. We thank you for supplying us with this invaluable service."

There are many more. The letters are a most heartening sign. Interest as keen and as wideflung as this must have resultant good.

This department is particularly interested in *your* experience, your viewpoint. Send us news of your experiments. What are your plans for the summer? How are you developing programs to win bigger audiences of children? Your experience is valuable to the theatre man in another town or another state. This department, as a clearing house for audience problems, welcomes a message from you.

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## MPTOA Convention May Meet At Kansas City Next Year

Kansas City may be the scene of the next annual convention of the MPTOA, according to E. Van Hyning, president of the MPTOA of Kansas and Missouri, who is a member of the executive board of the national organization.

While St. Louis is making a strong bid for the annual meeting and Pinehurst, N. C., also is a contender, Van Hyning is of the opinion the executive board will decide on Kansas City, although it will not meet to decide until early in the fall. The Kansas City Chamber of Commerce intends to wage a vigorous campaign to bring the gathering to Kansas City.

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## Hays Asks Resubmission of Prohibition Question

Will H. Hays, president of the MPPDA, identified himself as one of the Republican leaders for resubmission of the prohibition question, by appearing at the Republican National Convention in Chicago this week in charge of the Indiana Republican delegation's fight for a resubmission plank. Mr. Hays, who attended the nominating convention as a delegate-at-large, has been an advocate of prohibition for years.

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### Dickinson Gets $1,154 Verdict

Glen W. Dickinson, head of the Dickinson theatres in Kansas, has been awarded a verdict of $1,154 in his suit for $72,000 against the Independent Order of Odd Fellows at Lawrence. Dickinson alleged the organization failed to build a theatre on a site which it owned, according to a contract signed in 1926.

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### To Continue Vitaphone Plant

Warner will continue the production of Vitaphone shorts at the Eastern studio in Brooklyn, under the supervision of Sam Sax, when production is resumed next week. Mr. Sax has returned from the Coast plant, where he supervised the production of six two-reel revues in Technicolor.

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## MGM in West Indies

Metro-Goldwyn-Mayer of the West Indies has been chartered at Trenton, N. J., to open an office in Trinidad and serve theatres in Barbados and British Guiana. M. Goldsmith of Sao Paulo is en route to Trinidad to open the office, the first of a group planned.

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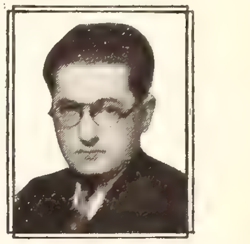
### Tower Plans 12 Features

Tower Pictures plans the production of 12 melodramas next season, all to be released on the state rights market. Capitol Exchange will handle the features in New York.

# MANAGERS' ROUND TABLE CLUB

**CHARLES E. "CHICK" LEWIS**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
**MOTION PICTURE HERALD**
*Every Week—for Mutual Benefit and Progress*



## CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

# LOOK AHEAD, NOT BEHIND!

THE theatrical season of 1931-32 now closed has been heavy with many crucial problems encountered in the life of the men who are responsible for the operation of the thousands of theatres throughout the land.

To many of these men, toiling against heavy odds, the past season has brought discouragement, weariness of body and spirit, and to some, even defeat. But it is typical of the class of men who make up the great army of American showmen that they come through smiling even though they carry many battle scars. And when the new season gets under way next fall they will have almost entirely forgotten the trials and tribulations of the past season in their usual optimistic and aggressive way.

If you are laboring under the illusion that showbusiness was the only field where much had to be swallowed and overlooked, then you are blind to conditions surrounding you wherever you may be. Every business in the country has had its ups and downs, mostly downs, and those employed in the different enterprises have had to go through as much or more than we did.

It is but a true statement of fact that poor product has been our biggest handicap, but it is just as true that where showmen put forth extra effort and energetic showmanship they were rewarded by seeing the receipts in their theatres holding up to somewhere near normal.

On the other hand, where the house managers were seized with panic and "laid down" both on the job and the merchandising, the business fell to new low levels. And many, yes too many, got away with it because those above them believed that the condition was general and not local.

"Necessity is the mother of invention." Never was there a truer statement as applied to showbusiness. Before grosses took nose-dives we were not compelled to do almost impossible things to keep out of the red. But when we were faced with terrible grosses, constant falling away of admissions and a far from happy outlook for the immediate future we had to dig deep into the recesses of our brains to discover new and different methods and ideas to get patrons to the box office. But in accomplishing this almost impossible feat we demonstrated our ability to cope with the toughest of situations and come through it even if only with a limited measure of success for our efforts.

This is no time for day-dreaming. The heat of the summer may have a "slowing-down" effect on your friends but so far as you are concerned you must devote all your spare time to doping out ways and means of keeping that ticket machine going to the tune of profits. And against hot weather, carnivals, circuses, outdoor amusements, bathing beaches and other forms of summer competition.

And not too far in the offing is that "new season" which must be ushered in with every indication to your public and community that theatres were built for amusement, entertainment and relaxation and you fully intend to let them have their share in your particular house.

Start early—and often—to let them know about the elaborate plans of the studios to present the finest of pictures since the advent of sound. As new contracts are made for next season's product be sure to get your newspapers to carry stories about it. Start to key up interest and keep it sustained so that your theatre will enjoy the benefits of a vast advance campaign designed to start the new season off in a blaze of glory and profits which you must maintain for the forty odd weeks of the season.

Ideas. Ideas. Ideas. You will find them on every side you turn. The brains of the entire industry, and the advertising industry as well, are obtained in these inserts about next season's product. No smart showman can honestly say that he cannot glean dozens of ideas and selling angles from those inserts and the subsequent product ads which are carried in MOTION PICTURE HERALD fifty-two weeks of the year. How anyone can thumb through one of the issues without finding some new slant to capitalize on is a mystery.

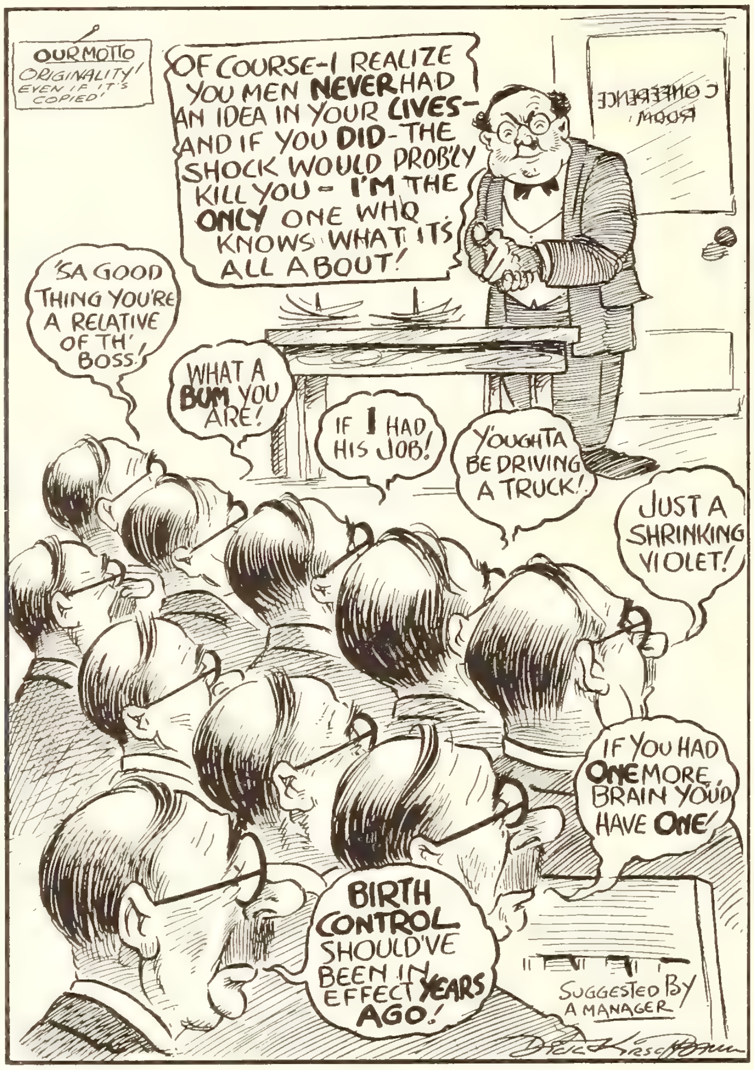
Merchandising. Brand new angles. Old ideas revamped or dressed in new clothes. And all designed to pull patrons to your theatre. Surely you cannot conscientiously say that you are isolated or lacking in aids to help you run your theatre or advertise its pictures. There is no other business in this whole wide world where so much is done to help you sell the industry's output to the consumer.

Take advantage of every means offered to help you. Read the trade papers; get the campaign books on every picture; see what the other fellow is doing. Then see what you can do. AND DO IT.

The wounds of the past season will soon fade away in the plans and preparations for the season to come. The weariness of the body will soon fall away under the enthusiasm of a brighter outlook and, call me what you will, I still insist on looking at the bright side of life.

"CHICK"

# DICK KIRSCHBAUM'S LOBBY LAFFS!


OUR MOTTO
ORIGINALITY! EVEN IF IT'S COPIED'
CONFERENCE ROOM
OF COURSE-I REALIZE YOU MEN NEVER HAD AN IDEA IN YOUR LIVES-AND IF YOU DID-THE SHOCK WOULD PROB'LY KILL YOU - I'M THE ONLY ONE WHO KNOWS WHAT IT'S ALL ABOUT!
'SA GOOD THING YOU'RE A RELATIVE OF TH' BOSS!
WHAT A BUM YOU ARE!
IF I HAD HIS JOB!
YOUGHTA BE DRIVING A TRUCK!
JUST A SHRINKING VIOLET!
IF YOU HAD ONE MORE BRAIN YOU'D HAVE ONE!
BIRTH CONTROL SHOULD'VE BEEN IN EFFECT YEARS AGO!
SUGGESTED BY A MANAGER
Dick Kirschbaum

The weekly "pep" meeting brings to mind many unspoken thoughts from the Gazinkus Circuit managers. Note the strict attention they are giving to their "beloved" boss' remarks. All managers will now rise and sing: "Relations are just a bowl of—hooey."

## MAYBE YOUR USHERS CAN DO AS WELL AS THESE TWO IOWA LADS

Of direct interest to ushers who aim to improve their time and opportunities for advancement in showbusiness is the essence of a newspaper clipping sent the Club by Richard Clark, former usher at the Majestic Theatre, Centerville, Iowa, and now somewhere in Mexico, where he went following graduation from a local school.

Clark and another usher-associate, Robert Garrett, who also edited the high school newspaper at the time, wrote and directed a clever Kiddie Revue which, due to success of its first presentation, had to be repeated. Two newspaper ads at hand are enlightening to the extent that while the first mentioned the revue in a small box, the next ad for the second performance split space with the feature attraction, thus testifying to what the theatre management thought of it as a draw.

The above is mentioned to show that many ushers take their jobs seriously and are ever on the alert to help out their manager with extra time. A goodly percentage of the boys fill in at theatres while attending high school or college and practically all may be classed as potential showmen of high calibre. Might it not be well for some of us to take a leaf from the Majestic's book and offer the boys every encouragement in their climb up the ladder?

## TIME SERVICE AND OTHER GAGS IN USE BY ROLAND DOUGLAS

A few weeks ago we wrote Roland Rogers, manager of the RKO Orpheum Theatre, Sioux City, Iowa, for details on a "correct time service" gag he had been using to good results and he not only favored us with that information but threw in a couple of more gags for good measure.

First let us describe the time service stunt which was alluded to in a past issue of this department. Maybe you've a regular time service company in your town and then again maybe you haven't. Douglas happens to have one in his city and has arranged for the concern to take care of calls in lieu of an exchange of tickets. He advertises on his screen that anyone may call a certain telephone number and receive the correct time. This is plugged consistently. When the call comes in the current program is named and then follows the correct time. Managers in towns not having a regular time service can get a rate from the Telephone Company for an extra 'phone for a theatre time service. It is most important to stress the telephone number in all screen or other advertising.

Douglas and his mates often dig through newspaper morgues for old ideas and then adapt them to modern use. For instance, we see by one of his tear sheets a two-column cut headed "Movie Fans All Agog Over Wheeler-Woolsey Contest," or a which is which, who's whoozis stunt. The photo contains a dozen shots of the comedians in different character roles and the idea is to sort them out and then answer such questions as: "Is Woolsey the short fellow? Does Wheeler wear eyeglasses? Is Wheeler the better looking? Who makes love to Dorothy Lee? Which is the funnier? Which the better dancer," etc.

### Tremendous Response!

Over 8,300 answers were received to the above and Douglas tells us that the stunt clicked first rate with the newspaper. One reason the paper liked it was because the management could get a check on men and women readers, since names were signed to all contributions.

Inspiration for another gag recently used by Douglas came when walking past the Salvation Army booth in St. Paul where unemployed persons were eating apples. On his return to Sioux City he went around to the newspaper office and told the advertising man that the theatre wanted to hire some local men (he used five) at $1 per hour to advertise a picture. He sought advice from the paper as to whom he should go to secure this service, implying that the work should go to members of distressed families. Experience leads Douglas to state that nine times out of ten the Welfare Board of the Salvation Army will be named as the proper place to secure the men, also that in as many instances the paper will come through with free space for story and art.

### Get Well Organized!

The next step is to collect your men and tell them that you want them to pass out apples on the streets at high noon and that you will pay them $1 per hour for their services, but will use them only two hours each day for two or three days. Then tie-up with some fruit-produce concern to furnish six barrels of apples, or whatever quantity you may decide to distribute. Next have 2¼x4¼ inch tags printed with theatre copy. On "Forbidden" Douglas used, "Forbidden Fruit—What Eve Did to Adam With an Apple Is Nothing to What Barbara Stanwyck Does to Adolphe Menjou in 'Forbidden' at the Empire." You can suit yourselves as to copy and apply same to any number of pictures. Tags are fastened to apples with a staple carpet tack. Don't forget that the produce company will pay half of all printing, since the theatre stand for cost of men.

We are indeed grateful to Douglas for sending along additional information on the time service gag and as well appreciative of his other suggestions. We are certain all three will be picked up and used by other members of this organization. Let's have some more of the same calibre, Doug.

## NOT NERVY—JUST PARTICULAR!

The manager, William Codkas, of the Publix Paramount Theatre, Newport, R. I., recently conducted a tea-party in conjunction with a 10c. matinee.

Imagine his amusement upon being the recipient of a telephone call from a stranger requesting that in accordance with the wishes of two Swedish friends would he mind serving coffee in place of tea!

## COPPOCK STILL VERY MUCH ON THE JOB AT STATEN ISLAND HOUSE

Here are a few of the show-selling stunts used by E. S. C. Coppock, manager of the Paramount Theatre, Staten Island, N. Y., when putting over "When a Feller Needs a Friend" and "Explorers of the World."

Ice cream party on Saturday opening matinee with 500 dishes of ice cream promoted from Castles Ice Cream Company; 30" ad in Staten Island Press Friday in advance free on promotional angle of extending age limit for Saturday matinee from 12 to 14 years to bearers of ad clipped from paper; in appreciation of past advertising, the Staten Island Transcript gave a 30" ad Friday in advance for price of 15"; newsboys theatre party for Staten Island Advance carriers which netted two special stories; Inmates of Farm Colony seeing picture Monday afternoon as guests of Daughters of American Revolution; Entire week designated as "Family Week"; Stage attraction "Dauntless" movie dog. This booking netted two free radio plugs and free space in New York Daily Mirror; Better Films Council sponsoring pictures and sending special letters to all organizations and schools on the Island plugging the entire weeks' program and the fact that features were repeated on matinees to enable school children to see it before supper; Representatives of Better Films Council sent speakers to all luncheon clubs plugging programs; Better Films Council persuaded Superintendent of Schools to have principals of every school make announcements at assembly plugging programs; Special 15' lobby display adapted from 24-sheet suspended from grand staircase one week in advance; Staten Island Press, Transcript and Advance have accepted special ¼-page feature stories on "Explorers of the World"; Monday and Thursday designated as "Father & Son Day" for civic clubs; Chief Scout Executive sent bulletins to all Scoutmasters recommending week's attractions; All posting and mailing carried copy about "Family Week"; In appreciation of past business B. & O. gave us free card display in Staten Island trains; Promoted from National City Bank of New York interesting display of 350 silver dollars, representing the dollar coinage of all nations of the world from the year 1250 A.D.

## BERT LEIGHTON HAD TRICK HERALD MADE UP ON "MAN WANTED"

A novelty herald was used to good advantage by Bert Leighton, manager of the Stanley Theatre, Utica, N. Y., when selling "Man Wanted." It was 13 inches long by 4½ inches wide and folded a la accordion. Three folds displayed the title head, "Man Wanted—Young, Handsome, etc., to Take the Place of One Who Has Fallen Down on His Job," etc.; the next fold displayed, "See Kay Francis," and the next, "At the Stanley." When pulled open a number of catchlines and other copy greeted the eye.

Leighton's gag was an attractive variation of the teaser folder and large enough to permit use of plenty of copy. This is the first news we've had of the Strand since Ed Hart left there for Troy, and we hope that Leighton will keep this department informed on what's going on.

## "The Showman's Calendar"

### JUNE

| | |
|---|---|
| 23rd | William Penn Signed Treaty of Peace and Friendship with the Indians—1683 |
| 24th | Italian Victory on Austrian Front—1918 |
| 25th | Battle of Big Horn (Montana)<br>General Custer's Defeat by Indians, 1876 |
| 26th | First American Troops to Land in France—1917<br>Ernest Torrence's Birthday |
| 28th | Polly Moran's Birthday<br>Otis Skinner's Birthday |
| 30th | Congress Granted Yosemite Valley and Mariposa Big Tree Grove to California for Public Park—1864<br>Madge Bellamy's Birthday |

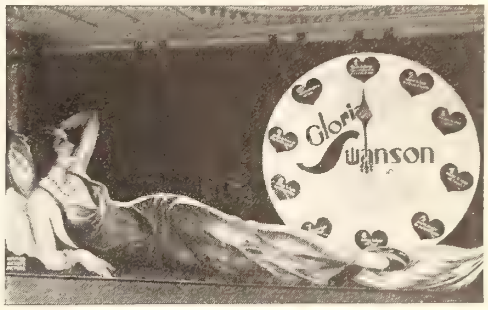
### JULY

| | |
|---|---|
| 1st | Battle of San Juan Hill—1898<br>Battle of Gettysburg—1863<br>Dominion Day (Canada) |
| 2nd | Garfield's Assassination—1881 |
| 3rd | Idaho Admitted to Union—1890<br>Spanish Fleet Destroyed by American Fleet at Santiago<br>Leon Erroll's Birthday |
| 4th | Independence Day<br>Barbara Week's Birthday |
| 5th | Lewis and Clark Expedition Set Out—1804-1806 |
| 6th | Commodore Sloat Took Possession of California—1846<br>John Paul Jones' Birthday—1747<br>Ricardo Cortez's Birthday |
| 9th | General Braddock's Defeat—1755 |
| 10th | Wyoming Admitted to Union—1890<br>Slim Summerville's Birthday<br>Lily Damita's Birthday<br>Evelyn Laye's Birthday<br>John Gilbert's Birthday |
| 11th | Aaron Burr Killed Alexander Hamilton in Duel—1804<br>John Quincy Adams' Birthday—1767<br>Sally Blane's Birthday |
| 12th | Orangeman's Birthday<br>Jean Hersholt's Birthday<br>Marjorie Rambeau's Birthday |
| 13th | Sidney Blackmer's Birthday |
| 14th | Bastille Day |
| 16th | Ginger Rogers' Birthday<br>Barbara Stanwyck's Birthday |

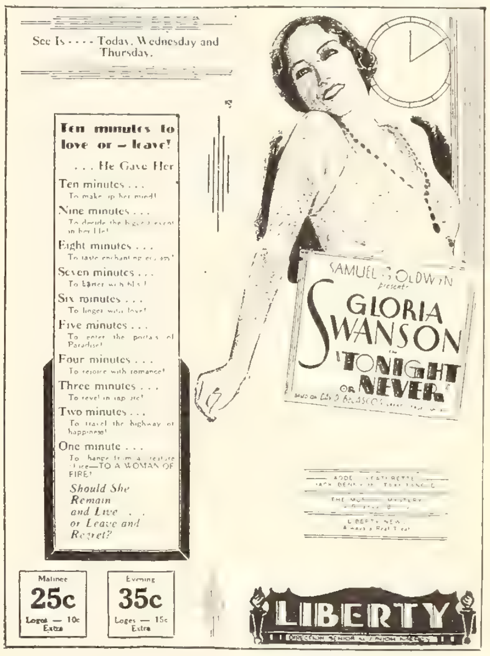
## TIME ELEMENT WAS EFFECTIVE ANGLE IN FRANK HILL DISPLAY

The element of time as suggested by the title, "Tonight or Never," inspired Frank B. Hill, manager of the Liberty Theatre, Walla Walla, Wash., to use a novel mechanical front for an attention-getter on that picture. The same idea was followed out both in newspaper ads and heralds.

Note that the hand of the clock in the photo showing cut-out figure of Miss Swanson points to Heart No. 1, which carries the first of a series of catchlines. When the hand hits the numeral it lights up two 1,000-watt lamps placed in back of the cutout. These were covered with red to give out a deep red light, but show up only on Heart No. 1 in order to stress the copy, "He Gave Her 1 Minute to Change from a Creature of Ice—To a Woman of Fire." The hand stops about 10 seconds at each of the 10 hearts as it makes its rounds. "He Gave Her" appears on all of them and all copy was done in metallics.



Next note the newspaper ad and you will be able to pick up the balance of the catchlines. Also, that the "10-minute" idea has been faithfully carried out by placing a sketch of a clock near the mat of Miss Swanson and by the box containing the 10 catchlines. The herald was an exact replica of the ad except that the catchlines were run off in red.



See Is - - - - Today, Wednesday and Thursday.

**Ten minutes to love or — leave!**

. . . He Gave Her

Ten minutes . . .
To make up her mind!

Nine minutes . . .
To decide the biggest event in her life!

Eight minutes . . .
To taste enchanting ecstasy!

Seven minutes . . .
To banter with bliss!

Six minutes . . .
To linger with love!

Five minutes . . .
To enter the portals of Paradise!

Four minutes . . .
To rejoice with romance!

Three minutes . . .
To revel in rapture!

Two minutes . . .
To travel the highway of happiness!

One minute . . .
To change from a creature of Ice—TO A WOMAN OF FIRE!

*Should She Remain and Live . . . or Leave and Regret?*

SAMUEL GOLDWYN presents
GLORIA SWANSON in
"TONIGHT OR NEVER"

Matinee 25c Loges — 10c Extra

Evening 35c Loges — 15c Extra

LIBERTY

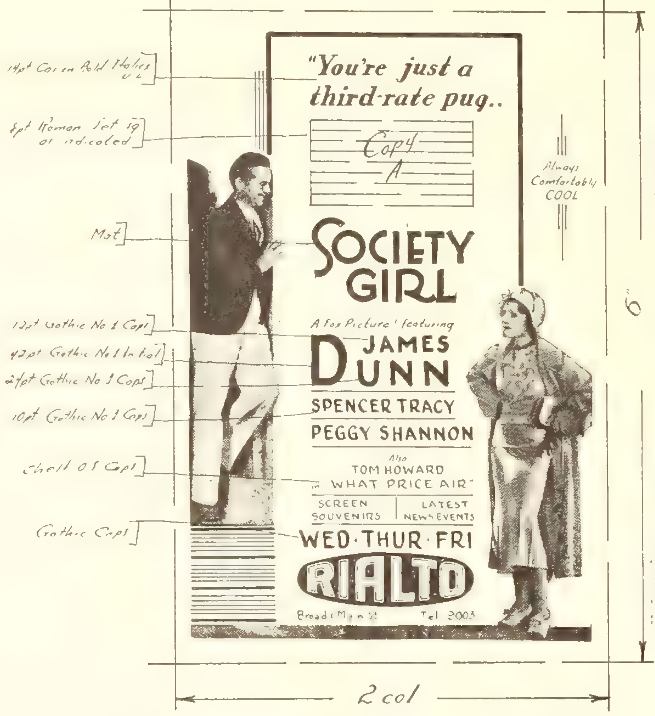
The above is not by any means the first example of Frank Hill's ingenuity to appear among these pages for his fellow showmen have had many opportunities to cash in on other excellent suggestions made by this enterprising showman of the Northwest.

# EXCHANGE MATS AND NEWSPAPER ADS!

ALL LAYOUTS AND SUGGESTED ADS BY KEN LONG

Text on Opposite Page

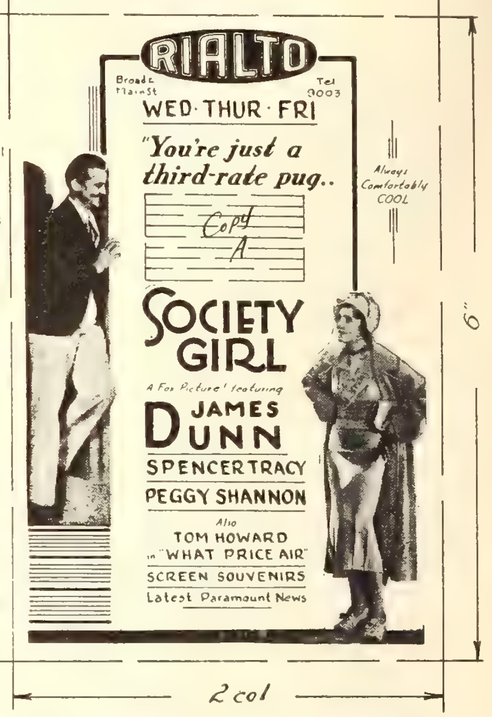
Illustration "A"


14pt Caslon Bold Italics U.L.
8pt Roman Set sq as indicated
Mat
12pt Gothic No 1 Caps
42pt Gothic No 1 Initial
24pt Gothic No 1 Caps
10pt Gothic No 1 Caps
Chelt OS Caps
Gothic Caps
"You're just a third-rate pug..
Copy A
SOCIETY GIRL
A Fox Picture featuring
JAMES DUNN
SPENCER TRACY
PEGGY SHANNON
Also
TOM HOWARD in "WHAT PRICE AIR"
SCREEN SOUVENIRS
LATEST NEWS EVENTS
WED·THUR·FRI
RIALTO
Broad & Main St
Tel 9003
Always Comfortably COOL
6"
2 col

Copy - (A) --

But I love you!" She..a bored society girl looking for a thrill. He.. an ambitious youth eager for life. Fate throws them together and...

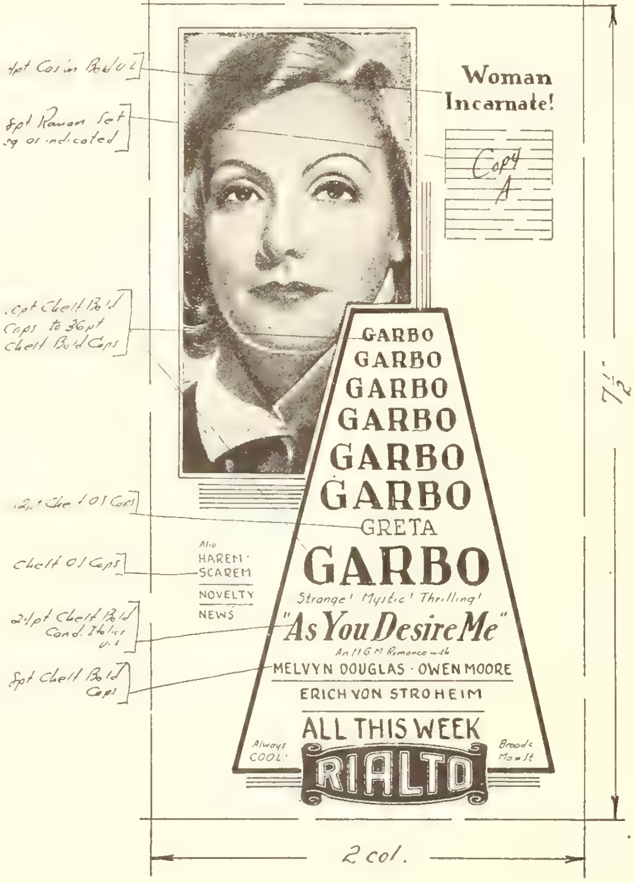
Illustration "B"


RIALTO
Broad & Main St
Tel 9003
WED·THUR·FRI
"You're just a third-rate pug..
Copy A
SOCIETY GIRL
A Fox Picture featuring
JAMES DUNN
SPENCER TRACY
PEGGY SHANNON
Also
TOM HOWARD in "WHAT PRICE AIR"
SCREEN SOUVENIRS
Latest Paramount News
Always Comfortably COOL
6"
2 col

Copy - (A) --
For Illustration"C".

She..a bored society girl looking for a thrill. He.. an ambitious youth eager for life. Fate throws them together and...

Illustration "D"


14pt Caslon Bold U.L.
8pt Roman Set sq as indicated
10pt Chelt Bold Caps to 36pt Chelt Bold Caps
12pt Chelt OS Caps
Chelt OS Caps
24pt Chelt Bold Cond. Italics U.L.
8pt Chelt Bold Caps
Woman Incarnate!
Copy A
GARBO
GARBO
GARBO
GARBO
GARBO
GARBO
GRETA
GARBO
Strange! Mystic! Thrilling!
"As You Desire Me"
An MGM Romance with
MELVYN DOUGLAS · OWEN MOORE
ERICH VON STROHEIM
ALL THIS WEEK
RIALTO
Always COOL
Broad & Main St
Also HAREM-SCAREM
NOVELTY
NEWS
7½"
2 col.

Copy - (A) --

A vision of loveliness and desire ... is she really Zara, the dancer who knows many loves, or the charming bride who vanished on her honeymoon?

Illustration "E"

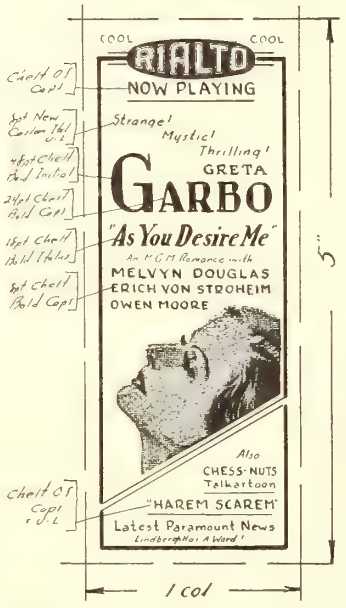

Chelt OS Caps
8pt New Caslon Ital U.L.
48pt Chelt Bold Initial
24pt Chelt Bold Caps
18pt Chelt Bold Italics
8pt Chelt Bold Caps
Chelt OS Caps U.L.
COOL
COOL
RIALTO
NOW PLAYING
Strange! Mystic! Thrilling!
GRETA GARBO
"As You Desire Me"
An MGM Romance with
MELVYN DOUGLAS
ERICH VON STROHEIM
OWEN MOORE
Also
CHESS-NUTS Talkartoon
"HAREM SCAREM"
Latest Paramount News
Lindbergh Has A Word!
5"
1 col

Illustration "F"

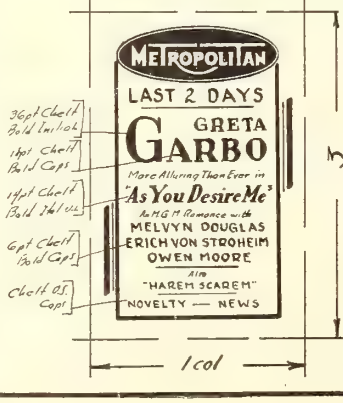
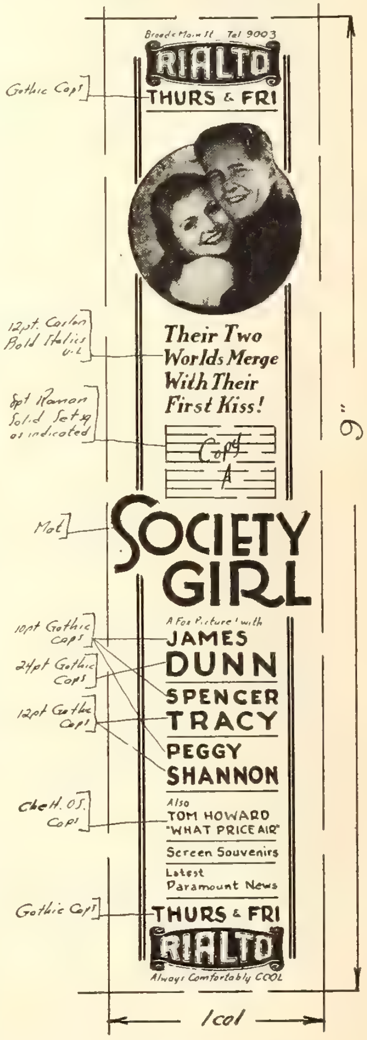

36pt Chelt Bold Initials
18pt Chelt Bold Caps
14pt Chelt Bold Ital U.L.
6pt Chelt Bold Caps
Chelt OS Caps
METROPOLITAN
LAST 2 DAYS
GRETA GARBO
More Alluring Than Ever in
"As You Desire Me"
An MGM Romance with
MELVYN DOUGLAS
ERICH VON STROHEIM
OWEN MOORE
Also
"HAREM SCAREM"
NOVELTY — NEWS
3
1 col

Illustration "C"


Gothic Caps
12pt Caslon Bold Italics U.L.
8pt Roman Solid Set sq as indicated
Mat
10pt Gothic Caps
24pt Gothic Caps
12pt Gothic Caps
Chelt OS Caps
Gothic Caps
Broad & Main St Tel 9003
RIALTO
THURS & FRI
Their Two Worlds Merge With Their First Kiss!
Copy A
SOCIETY GIRL
A Fox Picture with
JAMES DUNN
SPENCER TRACY
PEGGY SHANNON
Also
TOM HOWARD "WHAT PRICE AIR"
Screen Souvenirs
Latest Paramount News
THURS & FRI
RIALTO
Always Comfortably COOL
9"
1 col

## BEN KATZ COVERING LOT OF GROUND OUT IN MILWAUKEE ZONE

Two campaigns waged recently by Ben Katz, Warner publicity man in the Milwaukee zone, indicates that he is following his customary swift pace. Below is a brief resume of work done on "Mouthpiece" and "So Big":

Included in "Mouthpiece" were special twenty-five line teasers used in newspapers four days in advance; special space for regular ad campaign; announcements of opening over regular radio time; a tie-up with radio station for free announcements during daily organ broadcast; a special screening for 100 of Milwaukee's outstanding attorneys; the contacting of executive members of the local Bar Association; 1,500 letters mailed to all attorneys in Milwaukee county; special front display; special art and stories in all papers; 3,000 "Mouthpiece" hangers tied to telephones in downtown area; the display of 22 special stills in windows of leading merchants on a main thoroughfare, and special copy trailer plugging picture in all Warner neighborhood theatres.

On "So Big" he tied up with the public library for the insertion of 6,000 bookmarks; tied up with a leading paper for three special quarter-page display ads at no cost to theatre; mailed special anniversary and picture announcements to all on house mailing list; effected a tie-up with 48 Walgreen Drug Co. stores for displays and plug on "So Big" sundae; arranged with all book stores and department stores for Edna Ferber—"So Big" window displays; used special truck bally of hugh book for three days; had a special balcony hanger in lobby for two weeks in advance; decorated front of theatre with banners and lights; made elaborate front display for current showing; placed illuminated birthday cake in lobby; tied up with bakery for small cakes for ladies at matinees; promoted floral display from florist; used regular radio time to announce anniversary and picture; ran special copy trailers in all Warner neighborhood houses; used special anniversary trailer at theatre; arranged parade with local Chevrolet dealer on opening day; placed special art and stories in all papers, and contacted city editors for special gag pictures during anniversary week.

If Ben missed anyone around Milwaukee who could have been of further assistance in the two campaigns outlined above, maybe he'll tell us about it later on, but it looks as though he covered the town like an April shower. A lot of work for any one man to do, without a doubt, but productive of gratifying results and that's what counts these days. We hope a number of the stunts he used will find favor with his fellow Club members.

## ONCE A SHOWMAN, ALWAYS!

We honestly believe the acme of opportunism in exploitation was reached when Clarence ReQua, manager of the Cozy Theatre, Norton, Kas., tied-up with the local newspaper for a publicity gag on the occasion of the birth of a son and heir. Says the "Norton Champion" under the head of "New Cozy Manager":

"The Cozy Theatre has a new manager. He started work Sunday morning at 11:05 from the Laird hospital. He weighs only 8½ pounds, has red hair and a husky voice and will make his future home with Mr. and Mrs. Clarence ReQua.

"When you meet him remember his name is L. W. ReQua.

"Leonidas Wellington ReQua?

"Lancelot Warwick ReQua?

"Leander Wallenstein ReQua?

"Lincoln Washington ReQua?

"We give the reader only one guess. Fill in the blanks correctly and get The Champion free one year.

"L.......... W.......... ReQua."

Okay, Clarence, that was fast work. Why not make it a twin deal next time?

## ASTOR LOBBY DISPLAY VERY ATTRACTIVE

Above reproduction of the side wall treatment of the lobby of the Astor Theatre, New York City, on "Grand Hotel," falls 'way short of doing justice to the fine piece of work turned out by the local M-G-M art department. All scene stills and photos of the stars surrounding the one of Miss Garbo in center are several times enlarged and the effect is quite striking. Directly below the Garbo portrait is a photo of a hotel directory, bearing signatures of the principal players. A piece of art work slantingly obscures the balance of names.

## KEN LONG'S SERIES ON EXCHANGE MATS AND ADVERTISING!

### Illustrated on Opposite Page

Your advertisement is your SALESMAN IN PRINT! It sells only to the extent of the thought and preparation put into it. A well written ad does not necessarily mean it is an ad that sells. No matter how much punch the copy may have, if it is not read, it is worthless. Make your ad COMPEL the attention of a reader AND KEEP IT. Use clear, simple illustrations, unusual catchlines and good typographical display. Keep the reader reading by making it easy for him.

Six point, upper and lower case, should be the minimum size type for body copy. Avoid setting such copy too wide—thirty-five to forty letters and spaces to the line is plenty. Also avoid setting it too narrow—this necessitates the dividing of too many words, which naturally makes the reading hard.

Bold faced type is essential in a theatre ad, but it should be confined to display lines—ALL emphasis is NO emphasis.

Underlining words slows up the reader. This device has its advantages but should be used with discretion.

White lettering on black has attention value, as has black letters on a gray background, but both are hard to read, especially when letters are small.

Too many imaginary margins should be avoided. Note the neat appearance brought about by even margins in the layouts on the opposite page. Careful arrangement of type achieves this neatness so desirable for easy reading.

The position of the theatre name in an ad has always been a debatable question—should it be at the top or bottom of the ad. Of course, there is no definite rule as to where it should ALWAYS be placed. However, if the copy begins with a dramatic catchline, it is advisable to let this catchline be the beginning of the entire ad, and carry the signature cut at the bottom. Compare Illustration "A" with Illustration "B" on the opposite page. Both layouts have the same copy, but note how the full value of the catchline is lost by the dominance of the theatre name in Illustration "B".

In ads of unusual depth (Illustration "C") the theatre name may be used at top AND bottom. However, with this amount of space available, it is better to use it in as nearly a five by eight ratio as possible.

Illustrations "A" and "B" are two-column by six-inch layouts on "Society Girl." Mat. No. 2-D is used in both. Illustration "C" is a one-column by nine inches, using mat No. 1-C.

Illustration "D" is a two-column by seven and one-half-inch display on "As You Desire Me" using mat. No. 539-H. Illustration "E" is a one-column by five inches using mat No. 539-A13. Illustration "F" is a one-column by three-inch all type ad. Copy for all ads is suggested from the press sheet.

## BOB CHAMBERS WON FIRST HONORS FOR BEST THEATRE ADV.

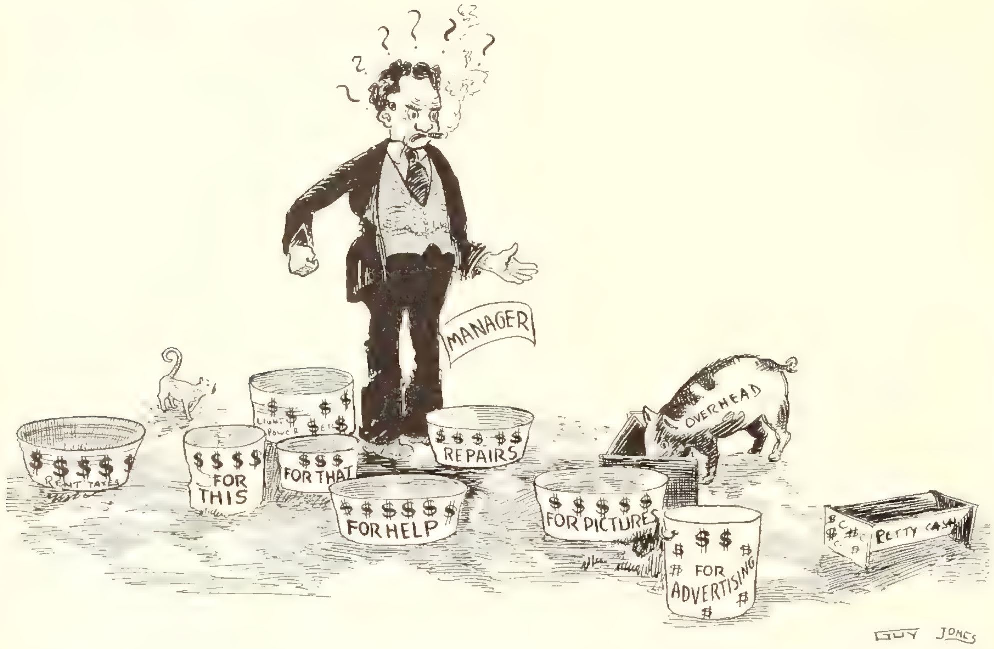
Robert W. Chambers, artist for the R. E. Bair theatres in Indianapolis, and whose work you have seen reproduced in this department, was recently awarded first prize in a theatre ad layout contest sponsored by a local newspaper and the Indiana Theatre.

The winning ad was chosen because of its general excellence as well as its "theatrical feeling." It was a two-column by 12-inch display, headed in bold italics "It Should Do Your Heart Good," a quote from a reviewer on the newspaper. A scene cut followed, under which was mentioned the title, "Symphony of Six Million," catchline, principals in cast, playdate and theatre.

We will hope to present further evidence of Chambers' work in future issues.

# Keeping Up With The Times!

By GUY JONES



After many years of heavy eating, this hog must now be put on a very strict diet, otherwise he will be eating you out of theatre and business. How to curb his immense appetite is the major problem of the day. Possibly cutting down a little on each dish will bring about the desired results. At any rate, economy is the ruling factor of today and good showmen must learn to be practical business men in the handling of expenses and waste. Think it over, boys, before someone else must do the thinking for you.

## ALEXANDER STAGED ANNIVERSARY WEEK IN ROXBURY HOUSE

Anniversary Week was celebrated a short time ago by Irving P. Alexander, manager of the Rivoli Theatre, Roxbury, Mass. Following are some of the advertising activities employed for the occasion:

Publication of 5,000 co-operative heralds in the form of a 6-page tab size newspaper by the service staff of the theatre, which were distributed throughout Roxbury and at the theatre; a local orchestra was secured for lobby during week, playing from 7 to 7.30 P. M., which afforded patrons the opportunity of dancing before evening performance. Through a tie-up with a local beverage company a tonic was served in the lobby each day of the week.

Novelty matinees for the children were staged for the children every afternoon during the week, which featured balloon blowing, tug-o'-war contests and tonic-drinking. The tug-o'-war stunts have become a weekly occasion.

An inner-lobby stunt was used to obtain word-o'-mouth advertising. A thirteen-year-old boy, clever at the piano, was secured for the week and used every evening after the orchestra finished. The boy was masked and placed in the center lobby alcove, flooded by spot lights. He rendered vocal and piano numbers and the theatre management received much favorable comment on his performance.

All the above was handled at no cost to the theatre and we'll certainly have to give the staff credit for getting a corking co-operative newspaper. It was chock full of interesting stories. We're obliged to Alexander for making it possible to get the above information of his anniversary and will hope to be kept posted on future show-selling activities at the Rivoli.

## Invited All Preachers

Special invitations to witness "Man Who Played God" were sent to all ministers in his city by James R. Work, manager of the Mission Theatre, San Diego, Calif. The invitations were accompanied by a letter written in the nature of a friendly challenge to see the picture. Work states that a number of the ministers praised the picture from the pulpit and wrote letters of congratulation and encouragement for efforts to improve films. The house enjoyed splendid business as a result of the attendant publicity.

## FRED MEYER WAGED A HEAVY CAMPAIGN ON SINGLE REELER

When exploiting a short subject of the Aimee McPherson-Walter Huston "Wet or Dry" debate, Fred S. Meyer, managing director of the Alhambra Theatre, Milwaukee, Wis., used a large mailing list and a street bally to arouse interest.

The post cards mailed were headed in bold face, "Prohibition Debate." Following copy read, "Wet or dry, you'll respond to the most telling arguments yet set forth on today's greatest issue. Not since the famous Lincoln-Douglas debate on Slavery, in 1860, has anything approached this for smashing dramatic effect and forceful logic. Hear and see—Aimee Semple McPherson (speaking for prohibition)—Walter Huston (protesting for the wets)—recording for the talking screen as they appeared at the Angelus Temple in Los Angeles. Now playing at the Alhambra."

A beer truck loaded with beer kegs, drawn by horses, was paraded up and down the streets for a bally, bannered with, "Will This Ever Carry Beer Again—Alhambra This Week—Prohibition Debate Between Aimee McPherson and Walter Huston." The box office was enclosed to resemble a stein of beer, and "Wet or Dry" was flashed in big letters above the box office.

That was considerable exploitation for a single reel subject, but Fred Meyer was keen enough showman to realize that history may shortly be written on the prohibition situation at the forthcoming Republican and Democratic conventions and knew that a screen debate between two persons in the public eye would be of interest. With the stands being taken by other prominent citizens during pre-convention days, the subject was a timely one and certainly worthy of the attention he gave it.

The Alhambra is closed for the summer months at this writing but Fred Meyer will remain in his territory until he again opens up for fall trade. He is too live a showman to rest on his laurels even during the summer so don't be surprised if more of his stunts pop up before Fall.

## RANDFORCE EXECUTIVES AND SUPERVISORS

Randforce executives and supervisors are generally too much on the jump to have their "pitchers took," but this time the photographer stole a march on them. Seated, left to right, are Jack Birnbaum, booker; George Langbart, supervisor; Samuel Rinzler and Louis Frisch, executive general managers; Erwin Gold, supervisor, and George Davis, supervisor. Standing, left to right, are Lew Preston, supervisor; Irving Goldstein, purchasing agent; Sidney P. Levine, supervisor; Charles Steinman, supervisor; Irving Kaplan, booker, and Monty MacLevy, director of publicity.

## LYKES IS PLUGGING ALONG AND SELLING SHOWS AT HIS HOUSE

Once again we're able to report on the interesting activities of J. E. Lykes, manager of Loew's Park Theatre, Cleveland, Ohio, this time on campaigns made on "Tarzan," "Business and Pleasure" and "One Hour With You." All bear witness that this Round Tabler is forever plugging along.

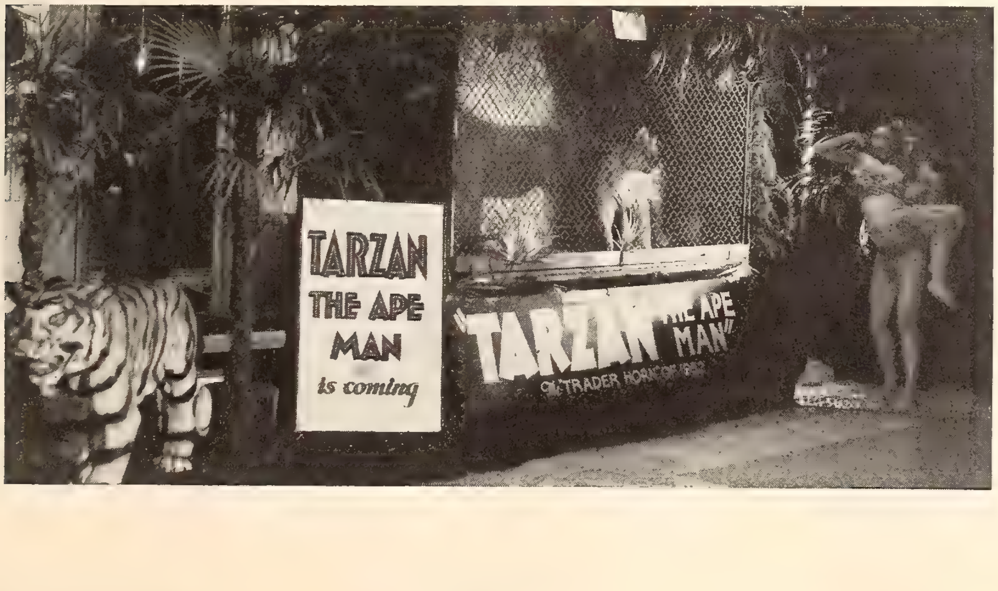
The accompanying photo is a reproduction of the lobby display he made on "Tarzan" and we're here to tell you that the lion in the cage is a real one. A number of palms and grass mats were used for further atmosphere and a life-size cutout of Tarzan carrying the girl in his arms also lent to the general scheme. This display was used one week in advance and currently.

Other advertising and exploitation included a large, illuminated shadow-box of 12 photos three weeks in advance; the posting of 24-sheets three weeks in advance; teaser trailers three weeks in advance; a marquee valance with extra large letters and cutouts; distribution of 5,000 tabloids in homes; 3,000 die-cut heralds in connection with regular school contest; 2,000 mimeographed heralds in stores, etc.; 100 window cards in good locations; 50 hanging cards in stores, etc.; use of special matinee coupon in "Shopping News" for children, good for 5c on regular admission; a midnight show, and street bally.

A voting booth was used one week in advance in the lobby of "Business and Pleasure" and ballots were mimeographed for the occasion. Names of candidates included Herbert Hoover, Al Smith, Gov. Ritchie, Chas. Dawes, Newton Baker, Owen Young, Gov. Murray, Franklin Roosevelt and, of course, Will Rogers, star of the picture. A desk was provided for making notation on ballots, as well as a receptacle for them. So many votes were cast that the box had to be emptied every day.

A "Jeanette MacDonald Resemblance" contest proved an effective means of exploiting "One Hour With You," and this stunt was tied up with a local "Danceland." Chevalier Night was featured for the playing of music from the show and awards of a dress, hat, shoes, hosiery and a necklace were promoted from local merchants for the winner. The awards were displayed in the theatre lobby for ten days prior to showing of picture. Plugs for the event were made by daily announcements over radio and at the dance hall, where 15,000 special tickets for Chevalier Night were distributed at no cost to theatre. This tie-up created a lot of interest and materially aided the box office. The photos of the girl entrants were also promoted from a local photographer.

All of which proves, as we stated above, that Manager Lykes has been plugging along in his effective way of selling shows at the Park. The Club has a live lot of members out in Cleveland and this Round Tabler is one of them. We hope he'll keep his fellow showmen posted on future happenings.



## Kansas City Changes

C. P. Forbes, formerly manager of the Fox Theatre, Topeka, Kas., has been appointed manager of the Fox-Grand Theatre, Kansas City, according to a recent announcement by Harry McClure, district manager.

# SPEAKING OF ADVERTISING!

### Robert R. Sisk in the May 30th issue of RKO NOW says:

As important a job as a theatre manager has is attention to his advertising.

Millions of dollars per year are spent on it.

Yet, too often, ads appear which fail in their purpose.

And their purpose is important and obvious . . . these ads MUST sell our show.

Vaudeville and pictures. Pictures and vaudeville.

Maybe the picture over the vaudeville or the vaudeville over the picture, according to the importance of the individual item.

Small cuts that tell nothing ruin ads.

Great details of line drawing, the effort to sell too many ideas in too small a space . . . harmful.

Freakish art stuff . . . harmful.

The ads should be simple, should have a decent quality and should tell their story in as few words as possible.

You are kidding yourself if you rely upon row after row of superlatives to do the trick.

White space is important. Crowding it into every line you buy is making those lines more costly than you might believe—because it means throwing them away.

None of us would let a show come in without giving it an ad break. But too often shows do come in without having been properly advertised.

One cut can often do the trick.

A few lines of copy can often do the trick.

And, week after week, there must be a tone to the ads which makes the people of your community have respect for what you advertise. Truthful advertising never cost anyone a dollar. The other type has cost millions.

Keep it simple?

By all means.

There is the story in circulation of a Western community which had a sign posted on a bridge "minimum speed crossing this bridge 25 miles per hour."

The speeding continued and it was checked. The reasons developed led to the elimination of the word "minimum."

Advertising has proved itself.

The first ad in English appeared in 1477.

The first newspaper ad appeared in 1625.

Just 14 years after that, in 1639, tobacco ads began appearing. Coffee ads began appearing in 1657.

Theatrical ads shortly after, though it was well into the nineteenth century before display theatre advertising developed.

Now it is well developed. You have hundreds of good ad examples before you in the daily papers. Watch them and study them and always know that if your show isn't well presented in your advertising that it has been placed under a terrific handicap.

Few shows advertise themselves.

## SHEPHERD'S MICKEY MOUSE NUMBER STILL CLICKING IN MIAMI

Looking over a Miami newspaper recently we were again reminded that Sonny Shepherd, manager of the Biltmore Theatre in that city, is still writing his column for his famous Mickey Mouse Club, of which we've had occasion to comment upon many times. The column carries a slug at the top that reads, "News and Notes—Mickey Mouse Club—For Boys and Girls," with Shepherd's byline following. The paragraphs are newsy, interesting and of a kind which undoubtedly carry strong appeal to the members.

Again reminding Round Tablers that this Mickey Mouse Club boasts a group of entertainers, all carefully coached by Shepherd, we note that they have become a weekly feature over local radio station WIOD every Wednesday. Under direction of Maestro Shepherd the 13-piece orchestra and other talented members of the large organization are entertaining the radio public and, incidentally, getting in a good plug for the Biltmore.

Okay, Sonny, and continued success to you and your gang of Mickey Mousers. Also, thanks for the copy of "The Hornet," which appears to carry quite a sting. May we congratulate both you and Jack Fink on occasion of the "social" items. Take time off from daily routine and admiration of the g.f.'s recent gift of the golf bag and tell us more about showbusiness in your attractive city until next winter when we hope to go back there and see for ourselves.

There are other Round Tablers in Winter resorts who will be very much interested to know what methods you are employing to boost trade in the off-season.

# MORE SUMMER SUGGESTIONS!

### Check and Double-Check . . .

Check your cooling system. See that it is clean and in working condition. If it is in need of repairs . . . have the work done at once . . . don't wait!

Clean up . . . have everything as clean as spring.

Get cool colors into your lobby displays . . . greens and blues—greys and straw; keep away from warm reds.

Floral displays always help—palms in the lobby . . . flowers in the foyer . . . hanging baskets with vines from your marquee. In this regard . . . try to work up an arrangement with your leading florist. Give him a card . . . "Floral Displays from —" in a conspicuous place.

* * *

### Fountain Tie-up . . .

Soon people will be flocking to the soda fountains . . . work up specials . . . "Joan Crawford Sundae"—and the score of others to meet your picture bookings.

Cards back of the counter . . . on the mirror base . . . are in full sight of everyone.

Do you want paper napkins for soda fountains?

Tie-up with your local merchant and have the napkins imprinted. You can have a one time run off with "cool copy" or have a run off each week with the name of your current attraction.

* * *

### Ice . . . .

The ice dealers are constantly fighting the electric refrigerator people . . . here's your chance to give the ice dealer some free publicity—

The first few days of summer . . . keep a few cakes of ice on the sidewalk in front of your theatre . . . with a sign—"Cool and Comfortable in the Blank Theatre—New, clean, fresh air changed every five minutes."

Is there a sculptor in your town?

Engage him for a week . . . get a metal trough . . . place it on a table . . . get him some cakes of clear ice . . . let him "sculp" figures as the audience enters the theatre.

Can you get a breeze from your lobby so that it will hit the street? Two years ago . . . the coolest spot on Broadway was the lobby of the Paramount Theatre. People stopped, as that draught of cool air hit them . . . many of them going to the box office. To me . . . the coolness of the lobby is one of your best advertising bets.

* * *

### Bathing Parade . . .

Can you organize a bathing suit parade . . . do it through the best dealer in merchandise of this sort. Have the revue on your stage . . . on your mezzanine—anywhere that it will attract attention. Give a series of cups for the prizes—best suit . . . most original . . . best figure . . . prettiest girl.

* * *

### Publicity Aids . . .

Who made your cooling plant? Write to them . . . ask for literature concerning it . . . then from this, make up some newspaper stories, giving the details of its construction and operation.

Here's a cool copy line . . .

"The Blank Theatre
Is the Coolest
Summer Resort
In (Your City Name)"

Can you string a wire from one wall to the other at the sidewalk end of your lobby?

To this attach cool colored ribbons . . . back of them some place . . . electric fans that will keep the ribbons blowing and the cool air circulating.

**NEVER before have we devoted as much space to emphasize the importance of stimulating business during the hot weather. Here are some more suggestions which we came across in a "Hot Weather" folder. It appeared in one of the circuit house-organs last year and will be found just as good now as a year ago. Don't miss up on a single opportunity to keep out of the red this summer. IT CAN BE DONE.**

### Suggestions . . .

Is THERE a municipal pool?

Here's a gag that went great last summer. A fish run.

Get a half dozen good size trout . . . turn one at a time loose in the pool . . . have kids catch them . . . free tickets to the kids . . . it's sure fire for stories and always gets a crowd.

* * *

When YOU throw the cooling plant into operation—Can you have some prominent person start the machinery?

* * *

How MANY times do people say . . . "Warm today, isn't it?"

Have some cards printed . . . reading—

Yes . . . It Is Warm—
BUT IT'S COOL
AT THE BLANK THEATRE
Clean . . . Purified . . . Cool Air
Changed Every 5 Minutes!

It will be a good gag . . . people will talk about it—leave the card with the person that makes that silly remark . . . "Gee, isn't it hot today?"

* * *

The huge thermometer in the front of your theatre is always a good gag.

Have a lobby card ready . . . 20 per cent.

COOLER
INSIDE

and try to plant it in the middle of the sidewalk . . . at least out of your lobby line or off the curbstone line.

* * *

Can you make a tea tie-up with a merchant? Service iced tea . . . and small cakes . . . on your mezzanine . . . the same thing goes for iced coffee.

### You Keep Cool . . .

**Keep cool yourself. . . . Mentally cool. The weather is no respecter of persons. You can't get away from that fact . . . you can't forget it . . . but you can ignore it. Bodily discomfort is a state of mind . . . the man who is constantly thinking about the heat makes himself hotter.**

* * *

### Don't Get Excited . . .

**If business is not all that it should be . . . don't go up in the air. Pull yourself together. Keep cool and collected . . . your brain won't function if you're fretting about many things. The problem of stimulating conditions is enough to occupy a calm, orderly mind. Nobody is expected to do any more than the best he can . . . if you are all astir mentally and physically you can't do that. . . . You are trying to impress coolness on everybody else . . . practice the doctrine yourself.**

**You have to keep them coming to the theatre. Advising you to take things easy doesn't grant any one license to lay down on the job . . . not putting forth his best efforts. You managers have two problems . . . keeping the temperature down and keeping business up . . . to normal.**

This may be far-fetched . . . but if it works—it's good—

Can you dig up some relics of the Northland? Esquimo hunting equipment . . . polar bear skins (no use hoping for a stuffed polar bear), photographs of icebergs, etc., etc. Then make a hook-up with a book store, they display their books of Northland adventure or travel . . . you scatter stills from your picture in the display and feature a card—"It's as cool as Greenland at . . . . Theatre."

* * *

Keep Coolness into your ads . . .

Should you have a trailer? . . . like this—

Cool . . . isn't it?
(Fade out)

Cool and comfortable . . . fresh, pure air . . . washed through chilled spraying water . . . is gently circulating about you . . . when you leave—you will be refreshed . . . invigorated . . . please come again—and tell your friends about our cool theatre!

You should . . . if your theatre is cool . . . if you have a modern plant . . . but don't cheat . . . don't use this trailer if every word isn't true.

* * *

Can You have a beaver board front on your marquee . . . painted to represent icicles? Get green lights behind them for night illumination.

* * *

Have you a radio contest?

* * *

When the cooling plant goes into operation . . . see that the news goes over the air. For a legitimate excuse for the broadcast . . . have the radio invite their listeners to inspect the plant the next time they attend the theatre.

* * *

After you get going . . . can you arrange for tours of inspection and instruction with the high school authorities? (This goes, of course, for those theatres with modern cooling plants.)

* * *

### Pool Stunt . . .

Is there a summer resort in your town . . . is there a swimming pool? Get some signs up . . . near and around them . . . on the coolness of your theatre.

* * *

### Watch Your Advertising . . .

. . . Create the impression that your house possesses all the refreshing features of some famous spa . . . The Alps . . . Canadian Rockies . . . the lakes . . . beach resorts. In hot weather you can't prevent people thinking of them. It's natural. . . . Tell them that they can have the same thing in your theatre.

* * *

Catch Lines for the newspapers . . . cool and fresh as a mountain top . . . restful and quiet as a forest . . . invigorating as a dip in a sheltered pool . . . many others you can devise yourself will help you greatly in your summer campaign.

* * *

Influence doctors and health officials to issue hints for keeping cool, make them part of your publicity. Watch the reports for predictions of coming hot waves . . . prepare for them. . . . Catch the tired business man, the fatigued shopper with appealing advertising.

* * *

Keep your theatre cool always, but don't make it an ice house. Your cooling system depends on keeping all doors shut. . . . Keep the heat out . . . give your system a chance to function efficiently. . . . Avoid drafts and too low temperature . . . having people say the house is too cold is just as bad as having it hot.

## JUNE HERE, LIKEWISE BRIDES; AND SO IS GUY HAMMITT'S CAMPAIGN

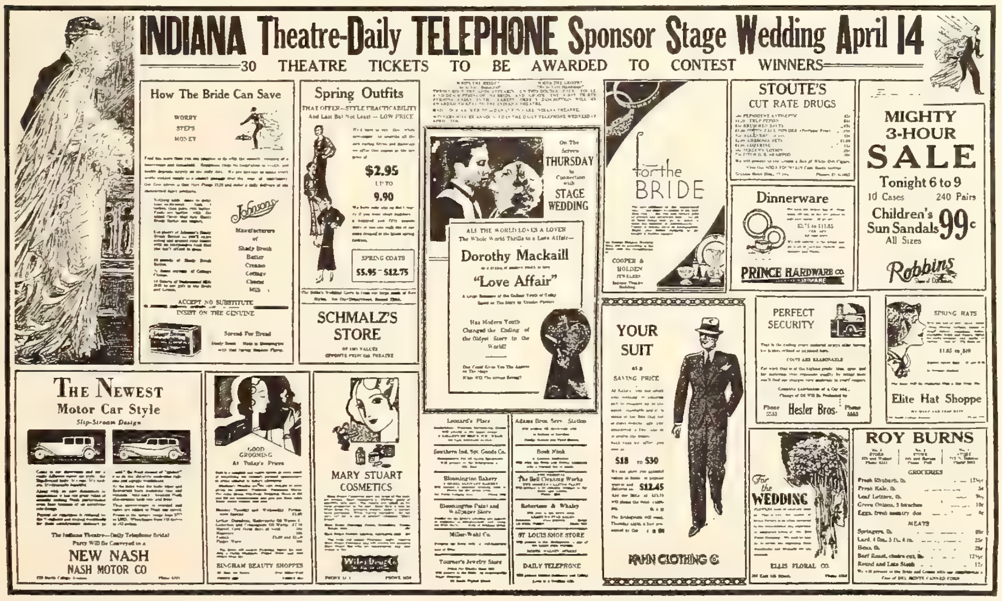
Although Guy D. Hammitt, of the Vonderschmitt Amusement Enterprises, Bloomington, Ind., promoted and staged his theatre wedding last April, it reminds us that the month of June will produce its inevitable crop of optimistic young couples who will sign on the dotted line and march to some altar. Maybe the crop will not be as large as of yore on account of the dwindled and dwindling bankrolls, but there will be crop just the same, with June, we predict, living up to its reputation for being the occasion for matrimonial events extraordinary.

In view of all this, we direct your gaze to a double truck which Hammitt worked up in connection with his local newspaper. Strikingly attractive, isn't it, with the bride and groom mat over in the upper left hand corner, and the variety of merchants' ads. The ads were worth $150 to the paper and now, Hammitt tells us, the paper's advertising manager is always willing to listen to him when he comes in with some proposition for a tie-up.

You will also note that he used a few gags in connection with his affair, such as having a glass jar of wedding rings in a prominent store window. All one had to do in order to be a guest of the theatre was to advise the box office of the number of rings in the jar, which, as all of you know, is an elementary problem. He also used a "who's the bride and who's the groom gag" in the ads in double truck. Characteristics of the couple appeared in the several ads and guest tickets were awarded the people returning the most descriptive answers. Dozens of merchants kicked in to make up a list of worthwhile gifts for the couple, cost, of course, taken care of through credits on screen, in lobby or otherwise arranged.

We've carried considerable in past issues on the staging of weddings, June and otherwise; in fact, the October 31st, 1931, HERALD contained a complete plan for one of these affairs. So we'll consider Hammitt's reminder as a last minute call to get out and promote one of these popular attractions if local conditions warrant such a move. In certain localities we are fully aware that it's not an easy matter to find an attractive couple who will lend themselves to exploitation of this sort. At the same time, with conditions such as the present, there may be less opposition to starting off life with a little publicity when compensation manifests itself in the form of many worthwhile gifts, which, if properly promoted, shouldn't cost the theatre manager anything outside of his time.

Several other plans for this popular stunt will be published in this department in forthcoming issues and we see no reason why the campaigns need be restricted to June. As you know yourselves, any month is a good month for the ball and chain idea if. . . .



INDIANA Theatre-Daily TELEPHONE Sponsor Stage Wedding April 14

30 THEATRE TICKETS TO BE AWARDED TO CONTEST WINNERS

How The Bride Can Save

WORRY
STEPS
MONEY

Johnson's
Manufacturers
of
Shady Brook
Butter
Creamo
Cottage
Cheese
Milk

ACCEPT NO SUBSTITUTE
INSIST ON THE GENUINE

Spring Outfits
THAT OFFER—STYLE PRACTICABILITY
And Last But Not Least — LOW PRICE

$2.95
UP TO
9.90

SPRING COATS
$5.95 – $12.75

SCHMALZ'S STORE

On The Screen THURSDAY In Connection with STAGE WEDDING

ALL THE WORLD LOVES A LOVER
The Whole World Thrills to a Love Affair—
Dorothy Mackaill
"Love Affair"

Has Modern Youth Changed the Ending of the Oldest Story in the World?

for the BRIDE

COOPER & HOLDEN JEWELERS

STOUTE'S
CUT RATE DRUGS

Dinnerware

PRINCE HARDWARE CO.

MIGHTY 3-HOUR SALE
Tonight 6 to 9
10 Cases 240 Pairs
Children's Sun Sandals 99c
All Sizes

Robbins

THE NEWEST
Motor Car Style
Slip-Stream Design

The Indiana Theatre—Daily Telephone Bridal Party Will Be Conveyed in a
NEW NASH
NASH MOTOR CO

GOOD GROOMING
At Today's Prices

BINGHAM BEAUTY SHOPPES

MARY STUART COSMETICS

Wiles Drug Co.

Leonard's Place

Adams Bros. Serv. Station

Southern Ind. Spt. Goods Co.

Book Nook

Bloomington Bakery

The Bell Cleaning Works

Bloomington Paint and Wallpaper Store

Robertson & Whaley

Miller-Wohl Co.

ST LOUIS SHOE STORE

Tourner's Jewelry Store

DAILY TELEPHONE

YOUR SUIT
at a
SAVING PRICE

$18 to $30

$12.45

KAHN CLOTHING CO

PERFECT SECURITY

Hesler Bros.

SPRING HATS

Elite Hat Shoppe

For the WEDDING

ELLIS FLORAL CO.

ROY BURNS

GROCERIES

MEATS

# WHAT! NO DESSERT?

## *To Avoid Giving Your Patrons Indigestion, Keep Your Cocktails, Salads and Desserts Tasty and in Harmony with the Main Course*

### By VIC GAUNTLETT

Director of Advertising, Fox-West Coast Theatres, Northwest Division

A real dinner would be a poor one indeed if cocktails, salads and deserts were eliminated.

The short subjects are to the main feature what the cocktails, salads and deserts are to the main course of a dinner. 'Tis true that a hungry appetite would not be satisfied with the trimmings and not the main course, yet 'tis true that the main course alone without the trimmings would not leave that satisfied feeling.

People the world over are victims of habit. That's why New Year's resolutions are made and broken.

### Be a Good Chef!

The motion picture exhibitor, through his program, has for many years formed the habits of his patron. The patron of any first-run, de luxe operation expects, besides the main feature, to see the latest newsreel, comedy and a reel or two more of entertaining, diversified subjects. He expects it on his program just the same as he expects the salads, cocktails and the desserts with a full course dinner. He has been accustomed to receiving this and unless he gets it, he is going to be a disgruntled, dissatisfied patron.

Very rarely indeed is there a short subject that is so powerful that it predominates in itself over the pulling power of the main feature of the program. However, there are many short subjects that pull a lot of business into the theatre regardless of the feature.

### Don't Book Crazy!

If showmen would select their short subjects as carefully as they select their features, the show business would be much better off today. Why, I have seen Laurel and Hardy comedies booked with Will Rogers features, and I have seen Scenics booked with heavy drama. Crazy bookings, absolutely idiotic, and the showman who books his shorts in this manner certainly should be ashamed to even be in the business.

The short subject affords showmen an opportunity of giving a diversified, all-around program to the public. How silly it would be if the chef in a big, de luxe restaurant or hotel was as careless in the selection of the proper salads, cocktails and desserts to surround the main course of his dinner. Shorts are not valuable merely as time-users in the program, but should be as appetizing and tasty as the trimmings for the main course of a dinner.

### They Are Not Step-Children!

The carelessness in buying short subjects is responsible for the quality of short subjects. If they were looked at and selected upon their merits and not bought for their cheapness, the short subject market would be higher in quality and less in quantity.

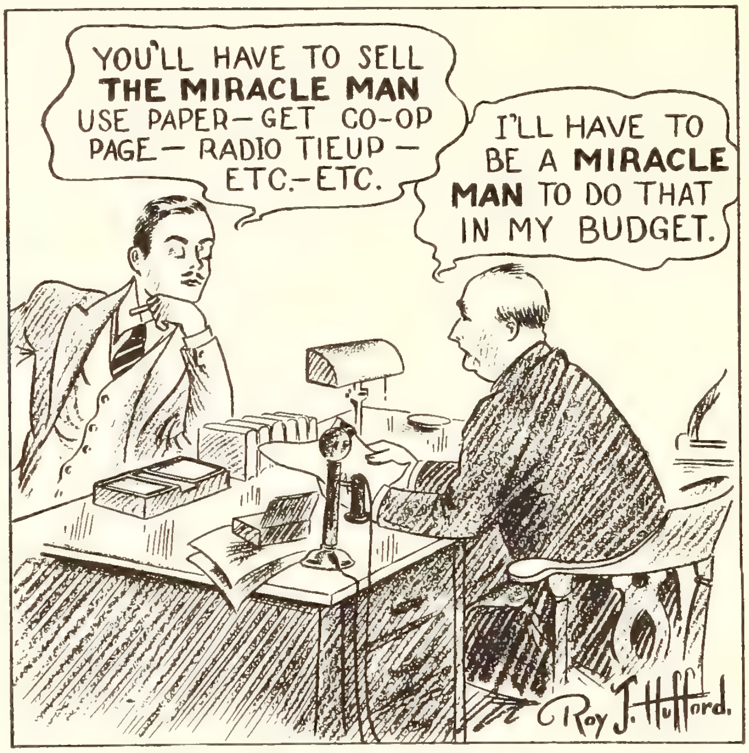
In closing, I want to state briefly my opinion on the advertising of short subjects. If a newsreel has a big outstanding subject in it that is of national importance from the quantity of space given the subject before it hits the screen by the newspapers, step out on it. Run extra space under extra added attractions; but just an ordinary newsreel deserves no more than just mentioning in your ad.

Comedies, of course, are advertised according to the importance of the pulling power of the comedians themselves.

Short subjects that have a direct appeal to sports, of which there are many, should be plugged with publicity, photos and special ads in the sport section of the paper and not in the dramatic. In other words, select the sections of the paper that are read by people who are interested in this special subject, and not in just merely drama pages, and you will get greater returns at the box office for the money expended.

# IT REALLY HAPPENS!

By
ROY HUFFORD


YOU'LL HAVE TO SELL THE MIRACLE MAN USE PAPER—GET CO-OP PAGE—RADIO TIEUP—ETC.—ETC.
I'LL HAVE TO BE A MIRACLE MAN TO DO THAT IN MY BUDGET.
Roy J. Hufford.

Aside from the truthful humor of Roy's latest cartoon, we are wondering whether there is any significance to that "sweet" expression on the district's manager's face. Of course, we have some suspicions of our own but we won't air them here.

## DICK MOSS WAGED A GOOD CAMPAIGN ON NEW CHEVALIER FILM

The campaign made on "One Hour With You" by Dick Moss, while manager of the Paramount Theatre, Los Angeles, yielded such gratifying results that we are sure it will be of much interest to other members of this organization. A brief description follows:

Every important music window in downtown Los Angeles was tied in for a week's display of musical numbers and major radio stations were contacted to have the hit songs played by orchestras and sung by performers. One station made several announcements daily.

Chevalier was contacted to send telegrams to the manager of the theatre and 10,000 copies were distributed by boys in office buildings. Several were crumpled and dropped along a principal street for those who have a habit of picking up articles.

Other effort included four choice windows in a prominent drug store chain; use of Chevalier stills and a credit card in well known department store; placing of stills and cards in large haberdashery store; a tie-up with a drug store chain for the placing of 500 posters in windows; all menus of a restaurant chain carried notice of special "One Hour With You Sundae," A Jeanette MacDonald "Sweetheart Sundae," etc.; distribution of 20,000 small cards on fountains of restaurant chain, and window tie-up.

A billboard stunt that attracted a lot of attention consisted of posting a 23-sheet upside down, which caused many people to 'phone the theatre management about the error. A dynamic loud speaker placed atop a building at one of the busiest sections in the city, through which Chevalier's latest records were played, also came in for a good share of comment. Two giant enlargements of Chevalier were placed in the outer lobby of the theatre. A shirt shop distributed 3,000 attractive roto heralds.

Dick at this time is in charge of the RKO Orpheum Theatre, Los Angeles, where he went after the Paramount closed down for the summer. He has been a conscientious contributor to this department and we hope he will keep up the good work.

## Huwig Busy Showman

In addition to acting as relief manager for Don Ross, manager of Loew's Regent Theatre, Harrisburg, Pa., while Ross was on vacation, Jack Huwig, well known Round Tabler, was appointed Company Manager for the local engagement of "Grand Hotel," when that picture played the State Theatre, Harrisburg, the latter part of May.

## VAUDEVILLE THEATRES!

**Managers booking their acts direct should avail themselves of the service offered by the Stage Attractions Department of Motion Picture Herald.**

**This department, besides carrying reviews of different types of acts playing in and around New York City, can furnish you with full information about any act you are interested in booking. Such as a description of the act, type of material and agent through whom you can book direct.**

**It would also be a good idea if you filed act reviews as a ready reference guide which will eventually give you, at your finger tips, a complete file of all acts together with everything you ought to know about them.**

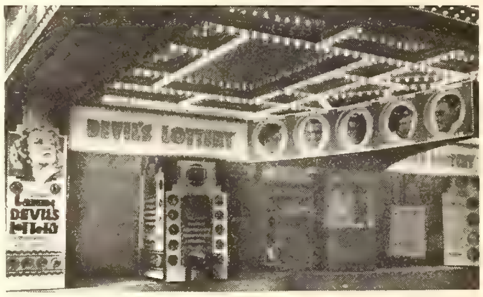
**Turn to the Stage Attractions Section and keep posted on what is going on in the world of "flesh."**

## HART KNOWS HOW TO STIR UP TRADE FOR ACADEMY BOX OFFICE

Nothing more serious than just every day hard work has kept Lou S. Hart's name from appearing regularly in this department the past few weeks. Most of you will recall that Lou is publicity director for the Academy of Music, that famous institution down on what is about the busiest corner of East Fourteenth Street, New York City. The folk in that neighborhood are somewhat inclined to take their window shopping seriously, Lou tells us, and it therefore keeps him busy thinking up ideas to get them inside the doors.

For instance there was the time he tied-up with Hearn's department store, an institution as firmly imbedded in neighborhood history as the Academy. The occasion was the appearance of an F. & M. act called "Nursery Rhymes," starring Tom Patricola. The store put on a special sale in the children's department in conjunction with a Saturday morning show arranged for the kiddies at the store, which also featured a window display two days in advance of the stunt. Three acts from the show unit were taken over to the store for the edification of the youngsters. Mention was made in store ads in two New York newspapers.

A three day appearance of Esther Ralston was also good for a tie-up with a well known Broadway jewelry firm, which ran a two column ad in a leading tab paper featuring photo of Miss Ralston and stating that the star would personally autograph photos of herself while at the Academy. It was advertised that her appearance was sponsored by the manufacturers of a watch. This stunt aroused so much interest among neighboring department stores that several have been trying to arrange similar deals.



On "Devil's Lottery" Hart arranged for a novel stunt which not only created a whole lot of attention along the street but produced unlooked-for results at the box office. The gag was in the form of a wheel such as used at carnivals, etc., sometimes called "the wheel of fate." One of the ushers, dressed in full dress suit, top hat and cane, attended it. Every half hour he would start his bark and in less time than it's taking to write these words the usual 14th Street window shoppers would be craning their necks to see what it was all about. Well, you know the rest. After talking about the picture, the barker would hand out tickets and someone would be admitted to the theatre free of charge. Invariably the guest would be accompanied by one or more who would pay their admissions at the box office.

The accompanying photo shows the front executed by Hart for the picture mentioned above, which, due to the lighting effects built around heads of stars, was the cause of considerable comment. We're obliged to Lou for keeping in touch with us.

# PERSONALITIES

**C. P. FORBES,** formerly manager of the Fox Theatre, Beatrice, Neb., has been appointed manager of the Fox-Grand Theatre, Kansas City, according to a recent announcement by Harry McClure, district manager for Fox-Midwest in Eastern Kansas.

▽

**R. J. McOWEN,** manager of the Fox State Theatre, Kansas City, has been granted a leave of absence for three months. Charles Boshart will pinch hit until the house closes some time in June.

▽

**HARRY W. "TIM" ROBERTS,** manager of the Madison Theatre, Publix house at Mansfield, Ohio, has been busy promoting a prize fight to be staged for charitable purposes under auspices of the American Legion.

▽

**L. E. POPE** has been appointed purchasing agent for Fox-Midwest Theatres in Kansas City. Howard White has been named for a similar post at St. Louis.

▽

**RAYMOND ALLISON,** formerly manager of the Paramount, Publix de luxer at Toledo, Ohio, has been transferred to management of the Princess, same city, succeeding D. Van Meter. The Paramount will likely remain dark until Fall.

▽

**SAMUEL LEFFLER,** formerly manager of the Europa Theatre, Philadelphia, Pa., is now in charge of the State, Wilmer & Vincent house at Allentown, Pa.

▽

**LOUIS ORLOVE,** manager of the Uptown Theatre, Milwaukee, Wis., wants to know the whereabouts of one Willard Welch, who at one time managed the Saxe Theatre at Kenosha, Wis. Welch was last heard from out in California. Club members having the desired information are asked to communicate with Orlove.

▽

**EARL VAN RYNING,** operator of the Iola Theatre, Topeka, Kas., re-elected president of the Kansas-Missouri Theatre Owners a short time ago, has been mentioned in many newspaper stories as to "exceptional services during the past year," again winning for him the chief executive post of the organization.

▽

**BEN CARTER,** well known in Colorado film circles, recently took over management of the Rex Theatre, Denver. The house has been dark for several months.

▽

**C. W. KELLEY** has opened the New State Theatre, Longmont, Colo., and will run in opposition to the Longmont, Fox house, which has been having things its own way for several years.

▽

**HOMER ELLISON** has taken over management of the Dickinson and State Theatres, Garden City, Kas. He formerly operated theatres at Denver, Colo.

▽

**DAVID MORRISON,** formerly manager of the Egyptian Theatre, Denver, has been made manager of the Grand Theatre, Rocky Ford, Colo. He is a veteran H. T. Nolan Enterprises man.

▽

**RAY CALLEN** has reoponed the Attica Theatre, Attica, Kas. New installations include sound equipment, projection machines, drapes and complete renovation.

**HARRY A. McCLURE,** Fox district manager in Eastern Kansas, was in charge of arrangements for the 14th Annual Convention of the M. P. T. O. of Kan.-Mo., held recently at Topeka

▽

**L. J. KINGMAN** has reacquired management of the Empress Theatre, Rockwell City, Iowa. Many improvements will be made.

▽

**FRANK COOK,** formerly manager of the Fox Theatre, Merrill, Wis., has been transferred to a Milwaukee house.

▽

**HERB and ALEX LANGER** have taken over operation of the Faust Theatre, Pierz, Minn.

▽

**ELMER CHILDERS** will open his new Roxy Theatre, Medford, Ore., during June.

▽

**ED GALBRAITH** has announced opening of the Mack, new motion picture theatre at Crystal Falls, Mich. Galbraith was formerly in showbusiness in Ann Arbor and Detroit.

▽

**L. C. HOLMES,** manager of the Madrona Theatre, Seattle, Wash., was held up and robbed a short time ago by a lone bandit.

▽

**LEE BERGER,** formerly manager of the Jewel Theatre, Cleveland, Ohio, has succeeded E. A. McAuliffe at the State Theatre, Uhrichville.

▽

**FRED WEINBERG,** formerly manager of the Winter Garden, Jamestown, N. Y., is now in charge of the Babcock Theatre, Wellsville, N. Y.

▽

**C. W. SEBERN** has leased the Auditorium Theatre, Limon, Colo., and will reopen after making extensive improvements to the house.

▽

**A. S. VIDAVER** has succeeded Emil Numan as publicity man at the Orpheum Theatre, San Francisco.

▽

**LEN S. BROWN,** newly appointed RKO division man in the San Francisco zone, is setting a fast pace, according to reports.

## CLUB EMBLEM PIN!!

*Use This Blank:*

**Managers' Round Table Club**
**MOTION PICTURE HERALD**
**1790 Broadway, New York**

***Kindly send me, postpaid, ....... Club pins, for which I enclose payment at $1.00 per pin.***

*Name of Member*....................

*Theatre*............................

*Address*............................

*City*.................. *State*........

**HARRY RACHIEL** has reopened the Main Theatre, Sharpsburg, Pa. The house has been dark for some time.

▽

**J. A. HALL** is the new proprietor of the Garden Theatre, Osceola, Wis., a house formerly operated by Walter Miller.

▽

**N. E. BECK** has been appointed manager of the Circle Theatre, Indianapolis, Ind.

▽

**J. D. HOWELL** is the new manager of the Fox West Coast Theatre, Long Beach, Calif.

▽

**R. F. BAGG** has reopened the Ritz Theatre, Long Beach, Calif.

▽

**PETE STEWART,** of the service staff of the Metropolitan Theatre, Boston, Mass., has been promoted to the post of assistant manager at the State Theatre, same city.

▽

**DOC MATNER** has succeeded Earl Brothers as manager of the Fox Theatre, Fullerton, Calif. Brothers has been transferred to Boulder City, Nev.

▽

**H. J. ARMSTRONG** has taken over operation of the Liberty Theatre, Parkers Landing, Pa.

▽

**MILTON HARMON,** formerly manager of the Garfield Theatre, Milwaukee, Wis., has succeeded Joe Kinsky as manager of the Oriental Theatre, same city. Kinsky has been made supervisor of a string of Skouras neighborhood houses, and the downtown Miller and Princess theatres.

▽

**GEORGE LEWITT** has taken out a new lease on the Strand Theatre, Plainville, Conn.

▽

**HENRY MURTAGH,** well known organist, has been made manager of Shea's Hippodrome Theatre, Buffalo, N. Y.

▽

**CHAS. ABERCROMBIE,** formerly assistant manager of the Carolina Theatre, Greensboro, N. C., was recently promoted to management of the Imperial Theatre, same city.

▽

**J. F. MARTIN** is in charge of the reopened Palace Theatre, Dadeville, Ala.

▽

**BERNARD HYNES,** with Fox New England Theatres for the past three years, has joined RKO in the capacity of personnel executive.

▽

**JOHN HAMRICK,** of Seattle Blue Mouse fame, recently paid a visit to Tacoma to inspect his newly acquired Temple Theatre, former the Helig.

▽

**PAUL E. RYMAN,** manager of the Royal Theatre, Tipton, Kas., recently announced that new sound equipment and other modern accessories would be added to his house.

▽

**S. C. ANDREWS** has reopened the Dixie Theatre, Olathe, Kas.

▽

**J. M. LINCOLN** will be the proprietor of a new motion picture theatre under construction at Norfolk, Neb.

▽

**JOE ROSENFIELD,** recently appointed district manager for Publix theatres in South Dakota, made a tour of inspection a short time ago.

## SHOWMAN MADDEN OF NORFOLK SENDS US A PACK OF TEAR-SHEETS

A bundle of newspaper tear-sheets smeared with red-stamped "Free Space," is the mute but effective way that J. J. Madden, manager of the Granby Theatre, Norfolk, Va., has of letting us know that he is still pounding away at showbusiness and, apparently, doing just as well as ever in the art of extracting his bit from the newspaper boys.

Jayjay never does much explaining when he communicates with Club headquarters, so we'll have to do our usual Sherlock Holmes act in explanation of a full page of free space and other nuumerous plugs on "Grand Hotel." First we'll try to alibi the full page and our clue is another large, four-column ad on "Man Wanted," which carried a box effect that readers could earn 6 free admissions to the Granby by securing a new subscription to the newspaper. So we gather that for a handful or two of passes this veteran showman made a very profitable deal with the paper. In fact, we'll go so far as to state that it was profitable, for Madden deals are always that way.

We also note that he had a tie-up with the classified department of the same newspaper, whereby a hunt was conducted for names inserted between the ads. The honors were guest tickets to the current attraction at the Granby. But not for "Grand Hotel." Neither the classified gag nor the subscription passes, it was announced in that full page of free space, would be honored on that occasion.

How's that for a deal, you Round Tablers? Here's a man who not only can promote free space in large quantities but dictates his terms on passes in bold type. That's making them like it, we'll say.

We're glad to have heard from Showman Madden again, for it's been some little time since word of his activities has been passed along. However, the above is plenty evidence to us that he still has his health and knack of selling his wares to the public for little next to nothing in the way of cost to theatre. If we've got the wrong slant on how he engineered all that free publicity, maybe he'll send along further information.

## SUMMER STYLE SHOWS AND BATHING BEAUTIES!

Early reports indicate that this form of activity is meeting with unusually large box-office response wherever tried. Inasmuch as we should avail ourselves of every opportunity to stimulate business via the most practical means at our command, we are urging the members and readers of our pages to give the Summer Style Show idea serious consideration before discarding the idea as impractical.

You can line up a score or more of merchants in this plan besides enlisting the full co-operation and support of your local papers. Another angle is to work it in conjunction with the local Chamber of Commerce, too.

By all means work out your arrangements so that the burden of cost is carried by the merchants even to the furnishing of the models for the summer fashions and bathing attire. They can be secured from the sales force of the various stores or by means of a contest choosing them from among the young girls of the community.

Build up your Summer Style Show to large proportions. Have it run for not less than three days. Stage it with a professional eye. Surround it with all the importance and dignity it deserves according to the class of theatre you are operating and the patronage you draw from.

This idea is chock full of profits for the smart showman. And the beauty of it is, that it can be successfully put across in almost every type of theatre.

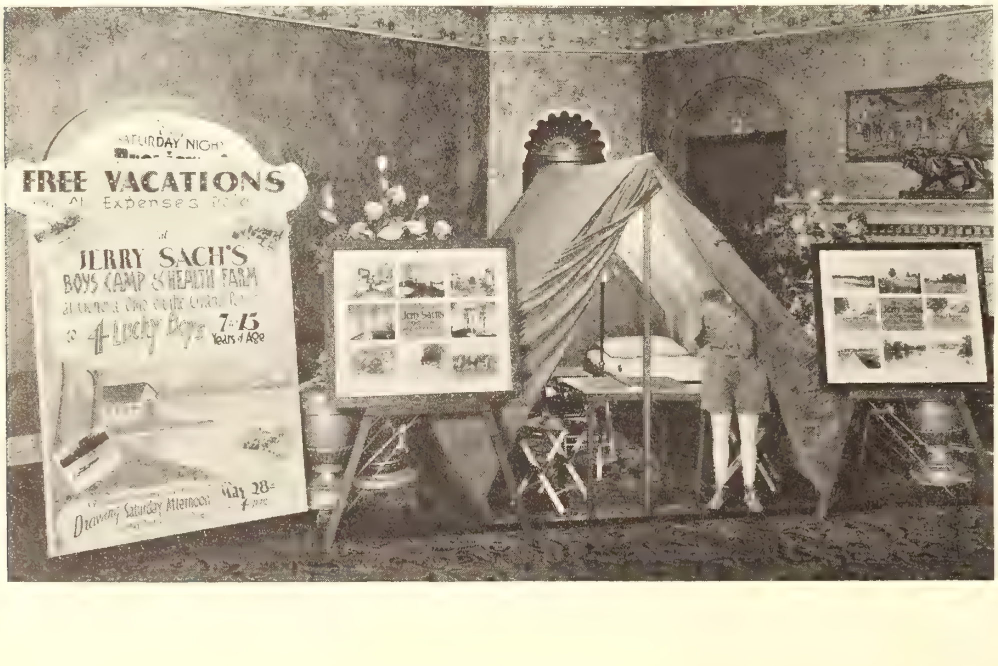
## HERE'S ONE MADE-TO-ORDER!

We've just heard about an excellent stunt engineered by Julius Lamm, manager of the Variety Theatre, Cleveland, Ohio, and since it is more or less of a seasonable proposition we're passing it along pronto.

The photo on this page shows how the lobby was used for announcement of the free vacation trips Lamm promoted. Camping paraphernalia, pictures of the health farm and other attractive copy were used to stir up interest among the youngsters, who ranged in age from seven to fifteen years. All the kiddies had to do in order to participate in the event was to fill out a card provided for name and address. These were handled at the box office in the usual fashion. The fortunate youngsters were named at the theatre during a Saturday matinee.

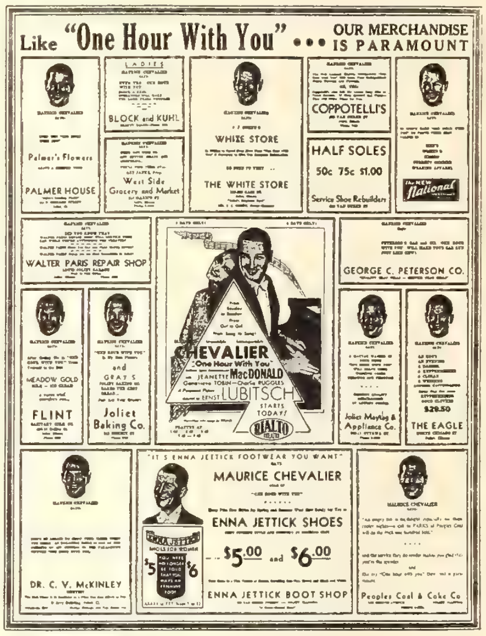
Lamm not only promoted four of the above trips, each worth $20 per week, for his house but arranged four more for the Uptown Theatre on the other side of the town. He also secured free of charge a number of articles from local merchants which were useful for the winners to take on their trips. The entire stunt was put over without one cent of cost to the theatre, with exception of lobby space given vacation farm and merchants for a display.

This one is ready for handling right now, fellow Round Tablers, if you are in a position to contact those in charge of some boys or girls summer camp. In the above case the proprietors were glad to provide free accommodation for eight youngsters in exchange for advertising received.



## ATTRACTIVE CO-OP. IN TWO COLORS WAS PROMOTED BY BERMAN

Just to prove that attractive cooperative ads are still being promoted by aggressive Round Tablers we are reproducing a full page recently engineered by Mortimer E. Berman and George F. Mahoney, respectively house manager and assistant manager of the Rialto Theatre, a Publix house in Joliet, Ill.



Like "One Hour With You" ••• OUR MERCHANDISE IS PARAMOUNT

LADIES

BLOCK and KUHL

WHITE STORE

THE WHITE STORE

COPPOTELLI'S

Palmer's Flowers

PALMER HOUSE

West Side Grocery and Market

HALF SOLES

50c 75c $1.00

Service Shoe Rebuilders

The NEW National

WALTER PARIS REPAIR SHOP

GEORGE C. PETERSON CO.

CHEVALIER

"One Hour With You"

JEANETTE MacDONALD

Genevieve TOBIN—Charlie RUGGLES

ERNST LUBITSCH

STARTS TODAY!

RIALTO

MEADOW GOLD

FLINT

and

GRAY'S

Joliet Baking Co.

Joliet Maytag & Appliance Co.

$29.50

THE EAGLE

"IT'S ENNA JETTICK FOOTWEAR YOU WANT"

MAURICE CHEVALIER

ENNA JETTICK SHOES

$5.00 and $6.00

ENNA JETTICK BOOT SHOP

DR. C. V. McKINLEY

MAURICE CHEVALIER

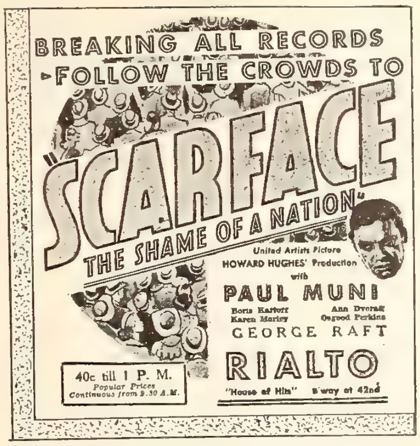
Peoples Coal & Coke Co.

Now one of the striking points about this ad, in addition to the pleasing layout of ads, centre plug for theatre and the several head cuts of Chevalier, lies in the fact that the head and border were run off in bright red ink. Manager Herman thinks this may be the first time that a two color co-op of this kind was ever run in his section of the country, and until we hear differently his claim will hold at Club headquarters.

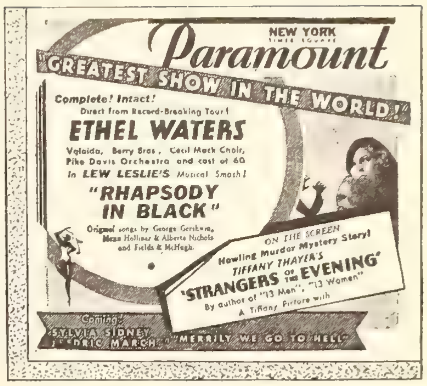
### The Strand's Birthday

Mailing list and Broadway windows proved effective advertising mediums to let the public know that the Strand Theatre, veteran de luxe picture house in New York City, was featuring "Month of Hits" as a celebration of another birthday. 9,000 letter-size folders calling attention to the occasion and its attractions were sent out on the theatre's mailing list and 3,000 window stickers were distributed all around the city. Meyer Beck, assistant to Lou Goldberg, had charge of the job.

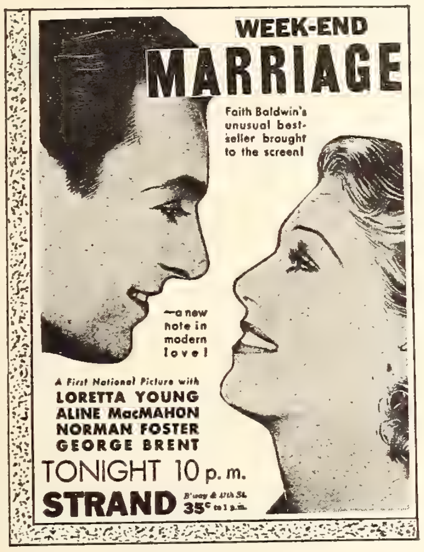
HOW THE FIRST RUN DELUXE HOUSES IN NEW YORK ARE ADVERTISING THE CURRENT SCREEN AND STAGE SHOWS!



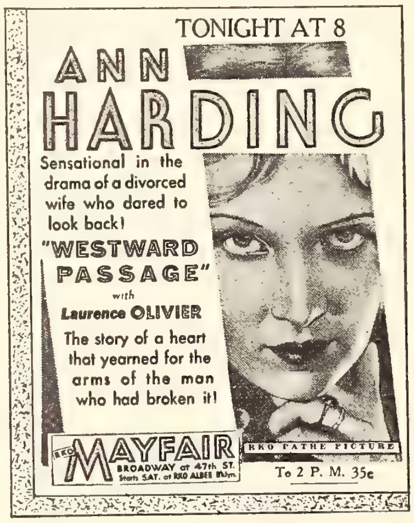
BREAKING ALL RECORDS
FOLLOW THE CROWDS TO
"SCARFACE"
THE SHAME OF A NATION"
United Artists Picture
HOWARD HUGHES' Production
with
PAUL MUNI
Boris Karloff
Karen Morley
Ann Dvorak
Osgood Perkins
GEORGE RAFT
40c till 1 P. M.
Popular Prices
Continuous from 9.30 A. M.
RIALTO
"House of Hits" B'way at 42nd



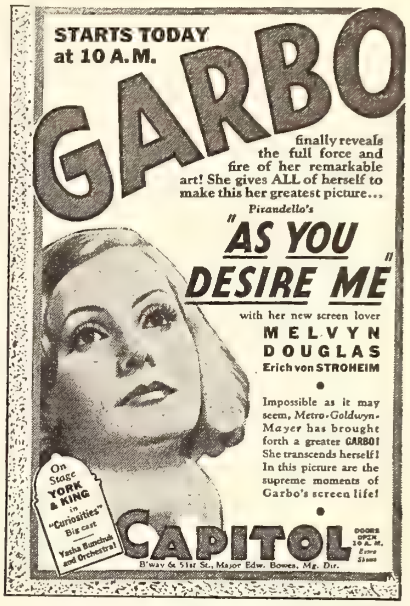
NEW YORK
TIMES SQUARE
Paramount
GREATEST SHOW IN THE WORLD!
Complete! Intact!
Direct from Record-Breaking Tour!
ETHEL WATERS
Valaida, Berry Bros., Cecil Mack Choir, Pike Davis Orchestra and cast of 60
In LEW LESLIE'S Musical Smash!
"RHAPSODY IN BLACK"
Original songs by George Gershwin, Mann Holliner & Alberta Nichols and Fields & McHugh.
ON THE SCREEN
Howling Murder Mystery Story!
TIFFANY THAYER'S
"STRANGERS OF THE EVENING"
By author of "13 Men", "13 Women"
A Tiffany Picture with
Coming!
SYLVIA SIDNEY
FREDRIC MARCH in "MERRILY WE GO TO HELL"



WEEK-END
MARRIAGE
Faith Baldwin's unusual best-seller brought to the screen!
—a new note in modern love!
A First National Picture with
LORETTA YOUNG
ALINE MacMAHON
NORMAN FOSTER
GEORGE BRENT
TONIGHT 10 p. m.
STRAND B'way & 47th St. 35c to 1 p.m.



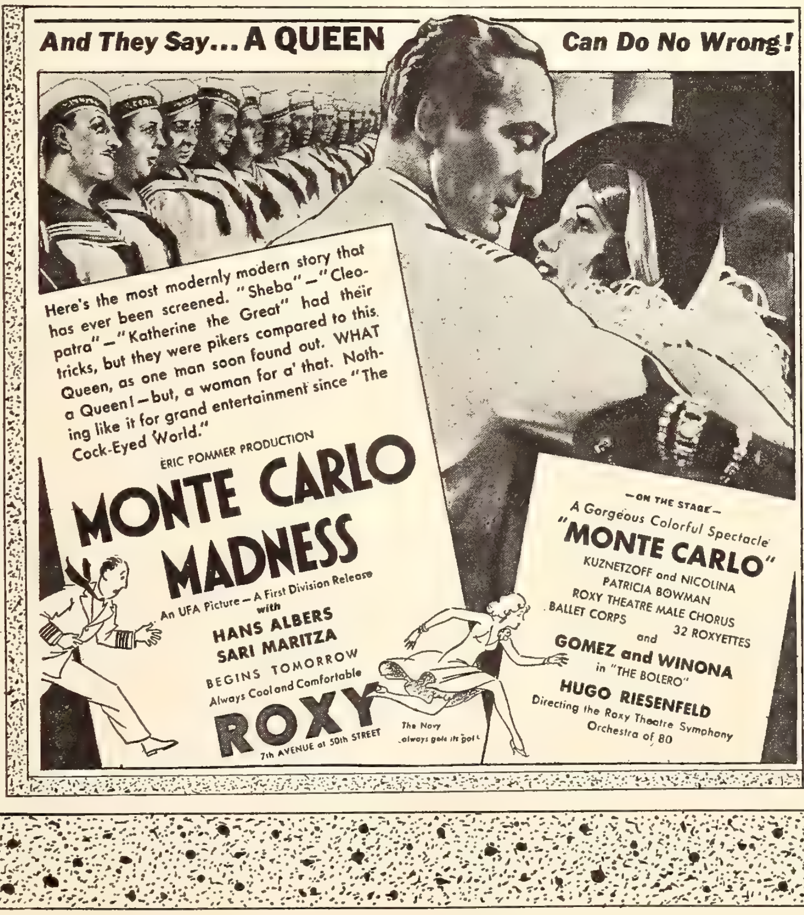
TONIGHT AT 8
ANN
HARDING
Sensational in the drama of a divorced wife who dared to look back!
"WESTWARD PASSAGE"
with
Laurence OLIVIER
The story of a heart that yearned for the arms of the man who had broken it!
RKO PATHE PICTURE
RKO MAYFAIR
BROADWAY at 47th ST.
Starts SAT. at RKO ALBEE B'klyn.
To 2 P. M. 35c



STARTS TODAY
at 10 A. M.
GARBO
finally reveals the full force and fire of her remarkable art! She gives ALL of herself to make this her greatest picture...
Pirandello's
"AS YOU DESIRE ME"
with her new screen lover
MELVYN DOUGLAS
Erich von STROHEIM

Impossible as it may seem, *Metro-Goldwyn-Mayer* has brought forth a greater GARBO! She transcends herself! In this picture are the supreme moments of Garbo's screen life!

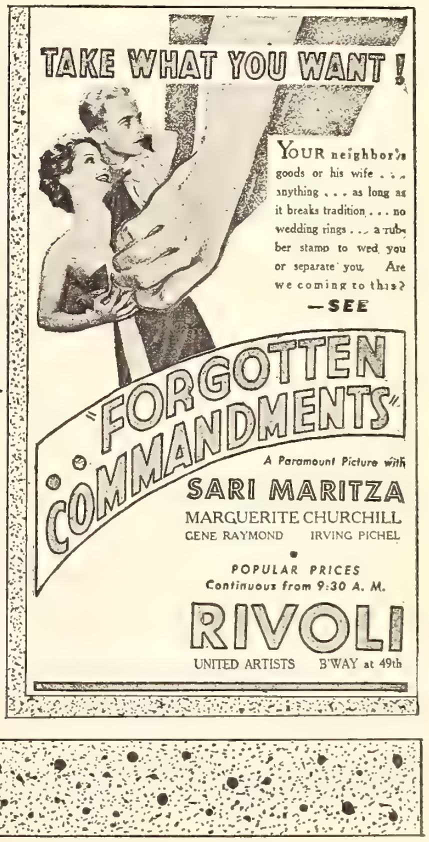
On Stage
YORK & KING
in
"Curiosities"
Big cast
Yasha Bunchuk and Orchestra!
CAPITOL
DOORS OPEN 10 A. M. Extra Shows
B'way & 51st St., Major Edw. Bowes, Mg. Dir.



And They Say... A QUEEN Can Do No Wrong!

Here's the most modernly modern story that has ever been screened. "Sheba"—"Cleopatra"—"Katherine the Great" had their tricks, but they were pikers compared to this. Queen, as one man soon found out. WHAT a Queen!—but, a woman for a' that. Nothing like it for grand entertainment since "The Cock-Eyed World."

ERIC POMMER PRODUCTION
MONTE CARLO MADNESS
An UFA Picture—A First Division Release
with
HANS ALBERS
SARI MARITZA
BEGINS TOMORROW
Always Cool and Comfortable
ROXY
7th AVENUE at 50th STREET
The Navy always gets its girl
—ON THE STAGE—
A Gorgeous Colorful Spectacle
"MONTE CARLO"
KUZNETZOFF and NICOLINA
PATRICIA BOWMAN
ROXY THEATRE MALE CHORUS
BALLET CORPS 32 ROXYETTES
and
GOMEZ and WINONA
in "THE BOLERO"
HUGO RIESENFELD
Directing the Roxy Theatre Symphony Orchestra of 80



TAKE WHAT YOU WANT!

YOUR neighbor's goods or his wife... anything... as long as it breaks tradition... no wedding rings... a rubber stamp to wed you or separate you. Are we coming to this?

—SEE
"FORGOTTEN COMMANDMENTS"
A Paramount Picture with
SARI MARITZA
MARGUERITE CHURCHILL
GENE RAYMOND IRVING PICHEL
POPULAR PRICES
Continuous from 9:30 A. M.
RIVOLI
UNITED ARTISTS B'WAY at 49th

# IF YOUR NAME ISN'T HERE—WHY?

**HAZEL VAN ALLEN** was recently promoted from the cashier's booth of the Strand Theatre, Dolgeville, N. Y., to the post of assistant manager under Evans B. Davis, and we're mighty glad to record that fact and that she is another new lady-member of this organization. Miss Davis expressed interest in theatre management last Fall and since then has been well coached in that end by Manager Davis. She has proven herself most capable in all routine work and we predict that some day she'll be operating her own house. In the meantime, with two representatives in Dolgeville, the Club should not lack for news from that point. Kindly convey out best regards to the chief, Miss Van Allen, and ask him to keep in touch with headquarters.

*Wear Your Club Pin! ! !*

**JOHN C. SHERIDAN** is located over in the Greenpoint section of Brooklyn, described by Mr. McGinnis during the Seabury investigation as one of the "City's Garden Spots." Over on Manhattan Avenue John stands at the helm of the RKO Greenpoint, a 1,800-seat house devoted to straight pictures, and since he's located right in the heart of the theatre shopping district, we assume it's a man's size job to garner a share of the trade. Just as soon as you can spare the time, Sheridan, tell the rest of the gang what you are doing to bring them past the good old box office. We'll send the word along.

*Wear Your Club Pin! ! !*

**DONALD F. ELLIOTT** has the job of assisting Marcus A. Meyers with the management of the Liberty Theatre, Rochester, N. Y., and according to Meyers Donald is putting in his time to excellent results. Prior to taking his present post he held the job of chief usher at Shea's Bellevue, Niagara Falls, and there's where he first learned his way 'round a theatre. He's only 19 years old at this writing and already has a good start up the ladder. With Meyers behind him it probably will not be long before he'll become a full fledged Round Tabler, framed certificate and all. We'll be keeping an eye on you, Elliott, so keep on digging in. Pass along our best regards to your chief and ask him to drop us a line whenever he can find time.

*Wear Your Club Pin! ! !*

**JAMES L. RUTLEDGE** is located out in Phoenix, Ariz., where he manages the Ramona Theatre, and he's another new Round Tabler all ready to be introduced to his fellow Club members. Okay, James, meet the boys, and then don't forget that you're now a member of the go-gettingest bunch of showmen in the country and that you will be called upon to do your share toward keeping this department full of interesting items on show-selling and theatre management. What was that last stunt you used to good results at the box office? Send along an account of it so we can shoot the information along the line.

*Wear Your Club Pin! ! !*

**RUSSEL BEACH** has the job of helping James L. Weed manage the RKO Keith's Theatre out in Dayton, and we wish to thank Weed for giving a prompt okay to his assistant's application for membership in this organization. He and his boss operate a large house and a job of that size undoubtedly keeps both of them on the jump. However, we hope that at least one of our representatives at Keith's will take a little time off now and then to let their fellow showmen know what's going on. Let us also hope that we'll soon be sending Beach a regulation certificate.

**AL BECKERICH** is an old showman-friend come to life again, and this time as manager of the RKO Keith's Palace Theatre, Akron, Ohio. His experience in the show game dates back to '18, when in charge of the Olympic, Buffalo. He also opened up Loew's Theatre in the same city in '21 and held that job until the Fall of '27. Then he meandered down Brooklyn way and took the helm of the Walker Theatre, named for no less a personage than Mrs. Walker's little boy Jimmie; then upstate again to Lockport and Niagara Falls, back again to Brooklyn, and then on to Cleveland and points West. He's been in Akron for the past 18 months and we're mighty glad to have him with us in this Club. Come through, Al, and pass along a few of your pet show-tricks.

*Wear Your Club Pin! ! !*

**DONALD GUTTMAN** is the manager of the Radio Theatre out in St. Paul, Minn., and he's another New Club member in line for introduction to this ever-increasing army of showmen. Glad to add your name to the roster, Donald, and now let's see what you can do to help your fellow showman over the tough spots this season. If you've tried out any productive gags the past few weeks or so, jot them down and shoot them in to headquarters. We'll see that the rest of the gang are tipped off.

*Wear Your Club Pin! ! !*

**CLARENCE W. VALENTINE** assists Al Beckerich with the management of the RKO Palace Theatre, Akron, Ohio, and we'll have to give a vote of thanks to Al for his promptness in giving his okay to Clarence's application for membership in this organization. With two able representatives of the Round Table at the Palace to tell us what the management of that house is doing to sell shows, this department should not lack for news from Akron. Keep on putting the shoulder to the wheel, Valentine, and let us hope that your regular membership certificate will soon be on its way.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name* ..................................

*Position* ..................................

*Theatre* ..................................

*Address* ..................................

*City* ..................................

*State* ..................................

**(Mail to Managers' Round Table Club, 1790 Broadway, New York)**

**MILT W. SMITH** is another new recruit in the ranks of this organization and he's the skipper of the Poplar Theatre, Philadelphia, Pa. We're going to forecast right now that Milt will become a valuable member of the Round Table and that his past experience in show business will be the means of helping out many a fellow manager. He's a veteran in the game, having put in a lot of time as publicity, exploitation and advance man, and knows about all the slants there are to know in the art of selling entertainment. We extend a cordial welcome to Smith and hope that he'll soon come through with some show-dope that we can pass along the line.

*Wear Your Club Pin! ! !*

**FRED M. ELKINS** sends us word that after a three months' furlough he's back at the helm of the Carolina Theatre in Lexington, N. C., succeeding E. C. Qualls, who has returned to his home in Burlington, N. C. He also enclosed an application for membership in this showman's organization and a request for a Club Pin, making him, at this writing, a full fledged Round Tabler. We're glad to include Elkins' name on the roster and hope he contributes his share of business-building ideas to this department.

*Wear Your Club Pin! ! !*

**PAUL H. GARNS** manages the Windsor Theatre in the Bronx section of New York City and he's another Club member in line for introduction to his many fellow showmen. The managers up in his part of the big town are a hard working lot of fellows and unless we're very much mistaken Paul will soon be sending along some interesting dope for this department. Just what are you doing to bring them in during the warm weather, Paul? Let Club headquarters know and we'll pass the word along.

*Wear Your Club Pin! ! !*

**ROCKWOOD D. DAILEY** is the manager of the Maine Theatre, Portland, Maine, a first choice, second run Publix house. Bailey was recently promoted to this post and one of the first things he did after getting on an even keel was to send in his application for membership in this outfit. Congratulations on the new job, R. B., and here's our sincere wish for continued success. Now that you're one of us, get the Club spirit and shoot along any of your selling ideas that will help out some brother member. We'll be awaiting your next communication.

*Wear Your Club Pin! ! !*

**JOHN R. ELLIOTT** manages the RKO Palace Theatre out in Youngstown, Ohio, a 2,400-seat house operated on a picture and vaudeville policy. He's another RKO man in line for introduction to this ever-growing army of theatre men and we're mighty glad of the opportunity to add his name to the list. Vaude has been cut during the summer at John's house and maybe he'll get a chance to get a bit of time now and then to let the rest of the boys know what's going on in show business around his neighborhood. We'll be looking forward to his next communication.

*Wear Your Club Pin! ! !*

**JAMES L. WEED** hails from Dayton, Ohio, where he has charge of Keith's Theatre, and he's still another RKO man to join the ranks of this Club. Weed has a big house to look after out in his town and we know that he will have many valuable suggestions to contribute to this department. Shake a few of those good stunts loose from your sleeve, Jim, and shoot them in to headquarters for re-broadcasting. We're mighty glad to list you as a new member and hope you'll do your best to carry on the good work.

## Pacific Northwest Is Now a Separate Unit of West Coast

The Pacific Northwest territory has been established as a separate and individual unit of Fox West Coast Theatres, Inc., with Frank Newman as general manager and personal representative of Skouras Brothers. Headquarters are in Seattle. This move divorces the territory from the California management prevailing for the past several years.

Newman will supervise the operation of all Fox West Coast houses in Washington, Oregon and Montana, while Robert Frost retains his post as Pacific Northwest division manager. J. J. Parker will continue to head Oregon operation and Will Steege will operate the Montana district.

## Hagen and Eric Hakin Form English Distributing Unit

Julius Hagen of the Twickenham studio in England and Eric Hakin, an independent producer-exhibitor, are forming a new independent distribution company to handle Mr. Hagen's product and outstanding continental features sponsored by Mr. Hakin.

Mr. Hagen has signed Ivor Novello for three pictures, the first of which, "The Lodger" was known as a successful silent. The first of the continental importations is being pre-released at a London theatre.

## Named Center Color Director

Edward Trumbull, American mural painter of note, has been appointed color director for the Rockefeller Center art program. The extensive scale, character and type of ornamentation in the New York center, was pointed out as necessitating the creation of the position.

## Geller Buys Into Exchange

Lou Geller, president of Peerless Pictures, independent, has purchased the interest in Irving Pictures Exchange, New York, held by Jack Weinberg. The move is seen as the nucleus of a national independent exchange system planned by Mr. Geller.

## New Jewish Film by Roland

George Roland, producer, is preparing a new Jewish talking film, "A Daughter of Her People," which will play a New York circuit. "Yiskor" is playing a Brooklyn circuit, and "Joseph in the Land of Egypt" will shortly open at a Broadway house.

## MGM Plans Star Comedy

MGM is preparing a comedy story in which it plans to star numerous "name" comedians from the MGM and other studios. Edgar Allen Woolf and Ralph Spence are preparing the script.

## Rebuilding Damaged House

The Egyptian theatre in San Francisco, damaged recently by fire with a loss of almost $30,000, is being rebuilt and will be reopened shortly. The $10,000 organ was completely destroyed.

## Wobber Heads Civic Group

Herman Wobber, of Paramount-Publix, has been nominated for reelection as director of the San Francisco Chamber of Commerce, with no opposition.

# JENKINS' COLYUM

**Mount Pleasant, Iowa.**

**DEAR HERALD:**

There, it's just as we have always told you. Every time we come into Iowa it starts raining and never lets up until we leave. This state is soaked from head to foot, and if old Noah was here he'd be the busiest carpenter in the state. The state slogan is "Iowa Has Stepped Out of the Mud." She had to make a mighty long stride to do it, but she's dunner. She has cement and gravel roads running in every direction, and this, together with her most excellent people, makes her a wonderful state. But she ought to be, for there is nothing that separates her from Nebraska except the Missouri river.

Iowa is the home of "The Contented Cows," and you ought to see these cows. They wallow around in the alfalfa clear up to their knees and are fuller'n ticks all the time, and there isn't a cow in the state that has neuritis or gives a durn what Congress does, they are so contented that way.

John Waller of the Lyric theatre at Osceola says at this season he'd sooner be a cow than an exhibitor, but John always did like alfalfa.

Somehow Iowa has a habit of picking out some mighty swell chaps to run her theatres. That's why Nebraska is losing so many good men. For instance, there's D. N. Fuller of the Iowa theatre at Atlantic, a mighty swell boy, who is working himself into a shadow trying to bring business back to normal.

L. A. Kuhl of the American theatre at Corning says he has tried everything but a shotgun to get 'em in, and when he does get 'em in the bad pictures run 'em out before he can lock the doors. Staak & Pierce of the Rivola at Oskaloosa take turns about going to the drug store to buy aspirin for their headaches. Staak goes in the morning and Pierce in the afternoon. They both agree that if the producers were troubled with the same ailment they'd either make more decent pictures or go out of business. W. I. Neagle of the Princess theatre at Oskaloosa is one of the original Four Horsemen in this business. He has operated his theatre continuously in the same building for twenty-two years, and we think that is the record for Iowa, and that only lacks one year of being up to our record in Nebraska. Some time ago a chain store stuck up some advertising in the city square. The next morning when the city dads woke up they saw Mr. Neagle's one-sheet boards all over the lawn. This, of course, started something, but it ended advertising by the chain store on city property. We like a fighter, and Mr. Neagle suits us to a T.

J. A. Meredith of the Garden theatre at Sigourney lived for some time at Twin Falls, Idaho, and you can't live very long at Twin Falls without being a pretty swell chap. That holds good for Salmon, Idaho, too, although at Salmon there is one exception, but he could redeem himself by writing more often to the HERALD. (We are not mentioning any names.)

The Garden theatre was playing "When a Feller Needs a Friend," with Chic Sale and Jackie Cooper, and we were sorry we couldn't stop to see it, for Chic always makes us glad that the older one gets, the bigger his heart is, and, in most cases, the more sense he has.

R. E. Pratt of the State theatre at Washington is a grandfather. You wouldn't guess it to look at him, but he says he is. He introduced us to Mrs. Pratt, and we'll bet the last nickel we have on earth that there isn't a younger looking grandmother west of the Mississippi river than she.

This is Sunday, and we should have gone to church today. But last night Mr. Dixon of the Temple theatre told us he would drive around to the hotel and pick us up this morning and we'd go out and play a round of golf, and when he said that we didn't know whether there was a church within five hundred miles of here, that shows just how foolish some people are. Did he trim us? Boy, he made us look like old lady Maloney playing right-handed golf with left-handed clubs. After the game he felt so sorry for us that he took us up to his house for dinner, and if we should describe that dinner that Mrs. Dixon had prepared for us, our wife would consider it grounds for a divorce, and we couldn't blame her. You have no doubt noticed a lot of misspelled words in this letter; well, that's because we are so full of that dinner that we leave out the letter "r" every time we spell catfish, and Ernie doesn't notice it.

▽

Tie up your bulldog, Michigan. We're on the way.

**J. C. JENKINS,**
**The HERALD Man.**

## MGM Arctic Group Embarks

W. S. Van Dyke, MGM director, last week left Seattle with a complete technical crew on a 13,000-mile expedition to the Arctic, to produce the screen version of Peter Freuchen's novel, "Eskimo." Native players will be recruited at Point Barrow, Alaska.

## Awarded Television Permit

The Federal Radio Commission has approved the application of the Kansas State College of Agriculture and Applied Science at Manhattan, Kan., to construct a television broadcasting station for experimental purposes.

## Advocates Wide Censorship

General censorship of motion pictures was advocated in a resolution adopted last week at the quadrennial general conference of the Methodist Episcopal Church at Atlantic City.

## Jackie Returns to Coast

Jackie Cooper, MGM's star juvenile, has cancelled the remainder of his booking in Loew vaudeville to return to the Coast, where he will appear in "O'Shaughnessy's Boy."

## Fay Drops Acts for Summer

Fay's theatre in Providence will replace a policy of vaudeville and films with one of two films, eliminating vaudeville for the summer months.

# BOOK REVIEWS

## "NEWSREEL MAN", by Charles Peden. Published by Doubleday, Doran & Co., New York. With photographic illustrations.

Mr. Peden's description of the newsreel sound cameraman's labors and adventures in getting his shots for the screen comprises a romantic, frequently dramatic and always interesting account of the business of gathering news by camera.

Heightening the interest to the reader of "Newsreel Man," of course, is its background of factual reality and its appeal to the reader already acquainted with the events, localities and persons which figure in Mr. Peden's narrative. For his is not a work of fiction, but a colorful record of the news highlights of the past six years, to which the reading and theatre-attending public (no discrimination intended) is already initiated through the mediums of the news press and newsreel. Mr. Peden carries his readers behind the scenes of the occasional spectacular dramas which, for their brief lifetime, hold the interest and attention of the public.

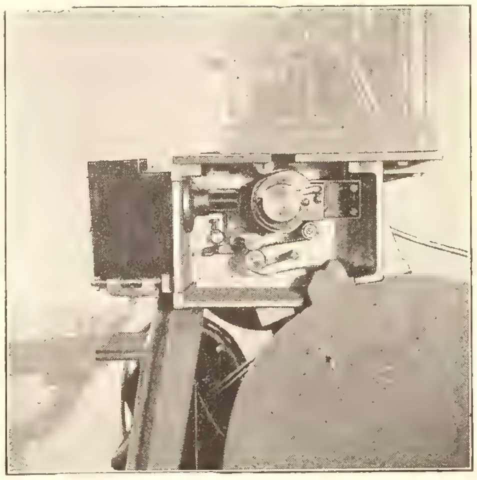
The result is that "Newsreel Man," as reading matter, surpasses in interest and entertainment value most of the pictorial clips of the same events that have gone into the making of newsreels. This is partially so due to the fact that Mr. Peden, in editing his material, has carefully avoided giving space to the doughty cameraman's adventures in filming May Day exercises at eastern girls' schools, the breaking of a bottle of ginger ale against the prow of a coastwise mail boat, polar bears being wetted down at the Bronx zoo on hot August afternoons, and such like. The author concerns himself only with the most eventful and spectacular happenings of his career as a newsreel man and does it so skillfully and completely that the casual reader might never suspect a news cameraman ever had a routine or "drudge" assignment, or gave his attention to anything but the most dangerous and imposing of world events.

But the author's selection of exclusively *spectacular* material does not account entirely for the superior interest of his book as compared with the newsreels as a whole. There is drama in the newsreel man's work that is not a part of his picture and, although it may, and frequently does, surpass the drama of his subject, the casual newsreel audience is seldom aware of it. As the author says: "Behind every strange or exciting newsreel clip there is a man who filmed it." He proves that that man's story is frequently better than the story told by his camera. Outwitting cautious foreign Officialdom to obtain pictures of persons and events which were intended to have been shielded from the inquisitive camera, never becomes a part of the screen story, although more often than not it is the better story.

"Newsreel Man" is a collection of selected anecdotes of the gathering of film news. It should please every newsreel fan, whether he be of the industry or the audience. Typical chapter headings covering the span of the author's camera service from his first assignment, which was to make a subject of some goats eating shirts on Staten Island, to the Lindbergh baby kidnapping, are: "Shooting the Foreign Legion," "Hunting Wales Off Kamchatka," "The Fire Walkers of Fiji," "The Land of the Living Buddhas," "The King's Armada," "The Pope Takes a Walk," and "Hopewell Two One" (the latter, the news service phone nearest in proximity to the Lindbergh estate at Hopewell, N. J.).

Mr. Peden, who is a member of the Fox Movietone newsreel staff, has generously illustrated his volume with photographs from many newsreels. They contribute much to the general interest of the volume. In addition, there is a chapter of pen portraits of internationally famous personalities as they are regarded by the news cameraman, many of which are highly diverting.

The author lists the following material, in order of preference as indicated by theatre managers' reports, as what the public wants in newsreel subjects: Spectacular accidents; catastrophes such as fires and earthquakes; personality shots; racing of all kinds (horses, especially in steeplechases, he says, are more interesting than motor cars, because the danger of spills is greater); battleships; children (babies preferred); sex—for example, bathing-beauty contests, fashion shows, night club shows, and the like; events with a morbid interest, such as murderers' confessions; football, aviation and skiing; animals, particularly polar bears and monkeys.—S. A. K.



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## "A DAGGER IN THE DARK," by Walter F. Eberhardt. Published by William Morrow & Company, Inc., New York. Fiction.

Walter F. Eberhardt, of the public relations department of Western Electric and dispensing press information for Electrical Research Products, Inc., has written a work of fiction, out June 15, which purports to show the inner workings of gangster rings in New York City.

The writer obviously had before him throughout the writing of the novel the cardinal principle of presenting action from first to last as the prerequisite of melodrama. There is scarcely a line of bald description in the 311 pages, and the development of plot takes care of delineation of characters. The result is a fast-moving story, one which calls for continuous reading.

Bernard Clague, private detective, is commissioned to trace a missing string of pearls, and runs a gauntlet of flying daggers, murders, police interference and suspicion, an affair with the redhaired decoy of the gang, and finally the breaking up of the blackmail cabal.

Mr. Eberhardt's novel, his first, presents the ingredients for a lively motion picture of the gangster-melodrama type.—E. A. R.

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### Paramount Signs Weston

Barnett Weston, publicity man and scenarist for the past six years, has been signed by Paramount to prepare the screen play for a production not yet titled. Weston at one time supervised silent pictures for Paramount.

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### Rogers Signs Two Writers

Charles R. Rogers has signed P. J. Wolfson and Allen Rivkin to write at the Paramount studio, where Rogers has his headquarters. Paramount has signed Benn W. Levy, Broadway playwright, to write the screen plays of two features.

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 132.**—(A) Is it essential to best results that a condenser lens have a well polished, true, clean surface? (B) What will happen if the lens be permitted to become fogged with fine dust? (C) What will happen if the condenser lens be not perfectly true as to its curved surface? (D) How may the projectionist demonstrate the fact that each pin-point of the converging lens projects a pencil of light forward to its exact appointed location in the "spot"?

## *Answer to Question No. 125*

*Bluebook School Question No.* 125 *was*: "(*A*) *Describe a simple bell or buzzer circuit.* (*B*) *What kind of battery is best for use on theatre bell or buzzer circuits?* (*C*) *What kind of wires should be used on theatre bell or buzzer circuits?* (*D*) *What precautions would you take if a bell or buzzer circuit must pass through a damp or wet place?* (*E*) *How should double wires* (*two wires in one insulation*) *be attached to their support?*

Mother of the Blue Eared Prophet, what a slue of answers this one brought! They were not counted. Even their reading was perforce very hasty. (Sometimes I wish I had not started this Bluebook School! Just examining the answers has developed into one rather awful job.)

The correct answers were so many that we just cannot possibly print all the names. Suffice it to say that careful examination shows every one of those who have been sending acceptable replies regularly made good, plus more than 600 others.

I will distribute "honors" by selecting the reply of different ones to the various sections of the question. First we will listen to Lester Borst, who answers Section A as follows:

"A simple bell or buzzer circuit consists of a power source (usually a battery), a single pole switch (usually of the push-button sort), and a signal device known as a buzzer or bell. The switch is in one leg of the circuit and in series with the power source and signal device. In all but the more complex closed circuit type of signal circuit, a simple bell or buzzer circuit consists of buzzer, or bell, and a switch connected in series with the power sources."

Next we will hear from Brothers S. Evans and C. Rau on Section B. They say:

"A battery of dry cells is most suitable for use on theatre bell or buzzer circuits, for the reasons that they are cheap, effective, convenient to handle and require no care or attention until exhausted, when a new battery must be installed."

As to section C, G. E. Doe says, "No. 18 cotton-covered bell wire is the correct thing for bell wiring, since the insulation is effective under ordinary conditions, for the low voltage employed; also, it is inconspicuous when it must be carried across an open space of wall; also, such wire is cheap and easy to handle when running the circuit; also, the insulation may be had in different colors, which makes for convenience when it is necessary, as it often is in such jobs, to know exactly what wire connects to some distant binding post after the job is installed. Some advocate an increase of wire size to No. 16, where the circuit is long, but I have seen a circuit 186 feet in length apparently operate perfectly with No. 18 wires."

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### *AN ODOR OF PROFITS*

*A new manager of a theatre that catered overwhelmingly to a foreign element in a small western city decided to "doll up" the house after enduring for some time the assorted odors of garlic and what-not, and other general conditions that were most displeasing to the olfactory nerves. The house was completely renovated, from "street to sheet," and made very attractive. But the regular patronage somehow failed to appreciate the new manager's efforts on their behalf. Where formerly there had been almost a full house in the afternoon and evening, there were hundreds of empty seats.*

*The manager couldn't understand. Theatres he had operated were always spick and span, by public demand. One day he asked one of the remaining patrons. The quick reply was that the house was too ritzy. "We don't feel at home."*

*"Very well," the manager replied, "we strive to please." Immediately he smeared dirt on the new paint, scattered newspapers in the lobby. If you stroll in any afternoon now you will find patrons enjoying a snack and the odors of yore will greet you. And the house is filled afternoons and evenings as heretofore, indicating that the end justifies the means.*

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As to Section D, John Tomlinson says, "If it be necessary to run a bell or buzzer circuit through a damp or wet place, rubber-covered wires of same size as rest of circuit (usually No. 18) should be used for that section. It is likely there would be no trouble with cotton-covered wires, since the voltage is very low, but rubber-covered wires are safer and therefore better. Whatever the insulation used, it will be best to carry the wires through the wet place on porcelain insulators."

Section E is answered by Nic Granby as follows: "When two wires inclosed in a single insulation, unprotected by BX or iron tubing, is used, they should never be held by metal staples, rubber-covered or otherwise. Wooden cleats or wooden tubing or molding for such work is the correct thing. Metal staples are apt to cut through the light wire insulation and short-circuit the circuit. This may be done also by rubber-covered staples, if the workman be careless and hit some one of the staples a bit too emphatically."

▽

A Bluebook School student writes, "Dear Mr. Richardson: I read my answer to a recent question with some surprise. I keep a carbon copy of all my answers so that I may compare them with the published answer. In this case I found that while it is true what was printed was just what I said in effect, at least, still it was not my answer. I therefore am wondering if some one else's reply was not printed as my own by mistake."

No error was made. As a matter of fact I very seldom print a reply just as written. Writing is a profession, and one at which I am, after the quarter of a century of practice, none too proficient myself. How then can the amateur hope to write acceptably for publication, regardless of how correct his statements may be as to subject matter. They may be entirely correct as to the idea expressed, but they might also look like the devil if printed as worded. Except in rather rare cases, I therefore rewrite the answers, but without intentionally altering the meaning of the original answer in any degree, though under some circumstances I may add an item that all correspondents having otherwise correct answers have omitted. If I printed some very excellent answers just as worded, I think you would all get a good laugh once in a while, but without considerable digging I doubt that you would get much else.

### Craft Takes New Lab Space

Craft Film Laboratories, Inc., whose plant is in Flushing, Long Island, is taking over the eighth floor of 729 Seventh avenue, New York. Harry Glickman is supervising the installation of projection, cutting and editing apparatus.

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

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INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago, Ill.

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**CLASSIFIED ADVERTISING**
***(Continued on next page)***

# (CLASSIFIED ADVERTISING--CONT'D)

## *Salesmen Wanted*

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# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 75—Hausner believed lost on transatlantic flight attempt—Future admirals get diplomas at Annapolis—William Woodward's colt takes rich Belmont stakes—Philadelphia aerial acrobat risks death for thrills—French liner lost at sea with 90 aboard—Carol and Micheal of Rumania at Bucharest mass.

**FOX MOVIETONE NEWS**—No. 76—New strength gained by wets in effort to force the issue—West Pointers impressive in graduation drill—Philadelphia young women of elite hold June fete—Million Britishers see Epsom Downs classic of the turf—Old mill tower in Massachusetts brought down in flames—Italian king sits with Mussolini.

**HEARST METROTONE NEWS**—No. 274—United States cavalry tries smoke eating for military carnival—French tots have zoo of their own—William Randolph Hearst talks on prohibition—Great crowd sees 100 to 6 shot win English Derby—West Point cadets in farewell drill—Germany uncovers a new champion—Italy's airshow attended by King and Mussolini.

**HEARST METROTONE NEWS**—No. 275—West Pointers receive their diplomas—John D. Rockefeller, Jr., comes out for prohibition repeal—Pageant celebrates birthday of King George of England—Olympic trials at Chicago bring out some real talent—Republican convention opens in Chicago—Coast artillery in practice on coast of New York.

**PARAMOUNT NEWS**—No. 91—Huge crowd watches as long shot takes English Derby—Colonel Fred Pabst of Milwaukee tells why brewers are preparing plants for real beer—Graf Zeppelin on regular trip between Germany and Brazil—Fire sweeps Cleveland building; 11 dead, 12 lost—Los Angeles club members in heavy "feminine" chorus act—Italy's king and dictator view great air show.

**PARAMOUNT NEWS**—No. 92—West Point class of 1932 mustered out with diplomas in hand—Rockefeller announces allegiance to prohibition repeal forces—Flashes from everywhere—English destroyers drop depth charges in anti-submarine maneuvers—Republican convention in session at Chicago.

**PATHE NEWS**—No. 90—Republicans and Democrats have real battle on Washington diamond—Last pictures of Hausner before transatlantic takeoff, thought to have ended in disaster—Jobless veterans swell ranks of Bonus army at Washington—McGraw, long Giant's manager, retires because of illness—New Jersey youngster tells of double tragedy which made him an orphan—Annapolis gives middies diplomas in colorful ceremony.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 48—Daredevil aces provide thrills in Italian air show—Police begin quiz after disastrous fire in Cleveland—Royal family leads Norway's celebration of independence day—Sole survivors of longhorn herds end hike from Mexico—Fruit cars derailed by washout in Illinois, result: bargains—Turf fans in England stunned as long shot wins Derby.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 49—Records fall as college athletes compete in Olympic trials at Chicago—Colorful ceremony marks graduation of West Point class of 1932—In today's headlines—Coast artillery in New York uses giant guns, silent for 10 years—Anti-prohibition forces receive new impetus as Rockefeller declares for repeal.

## McConnell Starts Production Of 3 Serials for RKO Release

Fred J. McConnell, who will produce three serials for the Van Beuren Corporation, to be released by RKO, has already begun preparations for production of the first of the group on the Coast, "The Last Frontier," from Courtney Riley Cooper's story.

# ON BROADWAY

*Week of June 11*

### CAPITOL

| | |
|---|---|
| Too Many Women | MGM |
| Olympic Events | MGM |

### MAYFAIR

| | |
|---|---|
| Happy Polo | RKO Pathe |
| Rule 'Em and Weep | RKO Pathe |
| Laughing With Medbury in Mandalay | Columbia |
| Sing with the Street Singer | National Screen |

### RIALTO

| | |
|---|---|
| I Aint Got Nobody | Paramount |

### RIVOLI

| | |
|---|---|
| You Try Somebody Else | Paramount |
| What Price Air | Paramount |
| Paramount Pictorial No. 10 | Paramount |

### STRAND

| | |
|---|---|
| Napoleon's Bust | Vitaphone |
| South American Journeys | Vitaphone |
| How I Play Golf No. 9 | Vitaphone |

### WINTER GARDEN

| | |
|---|---|
| Moonlight for Two | Vitaphone |
| When in Rome | Vitaphone |
| What An Idea | Vitaphone |

## Schlanger Assistant Buyer Of Films for Warner Houses

Ted Schlanger, former eastern sales manager for Universal Pictures, this week became associated with Clayton Bond, head of the Warner Theatres film buying department, as an assistant film buyer. Mr. Schlanger's original associations in the industry were in film-buying capacities.

## Ideal Reports Bookings

Ideal Pictures Corporation, independent, of which M. J. Kandel is president, reports having closed approximately 40 per cent of the country for its eight melodramas. The first is scheduled for August 1 release.

## San Antonio House Closed

The Publix-State theatre in San Antonio closed down last week for the summer, leaving the city without a stage show in any theatre.

# WABASH AVENUE

### CHICAGO

Irving Mandel of Security Pictures spent a week among Broadway's lights and picture offices in preparing to make the new season a banner one for Security.

▽

Walter Branson, RKO district manager, made an extended visit to the company branches in the Middlewest.

▽

Simansky & Miller's Forest and Lido theatres have given up the double bill in favor of a single-feature policy.

▽

Educational offices here are looking forward to the sales meeting at the Congress hotel June 23-24.

▽

M. Mansfield has opened the Village theatre in Niles Center and is operating it on a policy of single features only.

▽

M. A. Lightman, president of the Motion Picture Theatre Owners of America, stopped in to chat with Jack Miller and other folk along the Row last week while headed for Milwaukee to address the Badger state convention.

▽

Everything is hotsy totsy at the RKO office. Jack Osserman, branch manager, says that the new RKO product is meeting the greatest reception he has ever witnessed and the new selling season in the downstate territory is off to a decidedly auspicious start.

▽

Bill Pine, connected with the local Balaban & Katz publicity department, has gone to the West Coast to handle special work for Sam Katz.

▽

Schoenstadt's Piccadilly appears to be the only house outside of the circuit operated theatres which will have to pay the new admission tax. The Piccadilly recently jumped its price to 50 cents.

▽

Ben Judell acquired a new title and a new office last week when he was elected vice-president of Majestic Distributing Corporation which was born here last week at a meeting of independent exchangemen and Phil Goldstone, independent producer.

HOLQUIST

# STAGE ATTRACTIONS
## FOR PICTURE THEATRES

## NOVELTY

### Conchita Montenegro
*Brooklyn Fox*

This vivacious picture star does little in her performance to warrant the great billing given her. For her first appearance, a "depot" set is used and the dancing ensemble, in song and dance, build up her entrance. Miss Montenegro enters to a polite reception and struts around the stage, singing some song about her picture work, which means little to the audience because they cannot understand her. For her second appearance, she enacts a bit from the picture, "Never the Twain Shall Meet," in which she does a simple dance. To a person not having seen the picture, the bit means nothing, and from the applause, it meant nothing to those that had.—E. D.

### Duci de Karekjarto
*Dallas Palace*

Duci de Karekjarto, billed as a "Romantic Virtuoso of the Strings," is a most capable artist in wielding the bow, showing nimble dexterity in quite a repertoire of fiddling gymnastics, opening with a Hungarian classic and encoring with "Good Night Sweetheart." A most capable and attractive young lady—a vision in shimmering blue—accompanied him on the piano, greatly enhancing the act with her musical ability as well as her beauty. The act was well applauded and should be well received anywhere.

### Gwynne & Co. (4)
*New York Academy*

Jack Gwynne is a magician who rates with the best. Opening by producing the w.k. rabbit and chicken from a trick table, Gwynne then produces a pretty girl from an "empty" chest. Following this, a fish bowl trick, cleverly done, drew a fine hand from the audience, after which Gwynne closed the act with a sleight-of-hand trick with a page from a magazine, which mystified an enthusiastic audience.—H. P.

### Hubert Dyer
*New Orleans State*

Dyer is an eccentric comic who gets tangled up in everything to laughable results. Assisted by an unbilled man who works on a trapeze, Dyer piles chairs on a table, gets on the chairs to do what the audience thinks will be a trapeze act and then tumbles everything, himself included, to the floor. While his partner works on the rings, he walks back and forth across his way narrowly missing being knocked into the orchestra pit.

### Jane and Katherine Lee
*New York Palace*

The Lee kids, child stars of the screen, have grown up and present a class A act. They offer a harmony bit of the negro spiritual "Heb'n," with guitars, and then do "Ooh that Kiss" with success. But the comedy antics of Jane sell the act. Using Katherine as her foil, Jane clowns all over the stage with plenty of laughs.—H. P.

*(Continued on next page, column 1)*

### Friar's Frolic Features the Roxy Theatre's Stage Show

The Friar's Frolic, including numerous well known vaudeville performers, occupied the stage of the Roxy theatre in New York during the week of June 10. The group were in addition to the regular Roxy chorus and the symphony orchestra directed by Hugo Riesenfeld.

Various players of star caliber have appeared for one day, while the Frolic group has played at all performances. The stars include George Jessel, Bert Lahr, Harry Richman, Willie and Eugene Howard, Bert Wheeler and others.

### Introduces "Name" Acts

The Ambassador theatre in St. Louis has begun to feature "name" acts on the stage as a means of combatting expected warm weather falling off in receipts. Bing Crosby is currently appearing, to be later followed by Guy Lombardo and his band.

### Stanley Books Calloway

Cab Calloway and his dance orchestra has been booked for the Warner Stanley theatre in Jersey City during the week of June 24.

### *MUSIC DIRECTOR PLUS VERSATILITY: CHAS. PAUL*

This young man has been music director at Loew's Valencia Theatre, Jamaica, New York, for the past two years. His own special arrangements for each and every overture, his capable leadership and his own piano presentations each week are the factors responsible for his enviable popularity in this de luxe house.

Charlie, as he is known to everyone who patronizes this beautiful theatre, received a thorough musical education at the Royal Conservatory of Music, Leipzig, and at the New York College of Music, from both of which he was graduated with honors.

Mr. Paul is not only an accomplished director, but an arranger, singer and pianist of note. His versatility, together with an extremely pleasant personality, has gained him a host of friends throughout the country.

## SINGERS

### Delivery Boys
*New York Academy*

The Delivery boys, none other than Johnny Tucker and Joe Schuster of radio fame, offer an act which includes imitations of the Mills Brothers, Rudy Vallee, Little Jack Little, Benny Rubin, Singin' Sam, Helen Kane, Bing Crosby, Morton Downey and Kate Smith. The audience roared at the Benny Rubin and Kate Smith imitation by Joe Schuster, and gave the boys a great hand. For an encore this team offered a song recipe which was a howl, finishing with an imitation of Russ Columbo, singing "You Call It Madness."—H. P.

### Lee Mason
*New Orleans Saenger*

Lee Mason is a man in his early twenties, of handsome appearance, affecting a manner which is sometimes that of a crooner, more often that of the Columbo-Crosby type. He sings "What a Life" over the amplification system, assisted by the pit orchestra, and gets a nice hand. Fine vocal choruses with orchestra but a bit monotonous when working alone.

### Fumi
*San Francisco Golden Gate*

This daughter of the Orient, whose voice is a well rounded soprano, seems at home with the classics as well as with popular airs. Her rendition of "Harvest Moon," with Western gestures, was especially well received.

### Frankie Finn
*New York Capitol*

Frankie Finn is a very clever mimic who knows his "Crosby, Columbo and Downey." Using a microphone, he sings a chorus of that famous trio of radio stars' theme songs, the Bo-bo-bo-bo-bo's of Crosby and Columbo and the whistle of Morton Downey. The kid's clever and finishes the act with a sure-applause getter, "When Irish Eyes Are Smiling."—H. P.

### Robert Chisholm
*Baltimore Hippodrome*

Of the matinee idol type and sings a cycle of songs effectively, including "I Love a Parade," "Song of Songs" and "That's Why Darkies Were Born." "Liebestraum," played by his accompanist, was aided effectively by the first violin in the orchestra.

### Etta Reed
*Yonkers Loew's*

This cute little blonde proves herself a good blues singer and earns a good hand for her efforts. Opening with "Sing a New Song," Miss Reed goes into "Hummin' to Myself" and then is at her best in the rendition of "Lawd You Made the Night Too Long."—H. P.

### Jack Frost
*New Orleans State*

A nice looking young man who does most of his singing through a megaphone. His work is clever, but he evidently suffered from a cold.

**ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.**

# STAGE ATTRACTIONS

## REVIEWS OF ACTS FOR PICTURE THEATRES

## NOVELTY

*(Continued from preceding page)*

### Ben Bernie

*New York Palace*

Ben Bernie, who made quite a name for himself via the radio, proves that as a showman he ranks with the best. His ad lib chatter was rewarded by hearty laughter while his band proved to be as entertaining on the stage as on the air.—H. P.

### Rose Valyda

*San Francisco Warfield*

Rose Valyda, the buxom girl with the double voice, offers a distinct novelty with her rendition of "What'll I Do?" Despite her embonpoint, she does some gymnastic stunts and ends by giving a novelty dance with the m. c., Rube Wolf.

### Billy Barnes & Co.

*Yonkers Loew's*

Here's a satirical comedy, themed about the eighteenth amendment. A scene taking place in front of a "Speak," between a cop and an inebriate is very funny. A brunette has a routine dance between scenes and does well. A good act but not for "Dry" territory.—H. P.

### Red Donahue & Co.

*Brooklyn Fox*

Red Donahue, assisted by Al Wheeler and a well-trained mule, presents a comedy act that is entertaining from start to finish. Donahue, in cork, plays the part of a "darky" delivery man, with Wheeler a policeman.

Comedy chatter, together with the antics of the mule and both men, is entertainment for young and old.—E. D.

### Novak and Fay

*Detroit Fox*

These comedy tumblers present a routine similar to the work of Walter "Dare" Wahl, formerly of Earl Carroll's Vanities, and while the act is not of the class of Wahl's stuff, it draws well.

### James Evans

*New York Palace*

James Evans offers a routine of foot juggling which includes some clever work with three large balls, a table and a full sized bed. His finale is fast, furious and picturesque, and he drew a big hand.—H. P.

### Gaudsmith Brothers (2)

*Dallas Palace*

A good bit of tumbling and balancing, with much of the humor built up with the aid of two half-shaggy, half-clipped French poodles, keeps everyone in good spirits. Most of the laughs are due to the sequence of funny antics of the men and dogs, though several wisecracks keep grownups as well as youngsters in high humor. A good act, any time, anywhere.

### Meryl and Lane

*New York Triboro*

This duo of comely misses offer an act of comedy talk but the outstanding part of it is their singing. A simple dance routine is incorporated into the act and is followed by a violin solo by Miss Lane. The act closes with Miss Meryl's singing of "Paradise," as Miss Lane occompanies her on the violin. Fair reception at show caught.

### Billy Gray

*Milwaukee Wisconsin*

Billy Gray is quite a versatile young man. As a master of ceremonies he is clever and easy to look at. He sings a bit and is nobody's fool when it comes to dancing. His forte is wisecracking and comic antics.

### Toto (5)

*New York Palace*

This clown alone is worth the price of admission. His bag of tricks includes playing on small concertinas, driving a tiny car, flips, acrobatic dancing and a routine of antics that stopped the show.—H. P.

### Barbarina & Pal

*San Francisco Warfield*

Barbarina is a good looking girl who can dance well and do gymnastic stunts, while Pal is a long-haired dog that seems to enjoy walking around on its hind legs and balancing itself on Barbarina as she cavorts around the stage.

### Hedder and Emily

*Yonkers Loew's*

This team offer a good opening for a bill. Emily opens with some work on a rope ladder assisted by Hedder and then switches to a graceful bit on a suspended rope, finishing with a tailspin to the stage. Hedder then does some flips, after which Emily closes the act with a rapid-paced spin, using her teeth as a grip.—H. P.

### Edwin George

*Brooklyn Fox*

This man is a juggler with a rare sense of humor and a comedy act that is entertaining. His forte is chatter, with the juggling secondary. The most laughable part of the act is his intentional missing and muffing up of his tricks.—E. D.

### Diamond Bros. (4)

*New York Palace*

This quartet, in a tough spot following Ben Bernie, offered some dancing and rough-and-tumble comedy which had an enthusiastic audience in laughter all the way through.—H. P.

### Pepito

*Yonkers Loew's*

Pepito, the clown, in a series of novelty capers, stopped the show. He is assisted by a boy and a girl, the latter a striking blonde who sings, dances and plays both the accordion and the piano, and well. A top-notch act that should go well anywhere.—H. P.

### Moran and Wise

*Baltimore Hippodrome*

Two men, using round straw, tall crowned hats and Indian clubs, do some juggling with one member offering comedy chatter. They gained high favor with the audiences by whirling hats to people to be thrown back, catching them on heads.

### Ruth Etting to Make Feature

Ruth Etting is slated for a Warner feature next season. She has been appearing in Warner shorts and will leave New York for the Coast in September. Miss Etting is leading in a radio popularity contest conducted by the *New York Daily Mirror*.

## DANCERS

### Gail Quadruplets

*New York Paramount*

Here is a quartet of good-to-look-at sisters, who in this particular show acted as mistresses of ceremonies. Their act included a rhythmic tap novelty and acrobatic dance which were well received, especially when the girls do a flip in unison, using canes for the apex of the somersault. This act can fill any bill to advantage.—H. P.

### Kitty Doner

*New York Palace*

This very much imitated young lady offers a militaristic tap dance on a drum and then goes into an eccentric dance with flips. Then, in a full dress suit, she offers her original tap dance. The act was well-received and for an encore, Miss Doner offered what she called a "Spanish off-rhythm tap dance.—H. P.

### Six Lucky Girls

*Detroit Hollywood*

A number of ensemble routines punctuated by solo bits make this a fast, pleasingly varied act. Two solos are particularly good: one, a strutting toe tap in a costume emulating male evening clothes under a tinsel topper; the other, a control dance with Indian motif. The cleverest ensemble routine is a saucy nautical number presenting five of the girls in suggestions of bluejacket garb.

### Agnes Knox

*Brooklyn Fox*

This graceful young lady is given but one opportunity to show the audience her accomplishments. In this, she offers a difficult contortion toe routine, earning good applause. She also incorporates into this ballet dance some very graceful acrobatic work which also appealed to the audience.—E. D.

### Peg Leg Bates

*Detroit Fisher*

This clever colored lad proves that the loss of a leg need not be a handicap to a dancer. He stomps and taps about the stage with amazing agility and not the slightest departure from a fast rhythm. His earnest efforts to please are well received.

### Griffith-Weston

*New Orleans State*

A clever dance team, the girl being a vivacious, little miss with a winning smile and the boy an apparently gawky youth who can step. The opening is novel, with the man wearing a raincoat and apparently having a hump, which turns out to be the girl hidden in his trousers. The girl apparently suffered from an injured knee, but this did not slow up her routine any.

### Dorothy Dean & "Pinkie" Barr

*San Antonio Plaza*

These young steppers can really put plenty of life and action into their rhythm numbers. The boy is a tap wonder and the girl excels with her graceful toe work.

### Chavez Sisters (2)

*San Francisco Warfield*

These charming girls do a Spanish cape dance which includes some fast steps and much whirling. They are very sure of themselves and are rewarded by a splendid reception.

# STAGE ATTRACTIONS

## REVIEWS OF STAGE ACTS

### ACROBATICS

**Joe Mandis (4)**
*Cincinnati Albee*

The three men and one girl appear in conventional street clothes, and do their stuff with great nonchalance and with the minimum effort. In fact, Mandis wears a monocle throughout the entire act, which, aside from some initial ground tumbling, consists of ascending and descending a series of projections built to a great height from tables and chairs. These are negotiated forward and backward with the performers walking on their hands, handsprings and single, double, triple and quadruple tumbling. Just enough comedy is introduced to give the act a nice balance. The comedy, however, which is of the "dumb" variety, with not a word spoken, is clean, and adds to rather than detracts from the offering.

**Paul and Nino Ghezzi**
*Denver Denver*

A gymnastic pair whose best is the roll over by one holding the other in the air with his hands. After rolling over in the usual fashion, he transfers his partner to his hands back of him, then back, and does more of the roll over. It's difficult because of the weight of the men, and effective because of the time spent and the slowness. They do the black bottom, dancing on their hands.

**Frank Reckless & Co.**
*New York Triboro*

Frank Reckless and a girl assistant offer feats of balancing and difficult stunts on a trapeze. The outstanding bit in this act is the stunt where Reckless balances on his head on the swinging trapeze.

A lot of unintentional comedy is given the audience by the affectation of the girl assistant. The act is good as an opener.

**Chappelle and Carlton**
*Denver Orpheum*

This pair offers a neat rolling and balancing number. The man, while lying on the floor, holds the girl upright by her feet, and rolls over and over, at the end of which he rolls up a flight of stairs with the girl standing on his hands all the time.

### COMEDY

**Doc Rockwell**
*New York Paramount*

Doc Rockwell can be depended upon to put any audience into gales of laughter. After a few minutes of funny gags about the human anatomy and its proper care, Doc brings out his famous skeleton, the sight of which will make anyone laugh. One of his feminine assistants then offers a solo but seems to find that the train of her gown interferes with her vocal efforts, whereupon the "Quack" does "some cutting" up which is a howl. This act is a laugh tonic.—H. P.

**Joe Laurie, Jr. and His Five Singing Cousins**
*New York Palace*

Joe has a lot of well remade wisecracks and works off the family domestic secrets well. His five cousins are a great help. They sing and dance attractively. Well received.

**Jimmy Savo**
*Detroit Fisher*

No description of Savo's work can serve as a convincing explanation of the audience reaction he wins. His slapstick antics first thaw out the frozen faces and then whip them into almost painful convulsions of laughter. Tears trickle down swelled cheeks and the house is rocked with merriment. He sings little and speaks little, most of his stuff being clever pantomime. His slingshot gag, his efforts in lighting a cigar, his comedy card tricks, a game of hop scotch, his frenzied gestures and expressions when the orchestra persists in music that displeases him—are all made funny only by his inimitable lunatic personality. It is impossible to imagine that he was any more laughable in the Vanities than he is on this bill.

**Brems, Fitz and Murphy Bros.**
*New York Loew's State*

A Jew, a Scot and two Irishmen, a sure-fire hokum combination. These four men offer 20 minutes of comedy antics and songs. Most of their routine is laughable and entertaining, though the same type of comedy gets monotonous after a while. Better that they sing a few more songs, for they have good voices and this audience liked their singing. They closed with a yodeling number that the audience would have liked more of.—E. D.

**Moran and Mack (2)**
*Cincinnati Albee*

The blackface team, co-headlined, do much of their stuff that has made them familiar with theatre, radio and phonograph fans. Using a special drop in one depicting a river scene with a steamboat dock, the team, seated and lying on bales of cotton, offer much the same line of chatter, repartee and wisecracks as when seen here previously. The second half of the act consists of a burlesque boxing match, which didn't seem to register to the same extent as the first part of the offering. On the whole, however, the funsters drew a big share of long, hearty laughs.

**Harry Savoy**
*New York Palace*

Here's a comedian who gets plenty of laughs. With the help of a girl, he goes into a lovemaking scene that caused a good laugh. Then, from the ridiculous to the sublime, he imitated John Barrymore in a scene from "Richard the Third," which proved a thunderous finale.—H. P.

**Ross and Bennett**
*Baltimore Hippodrome*

Ross and Bennett, a man and girl comedy, songs and general hokum act, got them laughing and kept up the pace very well with their general gags, songs and slap-about.

**De Vito & Denny**
*San Francisco Orpheum*

This pair offer a riotous patter turn which they call "Lady Harrower's Reception," and it proves a scream. It is full of tomfoolery put over in a different way.

**Paul Mall**
*Detroit Fox*

High pressure pep, patter and comedy lines with a few fast songs make Paul Mall fair diversion for the right audience. A scant house gave him a mild reception here.

## SPOTS & SHOTS ON BROADWAY

Besides being an m.c., **Jack Osterman** is an optimist (no offense Jack). Going up to a cigar counter Ostie chirped, "Give me a match, I'll buy the cigar tomorrow."

▽

**Will Osborne** is packing them in at Playland Casino in Rye. Evidently Will's comeback attempt is bearing fruit and we don't mean to include the "Grapefruit."

▽

**Johnny Green,** ex-pugilist and song promoter (ah there, you songpluggers), will open a gymnasium for the radio artists of **NBC** and **CBS.**

▽

**Paul Draper,** who recently did his stuff at the Roxy, has been signed to appear in "Ballyhoo," a new Broadway show which is slated to open this fall.

▽

**Buddy Rogers** will give the ladies a treat when he opens next week at the Palace.

▽

**Sam Warshawsky** has completed the novelization of his play, "The Woman of Destiny," in which **Miss Ethel Barrymore** was to star. Now it looks like the vehicle will shortly open on the coast featuring a film name.

▽

**Kitty Carlisle,** who makes her American debut at the Capitol this week, is a protege of Louis K. Sidney.

▽

**Georgie Price** and **Lester Allen** led the **Friars** parade just prior to the presentation of the annual Friars' Frolic at the **Roxy.**

▽

**Patricia Bowman,** ballerina dancer, has been signed to a new contract by the Roxy theatre management. This should set at rest those rumors about the Roxy going dark.

▽

Upon strolling onto the "Million Dollar Legs" set late the other morning, **Ben Turpin** offered as excuse that he'd been having his eyes "cross-examined."—Entertainment magazine.

▽

A soft drink advertised in subway cars reads, "Served at subway and better fountains." Oh **Mr. Hedley.**

▽

**Broadway:** The harder they fall, the bigger they **WERE.**

HERMAN PINCUS.

### Supreme Screen Opens Branch

Supreme Screen Service has opened a branch office at Minneapolis, with George Kapman and Charles Coren in charge. The new office covers Iowa, Nebraska, Minnesota, North and South Dakota.

### Stone Has Own Musical Unit

Charlie Stone, who recently terminated his engagement as leader of the RKO Albee theatre orchestra in Cincinnati, has organized a new musical unit and is playing Swiss Gardens, a Cincinnati dansant. Lee Irwin, erstwhile feature organist at the Albee, is playing in Stone's new setup.

# STAGE ATTRACTIONS

## OVERTURES

DR. HUGO RIESENFELD (New York Roxy) offered as an overture selections from "La Boheme" by Puccini, with a vocal rendition by Edwin Dale. Following this, the Doctor directed the orchestra in a medley called "Rivers of Romance," which included "Blue Danube," "Way Down Upon the Swanee River," "Volga Boatman" and "Ole Man River." During the finale of the latter song, a prop, typical of the old Mississippi River paddle boat, glides across the stage most effectively. This novel overture was heartily received.

ALEXANDER KEESE (Dallas Palace) and his Modern Rhythm Orchestra not only stole the show, but succeeded in stopping every performance with their administering of this week's musical melange. It was "Lovable" to start with as Walter Hancock interpreted with a violin solo, followed by "Wrong Number" with the drummer, George Egner, cleverly jiggling a sliding whistle to usurp the spotlight. George Egan's trombone solo of "Marcheta" was well done, while the vocal trio of Crites, Sims and Hancock were liked in "By a Rippling Stream." All of which led up to the number, "Oh, Monah," with Pem Davenport deserting his post as pianist to shout forth the vocal lead for this clever number as the orchestra indulged in the answering vocal refrain.

SOL KLEIN (New York Academy of Music) and his orchestra of accomplished musicians this week presented an overture in which "Waters of Minnetonka," and "Japanese Sandman," were featured. Opening with an ensemble chorus, the popular director took up his violin and gave a well played solo of the former number. Following this with a full band modulation and a clarinet solo of "Sandman," the entire band closed with a hot chorus of the latter song.

Klein and his boys never fail to get a good reception from the patrons of this house.

### Assistant Conductor Promoted

Jack Sprigg, assistant conductor of the Cincinnati RKO Albee orchestra, has been placed in charge of the orchestra. He succeeds Charles B. Stone, who has returned to New York.

FREDDY MACK
and His Band
FEATURED INDEFINITELY
AT THE
FOX
Theatre
Brooklyn
New York

## UP AND DOWN THE ALLEY

### HELLO, EVERYBODY!

**Dick Powell**, former master of ceremonies at the Pittsburgh Stanley, is filling in time between now and September 1st, with engagements as m.c. at the Philadelphia Mastbaum (one week currently) and a four week engagement at the Ambassador, St. Louis. . . . His fine work in "Blessed Event," the **Warner Brothers** picture featuring **Lee Tracy** and **Mary Brian**, resulted in a long term contract to appear in W. B. pictures.

▽

**Pat Flaherty**, general manager of **Sterling Songs, Inc.**, was formerly a big league pitcher and says that he may attempt a comeback next season. . . . The music business can use more optimists like **Vic Selsman**, ace song-plugger for **DeSylva, Brown** and **Henderson**. . . . Vic took upon himself a bride last week and is that guy radiating happiness. . . . **Mozzeltuff, Victor.**

▽

Everyone is talking about the enchanting **Feist** waltz song, "Masquerade," which the young writers, **Paul Francis Webster** and **John Jacob Loeb**, have written. . . . Incidentally this number is particularly beautiful when played on the organ. . . .

▽

**Jack Mills**, president of **Mills Music, Inc.**, left last week on the Bremen for a six weeks business and pleasure trip with **Samuel Jesse Buzzell**, the firm's attorney, in London, Paris and Berlin. . . . **Little Jack Little**, who was featured on the Palace bill last week, and **J. Fred Coots**, formerly of the firm of Davis, Coots and Engel, have had their latest song effort accepted and published by **DeSylva, Brown** and **Henderson**. . . . The title of the number is "Under a Shady Tree with You." The melody is simple and the lyrics have that "human nature" sentiment which should make the song popular. . . .

▽

**Harold Kemp**, head of the **Warner Brothers Artists Bureau**, announced that the Jersey City Stanley will inaugurate a new policy with the current bill. . . . It is to be a five-act vaudeville show, **Joe Penner** heading the cast for the first week, with **Cab Calloway** following for the second. . . . **Cliff** (Ukelele Ike) **Edwards**, stage, screen and radio star is playing a week at the Washington Earle . . . and **Bert Wheeler** is to be one of the famous stage and screen stars who will be guests at the opening of Warners' new house in Ridgewood, N. J.

▽

These numbers are the ones that are the big sellers around New York:

| | |
|---|---|
| Paradise | Feist |
| My Mom | Donaldson, Douglas & Gumble |
| Lullaby of the Leaves | Berlin |
| Somebody Loves You | Morris |
| By the Fireside | Robbins |
| One Hour with You | Famous |
| Lawd, You Made the Night Too Long | Shapiro, Bernstein |
| Keepin' Out of Mischief Now | Con Conrad |
| Tell Me Why You Smile, Mona Lisa? | Feist |
| Lov'able | Robbins |

**S'Long ................ED. DAWSON.**

## ORGAN SOLOS

BERNIE COWHAM (New York Flushing RKO), back at the theatre where he has enjoyed a popularity exceeded by no other organist, was given one of the most enthusiastic demonstrations this reviewer has ever witnessed. His opening song was "Voice of the RKO," with his own lyrics instead of the usual words, for the audience to sing. He followed this with his own "salute" and, orally, told them that their "singing school" was again in session. A medley of three number was followed by a special for the boys and girls to sing. Bernie never forgets the old folk, and favors them also. Tremendous applause greeted these numbers and subsided only when he introduced Sid Kriser, a local high school boy, who sang beautifully, has an exceptional voice and will undoubtedly make a name for himself later on. The applause at the end of the solo elicited from Bernie a special "thank you" song.

LEW BETTERLY (Detroit RKO Downtown) appears to be settling finally with some ease into his surroundings here. This solo, "A Lecture on Applause," is undoubtedly his best performance since his first appearance here, over a month ago. Heretofore there has been more evidence of his ability in incidental playing between screen units than in his actual solos. He has probably been making too great a conscious effort to please. The week's program includes a number of hand-appeal slides, such as, a beer stein and a symbol of prosperity. The lyric numbers are, "Dream Sweetheart." "Paradise," with whistling lines; "By the Fireside," and "Somebody Loves You." The latter proves a good choice for a strong finish. Betterly's first program on the opening day included a tongue twister composed of an alliteration of m's. In his second show he substituted a sibilant tongue twister which drew decidedly better response. Altogether a splendid reception from a sparse house.

JIMMY DAUBERT (Allentown State) has started off well here. His first effort to make the audience sing met with good success. The title of this solo was "Spring Frolic," and included a special continuity which gained the audience' attention right from the start. The singing numbers were: "By the Fireside," "Lovable," "Somebody Loves You" and "Snuggled." Daubert, being the only "live" music in town has an easy task before him.

FRED FEIBEL
JUNIOR ORGANIST
PARAMOUNT THEATRE
and
RADIO ARTIST
COLUMBIA BROADCASTING SYSTEM
NEW YORK CITY

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| A Man's Land | Hoot Gibson | June 11,'32 | 65 | June 11,'32 |
| Clearing the Range | Hoot Gibson | | | April 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaro, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| | |
|---|---|
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue-Dorothy Burgess |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 75 | |
| Cavalier of the West | Harry Carey | Nov. 15 | 65 | Apr. 9,'32 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 | June 11,'32 |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| | |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| Night Rider, The | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | May 7,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| | |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Pony Express Kid | |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Attorney for the Defense | Edmund Lowe-C Cummings-E. Brent | May 21,'32 | 64 | June 4,'32 |
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| (Reviewed under the title "The Man Who Dared") | | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 58 | Apr. 9,'32 |
| Fight Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | Mar. 17,'32 | 68 | May 7,'32 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | 62 | May 14,'32 |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| No Greater Love | Alexander Carr-Dickey Moore | May 13,'32 | 60 | May 21,'32 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan 16,'32 |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| American Madness | W. Huston - C. Cummings-K. Johnson | |
| Bitter Tea of General Yen | Anna May Wong-C. Cummings | |
| Child of Manhattan | | |
| Daring Danger | Tim McCoy | |
| Destroyer, The | | |
| Hello Trouble | Buck Jones-Lina Basquette | |
| Hollywood Speaks | Genevieve Tobin-Pat O'Brien | |
| McKenna of the Mounted | Buck Jones-Greta Granstedt | |
| Mike | | |
| Murder Express, The | Ben Lyon-Barbara Weeks | |
| Murder of the Night Club Lady | Adolphe Menjou | |
| Riding Tornado, The | Tim McCoy-Shirley Grey | |
| Thirteenth Man, The | Jack Holt | |
| Two Fisted Law | Tim McCoy-Alice Day | June 8,'32 |
| War Correspondent | Jack Holt-Ralph Graves-Lila Lee | |
| Washington Merry Go Round | | |
| White Eagle | Buck Jones | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | Richard Barthelmess | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Dark Horse, The | Warren William-Bette Davis | June 16,'32 | 75 | |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 87 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 | 72 | |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 | May 21,'32 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 | May 14,'32 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | 70 | May 28,'32 |
| Two Seconds | Edward G. Robinson | May 28,'32 | 68 | May 28,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |
| Week-end Marriage | Loretta Young-Norman Foster | June 18,'32 | 66 | June 11,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | | | |
| Children of Pleasure | Ruth Chatterton | | | |
| Crooner | David Manners | Aug. 13,'32 | | |
| Dr. X | Lionel Atwill-Fay Wray | July 9,'32 | 80 | June 11,'32 |
| Life Begins | Loretta Young-Eric Linden | | | |
| Miss Pinkerton | Joan Blondell- George Brent | July 17,'32 | 66 | |
| Revolt | D. Fairbanks, Jr.-N. Carroll | | | |
| They Call It Sin | Loretta Young-David Manners | | | |
| Three on a Match | Blondell-William-Dvorak | | | |
| Tiger Shark | Edw. G. Robinson | | | |
| You Said a Mouthful | Joe E. Brown | | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | 76 | June 4,'32 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilla Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted A Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionell Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | 69 | May 28,'32 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | 56 | May 7,'32 |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | 70 | May 14,'32 |

### *Coming Feature Attractions*

| | | |
|---|---|---|
| After the Rain | P. Shannon Wm. Boyd | Aug. 14,'32 |
| Almost Married | Violet Heming-Ralph Bellamy-Alexander Kirkland | July 17,'32 |
| Bachelor's Affairs | Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell | July 3,'32 |
| Down to Earth | Will Rogers | Sept. 4,'32 |
| First Year, The | Gaynor-Farrell | July 31,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Mystery Ranch | Geo. O'Brien-C. Parker | June 12,'32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | June 26,'32 | | |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 29,'32 | 74 | |
| Undesirable Lady | Elissa Landi-Paul Lukas-A. Kirkland | Aug. 7,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | 70 | June 11,'32 |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 15,'32 | 63 | May 14,'32 |
| Love In High Gear | Alberta Vaughn-H. Ford | May 1,'32 | 65 | May 7,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhall-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Dynamite Denny | Jay Wilsey-Blanche Mehaffey | May 27,'32 | | |
| Gorilla Ship | Ralph Ince-Vera Reynolds | June 11,'32 | | |
| Honor of the Press | Edw. J. Nugent-Rita La Roy | May 15,'32 | | |
| Temptation's Workshop | Helen Foster-Tyrrell Davis | June 20,'32 | | |
| Widow in Scarlet | D. Revier-Kenneth Thompson | July 1,'32 | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| As You Desire Me | Garbo-Von Stroheim-M. Douglas | May 28,'32 | 71 | June 11,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| But the Flesh Is Weak | Robt. Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Flying High | Bert Lahr-C. Greenwood | Nov. 14 | 61 | Oct. 24 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Huddle | Ramon Novarro-M. Evans | May 14,'32 | 104 | |
| Letty Lynton | Joan Crawford-Montgomery | May 7,'32 | 86 | May 7,'32 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Night Court | W. Huston-P. Holmes-A. Page | May 7,'32 | 95 | June 4,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Tarzan, the Ape Man | Johnny Weismuller-Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 30,'32 | 76 | May 21,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| China Seas | Clark Gable | | | |
| Downstairs | John Gilbert | | | |
| New Morals for Old | Robert Young-M. Perry | June 4,'32 | 76 | |
| Prosperity | Dressler-Moran | June 18,'32 | | |
| Red Headed Woman | Harlow-Chester Morris | June 25,'32 | | |
| Skyscraper Souls | M. O'Sullivan-W. William | | | |
| Smilin' Through | Norma Shearer | | | |
| Speak Easily | Buster Keaton | July 2,'32 | | |
| Strange Interlude | Shearer-Gable | June 11,'32 | | |
| Untitled | Marion Davies-R. Montgomery | | | |
| Washington Whirlpool | Lionel Barrymore | | | |
| Untitled | Helen Twelvetrees | | | |
| Untitled | Marion Davies-R. Montgomery | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arm of the Law | Rex Bell-Lina Basquette | Apr. 20,'32 | | |
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Flames | Johnny Mack Brown | May 30,'32 | | |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 58 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 50 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 58 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 63 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Honor of the Mounted | Tom Tyler | July 1,'32 | 7 reels | |
| Klondike | All Star | July 1,'32 | 7 reels | |
| Son of Oklahoma | Bob Steele | | | |
| Western Limited, The | All Star | July 20,'32 | 7 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Dancers In the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| Forgotten Commandments | Sari Maritza-Gene Raymond | May 27,'32 | 65 | June 11,'32 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | 71 | May 28,'32 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sinners in the Sun | Carole Lombard-C. Morris | May 13,'32 | 70 | May 21,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Strange Case of Clara Deane | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | May 14,'32 |
| Strangers in Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Tomorrow and Tomorrow | Ruth Chaterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18, 32 | 74 | Mar. 19,'32 |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | May 14,'32 |

### *Coming Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Blonde Venus | Marlene Dietrich | | | |
| Devil and the Deep | T. Bankhead-G. Cooper | July 29,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lady and Gent | Geo. Bancroft-Wynne Gibson | July 15,'32 | | |
| Lives of a Bengal Lancer, The | Clive Brook-Philips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Madame Racketeer | Ailson Skipworth-R. Bennett | July 22,'32 | | |
| Make Me a Star | Joan Blondell-Stuart Erwin | June 24,'32 | | |
| Man From Yesterday | C. Colbert-C. Brook | July 1,'32 | | |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 10,'32 | 88 | |
| Million Dollar Legs | Jack Oakie | July 8,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | June 17,'32 | 80 | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Flying Fool, The | Henry Kendall | Feb. 1,'32 | 62 | Aug. 29 |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 71 | May 7,'32 |
| Her Strange Desire | Laurence Olivier | July 15,'32 | 70 | |
| Limping Man, The | Franklin Dyall | June 15,'32 | 63 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | July 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 68 | Sept. 19 |
| Skin Game | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 70 | |
| Trapped In a Submarine | John Batton-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Westward Passage | Ann Harding | May 27,'32 | 73 | June 11,'32 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

### *Coming Features*

| Title | Star | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochell Hudson | July 8,'32 | | |
| What Price Hollywood | Constance Bennett | June 24,'32 | | |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bring 'Em Back Alive | Frank Buck's Adventure | July 15,'32 | 70 | June 4,'32 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Lee Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | June 17,'32 | 66 | June 11,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | May 7,'32 |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 29,'32 | 79 | May 14,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | May 28,'32 |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bill of Divorcement | | | | |
| Bird of Paradise | D. Del Rio-Joel McCrea | Aug. 26,'32 | | |
| Deported | Zita Johann | | | |
| Fraternity House | Eric Linden-Arline Judge | | | |
| Hell Bent for Election | Edna May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | July | | |
| Kong | Fay Wray | | | |
| Law Rides | Tom Keene | | | |
| Most Dangerous Game, The | Leslie Banks-Joel McCrea | | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | July 12,'32 | | |
| Thirteen Women | Irene Dunne-Gregory Ratoff | | | |
| Untitled | Eric Linden-Ricardo Cortez | | | |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskays | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Film | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Faithful Heart, The | Herbert Marshall-Edna Best | Gainsborough Gaumont | | | May 28,'32 |
| First Mrs. Fraser, The | Henry Ainley | Sterling Films | | 90 | May 7,'32 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Hell's House | Jr. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| Immortal Vagabond, The | Gustav Froelich | Ufa | | 88 | June 4,'32 |
| In a Monastery Garden | John Stuart | Associated Prod. & Distr. of America | | 80 | Apr. 9,'32 |
| Indiscretions of Eve | Steffi Duna | British Int'l | | 64 | June 11,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Love Is Love | Kathe von Nagy | Ufa | | | June 11,'32 |
| Love's Command | Dolly Haas | Tobis | Apr. 26,'32 | 90 | May 7,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Midnight Lady, The | John Darrow | Chesterfeld | | 65 | June 11,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenhem Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Monte Carlo Madness | Sara Maritaz | First Division | Sept. 15,'32 | 66 | June 11,'32 |
| Night Like This, A | Ralph Lynn | British and Dominions | | 73 | May 21,'32 |
| Nine Till Six | Louise Hampton | Asso. Radio-British | | 76 | May 21,'32 |
| Private Scandal, A | Marlan Nixon-Lloyd Hughes | Headline Pic. | | 72 | Nov. 14 |
| Probation | John Darrow - Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Riders of Golden Gulch | Buffalo Bill, Jr. | West Coast Studios | | 52 | Jan. 23,'32 |
| Ringer, The | Franklyn Dyall | First Division | Sept. 15,'32 | 65 | June 11,'32 |
| Road to Life | Mikhall Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Shop Angel | Marion Shilling | Tower Prod. | Mar. 19,'32 | 71 | May 7,'32 |
| Sign of Four, The | Arthur Wontner | Asso. Radio-British | | 76 | June 4,'32 |
| Silver Lining, The | Maureen O'Sullivan | Patrician Pictures | | 58 | June 4,'32 |
| Song Is Over, The | Llane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp. | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Trapeze | Anna Sten | Protex | May 2,'32 | 80 | May 14,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Water Gypsies | Sari Maritza | Asso. Radio-British | | 79 | May 21,'32 |
| White Face | John H. Roberts | Gainsborough-British | | 71 | June 11,'32 |
| Women Who Play | Mary Newcomb-Benita Hume | Para. British | | 79 | Apr. 16,'32 |

## TIFFANY

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Hotel Continental | Peggy Shannon-Theodor Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | May 28,'32 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 | 70 | June 11,'32 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 61 | Mar. 26,'32 |
| X Marks the Spot | Lew Cody-Sally Blane | Nov. 29 | 72 | Dec. 12 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Hell Fire Austin | Ken Maynard | | | |
| Last Mile, The | | | | |
| Man Called Back, The | Conrad Nagel-Doris Kenyon | | | |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Congress Dances | Lilian Harvey | | 83 | May 28,'32 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Scarface | Paul Muni | Mar. 26,'32 | 95 | May 28,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |
| Kid from Spain, The | Eddie Cantor | | | |
| New Yorker, The | Al Jolson | | | |
| Rain | Joan Crawford | | | |
| Robinson Crusoe of the South Seas | Douglas Fairbanks | | | |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | June 16,'32 | | |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 80 | Feb. 6,'32 |
| Last Ride | D. Revier-Frank Mayo | Dec. 28 | 63 | |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | 58 | June 4,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal for Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Back Street | Irene Dunne-John Boles | | | |
| Fast Companions | Tom Brown | June 23,'32 | 78 | |
| Jungle Mystery | Cecelia Parker | | | |
| Mail Goes Through, The | Pat O'Brien-Ralph Bellamy | | | |
| My Pal The King | Tom Mix | | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | June 2,'32 | 68 | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 26,'32 | 78 | |
| Texas Bad Man | Tom Mix | June 30,'32 | | |
| Tom Brown of Culver | Tom Brown | July 14,'32 | | |

## WARNER BROTHERS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Crowd Roars, The | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 83 | Mar. 25,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 81 | Feb. 27,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Street of Women | Kay Francis | June 4,'32 | 60 | June 4,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big City Blues | Joan Blondell | | | |
| Blessed Event | Lee Tracy-Mary Brian | | | |
| Jewel Robbery | Wm. Powell-Kay Francis | July 30,'32 | 68 | June 11,'32 |
| Night Flower, The | B. Stanwyck | Aug. 6,'32 | | |
| One Way Passage | Wm. Powell-Kay Francis | | | |
| Ride Him Cowboy | John Wayne | | | |
| Successful Calamity, A | George Arliss | | 72 | |
| Two Against the World | Constance Bennett | Aug. 20,'32 | | |
| Winner Take All | James Cagney | July 2,'32 | 67 | |
| Without Consent | Ann Dvorak-David Manners | July 23,'32 | | |

## WORLD WIDE

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Man from Hell's Edges, The | Bob Steele | June 5,'32 | 61 | June 4,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | May 28,'32 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### Coming Feature Attractions

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bachelor's Folly | Herbert Marshall-Edna Best | | 69 | |
| Racetrack | Leo Carillo | June 5,'32 | 78 | |

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# MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

## HOLLYWOOD'S INNER RING

### BY MARTIN QUIGLEY

Vol. 107, No. 13 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway New York. Subscription, $3.00 a year. Single copies, 25 cents.* June 25, 1932

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t comedy ey at his . Another timed winrom the r stables." *m Daily.* es a terrific kout. As hilusly funny punch-packed we've seen this year...House was jammed to an S.R.O. Audience roared, shouted ...It's all swell stuff...screamingly funny."—*N.Y. Daily News.* "A knockout! Don't miss it! Champion of all the ring movies and the greatest of all the ney's. It's exciting, ly draoari- . It ... ershicygas.nm one posinustn't ok."—*N.Y. rror.* "Full of laughter. Unceasing ramble of laughs...Bubbles with humor."—*N.Y. American.* "Audience hung onto every word, applauded every gesture."—*N.Y. Journal.*

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## FOR JULY

| July 2nd | July 9th | July 16th | July 23rd | July 30th |
|---|---|---|---|---|
| **"THE DARK HORSE"**** With Warren William, Bette Davis, Guy Kibbee. The industry's new sensation. | **"WEEK-END MARRIAGE"**** With Loretta Young, Norman Foster, George Brent. From the best-seller by Faith Baldwin. | **JAMES CAGNEY** *in* **"WINNER TAKE ALL"*** With Marion Nixon, Guy Kibbee, Dickie Moore. | **BARBARA STANWYCK "THE NIGHT FLOWER"*** With George Brent, Hardie Albright. From the best-seller by Arthur Stringer. | **"MISS PINKERTON"**** By Mary Roberts Rinehart. With Joan Blondell, George Brent. |

## FOR AUGUST

| Aug. 6th | Aug. 13th | Aug. 20th | Aug. 27th |
|---|---|---|---|
| **"STRANGER IN TOWN"*** With "Chic" Sale, Ann Dvorak, David Manners, Noah Beery, Raymond Hatton. | **WILLIAM POWELL** *and* **KAY FRANCIS** *in* **"JEWEL ROBBERY"*** From this season's B'way hit. | **"CROONER"**** With David Manners, Ann Dvorak, Ken Murray, Guy Kibbee. | **"DOCTOR X"**** Mightiest of all mystery hits. With Lionel Atwill, Fay Wray, Lee Tracy. |

## FOR SEPTEMBER

| Sept. 3rd | Sept. 10th | Sept. 17th | Sept. 24th |
|---|---|---|---|
| **CONSTANCE BENNETT** *in* **"TWO AGAINST THE WORLD"*** *and* **EDWARD G. ROBINSON** *in* **"TIGER SHARK"**** | **"BIG CITY BLUES"*** With Joan Blondell, Eric Linden. *and* **RUTH CHATTERTON** *in* **"PAGES FROM LIFE"**** With George Brent. From best-selling novel, "Children of Pleasure". | **JOE E. BROWN** *in* **"YOU SAID A MOUTHFUL"**** | **GEORGE ARLISS** *in* **"A SUCCESSFUL CALAMITY"*** With Mary Astor, Grant Mitchell. From the famous play by Clare Kummer. |

## FOR OCTOBER

| Oct. 1st | Oct. 8th | Oct. 15th | Oct. 27th |
|---|---|---|---|
| **"BLESSED EVENT"*** With Lee Tracy, Mary Brian. From the biggest stage comedy smash of 1932. | **RICHARD BARTHELMESS** *in* **"CABIN IN THE COTTON"**** with Bette Davis, Dorothy Jordan. From the best-seller by Harry Harrison Kroll. | **DOUGLAS FAIRBANKS, JR., NANCY CARROLL,** *in* **"REVOLT"*** (Tentative Title) With Lilyan Tashman | **BARBARA STANWYCK** *in* **"THE PURCHASE PRICE"*** |

## FOR NOVEMBER

| Nov. 5th | Nov. 12th | Nov. 19th | Nov. 26th |
|---|---|---|---|
| **"LIFE BEGINS"**** With Loretta Young, Eric Linden, Aline MacMahon. | **WILLIAM POWELL KAY FRANCIS** *in* **"ONE WAY PASSAGE"*** With Aline MacMahon. | **JOE E. BROWN** *in* **"CAMPUS HERO"**** | **"20,000 YEARS IN SING SING"**** With George Brent, Ann Dvorak. From best-seller by Warden Lawes of Sing Sing. |

## FOR DECEMBER

| Dec. 3rd | Dec. 10th | Dec. 17th | Dec. 24th | Dec. 31st |
|---|---|---|---|---|
| **"THREE ON A MATCH"**** (Tentative Title) With Joan Blondell, Warren William, Ann Dvorak, Bette Davis. | **EDW. G. ROBINSON** *in* **"SILVER DOLLAR"**** With Bette Davis, Aline MacMahon, Alan Dinehart. | **"I AM A FUGITIVE"*** With Paul Muni. From the sensational book by Robt. E. Burns. | **GEORGE ARLISS** *in* **"THE ADOPTED FATHER"*** | **"THEY CALL IT SIN"**** With Loretta Young, David Manners, George Brent, Una Merkel. |

(This schedule will be changed only if it is to *your* interest to do so.)

15
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**WATCH FOX THIS YEAR!**

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# MOTION PICTURE HERALD

Vol. 107, No. 13 June 25, 1932

## THE SHOEMAKER & HIS LAST

IN the fabled days of '29 the editor of MOTION PICTURE HERALD, then engaged in motion picture production, was invited by Mr. Martin Quigley to contribute a view of the outstanding aspect of the industry to the Motion Picture Almanac of that year. The resultant screed was a blunt suggestion that in view of the preoccupation of the barons of Broadway with the stock market there was sterling opportunity for the launching of a movement for the return of motion picture men to the motion picture industry.

It was to be observed then that a number of able gentlemen, by engaging in the production and marketing of motion pictures, had created a large industry and some considerable dollar fortunes, and having arrived at this happy estate, forgot largely about the motion pictures and engaged in playing with the dollars, in the dumb business of magnating.

Only recently have some of these gentlemen seriously considered the actual return to the picture business. Meanwhile the motion picture industry has reaped, and is still reaping, the aftermath. It is all forcibly borne in on one by the current press dispatches from Washington anent the affairs and operations of Mr. William Fox as discussed before the Senate committee investigating the stock market. It is to be recalled that so long as Mr. Fox operated the motion picture enterprises and the late John C. Eisele, treasurer, handled the financing of Fox they had a robust concern.

In view of the much that has been said about "banker influence" and "banker control" of the motion picture, it may be wholesome to consider for a moment some of the prior happenings under the hands of motion picture men who turned their back on the screen to play at finance.

This is still the motion picture industry, and its opportunities are motion picture opportunities.

△ △ △

## MR. "OBSERVER" PROMISES

WHEN Mr. "Observer" of the Hollywood Herald read our masterly, even tempered and genteel but pointed remarks about his fuss-budgety old Tory style of defense of Hollywood against the pungent observations of Miss I. A. R. Wylie in Harpers Magazine, he went off in a red faced rage, broke two churchwarden pipes and spilled his pouch of Capstan plug cut. Continuing to evade the issue and avoiding the facts, he wrote, with a tremulous spluttering quill pen, a diatribe concerning the personal career of the editor of Motion Picture Herald. The unsullied record of this editor stands like a sheaf of lilies against the pink and mauve horizons of the motion picture world. Meanwhile Mr. "Observer," with curious self-assurance, has flatly promised that something is to be done about matters out there, immediately. We shall await performance with our usual breathless anticipation.

## BEAUTY ON THE SCREEN

FOR many years beauty, sheer pictorial beauty, was an important asset of the screen.

Since the coming of sound the word has scarcely been used in the vocabulary of either the makers or critics of the motion picture.

Something considerably more significant, more sinister, than neglect and preoccupation is involved. The motion picture has become "punch crazy," in panting pursuit of speaking stage climaxes and the fussy business of wordy gags. It has been very considerably forgotten that the motion picture should still be made with the camera and that the microphone is an attachment, an accessory, both as a mechanism and as a tool of the art of expression. The word as thus far applied to the screen has vastly increased the motion picture's capacity for innuendo and salacity, but not even the stoutest defender of the current technique has ventured to say that it has been used to enhance lure and glamour.

In part, this has resulted from taking the drama of the screen indoors and playing it close to the microphone. The great open spaces which gave relief to eye and mind are in the main implied in the lines and action with about the same degree of verisimilitude afforded by the treadmill chariot scenes in the stage version of "Ben Hur."

An occasional short, as for example "Manhattan Medley" in the Magic Carpet of Movietone, takes cognizance of the existence of a value in abstract pictorial beauty, but screen expressions of the kind are so rare as to be notable exceptions. Currently there is in release an expeditionary production made in Malaysia containing a plethora of punch material and not a scene which is calculated to convey to the audience any part of the atmosphere of the great dank, green, steaming jungle, its tangles of mystery and smelly darks where danger lurks and all living things are in a tense stalking war of life. In the quest of box office value the picture has been made a series of catfights. With a feeling for romance and beauty, it might have become supreme drama.

Further, the same mad pursuit of sensational effect, which is, to be sure, self-defeating, appears in many exploitation expressions. There is an element in the school of showmanship which appears to deem it unmanly for a showman to recognize any beauty, save, perhaps, that of the feminine figure. There is a clamor for red, red, red and what is elegantly termed "stud horse" type. Merchandisers in many lines who address themselves to the big popular mass audience key their appeal to fit the mood of the offering. A few years ago a sort of sensation was caused on Broadway by a bit of motion picture literature which was marked by its elegance in materials and treatment. The whole industry talked about it, and damned it because it was not what was called "showmanship"—forgetting, the while, that it had, by the very uproar, proved its attention value.

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**MOTION PICTURE HERALD** **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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# HOLLYWOOD'S INNER RING

### by MARTIN QUIGLEY

LANCES continue to be broken against the armor which has been set up to safeguard salaries and other costs of production in Hollywood.

¶ One company executive after another goes out to Hollywood, tells that ruin is just ahead if costs are not pulled down and calls upon the studios for action.

¶ But the old-time system of inflated salaries and extravagant costs goes merrily on its way.

¶ It is true that there have been curtailments. Various persons professionally associated with the production of motion pictures have been subjected to payroll decreases. Purchases for production are being argued about a little more insistently. Grounds for much conversational economy have been provided in the cutting of minor salaries. The salary rolls covering stenographers and clerks can be and are displayed in a manner of glowing pride.

¶ *But major costs largely remain protected and secure behind an armor-plate system against which the attacks from New York fall ineffectually as so many broken lances.*

¶ This extraordinary situation exists because the evil, as devastating and calamitous as it is, has not been attacked at its roots. Either those mainly responsible do not know where the root of the evil lies, or are unwilling or unable to do anything about it.

¶ *The root of the evil lies in the exaggerated and absurd schemes of compensation enjoyed by the ringleaders in production.*

¶ What this compensation amounts to in the various individual cases is quite generally understood in Hollywood by all persons, including the rank and file. It is a matter of common knowledge that one executive after another has refused either to submit to a cut in compensation or else any decrease accepted is not abandoned but only temporarily deferred. Many of the captains of production have been calling upon their troops to go where they have specifically indicated they will neither lead nor follow. The result, quite naturally, has been that the economy program in anything like its correct proportions and extent has been a failure.

¶ The inner ring in Hollywood is entrenched. It is only mildly concerned with the eventual fortunes of the industry. Its immediate concern is to hold out in its present position a while longer. It does not want production costs lowered because such a procedure would involve the lowering of its own compensation. It is not genuinely interested in economies because its objective is rather to make a name for itself than to make a profit for its company. It assumes to hold a magic charm over production of motion pictures and warns off in one way or another any non-lodge member who would presume to penetrate into the charmed circle.

¶ It is frequently remarked that "Hollywood hasn't even heard of the depression". What is actually meant is that Hollywood has not yet heard of the depression in the only language which is thoroughly understandable by various of the elements there. That language is the language of money. Persons who are still receiving salaries of several thousands of dollars a week need not and should not be expected to know there has been a depression.

## *This Week*

Hollywood's Inner Ring — by Martin Quigley *Page 8*
Allied States plans to enter national politics, using screens of theatres to help elect candidates favorable to cause of the independent exhibitors *Page 9*
Turn to "home-spun yarns," is exhibitors' appeal in Herald's "Ten Biggest Money Making Stars" survey *Page 10*
Weather man sets record by providing sunny day for Film Daily Golf Tournament *Page 23*
William Fox is sued for $5,000,000 by Fox Theatres Corporation; Fox must appear before Senate banking committee at Washington *Page 12*
British exhibitors fail to act on pleas for trade protection *Page 11*
Details of instructions of Internal Revenue Bureau for filing of admission tax returns *Page 17*
Emanuel Cohen becomes Paramount production head as Schulberg retires *Page 20*

¶ Hollywood is very definitely in the hands of a clique—a clique which has labored long and diligently to entrench itself politically, socially and financially. It has ready answers to all complaints. It has prepared explanations of why anything that does not suit its own particular plans will not work. Passingly strange is the fact that there is hardly a good word to be said for the production system by anyone, in or out of the industry, except by those who are enjoying its rich and luscious fruits. Perhaps they are all right and the rest of the world is all wrong—but such a presumption does not afford sufficiently firm ground to stand upon, particularly in times like these.

¶ For a long time the essential profitableness of the motion picture business allowed a margin which was ample to cover mistakes, extravagances, wastes, wages nowhere else in the world duplicated, and various other things which were considered to be part of motion picture production. But for a considerable period the motion picture business has not only not been that profitable but it has not been profitable at all. Hence the dreamworld of Hollywood has been living an existence which is not based upon realities.

¶ The only conceivable justification for salaries of from two to ten thousand dollars a week is because the enterprises concerned are sufficiently profitable to allow such salaries to be paid.

¶ What, then, is the justification for the continuance of such salaries in Hollywood under existing conditions and WHY AND HOW ARE THEY BEING CONTINUED?

# ALLIED PLANS GOING INTO POLITICS FOR LAWS HELPING INDEPENDENTS

## Every Allied Theatre Would Lend Screen to Aid Sponsored Candidates; "Vigilantes" Would Fight 10c Tax

## "Glad Tax Bill Passed," Says Samuelson at Atlantic City Convention; Says Brookhart Bill Is Far From Dead

By SHERWIN A. KANE

Plans for putting into effect Allied's long contemplated program of seeking legislative and political aid in obtaining relief from industry conditions adversely affecting the independent exhibitor are being drafted during the current meetings of the Allied Board of Directors and Eastern independent exhibitors at the St. Charles Hotel, Atlantic City.

Not included in the subjects to be presented at the open sessions, definite recommendations will be made and instructions drawn under which every Allied theatre will lend its screen to the support of approved candidates for political office, both local and federal, during the fall campaign. By the election of Allied sponsored political candidates, the theatre association hopes to bring about local, state and federal legislation regarded as desirable for independent exhibitors. The political participation campaign will also include the formation of local vigilante committees throughout the country to ward off a lowering of admission tax exemptions to 10 cents, which Allied regards as likely at the next session of Congress, when, Allied leaders believe, it will be apparent that the present revenue bill is insufficient for balancing the budget.

Considered second in importance at the meeting is the plan of the organization to marshal independent buying power to guarantee playing time for independent productions. Such a deal not only would direct important revenue into Allied's treasury through premiums paid by the independent producers, but would also solve the problem of a shortage of product which Allied felt nationally, particularly among small double featuring theatres.

Here from Hollywood to discuss the cooperative deal with Allied executives are Leon Lee and Louis King, representing a group of independent producers. At least two others are expected to arrive from the Coast Thursday and an important independent distributor was scheduled to participate in the discussions Thursday as well.

A brief introductory session presided over by Sidney Samuelson, president of Allied of New Jersey, was given over to a statement of the convention order of business.

Among the legislative possibilities which Allied sees hope of being advanced at the lame duck session of Congress are the Brookhart bill, the copyright measure and the bill for federal investigation of the industry. Referring to the likelihood of the matter being introduced, Samuelson cited the disclosures made during the questioning of Harry Warner and concerning William Fox by a Senate committee investigating stock exchange transactions.

Those disclosures, Samuelson said, have paved the way for a federal investigation of the industry. The copyright bill, he said, is still a live subject, and the Brookhart bill far from dead, despite its author's recent defeat for renomination.

### *SECOND RUN ON TELEVISION!*

*During the running recently of the famed English Derby at Epsom Downs, the Metropole, important London house, gave a television showing of the race. According to Phil Hyams, a competitive exhibitor who had noted the crowds attending the performance approached Mr. Hyams, asking how he should go about obtaining the Derby television transmission for a second run.*

In addition, Samuelson said legislative action would be sought in the New Jersey legislature next fall for the regulation of protection unless state zoning relief was allowed by distributors this summer. He claimed credit for Allied for the defeat of the New Jersey state admission tax and for independent theatre owners in maintaining a federal admission tax exemption above ten cents. In referring to the latter he said:

"We are glad the federal tax bill has been passed, even though it hits some of us."

Product shortage will also occupy much of the meeting's time, Samuelson indicated. He announced that four representatives of independent producers would arrive from Hollywood Thursday to discuss with Allied directors, who are also in session here, a cooperative plan by which Allied playing time would be guaranteed to independent producers in return for a bonus or percentage payment to Allied's treasury. Samuelson said: "These independent producers will furnish us with the answer to the artificial curtailment of product and playing time."

### 5-5-5 "of Odious Memory"

Samuelson listed as other subjects to come before the meeting those of double featuring, protection, feature and shorts tie-ins, the 5-5-5 contract "of odious memory," publication of theatre grosses, analyses of major companies, new product and contracts, summer theatre closings, availability to exhibitors of statistics on picture performances before he books, copyright of accessories by distributors, and closer organization for Allied units.

Cognizance of the organizational advertising of Local 306, New York, was taken by the meeting at the afternoon session Wednesday and resulted in authorization of a committee to investigate projection booth fires in order to determine what proportion has occurred in booths manned by two projectionists in comparison with those manned by one.

Samuelson charged that the New York local's campaign was a misleading one and designed only to seek passage of an ordinance requiring the employment of two men in the projection booth on the basis of public safety. He said the campaign affected every independent exhibitor because if the two men requirement became a law in New York it would remain a threat for the enactment of similar ordinances everywhere. The committee's investigation will be made throughout a widespread territory.

Discussion of a proposed plan to close New Jersey theatres three days a week during July and August, because of product shortage was regarded unfavorably by the meeting on the grounds that the move would drive small town patrons elsewhere and city patronage to circuit houses.

### Exclusive Run Plan Up

MGM's exclusive run plan, as it has affected independents in situations where it has been put in work, will be aired at Thursday's meeting when Wilmington exhibitors will tell of its workings in that city so that, Samuelson said, "the rest of you can see what's coming to you when it is extended to your cities." Samuelson said that the industry's biggest problems today have all been caused by evils in distribution.

In his opening address Samuelson said, "I am interested in the answer being given by large producer-distributors to poor product they've made. I predicted a year ago that all but independents would be in bankruptcy unless it was improved. Recent statements of Merlin Aylesworth confirm that opinion. Poor pictures have made their answer but it took longer than I thought it would."

Samuelson told the meeting he had recently been advised that "certain companies are checking checkers with detectives. This doesn't apply to anyone here, but watch your step."

"Who's checking the detectives?" someone wanted to know. Continuation of the program laid down by Allied's Detroit national convention will also be undertaken here.

## Cleveland Case Goes to Trial If Final Session July 11 Fails

The monopoly suit filed by a group of independent exhibitors in Cleveland against the Hays organization and national distributors will go to trial, if negotiations fail at a final meeting set for July 11 in New York.

Luther Day, attorney representing the Cleveland Film Board, and Gabriel Hess, attorney for the Hays organization, met Samuel Horwitz, lawyer for the suing exhibitor body, at the Bar Association building in New York, on Monday, it was learned, and decided to make one more effort at out-of-court settlement.

# TURN TO "HOME-SPUN YARNS," SURVEY PLEA

## Exhibitors Offer Constructive Criticism of Screen Material in Canvass on Stars; Week's Replies Reallocate Players

That there is to be a struggle for location among the leaders in the MOTION PICTURE HERALD survey to determine "The Ten Biggest Money Making Stars of 1931-32," was indicated by this week's additions to the returns. Those at the very top of the heap in the first tabulation, announced last week, continue strong, but a number of shifts in relative positions occur all along the line, with two of last week's first 10—the team, Wheeler & Woolsey—dropping out of that select group entirely.

In this change, however, comedy lost no ground, for it was Joe E. Brown who stepped up into their position.

The week's returns also confirmed the initial indication that exhibitors have been observing the material brought to their screens with constructive criticism. Theatre opinion, given in response to the incidental phase of the survey represented by the question, *If you have a favorite story or play you would like to see made for the screen, what is it?*—this opinion continues definite, and in many cases, heart-felt. Implores an exhibitor in the general vicinity of the studios themselves: "Less society and Broadway * * * and more action and home-spun yarns." (The asterisks represent a deletion most necessary to the interests of good publishing practice.)

Few of the responding exhibitors feel as does one, who asks: "Is there a good story? You name one." Indeed, many are observing current material in a picture-minded attitude. One contemporary Broadway stage show, "Of Thee I Sing," is cited by four exhibitors in no way associated and located as far apart as Massachusetts, Virginia and Long Island, New York. This musical satire is augmented by another from the current stage—"Hot Cha." Music, in fact, is a lingering strain running through the entire medley of suggestions.

Variety? Not only do a few respondents "give the bird" (American "razzberry") to the cycle method of production, but the material named shows a wide range of taste. One's choice is "a good strong undersea tale" with a "damned good cast." Yet another would have some producer put John Barrymore on the screen in "Hamlet." And elsewhere out of the batch of replies one finds this invitation to a congressional investigation: "A satirical sketch dealing with Congress and present-day economic conditions."

These replies—in an ultimate sense, a nation-wide reply to the producer query, "What do they want?"—will doubtless realize their full value as constructive testimony with the complete analysis to be given them. Classifications will be made according to type of material represented in the suggestions, and the whole mass of opinion be laid before the industry in a final publication of the results of the survey.

The 10 players leading in the count at time of going to press are listed elsewhere. The changes made this week affect Will Rogers and Charles Farrell, who, tying, supplant Greta Garbo in fifth place; Clark Gable and Norma Shearer, who changed places, and Joe E. Brown, as previously noted.

# American Film Still Dominates England

American feature films still dominate the British market, but the native product has increased in popularity since the advent of sound, a survey by the United States department of commerce of the 1931 film situation in the United Kingdom indicates.

During 1931 657 films were trade-shown in the United Kingdom, of which 72.6 per cent were American and 21.5 per cent British, the report shows. The ratio of both American and domestic films to the total shown increased as compared with 1930. French and German films accounted for only four per cent during the year. Feature films produced in British studios during 1931 numbered 141, of which all but 10 were sound. Including short subjects, total British footage produced was 907,000, or 17 per cent of the total from all sources, as compared with 77.45 per cent for American films.

There were approximately 100 theatres opened in the United Kingdom during 1931, making a total of 4,952, of which 4,002 are wired. About 30 per cent of the British cinemas are included in circuits which operate from three to 40 theatres each. The survey shows that production costs ranged from 40,000 pounds sterling for the most expensive to 8,000 pounds sterling for the less elaborate films. For the most successful British pictures the estimated costs varied from 25,000 to 35,000 pounds sterling.

### Canada Queries Exhibitors On Film Quota for Dominion

A questionnaire on the subject of a British film quota for Canada has been sent out to a number of exhibitors in Canada under the sponsorship of the Dominion government. The tabulated result will be presented for the information of Empire delegates at the Imperial Economic Conference opening July 21 at Ottawa.

The early reaction to the questionnaire is that exhibitors are willing to accept good British films but are opposed to any plan whereby they would be compelled to book mediocre pictures of any country. From the viewpoint of the exhibitors the question apparently hinges on this point.

### Szekler Here From Europe

Al Szekler, European general manager for Universal, is in New York for conferences with Carl Laemmle.

## SURVEY LEADERS

*thus far*

| | |
|---|---|
| Marie Dressler | 71% |
| Janet Gaynor | 62% |
| Joan Crawford | 57% |
| Wallace Beery | 52% |
| Will Rogers | 47% |
| Charles Farrell | 47% |
| Greta Garbo | 46% |
| Clark Gable | 45% |
| Norma Shearer | 44.7% |
| Joe E. Brown | 33% |

# Wisconsin MPTO Re-Elects Meyer

The MPTO of Wisconsin, meeting in annual convention last week in Milwaukee, reelected Fred S. Meyer president and business manager. Other officers named were: A. C. Gutenberg, Milwaukee, vice-president; Ernest Langemack, Milwaukee, treasurer; W. L. Ainsworth, Fond du Lac, secretary. Directors include, in addition to the officers, Earl Fischer, H. J. Fitzgerald, George Fischer, Paul Langheinrich, S. J. Hankin, all of Milwaukee, and Frank Koppelberger, La Crosse; Jack Grauman, Menasha; H. S. Gallup, Marquette, Mich.; L. F. Thurwachter, Waukesha; H. C. Buchanan, Superior; George Huebner, Oconomowoc; Max Krofta, Racine; A. C. Berkholz, West Bend; Martin Thomas, Iron Mountain, Mich.

M. A. Lightman, president of the MPTOA, national organization, was the principal speaker. The organization voted to change its name to the MPTO of Wisconsin and Upper Michigan, and voted to join the MPTOA. The double feature policy was condemned, and the convention recommended adoption of "a uniform contract" for exhibitors who prefer this kind of contract.

### Academy Names Awards Group; Selznick Chairman

President M. C. Levee of the Academy of Motion Picture Arts and Sciences on the Coast last week announced the appointment of the committee on annual awards for 1932 for distinguished achievements, with David O. Selznick, production head at RKO Radio as chairman. The committee comprises three members from each of the five Academy branches.

Members include: Actors, Edward G. Robinson, Fredric March, Jean Hersholt; directors, Ernst Lubitsch, Lewis Milestone, King Vidor; producers, David O. Selznick, Louis B. Mayer, Walter Wanger; technicians, Cedric Gibbons, Carl Dreher, Ralph Hammeras; writers, Oliver H. P. Garrett, Francis Marion, Al Cohn.

### Desberg Suffers Heart Attack

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., has been forced to take a complete rest for several months, as a result of a sudden heart attack sustained at his home in Cleveland last week.

# BRITISH EXHIBITORS FAIL TO ACT ON PLEAS FOR TRADE PROTECTION

## Speakers Answer Busybodies, Concerted Move Is Shelved; Mooring Cites Need for Parallel of Hays Organization

By WM. H. MOORING, London

The exhibitors' International Conference held in London last week was less productive of concrete proposal than less pretentious gatherings arranged by the Cinematograph Exhibitors' Association in previous years.

Only four papers were submitted in the entire week, and the two of most pressing importance to the film industry were dismissed cursorily in order that the few delegates present might adjourn to the Trade Exhibition hall where the Duke and Duchess of York were visiting about that time.

When the conference reassembled the "ginger" had gone out of the two papers, which seemed to bear distinct relation one to the other.

### Answers Busybodies

Mr. James Welsh, Scottish exhibitor and former member of Parliament, dealt with the question of film censorship with special regard to recent public agitation against the exhibition of "A" certificates films to juveniles under 16. He defended the industry against the attacks of busybodies, and played for national press publicity, which was to some limited extent forthcoming. But the exhibitors who applauded his constructive advice made no proposals whereby to adopt it: talk will not solve the present problems arising out of public agitation against existing codes of film censorship, nor will it of itself do anything to counteract the wave of anti-cinema sentiment which is being inspired and encouraged by organized sabbatarian and so-called welfare bodies.

Mr. Welsh in his address admitted it is largely due to the increasing number of special investigations and other similar propaganda efforts that public interest in the undesirable aspects of film entertainment has been aroused, but neither he nor Mr. S. K. Lewis, his Birmingham exhibitor colleague, who followed him with an address on trade propaganda, hit upon any definite suggestion as to ways and means of combating the evil.

Great play has been made from time to time of the fact that the present British film censorship, while upheld by the industry, is in no way influenced by trade interests or associations. Yet when it comes to a question of organizing a Trade Protection and Propaganda Bureau—the burning need of these days—the British industry has no conception of anything more impressive and expressive of trade opinion than a subcommittee of the CEA, the utterances of which are from the very first challenged as of clearly biased origin.

### Hays Office Parallel Urged

It is clear that nothing short of an organization built on the principle of the Hays office in America will meet the case in Britain. Such an organization, if set up, could assume some authority in unifying trade policy in story selection and studio treatment, and thereafter could stand before the public as a responsible body, ready and able to answer the challenges of those attacking the cinema either on grounds of censorship or in any other way. Such a plan seems to be beyond the scope of the CEA alone, but the CEA might invite and secure the collaboration of the KRS and the FBI, representing the distributors and producers operating in Britain. Why not?

### Bryson Returns in Educational Field

James V. Bryson, for years the able British lieutenant for Universal, comes into the news again with two plans—one for the presentation of stage shows at the Prince Edward theatre, London, the other for the production of educational talkers, notable for the special purpose of teaching foreign languages, a possibility which has not yet received any serious attention in this, one of the worst served and most nearly unilingual countries in the world. Plans are immature at the moment, but he is tying up with a small studio and will announce definite production details within a week or two. He is welcomed back, for in spite of occasional misunderstandings he is and has always been highly popular as a showman on this side of the Atlantic.

### Rental Policy Again Opened by CEA

Following a resolution passed at last week's International Conference, the British CEA is to approach the Kinematograph Renters' Society with a proposal that rental concessions should be made at once. Discussions have been going on for the past year, with indifferent results, and exhibitors say that the need for lower minima in rentals is now so urgent that the distributors, if unwilling to operate jointly through their society, must be approached by the CEA in their individual capacities. The present suggestion is that the minimum percentage of 25 per cent sharing terms should be replaced by a flexible minimum decided by the earning capacity of each film. That way the minimum would no longer exist at all, and the KRS is likely to offer resistance.

Exhibitor opinion as expressed at the conference seems by no means unanimous regarding the efficacy and equity of the percentage system. Many exhibitors favor a return generally to flat rental terms, but others maintain that under the sharing system they have been able to obtain more stable profits and, by taking the distributor virtually into partnership during the run of each film, have been able to share not only in the advantages of such good films as they have booked, but in the disadvantages of the inevitable "flops."

Many exhibitors at the Conference expressed their disapproval of recent headquarters policy on the question.

## Price Replaces Shapiro at Fox

Sidney R. Kent, Fox president, appointed Al Price head of the studio advertising and publicity department, in place of Victor Shapiro, prior to his departure for New York on Tuesday. Mr. Kent went to the Coast in connection with the return of Winfield Sheehan and Sol Wurtzel as production executives.

Mr. Price will take over his new duties on July 1, when Mr. Shapiro will transfer to the home office in New York. His post there is as yet indefinite, but will probably be decided with the arrival of Mr. Kent Saturday.

## New York Circuit Heads Meet To Eliminate Double Features

Independent and affiliated circuit heads, representing first and second-run houses exclusively in New York, were to attend a meeting at the Hotel Astor on Thursday, designed to eliminate the double feature policy in the area. Charles L. O'Reilly, president of the local Theatre Owners' Chamber of Commerce, who called the meeting, has termed the elimination of the double bill an encouragement to production.

Mr. O'Reilly expressed the opinion that the only way to compensate for mediocre films is to play one feature on a program sustained with a group of diversified short subjects. "If double featuring is to continue we will find practically every theatre in New York, except the de luxe houses, with admission prices of 10 and 15 cents," the exhibitor leader said.

## Warner Denies Allegations In Answer to Koplar Suit

Warner Brothers this week filed an answer at Wilmington, Del., to the suit asking a receivership and accounting brought recently by Harry Koplar. The company denied allegations of mismanagement and any necessity for the appointment of receivers.

The answer admits the payment of large salaries to stars formerly with other studios, but contends that the corporation derived great profit from the pictures in which these stars appeared. Insolvency was denied.

## Seider Adds Six Houses

Joe Seider has added six Long Island theatres to his Prudential circuit, with the possibility of others being taken over later. The new houses are in Little Neck, Laurelton, Hollis, Huntington and Northport.

## Laemmle Recovers Rapidly

Carl Laemmle, recovering from a recent operation, and now at the Hotel Pierre, is making rapid progress. The Universal president is expected back at his home office desk within a few days.

# WILLIAM FOX SUED FOR 5 MILLION BY CIRCUIT

### Fox Theatres Corpn. Charges Former President "Utilized Corporation for His Own Enrichment" in Stock Dealings

Fox Theatres Corporation, in a suit filed on Tuesday in Mineola, Long Island, seeks to recover in excess of $5,000,000 from William Fox in an accounting of profits alleged to have been made by Mr. Fox in connection with organization and operation of the corporation and in alleged stock manipulations, from 1925 to April, 1930. The suit follows disclosures made last week before a Senate committee investigating stock trading practices, disclosures which it was charged, indicated that the former president of the Fox companies participated extensively in and profited by pool operations involving Fox stock.

The papers were filed in the office of the county clerk of Nassau County and also name Jack G. Leo, Eva Fox, Carolyn Leah Tauszig, a daughter of Mr. Fox; Jacob Rubenstein, Bessie Livingstone and John Zanft.

#### "For His Own Enrichment"

The complainants, represented by Henry A. Uterhart, of New York City, charge that at the time of the organization of Fox Theatres, in 1925, Mr. Fox conceived and adopted a plan "to utilize the corporation for his own enrichment, chiefly through the means of dealing in and with, and the manipulation of, stock of the corporation, not only through the acquisition by him of legitimate profits through the purchase and sale of stock, but also through the realization by him of unjust and unlawful means and devices, of large gains of fraudulent and secret origin and nature to be secured by him at the expense of the corporation and members of the public."

Besides having adopted a plan which is claimed to have given him possession of the entire voting power of the corporation, the complainant charges Fox with causing the board of directors and its staff of officers to be composed of himself and employees, friends and relatives and that he exercised complete control and domination over them. Cases of manipulation of Fox Theatres stock through which Mr. Fox is said to have profited personally are cited in the papers. Deals made with the corporation by Mr. Fox are also said to have netted him considerable.

The plaintiffs demand judgment against Mr. Fox and the others named, and asks that they be compelled to account for all and any brokers' commissions which they are said to have received in the issuance of Fox stock. Also they want Mr. Fox to account for all of his various transactions in connection with his activities of the corporation's stock. A judgment for $1,150,000 is asked against the former Fox president, with interest from April, 1929. This is said to be an outgrowth of his action in giving the corporation a note for that amount, representing the balance of the purchasing price of 100,000 shares of corporation stock at $25 a share, he having paid $1,250,000 down and after that he is said to have induced the corporation to enter into a "pretended agreement" with him whereby the corporation was to relieve him from his obligation under the note.

#### Additional Appropriation Voted

The plaintiffs also ask that Mr. Fox be compelled to account for any and all profits and gains realized by him by reason of any and all monies or other property belonging now to the plaintiff and said to have been appropriated by Mr. Fox and for any and all losses suffered by him by reason of any and other acts of malfeasance or mismanagement committed by him.

Simultaneous with the filing on Tuesday of the action against Mr. Fox, Senator Norbeck (Rep. S. D.), chairman of the Senate's stock committee, appeared before the upper house to urge an additional appropriation for the committee. The resolution was passed without a dissenting vote after Senator Norbeck declared:

"There were 25,000,000 people caught in the stock market debacle, with a loss to the public of $15,000,000,000. Against that, Teapot Dome looks like a small affair.

"The trouble is, so many officials have betrayed their own stockholders that it is difficult to cover all the ground needed.

"Take the Fox film company case. The evidence shows that William Fox speculated on his own account with the firm's stock. When the market shrunk he had his losses deducted. Yet these losses were charged to him on his income tax return. A half million in taxes probably could be recovered from Fox. I understand he is still worth $15,000,000 to $20,000,000."

# William Fox Must Testify in Senate Stock Trading Quiz

William Fox, formerly president of the Fox corporations, on Monday failed to convince the Senate committee which is investigating stock trading practices that he is physically unable to appear before it and testify concerning stock manipulations which it was charged he engaged in during 1928, while in control of Fox. Mr. Fox sought release from a Senate subpena.

The Fox stock case has been practically completed by the committee. Two witnesses at recent hearings were Bradford Ellsworth, an independent stock operator, and P. J. Higgins, a partner of M. J. Meehan & Company. Mr. Ellsworth testified with respect to a pool which he managed between August 29 and October 7, 1928. The pool was in Fox Theatre stock and was obtained on an option for 125,000 shares from Mr. Fox. It was said the participants were Mr. Fox, to the extent of 26%; J. H. Higgins, 18½%, and Earl Rodney, 18½%. Profits were listed at $433,308. The stock was alleged to be owned by Fox Film, but is said to have been treated by Mr. Fox as his own.

Mr. Ellsworth told the committee that the payment of $24,915 which was made to him was used for publicity purposes designed to put the stock properly before the public. William Gray, counsel and special investigator for the committee developed that on Jan. 17, 1929, the pool was short 466,310 shares. Mr. Ellsworth said this stock was sold against the six months option of 500,000 shares which Mr. Fox had obtained.

Walter Best, an employee of M. J. Meehan, testified with respect to an alleged syndicate account to which J. G. Leo loaned 125,000 shares of Fox Theatre stock. For this stock $4,300,000 was received by Mr. Leo.

Counsel Gray sought to develop that this stock loaned by Mr. Leo, a brother-in-law of Mr. Fox, was actually owned by Fox Film and that the $4,300,000 was on the account of Fox Film Corporation, as a cash payment from the sale of the stock.

Counsel Gray also charged that pool operations in Fox profited by $1,937,000. He told the committee that John J. Raskob, Walter P. Chrysler, Mrs. Elizabeth Meehan, Joseph E. Higgins and Mr. Ellsworth participated. Fox's operations are also said to have extended to Loew's, Inc.

It was charged by Mr. Gray that Mr. Fox had listed personal losses in his New York state income tax returns, which losses he is alleged to have had the Fox companies take up. As attorney for the Senate's Banking and Currency Committee, Mr. Gray charges Mr. Fox with mismanagement of Fox Film and making false returns on his 1929 income tax statement by a reputed loss of $3,300,000.

Mr. Gray also told the committee that Mr. Fox's daughter, Mrs. Caroline Leah Taussig, received $441,000 as a share of the brokerage commission in the issuance of Fox stock in 1925, although her name was not signed to a contract providing, it was alleged, for division of the commissions He charged further that Mr. Fox's trading accounts had been traced through 22 brokerage offices, being found in his own name and the names of various relatives, associates and brokers. He said Mr. Fox admitted that he bought and sold stocks under the name of Nathaniel King through the brokerage firm of Eisel & King.

### KAO and General Theatres Stock Off N. Y. Exchange

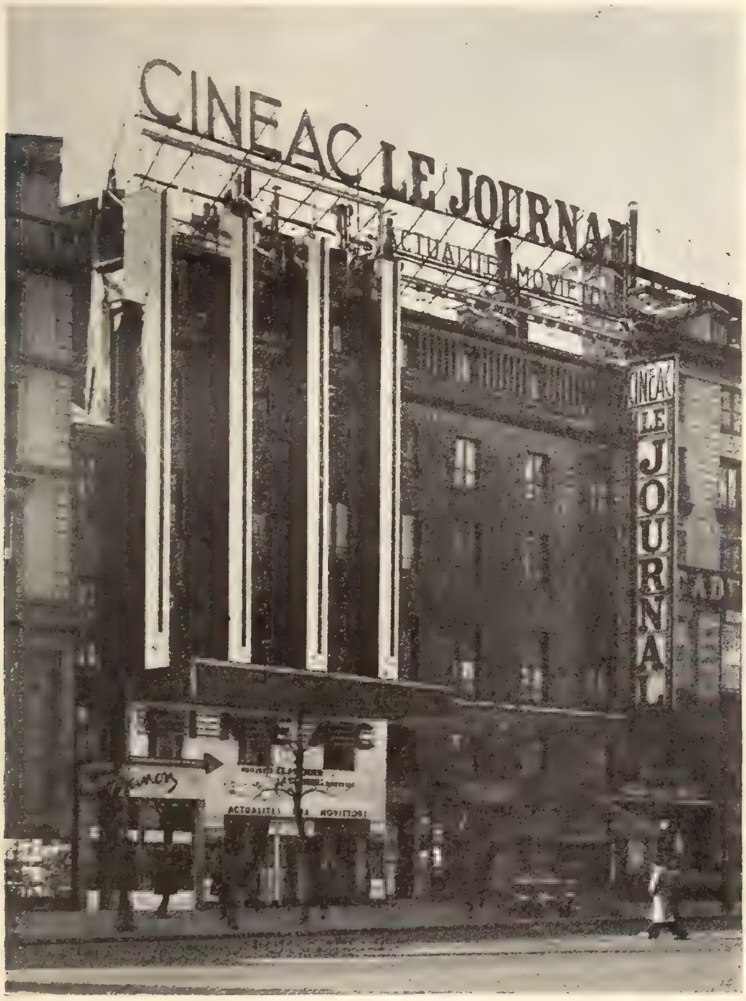
Stock certificates of Keith-Albee-Orpheum and General Theatres Equipment Corporation have been stricken from the New York Stock Exchange List during the past week.

Acquisition of most of the Keith-Albee-Orpheum stock by RKO in 1928 took most of the stock of the former from the open market. No transaction in the stock has taken place in nearly two years. Removal of the transfer agent of General Theatres Equipment Corp. from New York to Chicago resulted in the voting trust certificates of the corporation being stricken from the listing, as the Exchange's rules require maintenance of a New York transfer office.

The Exchange announced this week that RKO's permanent certificates for common stock of no par value had been admitted to the list and the temporary certificates, in consequence, would be stricken off June 27.

# THE CAMERA REPORTS

MIXING BUSINESS WITH PLEASURE. Members and guests of the Motion Picture Theatre Owners of Wisconsin, at the banquet held in connection with the annual convention of the association in Milwaukee. The convention re-elected Fred S. Meyer of Milwaukee, president. Other officers are A. C. Gutenberg, Ernest Langemack and W. L. Ainsworth. (Story on Page 10.)



FIRST PARISIAN NEWSREEL THEATRE. The Boulevard les Italians in the French capital, showing the new theatre devoted exclusively to sound newsreels, operated by Actualities Fox Movietone in conjunction with Le Journal.

A SMASH HIT. An achievement of the high-speed camera, catching a screen star without time to pose. Richard Barthelmess, First National star, is shown on (momentarily off) the tennis court at his home.

TURNING THE TABLES. Humans having investigated simians, this monk does a little probing for himself, with Douglas Fairbanks as the subject, in the presence of Edward Sutherland, Fairbanks' director; "Baby" Peggy (remember?), and her father and mother, Marion and Jack Montgomery.

ASSIGNED. (Below) Marion Shockley, Educational commedienne, who has been signed for a principal part in the Torchy series.

DOUBLING UP. (Left) Lowell Sherman, who will appear in the cast of, as well as direct, World Wide's "False Faces," by Jubec Glasmon.

BACK AT HER OWN POOL. Dolores Del Rio, who has been spending some time in the more exotically aquatic South Seas, as star of RKO Radio's "The Bird of Paradise," ready for a swim in her own backyard.

ON LOCATION. Joseph M. Schenck, president of United Artists, with Lewis Milestone, who is directing the U. A. production, "Rain," on the wharf at Catalina Island Isthmus, where the production company was on location.

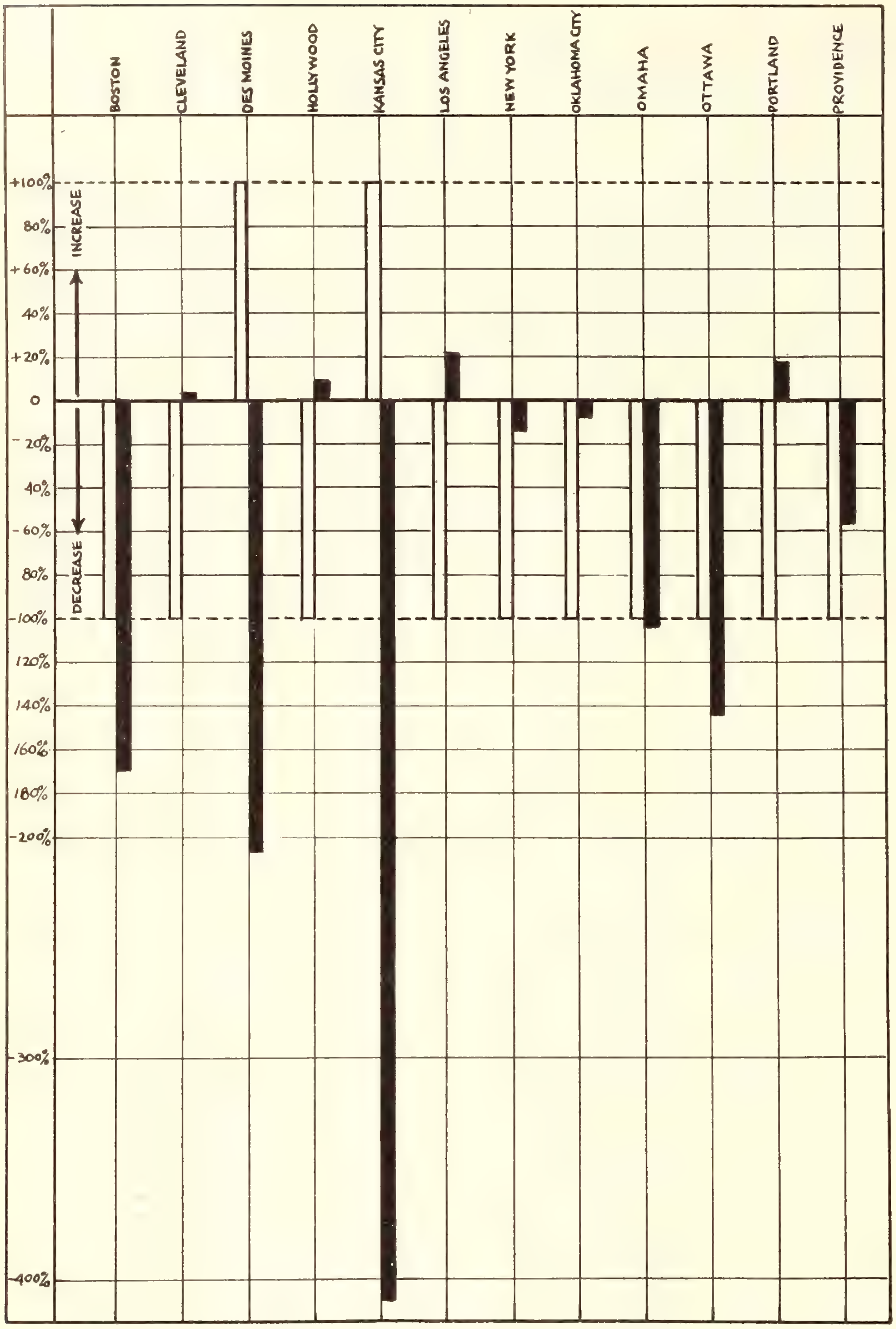
IN SHOCKER. (Below) Lilian Bond, titian-haired beauty, who has an important part in Universal's weird drama, "The Old Dark House," just completed.

AT CONVENTION. Of Educational in New York City: *Budd Rogers, Helen Sax, Jack Skirball, Joe Goldberg, Joe Brandt, Earle W. Hammons, A. S. Kirkpatrick, James Travis, Arthur Lucas, Sol Edwards, Peggy Goldberg, J. R. Wilson, Lou Lifton, Gordon S. White, Edward Schnitzer, Maurice Brunet, Jim Butner, Bob Doidge, James Sharkey, Harry Gibbs, Larry Wooldridge, Howard Beaver, Phil Dunas, Bruno Meyers, Howard F. Brink, C. F. Catlin, Norman Nicholson, Harry Skirball, James Hobbs, J. A. Bachman, Harry Law, Joe Kaliski, John J. Scully, Francis X. Carroll, Harry Spencer, Harvey Day, H. E. Feldstein, Paul Greenhalgh.*

RETAINED (Right) Rochelle Hudson, ingenue in RKO Radio productions, whose contract was continued when the company took up its option on her services.

DRAMATIZING BRIDGE. Ely Culbertson, one who did much to dramatize it, signing an RKO Radio contract while Lee Marcus and Ned E. Depinet, vice-presidents of RKO Radio, represent the producer.

LULL BEFORE THE STORM. All quiet while the cameraman tunes up his apparatus for the next shot of Universal's "Back Street." Waiting are John M. Stahl, the director, and Irene Dunne, who has the feminine lead.



**Receipts for the four weeks' period to June 11, 1932, based upon Motion Picture Herald's weekly compilation of theatre returns, are shown in the graph. The 100 per cent dotted horizontal line above the "0" horizontal represents an increase for the period in 1931 over the year before; the 100 per cent line below, a decrease. The solid vertical columns show the receipts for the four weeks in 1932, the outline verticals the receipts for the same period last year. Thus it will be noted that in seven of the twelve cities an improvement was registered in the four weeks of 1932 over the period in 1931; there was little change in the case of Omaha, and in four of the twelve the position in the 1931 period was better.**

## Auten, Wild Form Company

Harold Auten and John Wild have formed Auten & Wild, Inc., to specialize in the marketing of American product abroad. Wild, vice-president, will leave shortly to open a London office, while Auten, president of the company, will remain in New York. Frank Gunn is secretary of the organization.

## Prosperity to Market Eight

Eight pictures, to be sold as the "Prosperity 8," will be marketed by the newly established Prosperity Pictures Corporation. M. Kandel is president; J. H. Hoffberg, vice-president and export manager; H. Landres, secretary; Jack Lustberg, treasurer and general sales manager. The firm will produce in Hollywood.

# Cities Being Chosen By U. A. to Start "Lichtman Plan"

Cities are now being selected by United Artists for the official inauguration of the company's recently outlined "class theatre" plan of distribution, known as the Lichtman plan after Al Lichtman, vice-president and general manager of distribution. Exclusive deals are now being made with first-run theatres in various sections of the country in order to demonstrate, according to the company, that the plan is feasible.

Under the plan, as described at length in the HERALD some weeks ago, and widely commented on by the industry in the pages of this publication, the theatres will be divided into Class A and Class B houses. The former will receive only the "best" pictures at advanced prices, while the latter will be allowed to play all the other available pictures at lower admissions.

Lichtman states that tryouts will be made wherever conditions warrant it, but in each instance, he adds, "things will move slowly so that the tryouts will be thorough ones."

## Agreement by Attorneys Will Keep Roxy Open Temporarily

Harry G. Kosch, equity receiver for the Roxy theatre in New York, issued a statement on Wednesday which indicated that the Roxy would remain open, at least temporarily. The statement followed conferences earlier in the day and a hearing before Judge Francis G. Caffey, in United States district court. Mr. Kosch and R. A. Newman, attorney representing the Continental Bank & Trust Company, trustee of the first mortgage bond of the theatre, reached an agreement after the hearing.

The conference took place after the court had refused to appoint a foreclosure receiver unless the application was made by the bank. Mr. Newman refused to do so and the court announced it would close the house and throw it into bankruptcy unless an agreement was reached. The arrangement, which followed, was to have been submitted to the court for approval on Thursday. Mr. Kosch, in his statement, said the theatre had booked a film and stage attraction for the program opening on Friday.

## Movietonews Board Re-elects Harley Clarke; Drops Fox Name

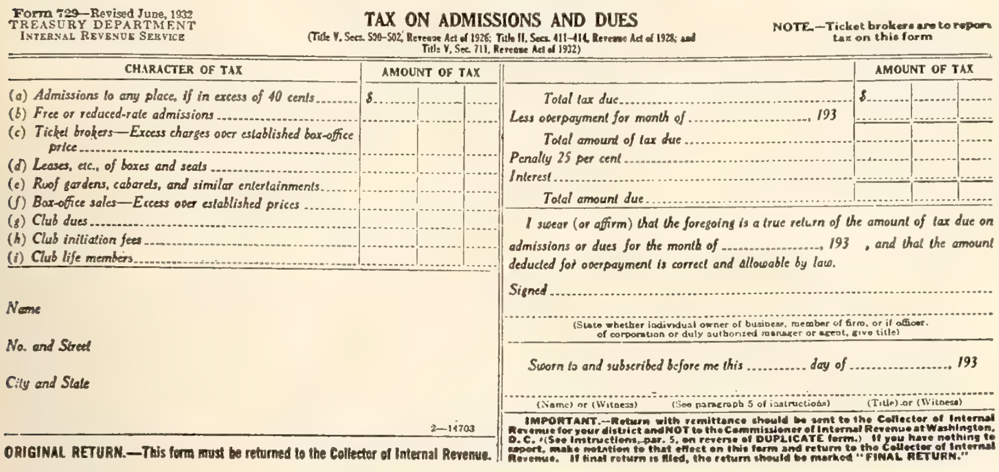
Harley L. Clarke was re-elected president of Movietonews, Inc., at a meeting of the board of directors held last week. Other officers, all re-elected, are: W. C. Michel, executive vice-president; Truman H. Talley, vice-president and general manager; C. E. Richardson, treasurer; H. G. Fahlbusch, secretary.

The board revised the corporation name to read Movietonews, Inc., instead of Fox Movietonews, Inc., as it had been previously.

## Q.R.S. DeVry Company Bankrupt

The Q. R. S. DeVry Corporation has filed an involuntary petition in bankruptcy in Chicago federal court. Creditors include the Central Pattern & Foundry Company.

## FORM FOR FILING ADMISSION TAX RETURN



Form 729—Revised June, 1932
TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE

**TAX ON ADMISSIONS AND DUES**
(Title V, Secs. 500–502, Revenue Act of 1926; Title II, Secs. 411–414, Revenue Act of 1928; and Title V, Sec. 711, Revenue Act of 1932)

NOTE.—Ticket brokers are to report tax on this form

| CHARACTER OF TAX | AMOUNT OF TAX |
|---|---|
| (a) Admissions to any place, if in excess of 40 cents | $ |
| (b) Free or reduced-rate admissions | |
| (c) Ticket brokers—Excess charges over established box-office price | |
| (d) Leases, etc., of boxes and seats | |
| (e) Roof gardens, cabarets, and similar entertainments | |
| (f) Box-office sales—Excess over established prices | |
| (g) Club dues | |
| (h) Club initiation fees | |
| (i) Club life members | |

| | AMOUNT OF TAX |
|---|---|
| Total tax due | $ |
| Less overpayment for month of ........, 193 | |
| Total amount of tax due | |
| Penalty 25 per cent | |
| Interest | |
| Total amount due | |

Name
No. and Street
City and State

2—14703

**ORIGINAL RETURN.—This form must be returned to the Collector of Internal Revenue.**

I swear (or affirm) that the foregoing is a true return of the amount of tax due on admissions or dues for the month of ........, 193 , and that the amount deducted for overpayment is correct and allowable by law.

Signed ........

(State whether individual owner of business, member of firm, or if officer of corporation or duly authorized manager or agent, give title)

Sworn to and subscribed before me this ........ day of ........ 193

(Name) or (Witness) (See paragraph 5 of instructions) (Title) or (Witness)

**IMPORTANT.—Return with remittance should be sent to the Collector of Internal Revenue for your district and NOT to the Commissioner of Internal Revenue at Washington, D. C. (See instructions, par. 5, on reverse of DUPLICATE form.) If you have nothing to report, make notation to that effect on this form and return to the Collector of Internal Revenue. If final return is filed, the return should be marked "FINAL RETURN."**

*Above is reproduced the Treasury Department form for the filing of the admission tax return from all theatres. Note the instruction in the lower right corner of the form indicating that return is to be made to the Collector of Internal Revenue for your district and not to Washington. A return must be filed even if no tax is to be paid.*

# Circuits Passing Tax On to Public

The 10 per cent tax on theatre admissions in excess of 40 cents went into effect on Tuesday of this week throughout the United States, and will remain effective until June 30, 1934.

In general the major circuits, including Warner, Loew, Publix, RKO and Skouras, have instituted arrangements whereby the tax will be passed on to the public in the form of higher admission to the amount of the tax plus the regular admission. This policy was decided on the basis of the contention that the tax was designed to be absorbed by the public originally and the fact that the industry is in no condition to stand the burden of the levy. In a comparatively few cases over the country, admissions were cut to an extent necessary to avoid payment of the tax. Loew has cut prices at the Midland in Kansas City with top admission set at 40 cents.

Estimates indicate that approximately 400 houses, or five per cent of the total theatres generally considered in operation today, carry admission scales which fall within the tax range. Approximately $7,000,000 is expected to be returned in revenue in the course of the next year.

Following is a tabulation indicating how admissions will be affected by the tax:

| ADMISSION | TAX | TOTAL |
|---|---|---|
| .40 (or under) | None | — |
| .45 | .05 | .50 |
| .50 | .05 | .55 |
| .55 | .06 | .61 |
| .60 | .06 | .66 |
| .65 | .07 | .72 |
| .70 | .07 | .77 |
| .75 | .08 | .83 |
| .80 | .08 | .88 |
| .85 | .09 | .94 |
| .90 | .09 | .99 |
| .95 | .10 | 1.05 |
| 1.00 | .10 | 1.10 |

According to the instructions of the Internal Revenue Department every admission ticket, even though it is sold for less than 41 cents, must have printed upon it the admission price and the name of the vendor. This requirement applies to every admission ticket or card sold, without regard to the price for which it is sold, i.e., more or less than 41 cents. If the ticket is taxable (price above 41 cents), it must have printed upon it, in addition to the price, the amount of the tax and the total paid admission (ticket cost plus tax). It must also bear the name of the theatre for which it was sold. Also, admission prices, whether above or below the taxable brackets must be plainly posted at the box office, and when they include tax the ticket price and the tax amount and the total of both must be posted separately.

Before exhibitors start paying their admission taxes, they are instructed to go to the office of their collector of internal revenue and there obtain Certificate 752; which requires exhibitors to give their name, names and addresses of theatres, etc. After filing this, they will be given a Certificate of Registry, which certificate must be posted conspicuously in the theatre. This provision is for theatres paying taxes only. Exhibitors have until the last day of the following month in which to file their reports and pay the tax for the preceding month.

The air mail, used rather extensively by film companies in the shipping of prints and negatives, has been subjected to an increase. Effective July 6, the rates will increase from five cents to eight cents on the first ounce, and to 13 cents for each additional ounce after the first.

### Additional Reports

As reported in MOTION PICTURE HERALD last week, less than 250 houses in 34 key cities are affected by the admission tax which became effective this week. That the tax will be passed on to the public was decided by executives of five leading circuits in New York. A complete digest of the situation throughout the nation was presented in last week's issue of the HERALD, which is followed this week by additional reports from California, Washington, Texas and Pennsylvania.

### Californians Await Instructions

Managers in Los Angeles and Hollywood appear to be awaiting instructions from home offices regarding changes in prices. There are over 170 houses in Los Angeles. One (The Chinese) will pay tax all day. Seven houses will pay the evening tax, all seats. Three will have a few choice seats taxable.

A survey of the 343 houses in northern and central California served by San Francisco exchanges shows much less than 10 per cent are materially affected by the new tax. A revision discloses that only seven in San Francisco are subject to the tax, two in Oakland, Berkeley seven and Alameda three.

### Two Affected in Dallas

DALLAS—Two theatres in Dallas, the Publix Palace and RKO Majestic, are affected by the tax.

### Philadelphia Patrons Exempted

PHILADELPHIA—Patrons in Philadelphia will be virtually exempted from the tax, by a revision of admission prices. At the larger central city theatres the present 75-cent admission will be maintained, with the managements absorbing the tax. Reducing prices are at the Earle, Stanley, Stanton, Fox, State, Uptown, Orpheum. The Mastbaum Theatre will be closed for the summer.

Out of approximately 40 picture houses in the Seattle field, only four are affected, the Fox and Fox Fifth Avenue, RKO's Orpheum and John Hamrick's independent Music Box.

# 66 Revenue Offices For Returns Listed

The 66 collection districts of the Internal Revenue Bureau of the United States, where admission tax returns will be filed by exhibitors, follow, with the location of the office and collector in charge noted in each case:

| DISTRICTS | COLLECTOR'S OFFICE | COLLECTOR |
|---|---|---|
| Alabama | Birmingham | W. E. Snead |
| Alaska (Part of Washington District) | | |
| Arizona | Phoenix | F. O. Goodell |
| Arkansas | Little Rock | A. J. Russell |
| California (1st District) | San Francisco | J. P. McLaughlin |
| California (6th District) | Los Angeles | G. H. Welch |
| Colorado | Denver | F. W. Howbert |
| Connecticut | Hartford | R. O. Eaton |
| Delaware | Wilmington | W. S. Handy |
| District of Columbia (Part of Md. Dist.) | | |
| Florida | Jacksonville | P. H. Miller |
| Georgia | Atlanta | J. T. Rose |
| Hawaii | Honolulu | A. H. Tarleton |
| Idaho | Boise | E. Evans |
| Illinois (1st District) | Chicago | G. T. Van Meter |
| Illinois (8th District) | Springfield | O. G. Addleman |
| Indiana | Indianapolis | E. E. Neal |
| Iowa | Des Moines | G. A. Jewett |
| Kansas | Wichita | H. H. Motter |
| Kentucky | Louisville | E. S. Helburn |
| Louisiana | New Orleans | L. A. Merrigan |
| Maine | Augusta | F. J. Ham |
| Maryland | Baltimore | G. L. Tait |
| Massachusetts | Boston | T. W. White |
| Michigan | Detroit | F. L. Woodworth |
| Minnesota | St. Paul | L. M. Willcuts |
| Mississippi | Jackson | G. L. Sheldon |
| Missouri (1st District) | St. Louis | L. J. Becker |
| Missouri (6th District) | Kansas City | D. G. Stewart |
| Montana | Helena | C. A. Rasmusson |
| Nebraska | Omaha | A. B. Allen |
| Nevada | Reno | L. A. Spellier |
| New Hampshire | Portsmouth | J. H. Field |
| New Jersey (1st District) | Camden | E. L. Sturgess |
| New Jersey (5th District) | Newark | J. R. Rogers |
| New Mexico | Albuquerque | B. C. Hernandez |
| New York (1st District) | Brooklyn | W. E. Corwin |
| New York (2nd District) | Custom House, New York | W. Duggan |
| New York (3rd District) | 250 W. 57 St., New York | C. W. Anderson |
| New York (14th District) | Albany | C. Durey |
| New York (21st District) | Syracuse | J. W. Clarke |
| New York (28th District) | Buffalo | G. T. Sugden |
| North Carolina | Raleigh | G. Grissom |
| North Dakota | Fargo | G. Olson |
| Ohio (1st District) | Cincinnati | L. J. Huwe |
| Ohio (10th District) | Toledo | W. B. Guitteau |
| Ohio (11th District) | Columbus | N. M. Miller |
| Ohio (18th District) | Cleveland | C. F. Routzahn |
| Oklahoma | Oklahoma City | A. C. Alexander |
| Oregon | Portland | C. G. Huntley |
| Pennsylvania (1st District) | Philadelphia | J. S. MacLaughlin |
| Pennsylvania (12th District) | Scranton | D. W. Phillips |
| Pennsylvania (23rd District) | Pittsburgh | D. B. Heiner |
| Rhode Island | Providence | F. A. Page |
| South Carolina | Columbia | V. Q. Hambright |
| South Dakota | Aberdeen | L. Jensen |
| Tennessee | Nashville | H. H. Clements |
| Texas (1st District) | Austin | J. W. Bass |
| Texas (2nd District) | Dallas | G. C. Hopkins |
| Utah | Salt Lake City | J. H. Anderson |
| Vermont | Burlington | R. W. McCuen |
| Virginia | Richmond | A. P. Strother |
| Washington | Tacoma | B. Poe |
| West Virginia | Parkersburg | V. E. Johnson |
| Wisconsin | Milwaukee | A. H. Wilkinson |
| Wyoming | Cheyenne | M. S. Reynolds |

# THE STAGE—FROM CAMERA EYE

*The Best and the Not-So-Good of Broadway's Footlights Are Discussed in Critic's Tenth Article*

By BENJAMIN DeCASSERES

## CHRISTOPHER COMES ACROSS

Hawthorne Hurst, who wrote this farce-comedy concerning Christopher Columbus, the ancestor of the Volstead law, the income-tax blank and Theodore Dreiser, has put into the three acts very little brains, a great deal of horseplay, some amusing situations and enough necking, lounge-loafing and horizontal tom-catting to saturate about seven reels of film. With Alfred Lunt doing Christopher, Lynne Fontanne doing Queen Isabella, and Roland Young doing King Ferdinand, it would skim kite-high.

There is, indeed, a romping, roaring, delightfully loud and lewd picture here, something of which we need more and more to bust the Moralic Hindenburg Line and keep us laughing. Yes, keep us laughing!—sex-laughing.

Columbus, in this play, comes to bum it out at the court of Ferdinand and Isabella. His little racket is that the Earth is round and that by sailing due west he can muscle in on Indies' riches for Ferd and Issy. While trying to sell this idea with some high-power salesmanship he fills up his spare moments by chasing the women of the palace—or, rather, they chase him, right into his bedroom.

There is Isabella herself, who makes the boldest love to Chris ever seen on our spavined stage. And it was done beautifully by the blond and lovely Patricia Calvert. Finally all libido-lit, she rips off her jewels to send him to the Indies. Other women trying to vamp this "great explorer" (*sic*) are Beatriz (Fania Marinoff) and Dolores de Arana (Betty Laurence). Chris is really in love with the little Moorish girl Zita (played charmingly and exquisitely by Gilda Oakleaf). Now, the King (Walter Kingsford) is in love with her also. Chris knows this, and threatens to expose him to the Queen. So the King, using Isabella's jewels, sends Columbus west. Zita is in one of the bags that Chris takes with him on his trip to the Indies, which really ended, as you know, at the City Hall of San Salvador, where he was received by Big Chief Tinbox.

Tullio Carminati did not size up as Columbus. Ernest Lawford played the Mellon of Ferdinand's Cabinet. It is up-to-date spoofing on the worst joke ever played on Europe — the discovery of America. Brock Pemberton produced. This is fairly yelping for Lunt-Fontanne and Roland Young!

## BRIDAL WISE

This is a real horse opera, and it ought to whinny and snort and hoof its way through about five thousand feet of film. As a stage play it has its open-eyed moments when chuckles and chortles are evicted from you. Unfortunately, we do not see the horses on the stage, probably because they are not stage-broken. The pictures are pure even when it comes to horses. You can always re-take in case a lady horse forgets.

It's all about the Burrough family down in Mencken's, Maryland. The framework of the drama is somewhat mouldy and bug-eaten. It concerns those ancient domestic difficulties that have been played *ad nauseam* in every key and combination.

What, however, makes the play click, and what is going to make it an hilarious picture, are the antics of little Pete Burroughs (played superbly by Jackie Kelkie) and his half-savage negro pal Sam (Raymond Bishop). Pete will not fit into this horsey society game. He busts up everything with fire gongs and little Sam's yells. He's a nasty kid, but the playwrights, Messrs. Albert Hackett and Frances Goodrich, seem to be satirizing through these ten-year-old hellions the doings of the horsey set and their attendant rosettes.

Pete also succeeds in bringing his parents together again, which, for picture purposes, will suit the good little pussies who meow for a final kissing-it-out scene.

Madge Kennedy, James Rennie and Blyth Daly were all good in the grown-up parts. But Pete and Sam were the show. The picture should be built for Pete and Sam. And don't forget the horses, horses, horses!

## BLUE MONDAY

Is the Provincetown Playhouse about to have the jinx on it broken?

After "Merry-Go-Round," that rousing melodrama of big-town political racketeering, which immediately moved uptown, and which was also immediately bought by Universal, Barnett Warren and Louis Bromberg broke another Easter egg in this house of historic successes and failures. Out walked what looks to me, from a picture standpoint, another "Street Scene."

As a play, "Blue Monday," by Benson Inge, is far better than "Street Scene," which as a stage production was all spray and no fountain, all front and no guts, all episode and no character. But "Blue Monday" has insides. These workers in this factory live, breathe and act directly on one another. They are not dummies. It is a simple story marching to an overwhelming climax of a double murder.

The one set, realistically conceived by Mr. Bromberg, is the single workroom of a lampshade factory. Frank, a heavy, brutal type (an Alfred Lunt or Paul Muni lead), is engaged to be married to Lucy (tough platinum), who works in the office. It's an affair of long-standing, Frank having taken the girl during her first souse with him. Working in this room, painting lamps, is Paul, the mild-mannered artist type who is married and tangled up with divorce proceedings and the future custody of his child.

Lucy has never loved Frank. She is gradually drifting to Paul, who has aroused her more refined side. A celebration is staged in the factory on the eve of the wedding, which leads to a fine second act climax, where both Frank and Lucy while quarreling to the point of murder are compelled, for appearances' sake, to clinch in a love-hug before the factory hands, who are getting soused.

In the third act Lucy, who has refused to marry Frank, tells the latter in a terrific scene that Paul has had her (this is not so). Frank, who has just come into the factory on this particularly blue Monday drunk and also disappointed because Lucy had refused to marry him, kills them both and makes his get-away through the window. It's a vital, crashing wind-up.

There are high comic reliefs in the other workers in the factory. The cast of fourteen was perfect.

As a picture, to my way of thinking, with a heavy lead and working in the vital off-stage incidents in the careers of Paul, Lucy and Frank, it will make a far finer product than either "Street Scene" or "An American Tragedy"—because it is a more sensitive and a more dramatic play than either. It's the raw guts of Life.

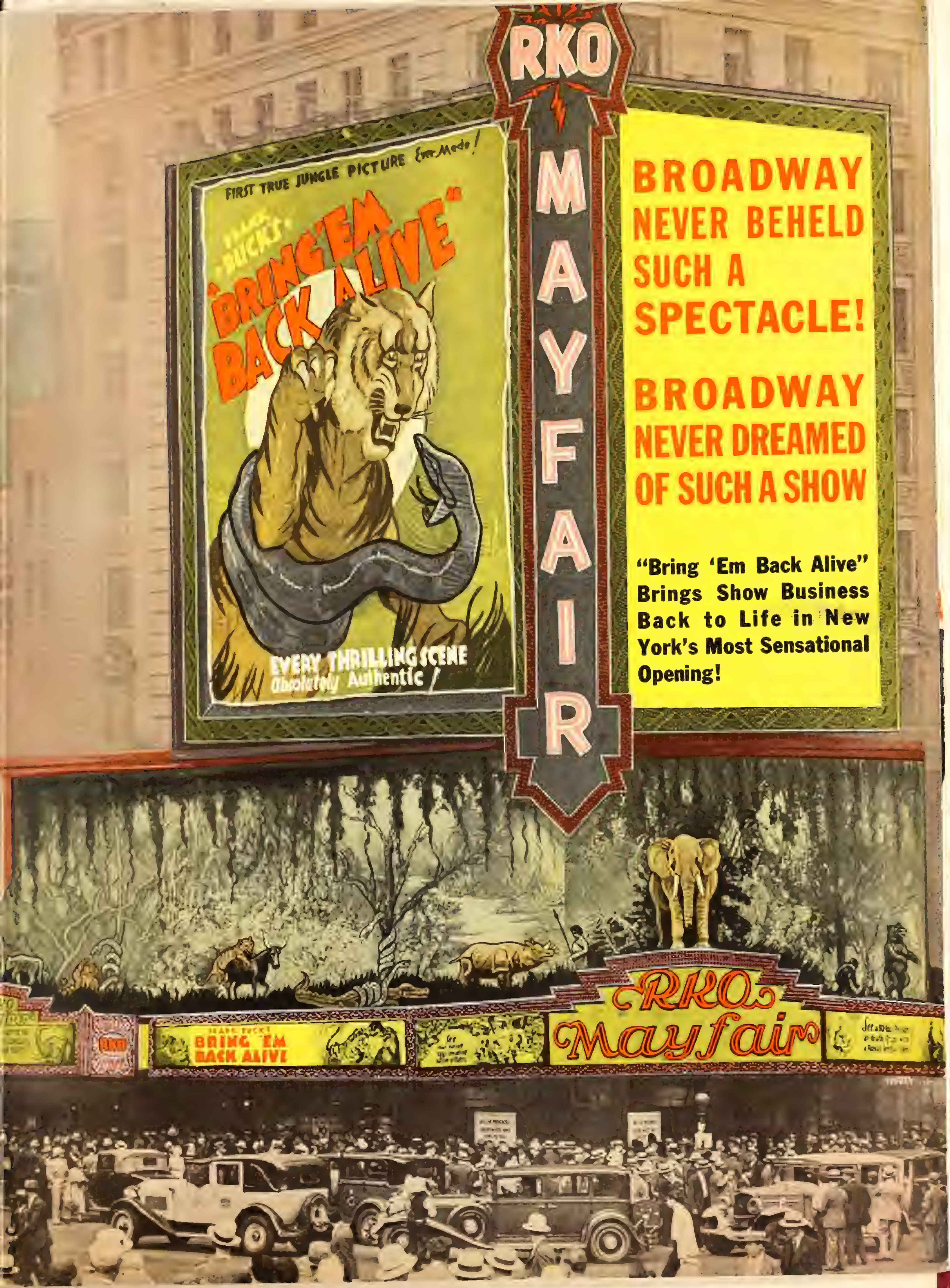
## HIRED HUSBAND

I warn any picture concern that picks up "Hired Husband," by August L. Stern, for the great Hollywood play-cremation plant that the director will have to know more about Gramercy Park than the author of this rich and rare piece of cat's tripe, which, moreover, *may* make a hit because it is more absurd than anything Keystone ever did in its most staggering days. Who knows anything about Broadway? Not even Georgie Cohan.

The central character is a "Gramercy Park bench bum." As an inmate of the Gramercy Park district for many years, I'd like to know how a bum can get into Gramercy Park. There are no bench bums in this playground of the New York Vere de Veres. A bum may sit on the curb outside the park. But you can't go about picking up bums on benches in *our* district. Mr. Stern probably meant Union Square.

Anyhow, there's a girl who's going to get a baby. She's got to have a father. Her uncle, a famous lawyer, looks out of his Gramercy Park window, spies this "bench bum," puts him into a Browning-King, hires him to be the girl's husband for a few months till the crisis is over, and then bounces him. The girl marries her first alcoholic suitor, who is, maybe, the father of the bond salesman she has brought into the world, and the bum, who is a college guy, takes again to the Open Road or what have you around the Players' Club.

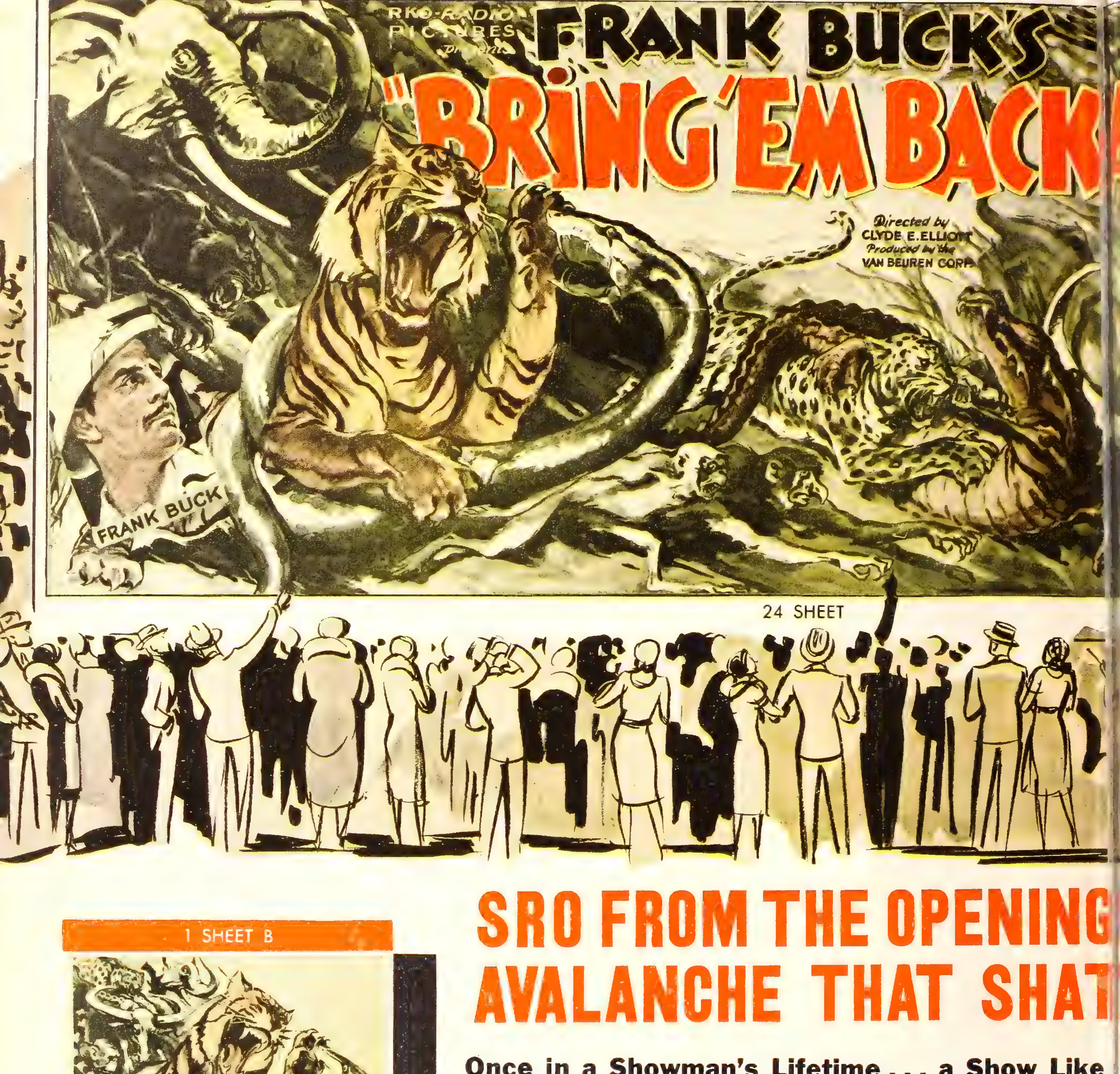
"Hired Husband" is for Walt Disney—it's a mousy idea.


RKO
MAYFAIR
FIRST TRUE JUNGLE PICTURE Ever Made!
FRANK BUCK'S
"BRING 'EM BACK ALIVE"
EVERY THRILLING SCENE absolutely Authentic!
RKO Mayfair
FRANK BUCK'S BRING 'EM BACK ALIVE

# BROADWAY NEVER BEHELD SUCH A SPECTACLE!

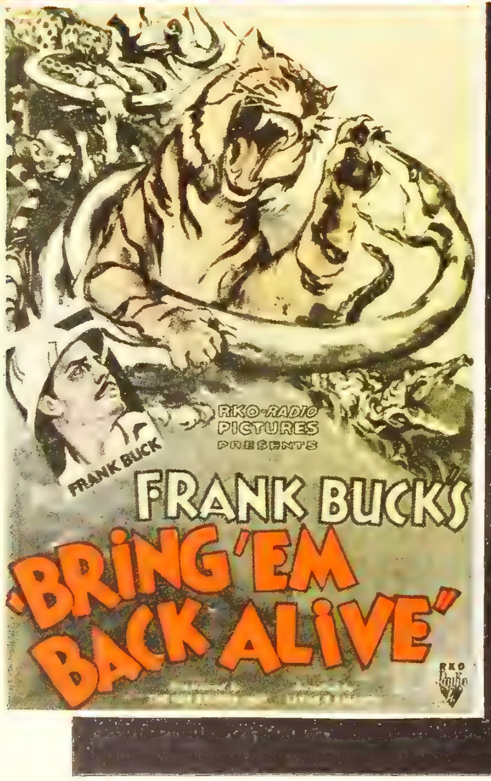
# BROADWAY NEVER DREAMED OF SUCH A SHOW

**"Bring 'Em Back Alive" Brings Show Business Back to Life in New York's Most Sensational Opening!**


RKO-RADIO PICTURES presents
FRANK BUCK'S
"BRING 'EM BACK
Directed by CLYDE E. ELLIOTT
Produced by the VAN BEUREN CORP.
FRANK BUCK

24 SHEET

1 SHEET B

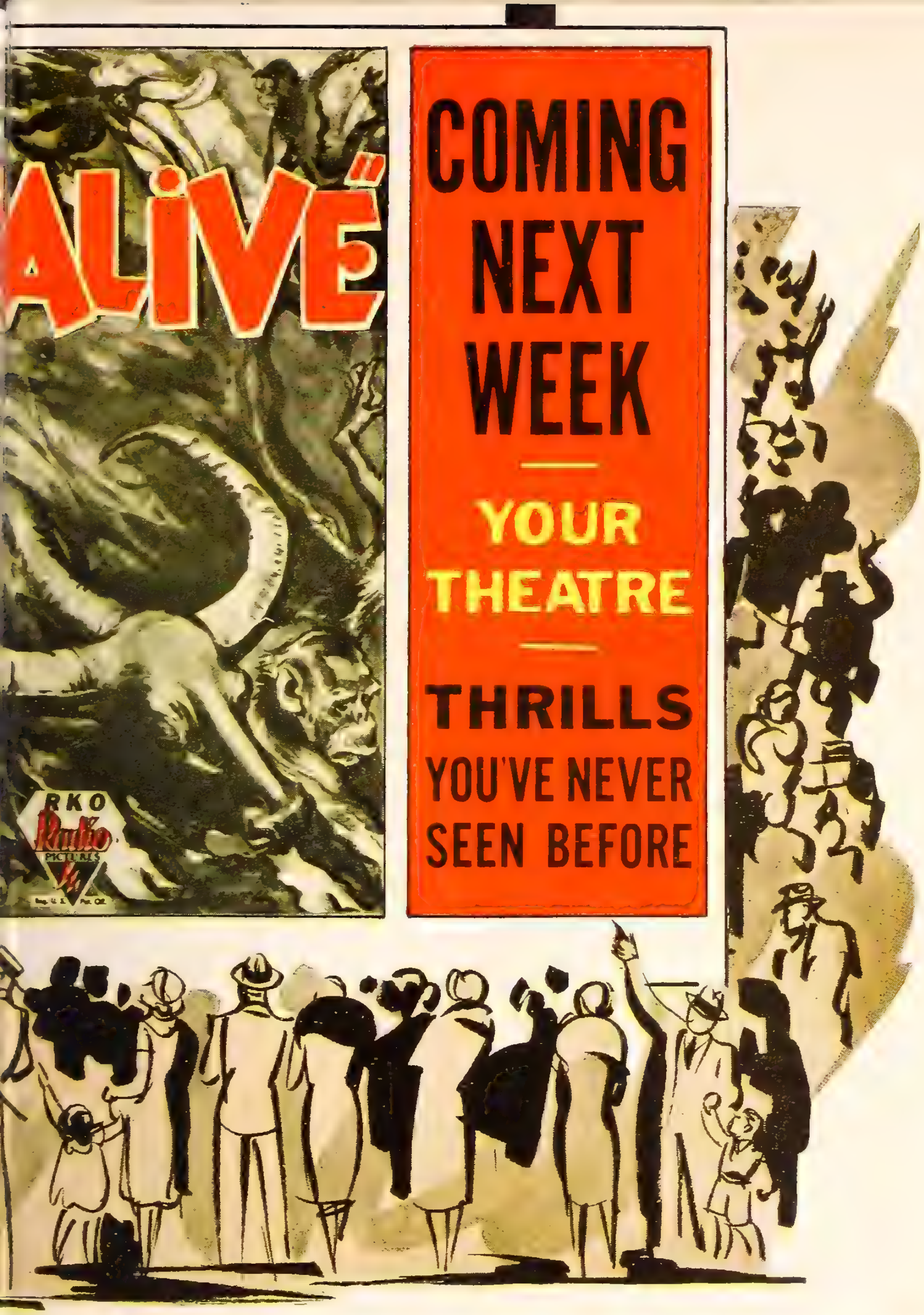

RKO-RADIO PICTURES PRESENTS
FRANK BUCK
FRANK BUCK'S
"BRING 'EM BACK ALIVE"
RKO Radio

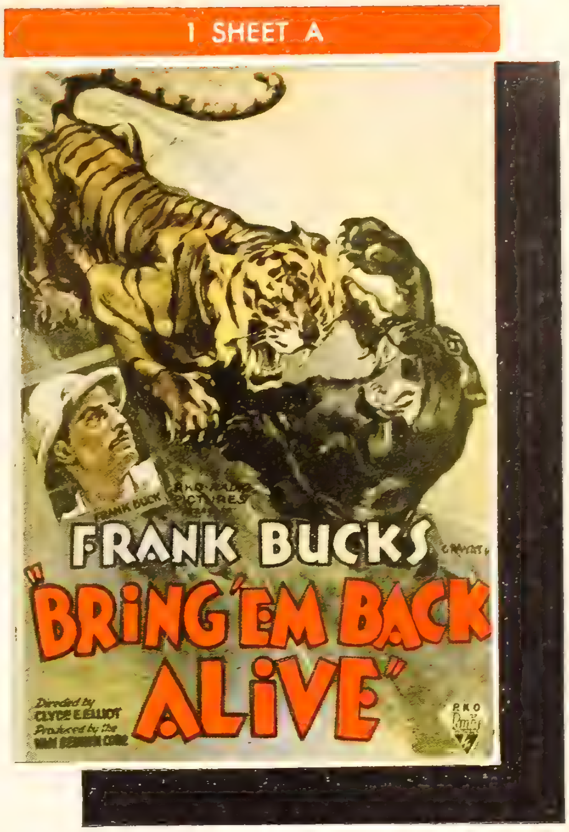
# SRO FROM THE OPENING
# AVALANCHE THAT SHAT

**Once in a Showman's Lifetime . . . a Show Like This! A Circus on Celluloid that yells out loud for paste bucket and brush . . . billboards and ballyho! . . . And it's on its way to glory! . . . Box-Office Glory, with an unbroken line that has not wavered from the moment the doors opened Friday, June 17th at 9 a. m. with the newspapers shouting to their millions things like this:—**

> ***"Thrills galore! . . . the most breath-taking jungle film we have ever viewed"***
>
> **—N.Y. Graphic**

# IT'S A CIRCUS!..*BILL IT*


ALIVE"
RKO Radio Pictures
COMING NEXT WEEK
YOUR THEATRE
THRILLS YOU'VE NEVER SEEN BEFORE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RKO-RADIO PICTURES
FRANK BUCK'S
"BRING 'EM BACK ALIVE"
Directed by CLYDE E. ELLIOTT
Produced by the VAN BEUREN CORP.
RKO Radio

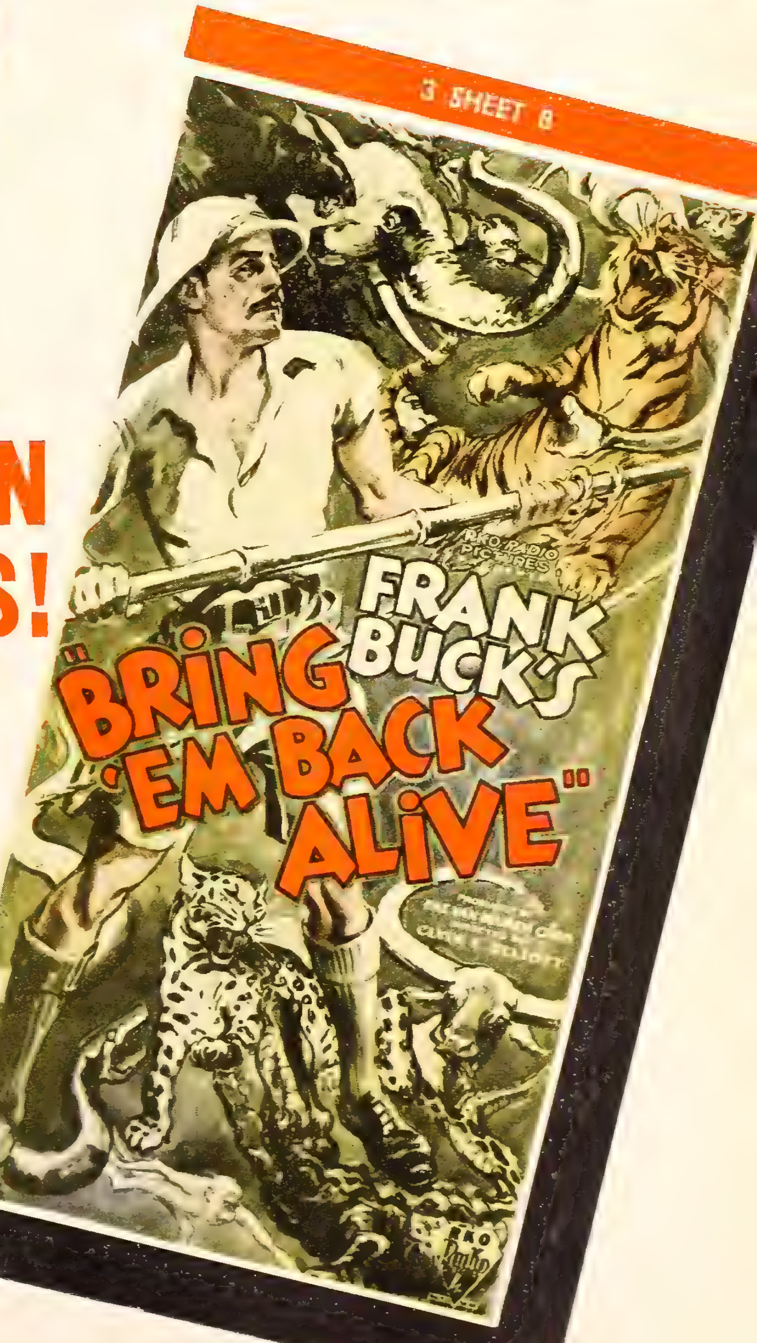
# HOUR AT N.Y. MAYFAIR IN
# TERS ALL TIME RECORDS!

***"★★★★ (Four Stars) Today we call forth all the superlatives to describe this breath-taking, hair-raising, thrilling, daring, amusing, always absorbing bolt of celluloid"***
**—N.Y. Daily News**

***"There ought to be a law compelling people to see Frank Buck's picture"*—N.Y. American**

***"A Real thriller . . . an amazing feat"***
**—N.Y. World-Telegram**

***"The Mayfair was jammed for a series of scenes that furnish no end of excitement"***
**—N.Y. Times**

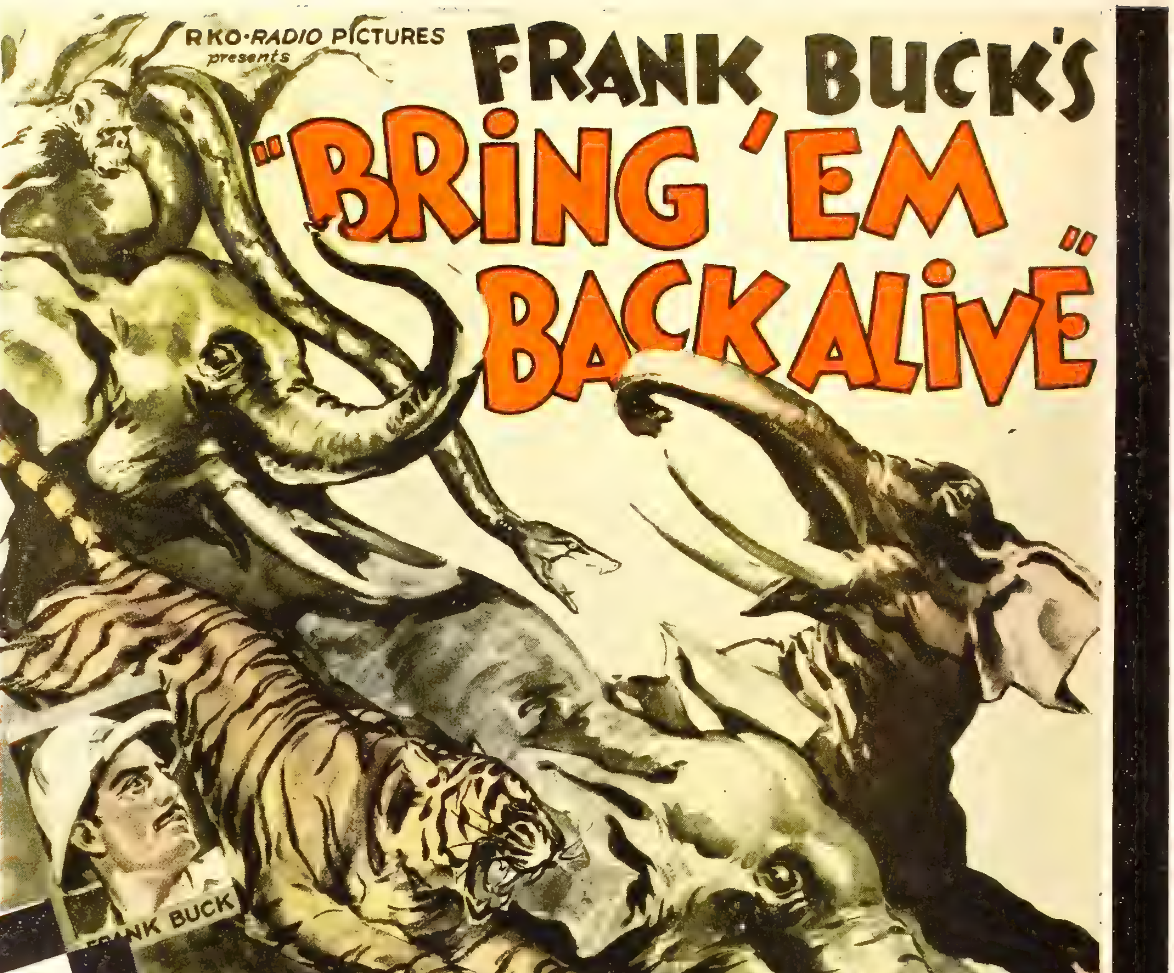

3 SHEET B
RKO-RADIO PICTURES
FRANK BUCK'S
"BRING 'EM BACK ALIVE"
RKO Radio

## *LIKE A CIRCUS !*

RKO
Radio
PICTURES

**PRODUCED BY**
**VAN BEUREN**
**CORPORATION**
DIRECTED BY
CLYDE E. ELLIOTT

**SIGHTS AND THRILLS THE WORLD MAY NEVER SEE AGAIN!**


RKO-RADIO PICTURES presents
FRANK BUCK'S
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RKO Radio Pictures
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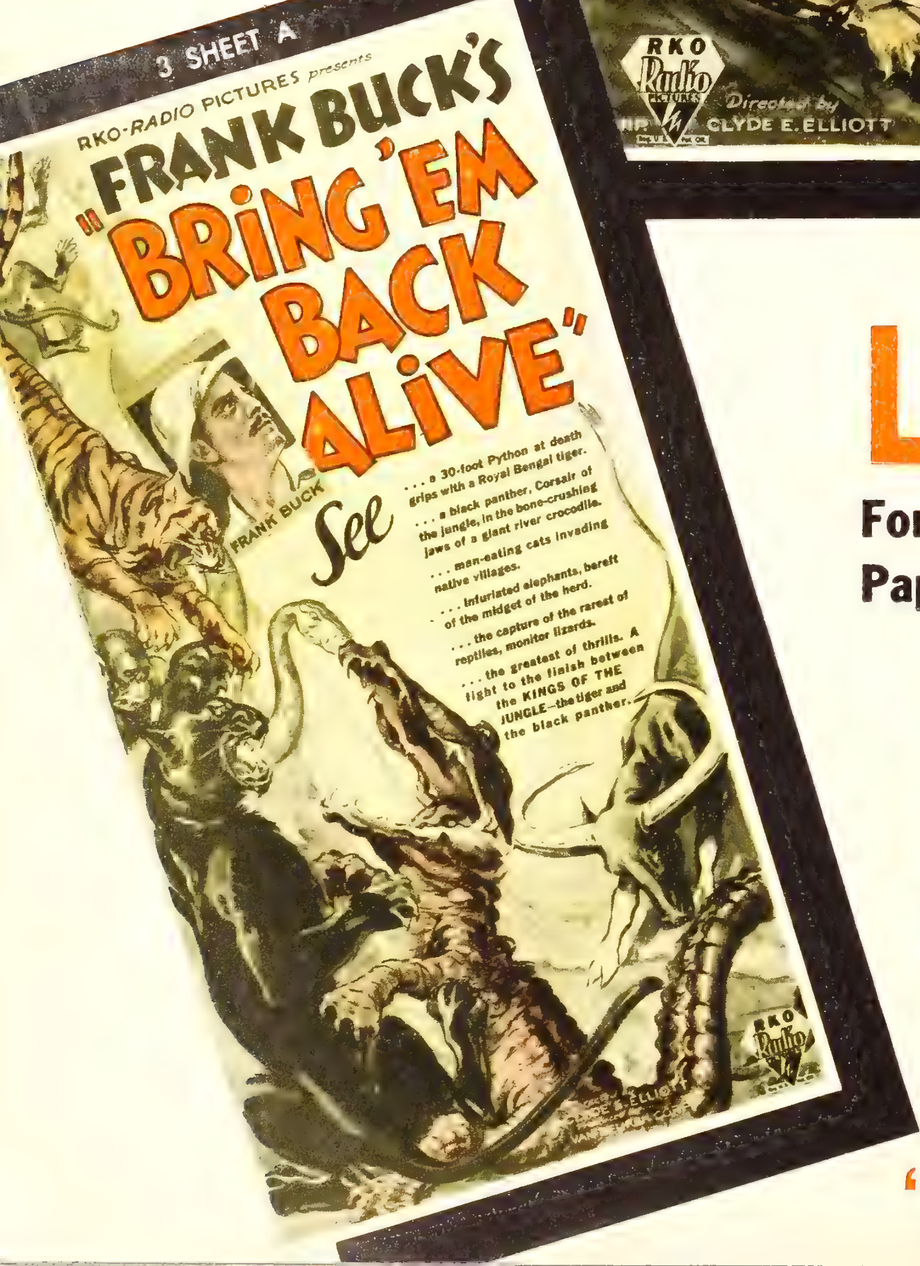

3 SHEET A
RKO-RADIO PICTURES presents
FRANK BUCK'S
"BRING 'EM BACK ALIVE"
FRANK BUCK
See
RKO Radio
ELLIOTT

. . . a 30-foot Python at death grips with a Royal Bengal tiger.

. . . a black panther, Corsair of the jungle, in the bone-crushing jaws of a giant river crocodile.

. . . man-eating cats invading native villages.

. . . infuriated elephants, bereft of the midget of the herd.

. . . the capture of the rarest of reptiles, monitor lizards.

. . . the greatest of thrills. A fight to the finish between the KINGS OF THE JUNGLE—the tiger and the black panther.

# SPECIAL
# LOW PRICES

**For the most Sensational Line of Show Paper Ever Put Behind an Attraction!**

***USE THE BOARDS!***
***PLASTER THE TOWN!***
***HIT THE DEADWALLS***
***AND FENCES . . .***

**BRING 'EM BACK TO YOUR BOX-OFFICE WITH "BRING 'EM BACK ALIVE"**

# Hays General of Hoover Campaign Declares Writer

*Clinton W. Gilbert, staff correspondent of the New York Evening Post, finds Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., to be the general of the Hoover campaign, and The Post, in its Monday issue, presented a copyrighted dispatch from Mr. Gilbert in Washington, in the course of which he said:*

Will H. Hays has staged a comeback in Republican politics and will be the power behind the throne in this year's campaign. That is what is back of the selection of Everett Sanders as chairman of the Republican National Committee. Sanders is a Hays man, brought out in Indiana politics by Hays and made a Congressman by him.

President Hoover, looking about for a successor of Senator Fess as chairman, naturally considered two ex-chairmen who had conducted sucsesful national campaigns—Will H. Hays and ex-Senator William M. Butler. Mr. Hays ran the Harding campaign and Butler the Coolidge campaign. . . .

At a conference in the White House on Sunday before the Chicago convention it was directed to make Hays's man Sanders chairman. . . .

Mr. Hays has always been a close friend of Mr. Hoover's. He was in the background of the pre-convention campaign for Mr. Hoover's nomination in 1928. He has been more or less inactive in politics since Jim Watson took the control of the Indiana organization away from him soon after he resigned the chairmanship of the Republican National Committee, June 7, 1921. Hays was then Postmaster General under Harding, a place from which he retired a few months later to become censor of morals in the movies.

This year Hays reappeared in Indiana Republican politics. He played a prominent part in the Indiana Republican State convention and was made one of the big four from Indiana at Chicago. The story back of his restoration to favor is this:

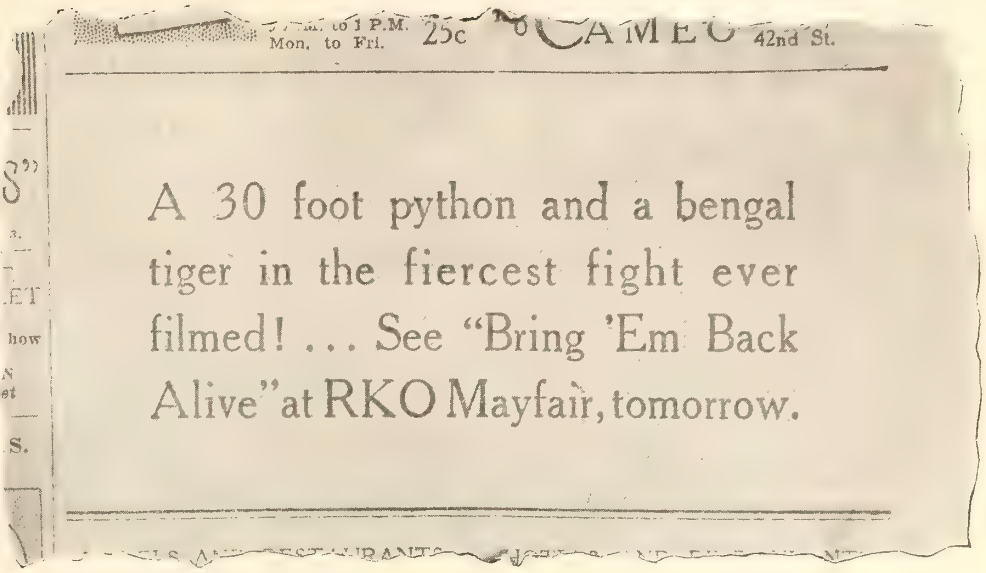
Senator Jim Watson is a candidate for re-election to the Senate this year. He has a hard fight on his hands. He cannot afford to indulge in any enmities. So he made his peace with Will Hays. This involved also peace between Watson and Sanders.

Hays has had the most brilliant reputation of any Republican national chairman since Mark Hanna. He is reputed to be a great organizer. So it was natural that the Administration should desire his services in this campaign. He will be a sort of unofficial chief of staff with Sanders as the official head of the campaign.

## Williams Resigns as B.I.P. Far Eastern Representative

C. St. E. Williams, Far East representative for British International Pictures, London, has resigned. His headquarters were at Singapore. Mr. Williams' tentative plans call for operation in China, Japan and Manila, possibly handling the product of an American producer.

# A TRIUMPH OF SIMPLICITY



A 30 foot python and a bengal tiger in the fiercest fight ever filmed! . . . See "Bring 'Em Back Alive" at RKO Mayfair, tomorrow.

This advertisement by RKO, running in the New York dailies in the amusement directory pages, brought for "Bring 'Em Back Alive," the RKO-Van Beuren-Frank Buck expeditionary adventure production a remarkable degree of preliminary attention. It is outstanding among the season's endeavors for its daring and capable violation of the cultbound typographical traditions which are so often called "showmanship." This is advertising which realizes to the full, at minimum cost, on the vast value of extreme, sudden, vivid contrast. Observe that this advertisement says all that is to be said plainly, and then immediately stops saying. It uses one adjective. That adjective is supported by the picture. The principle is excellent.—TERRY RAMSAYE.

# THREAT TO SHUT OFF FILMS IS NOT ENOUGH

## Judge, in Ruling Against Nick Paper, Holds That Exhibitor Cannot Be Harmed by Mere Threat to Refuse Product

An exhibitor cannot be hurt by the mere threat of distributors to cease providing films under contract, Federal Judge T. C. Munger ruled at Lincoln, Neb., in directing a verdict for the defendant distributors in the million dollar antitrust suit of the Sun Amusement Company of Lincoln.

In nearly two weeks of testimony before a federal court jury, attorneys for the Sun company tried to prove that it was forced out of business in the early summer of 1929 through the operation of the now-invalid arbitration system.

The evidence showed that Nick Paper, president and principal stockholder of the corporation, on June 8, 1929, received notices that, because of his failure to abide by an arbitration award, he would have to put up deposits aggregating nearly $14,000 as security, or service would be suspended on his contracts. Being disinclined to pay the deposits and feeling sure that he would be cut off of films, he immediately gave up his theatre to a rival local company. Under the court's ruling he was not legally entitled to believe the threat and could not claim that he was forced out of business.

Another point cited in the Sun case was that Mr. Paper signed most of the contracts in his own name, instead of with the name of the corporation. The arbitration award was also directed against him personally. Judge Munger declared that Mr. Paper had not proved that the distributors considered him and the company as the same thing. Therefore, if anyone was injured by the proceedings, it was Mr. Paper and not the company.

The directed verdict came immediately after the end of the plaintiff's testimony. Had the distributors been forced to continue the trial, they were prepared to show that months before June 8, 1929, Mr. Paper already had made contracts for the pooling of his Sun and Capitol theatres with two others owned by the Lincoln Theatre corporation, a Publix affiliate. The distributors claim that the Sun Amusement Company was preparing to go out of business regardless of the arbitration proceedings.

Mr. Paper is planning to appeal the case or ask a new trial. He has a similar suit pending, involving the same set of facts, for the Capitol Operating Company, which owned the Capitol Theatre.

Among the interesting matters brought out in the trial was that the Sun, a 500-seat second-run silent house, netted more than $20,000 a year from 1922 to 1929.

# COHEN HEADS STUDIOS AS SCHULBERG RETIRES

### Emanuel Cohen New Paramount Director of Production and Takes Title of Vice-President Formerly Held by Lasky

Close on the heels of the recent arrangement which brought about the temporary retirement of Jesse Lasky, former vice president of Paramount in charge of production, B. P. Schulberg, long managing director of Coast production, last week concluded an agreement with the company whereby he retires from that post and as a director of the corporation, effective immediately.

Emanuel Cohen, who has been exercising supervision over the studio since the recent sales convention in Los Angeles, apparently has officially assumed the duties of Mr. Schulberg and the title of Mr. Lasky, since after much speculation, his name accompanied by the title of vice president in charge of production, appeared late in the week on Paramount publicity matter. Paramount, however, has officially named no successor to Mr. Schulberg.

Mr. Lasky has been staying at Santa Monica, Calif., since his retirement on April 25. His leave of absence is scheduled to end on July 25, when he is supposed to report back at the studio for duty. What capacity he will assume in the event he does return has not been disclosed. Reports that his contract, which expires December 31, 1934, has been settled, have been denied by Mr. Lasky. He stated: "No settlement has been discussed or arranged and I am still under contract."

Mr. Schulberg, who conveyed the accuracy of the statement of his retirement with the words, "I am a free soul," has a contract with Paramount for seven years which was to have expired on January 1, 1933. In New York, just prior to his departure for the Coast on Saturday, Mr. Schulberg said "the company was very fair," in answer to questions concerning the settlement of his contract. It is understood accumulations totaling $400,000 was due him to cover the unexpired portion of his contract and a $1,500 salary cut which he took some while ago with the proviso that he would be reimbursed either when his old contract ran out or a new one was made.

Mr. Schulberg said that his retirement had been discussed with Sam Katz, who has assumed recently a consistently more active part in production affairs, in addition to his post as head of the theatre department, before Mr. Schulberg left the Coast for New York two weeks ago. He said, however, that they had not agreed upon the retirement at that time. "When I left the Coast, I left for the purpose of thinking it all over," Mr. Schulberg said.

En route to the Coast, Mr. Schulberg on Monday of this week was questioned at Kansas City concerning reports that he, Mr. Lasky and William Fox were planning to form a new producing company. Noncommittal, Mr. Schulberg smilingly replied, "I don't know anything about it." He declared his immediate plans for the future are uncertain, and characterized Mr. Katz and Mr. Cohen as "excellent men. I have nothing but kind words for them. I think their entrance into production is a good thing." He expects to return to New York about September 1. "I have no plans, but if something develops next week I will jump back into harness," he said.

Mass production and the subservience of the production department to the theatre department, were noted by Mr. Schulberg in Kansas City as two of the chief causes of the production ills of the moment. He declared unit production is not the answer, "as that is still mass production." He also indicated that he looks for no radical changes in the present production system.

"This is not the healthiest of conditions," Mr. Schulberg said in further amplifying his idea on the subservience of production to theatres. "Theatre executives base production on past grosses. They have an idea that if a certain picture clicks, a similar picture will succeed. This is a mistake. Successful production depends on novelty, not past performance. Production must look forward, not backward. Theatre men see production from their own viewpoint, and if properly balanced, that will prove beneficial. It should not dominate, however."

Mr. Schulberg's name has also been currently linked with that of Joseph P. Kennedy, but the former Paramount executive has denied any such discussion.

### Sheehan Appoints Johnson Story Head at Fox Studio

Winfield R. Sheehan, returned to the Fox Coast studio in charge of production has appointed Julian Johnson head of the story department, effective immediately. Robert M. Yost will continue in charge of operation of the department.

Mr. Johnson was connected with the Paramount studio in a production capacity for 12 years, was the first editor of Photoplay Magazine and at one time was associate editor-in-chief of the Cosmopolitan Magazine.

### Spearman Takes Over P. D. C. Of Pathe International Firm

H. E. J. Spearman has taken over the P. D. C. Company of Paris from Pathe International. Mr. Spearman will complete the business of the company in Europe, and plans the expansion of the organization with outside product.

### Will Hays on Coast

Will Hays last week left the Republican Convention in Chicago, which he attended as a delegate from Indiana, for the Coast on his regular summer visit. He presided over the semi-annual meeting of the Motion Picture Producers Association on Wednesday.

# Princess Accuses Producers of Fear To Try New Ideas

Declaring that motion picture producers have too much fear of attempting the new in production, Princess Alexandra Kropotkin, Russian magazine writer and lecturer, told the weekly forum of the New York Motion Picture Club Tuesday that methods of minimizing the financial risk of undertaking such ventures have already been discovered and that additional methods should not be difficult to devise.

Princess Kropotkin detailed a plan employed by the Moscow Art theatre, by which novel productions are first given on the stage of an experimental theatre in an inexpensive manner, in order to determine their worth as production material. She suggested that the Russian theatre plan, or a variation of it, might be utilized to good advantage by American producers.

"Innovations in the development of screen material are very much needed," she said. "The creative part of the motion picture industry can use greater courage and originality in the selection and production of new screen material. At present, they show too much fear of attempting things that have not been done before."

"I realize," she continued, "that financial considerations frequently make experimentation of this kind very difficult, but there are ways in which producers can determine the acceptability to the public of new themes and treatment before original scripts are accepted for production. The Moscow Art Theatre has for long engaged in experimental production work of this kind."

Princess Kropotkin urged that American studios foster a similar experimental theatre. She remarked that, in her opinion, no art has progressed so rapidly as that of the motion picture and that, because its tools are now so near to being perfected, motion picture production has arrived at its "most interesting moment."

Frank Hawks, American aviator and holder of all three trans-continental flight records, was the second guest speaker. He described various flying experiences and the comparative practical value of land and air speed trials.

With this week's forum, the Motion Picture Club discontinues its weekly luncheon meetings until September. Evening meetings, however, will be scheduled throughout July and August, and will be featured by the presence of well-known guest speakers and entertainers, Lee Ochs, president, announced.

### Horsley, Pioneer in Industry, Is a Candidate for Congress

David Horsley, a pioneer in the motion picture industry, is a candidate for Congress from the fifteenth Congressional district of California, which includes Hollywood.

### Invincible to Offer 36

Arthur Greenblatt and Dave Rosengarten last week formed Invincible Pictures, and will operate independently in the New York metropolitan area with 36 features.

# ASIDES & INTERLUDES

By JAMES CUNNINGHAM

UNDER the caption, "What *Do* They Want?" Hal Hall, writing currently in the Western cameramen's magazine, exposes a pet folly of the Hollywood colony. Mr. Hall said:

> "One of the things that is most difficult to understand in this queer picture racket is the matter of new talent. Every one in Hollywood knows that there are literally thousands of individuals out here who have good looks, personality, ability—but who are just extras with perhaps an average of two days' work per week throughout the year. Starvation wages at best. Producers, film executives—all send out the cry for all film hopefuls to stay away from Hollywood. Right.
>
> "But—in the same breath these same people broadcast the news that they are sending men to the far places of the earth in a search for new talent, new faces, etc. Figure it out for yourself, if you can. It has this writer stumped. "Anyway—take a tip from us—don't head towards Hollywood these days expecting to crash the studio gates in any line. If you have any kind of a job back in the home town, hang on to it."

On the very next day we picked up a copy of HOLLYWOOD HERALD and discovered this:

> WANT NEW FACES—Returning from a hunt for talent in New York, Casting Director Rufus Le Maire of Warner-First National declared that never has there been a time in motion picture history when new faces have been in such great demand as at present. . . .

▽

*Ed McNamee, of National Screen Service, wrote President Hoover at Washington last week offering a solution to "the prolonged depression and suffering derived from it." It was a lengthy missive and we regret that space limitations prevent its publication, but basically it dealt with "modification" and had something to do with "real beer" and "brewers," etc., which should give you a general idea as to its contents. We have an uncontrollable suspicion that Pat Garyn, sales chief of National Screen, had a hand in it also.*

*And while we are on this general subject, an account of Ed Hurley's recent limited association with the League for the Modification of the Volstead Act might be in order.*

*It appears that Ed, press agent de luxe, was elected national public relations counsel of the League—on one condition. However, soon after the appointment, George Peck, "states organizer" for the League, issued the following statement:*

> "Please be advised that effective as of today's date, Mr. Ed F. Hurley has resigned as Public Relations Counsel of this organization and is no longer connected with this League in any capacity whatsoever."

▽

**We wonder if any of the Broadway vaudeville and theatrical profession which "play" the curb fronting on Longacre Square saw this headline in "Advertising Age"?**

**TEN MILLION**
**DOGS IN U. S.**
**EAT REGULARLY**

▽

Nothing passes the eagle eyes of "Chick" Lewis' assistant, Miss Gertrude Merriam, including the following want ad which appeared in a New York newspaper the other day:

> CASHIER, must be an exact likeness of Ann Harding or Constance Bennett. Apply today at 12:30, Mayfair Theatre, Broadway and 47th St.

## *NEGRO SUPERSTITION AND PREACHERS HIT B.O.*

*To the deep-voiced incantations of the preachers of the colored flocks of Baltimore is attributed the failure on the part of local theatres to show box office gains as a result of the recent liberal Sunday ordinance, permitting film houses to open on the Sabbath. This despite the fact that there is no definite effort on foot to cut Sunday attendance. Theatres catering to colored folk have apparently suffered most severely. One manager noted his Sunday expense at $100, his intake of a recent Sunday at $16. Supporting the preacher idea, are indications that the clerics are playing upon the natural and ready superstition of the Negro, to the decided detriment of theatre patronage.*

**CECIL BLOUNT DE MILLE'S newly occupied office at the Paramount studio in Hollywood overlooks the roof of the old Lasky Barn, from which he shipped his first picture almost 20 years ago. He is said to have gotten a lot of inspiration looking at that old barn. And in this connection, Arch Reeve, of the studio forces, believes that "the reunion of Paramount and DeMille is a good omen. De Mille days with Paramount," he said, "were the days of his greatest achievement, and there's no doubt that one of Paramount's most glorious chapters was written in those days."**

**De Mille wishes it to be thoroughly understood that "The Sign of the Cross" is not essentially a religious picture. He describes it as "a modern love story with a background of imperial Rome."**

▽

In connection with the forthcoming celebration of Independence Day on July 4, managers of all Publix theatres have been warned by the home office that "under no conditions" are they permitted to "be directly or indirectly connected with the use or display of fireworks" in the operation of their theatre or for publicity purposes.

▽

*Back in the 1770's a patriot said taxation without representation is something or other. The 1932 version, voiced over the ether waves on Monday night by Paul R. McKee, of the Carnation Milk Company, runs like this: "Taxation without economy is tyranny." Theatre tickets, along with other items, have taken the place of tea.*

▽

**The supreme commander of advertising and exploitation for one of the industry's representative firms was asked by a HERALD reporter for his observations concerning the billboard and outdoor advertising situation.**

**"We don't use any," he chirped. "The only ones that drive out in the country these days are en route to roadhouses and they can't see anyway!"**

▽

Leo Meehan sends along the line about Jimmy ("Schnozzle") Durante, who, when he bumps his nose, yells "Gee, I'm hurt all over."

THE NATURE of the preferences of fans changes rapidly in the National Movie Poll, a current activity of the MPPDA. This week, "civilized man, like his savage brother, thrills at the call of the jungle—except that modern man prefers his wild life, adventure and exploration of the screen." A publicity yarn anent the progress of the poll says so. Last week the question was: "To weep or not to weep."

Furthermore, we are told that the current preponderance of votes for film stories of the wild and woolly is because "the vicarious thrill of visiting strange places and facing unknown dangers in every part of the world holds an enchantment for every type of movie fan, it would seem." However, women continue to cast their ballots for fireside dramas of love and marriage, it is said.

Only one vote, of the thousands cast in the poll, is registered specifically against exploration films. Vilhjalmur Stefansson, an explorer of no mean repute and admittedly a "traveling man," admits that he much prefers the real thing in exploration to its pictorial representation.

▽

*Buddy Rogers, sartorially correct, flew into Kansas City to visit his father, Bert Rogers, who is recuperating from an operation, and announced he is "through with the movies."*

*"I reach as many people over the radio in one night as I would on the screen in weeks," said Buddy. "Radio is the coming field. I like it much better than the movies."*

▽

**Robert Doidge, Educational's non-theatrical executive at the home office, has been for many years one of the champions of bachelorhood along New York's film row and only this week Mr. Doidge broke down and confessed to us that he has not been entitled to this distinction for quite some time. "Bob" told us that not only is he happily married, but Robert, Junior, is already nine months old.**

▽

> *Showmanship plus.*
>
> *Up in Westchester the film folk gathered at a "hardtimes" party with everyone in tattered costumes befitting the occasion. That is, almost everyone—Phil Reisman, the blond Beau Brummell of Broadway, didn't have the heart to do it. He arrived, a shade late, and made the grand entry in the elegance of formal dress.*

▽

Headline on a publicity yarn dispatched to the press this week:

*HELEN HAYES WILL ARRIVE IN HOLLYWOOD JULY 1ST FROM HOLLYWOOD.*

And on top of each sheet are the words: Fresh. Accurate. Authoritative. News.

▽

Hollywood is "all right" to Walton Hall Smith, novelist and M-G-M writer, who recently returned to Kansas City to take unto himself a bride. In the course of an interview on his work at the studios he said this:

"The producers know what they want. It's just like any other business—selling motor cars or perfumes. The executives can't afford to manufacture something the public will not buy. There's a lot of common sense in Hollywood, hard work and a great deal of figuring. The main topic of conversation is money. Any one who goes out there with a totally artistic point of view, a kind of Keats or Shelley complex, can't grasp Hollywood.

"I found that my work is not writing in the creative sense—it is simply the carpentry of words."

# EDUCATIONAL PLEDGED TO COMPLETE PROGRAM

## Will Deliver Entire Feature and Short Subject Schedule, Brandt Tells First of Three Sectional Sales Meetings

The official selling season of Educational-Tiffany-World Wide was launched this week when the company opened the first of a series of three territorial sales conferences, at the St. Moritz hotel in New York, presided over by E. W. Hammons, president of Educational, and Joe Brandt, newly elected president of World Wide. The session was concluded Tuesday afternoon and executives then departed for Chicago where the Midwest forces gathered for two days starting Thursday. A conference in Los Angeles for the West Coast division will follow.

At the initial sessions in New York on Monday, home office executives and salesmen were told by Mr. Hammons that Educational, producing short subjects exclusively, and World Wide, concentrating on features, will continue as separate entities, although both will continue to distribute through a single exchange system.

Producers Paul Terry, Frank Moser, Bill Saal and Larry Kent addressed the New York gathering, also Mr. Brandt, Joe Goldberg, general sales manager of World Wide; Reinald Werrenrath, who will star in a series of shorts; Al Mannon, who makes Educational's football subjects; A. S. Kirkpatrick, assistant general manager of Educational; Gordon White, in charge of advertising and publicity, and J. H. Skirball, Educational's sales manager.

Brandt guaranteed "absolutely" that the company would deliver the entire feature and short subject schedule already announced. He told the delegates that "no picture was ever made, or will ever be made that hasn't some redeeming feature on which a real showman can't capitalize." He said that the current situation in Hollywood, whereby the colony has in its midst countless free lance players with "big names," assures the company of more important name value in its product next season. Players will be signed on a picture-to-picture basis.

"In view of present conditions," he said, "the story is more than ever the thing."

Mr. Brandt was followed by Mr. Hammons who discussed the short subject product at length.

"While other companies are concerning themselves with the business of cutting down, Educational and World Wide are concentrating their efforts on building up," said Mr. Hammons. "This applies not only to the manpower we have added to our organization, but to the names we have lined up in our player, writer and producer rosters."

Inauguration of a new system of exploitation backing on each picture was announced by Gordon White.

Production details and titles of the 29 features and 166 short subjects to be distributed next season by Educational-Tiffany-World Wide were recorded in full in Motion Picture Herald last week. World Wide Pictures, Inc., will distribute 21 features and eight westerns. Educational promises 64 two-reelers and 102 singles. Two new series of shorts were added to the list this week, including six "Camera Adventures" to be produced by Pat Dowling and Hobart Brownell, and 13 Bray "Naturagraphs." With the arrival of E. H. Allen, studio chief, in Hollywood from a vacation abroad, work on the company's new production schedule has already begun.

# Aylesworth Sees Theatre Revival

Merlin H. Aylesworth, president of RKO and the National Broadcasting Company, speaking in San Francisco this week, expressed the belief that radio entertainment, despite its apparent conflict with the theatre, ultimately will revive the theatre business.

The remarks were noted as in contrast to the rather pessimistic tone conveyed by Mr. Aylesworth on June 13 in an address before the Academy of Motion Picture Arts and Sciences. In the speech this week, the executive cited a growing spirit of mutual cooperation between radio broadcasting companies, the theatres and studios as the basis for his conclusion that theatre patronage is due to increase considerably. A reduction in the number of theatres and better quality pictures will also be instrumental in the increase, Mr. Aylesworth said.

"Theatre attendance today is just 60 per cent of what it was in 1928," Mr. Aylesworth said. "Managers must realize that the quality of entertainment will have to be improved. Local management must be given more responsibility regarding the kind of entertainment to be given the local public. We must have good shows. We must have cooperation. If managers are not alive to changed conditions and do not adapt themselves to the present day demands, someone else will do it for them from the outside."

Mr. Aylesworth returned to New York on Tuesday.

## 22 U.S. Negroes Sail to Moscow To Make Soviet "Type" Film

A group of 22 American Negroes sailed last week for Moscow, where, during the next five months, they will be employed in the production of a motion picture intended to interpret the historical development of the Negro in the United States from the time of the Civil War. The picture will be produced by the Meschrahpom Film Corporation, producer of the "The Diary of a Revolutionist," a current Soviet release in America.

According to the group's contract, they will pay their own way to Moscow and, while working, will receive 400 to 600 rubles a month and their passage home.

## *MICKEY MOUSES INTO EVERYTHING*

*That unmitigated and mischief making little scoundrel Mickey Mouse, like the rest of Hollywood's stars, pays no heed at all to the solemn resolution of the board of directors of the Association of Motion Picture Producers, Inc., to debar "artists" from permitting the use of the pictures and names for merchandise advertising.*

*Many a star, from the day when Mary Pickford became the girl on the Pompeian massage cream calendar down to the effulgent today, has sold, rented and loaned his name to advertisers. But it has been another of Mickey's triumphs to do it in the biggest way of all.*

*As we trip merrily to press today, Mickey Mouse is a brand name and decoration of:*

Children's toys and novelties.
Mickey Mouse Candy.
Novelty Jewelry.
Mickey Mouse sticker tots (paper cut-outs).
Children's stationery.
Pencil boxes.
Mickey Mouse pennants, banners, caps, etc.
Birthday and greeting cards, favors, bridge sets, etc.
Children's and misses' purses and pocketbooks.
Baby silverware, caps, pushers, feeding plates, etc.
Cartoon strip.
Bath, sets, hot water bottles, tooth brushes, celluloid and rubber novelties, bathroom accessories and baby gifts.
Mickey Mouse illustrated story books.
Flicker books.
Boys' ties and neckwear.
Knitted underwear and nightwear.
Infants' and children's bags of the snuggle rug or bunting types, and crib covers.
Mickey Mouse paint books.
Chinaware, pottery and earthenware items.
Boys' belts.
Door stops.
Boys, blouses, pajamas, children's play dresses, etc.
Art needlework and novelties.
Mickey Mouse handkerchiefs.
Mickey Mouse masquerade costumes, masks, etc.

*To be sure, there's an "out" for Mickey. The Producers' clause reads that "Whereas, in many instances the nature of such advertising is undignified . . ."*

*To which may be added—Whereas, Mickey never did have much dignity, anyway.*

## Loew Closes Five Cleveland Theatres Throughout Summer

Loew's Ohio Theatres, Inc., through its divisional manager, H. M. Addison, announces that five of its 10 Cleveland houses will close this week for the summer. They are the State, Circle, Alhambra, Doan and Liberty. The Allen and Stillman, both first-run downtown houses, the Park and Granada, first-run neighborhood houses, and the Mall, a downtown subsequent-run house, will remain open.

It is understood a shortage of first-run features for the first-run Loew houses was a leading factor in determining upon the closing.

# SUNNY SKIES PROVIDE ADDED ZEST TO "FILM DAILY'S" GOLF TOURNEY

### Awards Are Presented at Dinner Following Day of Fun at Twentieth Tournament; List of the Winners of Trophies

By JAMES P. CUNNINGHAM

The twentieth Film Daily golf tournament, held on Wednesday, June 22, was voted a success by the representatives of the film industry in the East who joined in the sport and funfest, culminating in the dinner at which the winners were announced and trophies awarded.

For one thing, the weatherman decided that he had tampered long enough with the series of tournaments.

The Fenimore Club, at White Plains, N. Y., was again the center of activities. It was the eighth year of the event.

On the committee were Al Lichtman, again master of ceremonies; Lee A. Ochs, Bruce Gallup, Jack Alicoate, Ed Finney, "Red" Kann and Don Mersereau.

Following is the list of winners, and the trophies and prizes awarded them at the dinner which followed the close of play:

Low net—Stebbins, Leterman & Gates trophy—and also a leg on Film Daily Cup (which must be won three times to be retained permanently):
*Arthur Pelterson.*
Low net runner up—Monogram Pictures trophy:
*Edward L. Hyman. Runner-up, Chester Sawyer.*
Low gross—Quigley Publications trophy:
*Mitchell H. May, Jr.*
Low gross runner up—Tiffany Productions trophy:
*Ted Curtiss. Runner-up, Tom Gerety.*
Low net morning round—Amkino Vase:
*George Hirlaman.*
Low gross morning round—Amkino Tea Set:
*John M. Derwin.*
Low gross exhibitor score—ERPI trophy:
*S. L. Rothafel.*
Low net exhibitor score—RCA Photophone trophy:
*Lee A. Ochs.*
Birdies prize—Eastman Kodak trophy:
*Arthur S. Dickinson.*
Winning of putting contest—Consolidated Film Industries trophy:
*William Evarts.*
Putting contest runner up—William Massce trophy:
*Ted Curtiss. Runner-up, John M. Derwin.*
Winner of driving contest—Columbia Pictures trophy:
*Mitchell H. May, Jr.*
Runner up of driving contest—Radio Pictures trophy:
*Arthur S. Dickinson.*
Albee Memorial Cup and Brulatour medals:
*AMPA team: Tom Gerety, captain; Berg, Fecke, Greenhalgh.*
Greatest number of strokes at any one hole—Variety mug:
*Joe Sobel.*
Best dressed golfer—Nat Lewis cane:
*Larry Jacobson.*
Special prize—Brunswick billiard cue:
*Jack Guttfreund.*
Booby prize to world's worst golfer:
*Glendon Allvine.*

## LOFTED OUT OF THE ROUGH

John Wilde Alicoate, sponsor of the Tournament, agreed to take $10 in cash for each entry—or a $30 check.

▽

*Harry Warner, Ed Curtis and Al Lichtman were seen talking over that marvelous shot made by Curtiss on the putting green.*

▽

Harry Thomas didn't play, attending solely to the business of giving exhibitors an insight into First Division's new "thrillers," "supers," etc.

▽

*Pat Garyn missed the morning run. It happened this way: One of the exhibitors participating collared Pat at the entrance to the clubhouse and launched a discussion of trailers and rental. Pat caught up with the tournament about 3.17 p. m.*

▽

Paul Greenhalgh is a George Washington golfer. He broke down after a barrage of questions and admitted that he made a beautiful 98 on the morning run—of 9 holes. He played alone—there's a reason.

▽

*Ray Morrissey walked 3,500 yards away and 3,700 yards backward to replace the divot. There really should be a prize for divots. Fred Rothenberg sunk his divot on the 4th hole. He missed the ball.*

▽

Sam Sax was seen swinging two clubs simultaneously. Even that didn't help!

▽

*Ed Hyman of the Century circuit, asked for an afternoon foursome for blind men and cripples. Jim Milligan miffed being first—again.*

*Jim Cron and Walter Eberhardt, who live practically around the corner, were seen at the clubhouse as early at 7.12 a. m., waiting for Committee Members Jack Hammond, Winfield Andrus and Charlie and Jack Alicoate to let them into the clubhouse.*

▽

George Morris was on hand to see that members of the Motion Picture Club took up their share of the green. George was not disappointed.

▽

*Country clubbers included George Borthwick, Arthur Dickinson, Major Fred Herron and Dave Palfreyman. Palfreyman was seen later with Al Selig hidden away in the woods, practicing swings preparatory to the driving contest. They lost.*

▽

Jimmy Cunningham borrowed a member's bathing suit with a life-saver's emblem on it (and he doesn't even dive!).

▽

*Radio City had to labor during the day without the aid of S. L. Rothafel.*

▽

Bert Sanford, one of Erpi's executives, swapped stories of the old days at Pathe with Sam Ost, who is now a connoisseur of insurance. Bert sold Pathe film, and Ost sold insurance to Pathe.

▽

*Pat Powers waited an hour for his man Friday to bring the clubs which he had forgotten. Finally P. A. went out without them. Powers' first drive would have been longer had he used his own ball (sez he).*

## DIVOT DIGGERS AT WHITE PLAINS

Abeles, A. S.
Alicoate, Charles
Alicoate, Jack
Allvine, Glen
Andrus, Winfield
Beck, Fred
Berg, Herbert
Burger, Paul
Blumenthal, Lou
Brady, Richard
Brecker, Lou
Brandt, William
Brice, Monty
Brown, George
Byrne, Eddie J.
Chatkin, Dave
Cohen, Julius
Cohen, Max
Cohn, Jack
Cron, James A.
Cunningham, J.
Curtiss, Ed.
Derwin, John M.
Dickinson. Arthur
Dillenbeck, A. L.
Donavan, T.
Ebenstein, Herbert
Eberhardt, Walter
Erdman, Benjamin
Evarts, William H.
Fecke, Herb
Finney, Ed
Frank, W. B.
Freedman, Harold
Fried, William
Gafney, L.
Gallagher, Ray
Garyn, Pat
Gaylor, Ed
Gerety, Thomas
Germaint, William
Glucksman, Jack
Goetz, Harry M.
Golden, Edward
Goodfield, Irving W.
Grady, Ed
Greenhalgh, Paul J.
Guttfreund, Jack
Hammerslag, Arthur
Hancock, Don
Harrower, Jack
Heims, M.
Herron, Major Fred
Hirlaman, George
Hirsh, Melvin M.
Hirsh, Nathan
Holt, Harold
Horn, Arthur
Hyman, Edward L.
Hyndman, Donald
Kahen, Herbert
Kelly, Arthur
Kirsch, Marvin
Kleid, Bernie
Kutinsky, Morris
Leo, Jack
Lewis, Charles E.
Lichtman, Al.
Linet, Henry A.
MacAllenan, Kenneth
McCarthy, George L.
Malcolm, Joe Rice
Martin, James
May, Mitchell, Jr.
Mersereau Don
Milligan, Jim
Mitchell Fred
Moeller, Bert
Morris, Geo.
Morrissey, R. A.
Moses, Charles
Mountan, Harold
Muller, N.
Mulvay, James
Ochs, Lee A.
Ost, Dan
Ostendorff, John
Palfreyman, Dave
Pearson, Elmer
Pelterson, Arthur
Powers, Pat
Ridder, Victor
Roberts, Thomas
Robinson, Herman
Rosenthal, William
Ross, Eddie J.
Rothafel, S. L.
Rothberg, Fred L.
Rubenstein, Sam
Rydell, Lou
Sanford, Bert
Sawyer, Chester E.
Sax, Sam
Secor, Clarence
Selig, Al
Semels, Al
Sobel, Joseph
Street, S.
Stuart, Max
Sullivan, Ted
Thomas, Harry
Turner, James H.
Warner, Harry
Welding, E. C.
White, Eddie
Wilson, Joe
Winik, Leslie
Wolff, Bob
Yates, H. J.

# Academy Group Accepts Producer Pact for One Year

At a lengthy meeting Monday between the Academy Committee on the Producers-Players contract and Irving G. Thalberg and Edwin Loeb, representing the producers, an agreement was reached under which the Academy Committee recommended to the Academy board on Wednesday night that the Academy accept the Producers Agreement as an emergency measure for a period of one year.

Mr. Thalberg is reported to have laid great stress upon the emergency character of the agreement.

Certain concessions were proposed by the producers which, Academy representatives said, made the agreement much more satisfactory to the employee group. It is understood that under the concessions players may be given the right of representation in any arbitration proceedings involving them, though Mr. Loeb probably will continue as arbitrator in matters strictly involving the producers.

It was expected that the Academy board would either endorse the Committee settlement or submit the matter to a vote of the entire membership.

The socalled Producers Agreement, signed by all members of the Motion Picture Producers Association except Columbia, is aimed principally to prevent "talent raiding," premature negotiations for talent, and secret negotiations between companies.

Objections of the Academy branches, through their committees, are said to be directed primarily against a socalled "hang-over clause" providing for notification of the former employer during a period of six months after the expiration of the contract.

# RKO and Skouras Conclude Pooling Deal in New York

RKO and the Skouras Brothers have concluded a deal whereby the Manhattan theatres of the two companies will be pooled, with operation of the agreement commencing September 1.

RKO will purchase all product for Skouras theatres involved, according to the terms of the arrangement, thus eliminating Skouras as a buyer of film in competition with RKO. The two circuits will split profits of the Jefferson and Coliseum, RKO houses, and the Academy of Music and Audubon, operated by Skouras. The Skouras Park Plaza, Valentine and Crotona are expected to benefit by the deal, although no profit arrangement has been made concerning them.

Last year RKO signed a five-year Paramount franchise to split the New York product with Loew's. As a result of the pooling, all Skouras houses in Manhattan will get some Paramount product, in addition to other films RKO may purchase for local theatres.

## Prosecutor Asks Flinn-Lally Pathe Fire Case Be Reopened

Judge Max Levine, of General Sessions court, New York, reserved decision this week after hearing arguments on the motion of the district attorney to resubmit to the grand jury the Pathe studio fire case, involving John C. Flinn and Henry F. Lally, in which 11 persons died in 1929.

The effort of the district attorney to resubmit the case was termed by Frederic R. Coudert, Jr., defense attorney connected with the office of Nathan Burkan, as "an indecent persecution." One grand jury refused to indict Mr. Flinn, and Mr. Lally, vice president and general manager, respectively, of Pathe at that time, and a second grand jury indictment on charges of manslaughter in the second degree was dismissed by the appellate division of the state supreme court. Mr. Burkan claims that the prosecutor has no new evidence.

# Big 4 to Produce 12 Melos, 6 Thrillers And Six Westerns

Big 4 Film Corporation this week announced a program of 24 features for 1932-1933, composed of 12 melodramas, six "Wilderness Thrillers" and six westerns to be produced by Freuler Film Associates. John R. Freuler is president of Big 4 Film and National Players, Ltd.

The titles of the 12 melodramas are: "Dangerous Talent," a Raffles story; "The Fighting Gentleman," a story of the squared-circle; "Easy Millions," a confidence man story; "The Unpardonable Crime"; "Bull Dog Edition," a newspaper story; "The Black Cat," a mystery drama; "Sisters of the Follies" said to be "a frank revelation of Broadway." "My Wandering Boy," a tale of mother love; "The Penal Code"; "The Gambling Sex"; "Human Cargo," a waterfront tale; and "The Silent Army," story of the country doctors.

The "Wilderness Thrillers" are: "East of Sudan," "White Ivory," "Zanzibar," "Roar of the Jungle," "Kiss of Araby" and "Green Paradise."

The westerns will feature a "wellknown star," to be announced shortly, who will appear in "Red Man's Country," "The Forty-Niners," "War of the Range," "When a Man Rides Alone," "Remember the Alamo!" and "Deadwood Pass."

The program will shortly go into production on the West Coast. Mr. Freuler will at that time announce the complete lineup of state rights distributors for 1932-1933.

## Rudulph Addresses Advertisers

Gerald K. Rudulph, of the Photophone division of the RCA Victor Company, delivered a talk and demonstrated his company's new 16 mm. projector at the Tuesday session of the motion picture departmental session of the Advertising Federation of America in New York. He pointed out the value of converting silent films into modern talking pictures, and reduction from 35 mm. to 16 mm. sound-on-film prints.

# Putnam, Gordon and Holman Get Paramount Posts

Appointments to executive posts in the Paramount production department, involving Max Gordon, New York theatrical producer; George Palmer Putnam, publisher, and Russell Holman, author, are announced by Emanuel Cohen, vice president of Paramount in charge of production. All three appointees will function from the company's executive offices in New York.

Mr. Gordon assumes charge of direct contacts with playwrights and stage players, and of negotiations for acquisition of motion picture rights to stage material. He has been a prominent figure in show business for the last 20 years, during which he was associated with the theatrical firm of Lewis and Gordon for 16 years, and, more recently, has been a producer of such musical comedies as "Three's A Crowd," "The Band Wagon" and "The Cat and the Fiddle."

Mr. Putnam became chairman of the Paramount editorial board on his return from Europe this week with his wife, Amelia Earhart Putnam, the aviatrix. He has headed the publishing firm of G. P. Putnam Sons for many years, and has been largely responsible for the personal exploitation of Colonel Charles A. Lindbergh, Commander Richard E. Byrd, Amelia Earhart, Bernt Balchen, Frank Hawks, Bob Bartlett and David Putnam.

Mr. Holman, writer and former advertising manager of Paramount, becomes assistant to Mr. Cohen on production contacts in New York. He has been associated with Paramount for the last 12 years, having begun as a publicity writer for Paramount pictures, and eventually becoming advertising manager of the corporation. A year ago he was transferred to the production department by Mr. Cohen.

# 'Cimarron' Awarded Photoplay's Medal

"Cimarron," RKO Radio's film of western pioneer life, starring Richard Dix, has been awarded the Photoplay Magazine gold medal as the finest film produced during the calendar year January 1 to December 31, 1931.

The award is made on the basis of returns from a reader poll conducted annually by the fan publication, and to which thousands of readers responded. The vote was overwhelmingly in favor of "Cimarron" as first choice, the magazine announces. This was the twelfth annual award of the medal, previous films to achieve the distinction having been "All Quiet on the Western Front," "Disraeli," "Four Sons," "Abraham Lincoln," and others.

Citing the award, Photoplay said the film "is free from mawkish sentimentality—yet it is rich in real sentiment; it is as clean as Western air—without the cheap taint of sex vulgarity; and, what's more important, it is a motion picture done with motion picture technique with its dialogue subservient."

# SHOWMEN'S REVIEWS

**This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public**

## Bird of Paradise

*(RKO-Radio)*

**Romantic Drama .**

It should be one of the outstanding pictures of the year. Richard Walton Tully's story of daring and exotic romance is passionate and dramatic, yet full of humanness, and lavishly produced. In it are depicted the South Seas' weird savage superstitions and a story of a love that two races tabu.

A tiny yacht struggles to cleave a way through raging seas, over a jagged coral reef, to the safety of a lagoon. Then the action leaves the civilization of the West and plunges into the love romance of a white man for a native girl who has saved his life. The boy (Joel McCrea), who goes for this alluring native girl (Dolores Del Rio) in a big way, finds his yen for a sexy adventure transformed into an enduring affection. He steals the girl from her people and takes her to a beautiful island sanctuary, where invasion is forbidden by barbaric superstition, where they live gloriously happy. Tragedy enters when Pele, the Volcano God, erupts, and here are scenes packed with sensational spectacle.

Sequences in action, dialogue, drama, danger and thrill follow as the boy rushes to save his woman, as the natives determine to sacrifice both of them in the volcano. The boy's returning friends rescue them, but the girl goes up the mountain-side to give herself to appease the wrath of Pele.

You've got plenty to sell—heart-touching drama, brilliant romance, a Dolores Del Rio, passionate yet retaining the simplicity and sweetness of a girl to whom the kiss of civilization was an exotic thrill.

The picture is made to order for audiences who look for something of more than ordinary interest. It's for the grownups almost exclusively and is not recommended for showing to children.

Get dignity, beauty and the punch of realism in every line of your campaign, plus the idea that you are presenting an amazing new Dolores Del Rio in a picture that nobody can afford to miss.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Based on the play by Richard Walton Tully. Screen play by Wells Root. Added dialogue by Leonard Praskins and Wanda Tuchock. Photographed by Clyde DeVinna. Directed by King Vidor. Running time, 80 minutes. Released August 26, 1932.

CAST

| | |
|---|---|
| Luana | Dolores Del Rio |
| Johnny | Joel McCrea |
| Mac | John Halliday |
| Chester | Richard (Skeets) Gallagher |
| Thornton | Creighton Chaney |
| Hector | Bert Roach |
| | Wade Boteler |
| The King | Pului |
| Medicine man | Agostino Borgato |
| Native woman | Sophie Ortego |

## Red Headed Woman

*(MGM)*

**Comedy-Drama**

The original platinum blonde goes red-headed, portrays a character that is the ultimate in drawing a picture of what some segments of mankind like to think is a conception of the red-headed gals and their amorous inclinations, and what happens thereafter produces many laughs, a whole series of blushes and a score of gasps.

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Sexy, racy, bristling with snappy dialogue, funny, it's loaded with dynamite that can be dynamic entertainment, or an explosion of objections unless you handle it properly and with all the finesse and ability that your showmanship experience commands.

Here's a brief idea of the story. Jean Harlow is a gum-chewing stenog with a trainload of sex appeal, and she knows plenty. Giving Chester Morris the works in his home one night in scenes that you don't see but can't fail to imagine, she brings the unwilling Chester under her spell. She makes his wife, Leila Hyams, divorce him and makes Chester marry her. Chester's high-toned friends won't recognize this hot bunch of "IT," so she goes on the make for one of her husband's big associates. Then she's shipped to New York until the furore dies down.

In New York she puts the big coal and coke man through the paces. Chester's detectives come up with some none-too-frigid photographs of Jean and her new sweetie's French chauffeur. Finally we see her as the darling of a bewhiskered Parisian boulevardier.

Getting the fun of the picture over to your audiences without revealing too much of its sexy raciness is going to need everything that you have. Undoubtedly the censor boards will tone down some of the more torrid scenes, but even so, there will be plenty left to stir up the long-haired moral guardians of your community. The picture is expressly for adult consumption. Lure the broadminded adults with lines like: the red-headed rascal with a brand new line; the platinum blonde in a red-hot laugh riot; just a laughing, loving Cleopatra. Never forgetting for a minute that "Red-Headed Woman" is daring and torrid.—McCarthy, Hollywood.

Produced and distributed by M-G-M. Directed by Jack Conway, from the original story by Katherine Brush. Screen play by Anita Loos. Photographed by Harold Rosson. Film editor, Blanche Sewell. Release date, June 25, 1932. Running time, 75 minutes.

CAST

| | |
|---|---|
| Lil Andrews | Jean Harlow |
| Bill Legendre, Jr | Chester Morris |
| William Legendre. Sr | Lewis Stone |
| Irene | Leila Hyams |
| Sally | Una Merkel |
| Gaerste | Henry Stephenson |
| Aunt Jane | May Robson |
| Albert | Charles Boyer |
| Uncle Fred | Harvey Clark |

## The Man From Yesterday

*(Paramount)*

**Drama**

Putting this picture over to any kind of respectable results at the box office is going to require plenty of ingenuity and effort. Because it is a story with a background of one of the most tragic developments of the war, a subject which most people are trying to forget, it must be tackled from an angle that will ignore the impression of grimness.

You might approach your selling campaign from the idea of a woman who could not forget the man she had loved and married only to have him torn from her by the command of the God of War, to learn that he had been killed, to continue in a beautiful faith that it was all a horrible mistake. This might be a heart-tugging appeal for the women. That angle could be further developed with the idea of the man who came back realized that, wrecked in body and mind, he could bring no happiness to the woman he loved, so sacrificed himself that she might find happiness with another man.

Nevertheless you cannot overlook the powerful angle of Clive Brook's box office draw. Nor can you afford not to take full advantage of all that Claudette Colbert's name may mean in your community. Thus it would appear that a well-thought-out campaign, built around the glamour of those two names; supplemented by Allen Mowbray and Andy Devine, would be productive of the best results.

Build on the idea of faith—beautiful, everlasting. Be careful how you construct your surrounding program. You'll need short subjects that will offer a lightening contrast, yet you don't want rip-snorters that are going to be entirely foreign to your feature attraction. Build up to it with dignified shorts, scenics, travelogues, etc., and you will have a well balanced program.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Berthold Viertel. Based on the play by Nell Blackwell and Roland Edwards. Screen play by O. H. P. Garrett. Photography by Karl Struss. Release date, July 1, 1932. Running time, 70 minutes.

CAST

| | |
|---|---|
| Sylvia Suffolk | Claudette Colbert |
| Capt. Tony Clyde | Clive Brook |
| Rene Goudin | Charles Boyer |
| Steve Hand | Andy Devine |
| Dr. Waite | Alan Mowbray |
| A Flirt | Yola D'Avril |
| A Flirt | Barbara Leonard |
| Baby Tony | Ronald Cosbey |

## Hold 'Em Jail

*(RKO Radio)*

**Comedy**

Wheeler and Woolsey at their nuttiest. Funnier, more foolish, more nonsensically insane than ever. Roaring with belly laughs, rippling with smiles from start to finish. With a raft of names—Edna May Oliver, Rosco Ates, Edgar Kennedy, Warren Hymer, et al—that means something at the box office.

It is built around football, but football which by no stretch of the most mirth-maddened imagination could come within the meaning of any term describing the great gridiron sport—laid in the most impossible of places, in jail. It's a picture burlesquing, satirizing with zestful zip and howling farcical comedy all the publicity madness, the "school" spirit, the prose-

# SIX FOX SUM

FOX comes through in a pinch with pictures with a punch. Winding up the season with six best bets. Hits when hits are needed most. Look them over and you'll book them fast!

## REBECCA OF SUNNYBROOK FARM

It's the making of two new stars!

MARIAN NIXON
RALPH BELLAMY

Mae Marsh
Louise Closser Hale

From the famous stage play

*Directed by* AL SANTELL

●

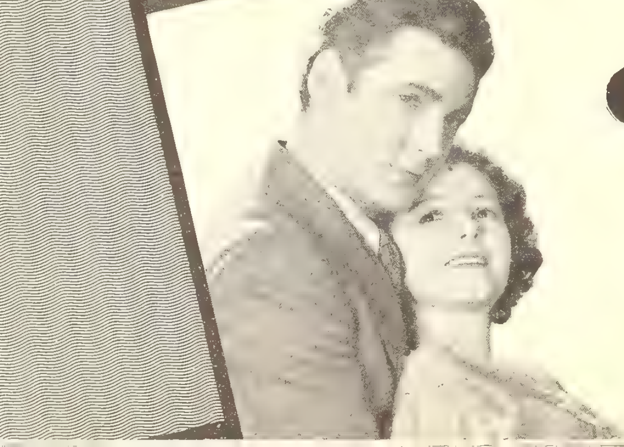
## ALMOST MARRIED

Not since "Frankenstein" has there been such a horror picture. Promise them plenty on this thriller!

ALEXANDER KIRKLAND
RALPH BELLAMY
VIOLET HEMING

From Andrew Soutar's novel, "The Devil's Triangle"

●



## JANET GAYNOR CHARLES FARRELL

in FRANK CRAVEN'S stage success

## THE FIRST YEAR

Tender situations and merry complications in the first year of married life!

*Directed by* WILLIAM K. HOWARD

# MER SOCKS!

## BACHELOR'S AFFAIRS

Menjou as a gay old dog whose new tricks
gave his joints new cricks!

**ADOLPHE MENJOU**

Minna Gombell, Arthur Pierson, Joan Marsh

*Directed by* ALFRED WERKER

●

## AFTER THE RAIN

Smash drama of flaming South Seas
passion. Tracy amazes!

**SPENCER TRACY**

**PEGGY SHANNON**

William Boyd, Irving Pichel, Raoul Roulien

*Directed by* JOHN BLYSTONE

●

## ELISSA LANDI *in* UNDESIRABLE LADY

Landi hits her stride as a woman who
pursues love in the mire of desire

**PAUL LUKAS**

Warner Oland, Alexander Kirkland
Donald Crisp, Earle Fox

*Directed by* FRANK LLOYD

lyting, the hero worship, the football craziness of the most athletically hopped-up colleges.

The story is of a couple of super high-pressure novelty salesmen, parading as "All Americans," who talk themselves into jail, turn the rules and regulations of prison discipline upside down and inside out. They get mixed up in a football game between two "big time" rival "pens." And there's new comedy.

Edgar Kennedy, of short subject fame, is the warden whose patience is exhausted by the turmoil those two nuts create in his iron disciplined "big house." The cast also includes Edna May Oliver; stuttering Rosco Ates, as the star quarter-back and signal caller; Paul Hurst, the coach—on the grease always because he cannot produce a winning eleven; Betty Grable, a pleasing eyeful for love interest; Warren Hymer, the convict who is always trying to escape but always lands in solitary.

And there's the football season that will be here before we know it. It can be exploited to the skies. Carnival it, with flags and pennants, advertise it with the funniest, most foolish lines that you can concoct.

You can sell it to everyone. The kids will eat it up and the grownups will go out raving about it.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Norman Taurog. Story by Tim Whelan and Lew Lipton. Screen play by S. J. Perelman, Walter De Leon and Mark Sandrich. Continuity by Albert Tay. Photographed by Len Smith. Running time, 74 minutes.

CAST

| | |
|---|---|
| Curly | Bert Wheeler |
| Spider | Robert Woolsey |
| Violet | Edna May Oliver |
| Slippery Sam | Rosco Ates |
| The Warden | Edgar Kennedy |
| Barbara | Betty Grable |
| Coach | Paul Hurst |
| Steel | Warren Hymer |

## The Stoker

*(Allied Pictures)*

**Comedy Drama**

A darned good example of what the independent producer can do with a good story and a good cast, there's plenty of every entertainment element in "The Stoker," with drama, romance, adventure, comedy, unusual scenes in unusual places, with wifely duplicity and a touch of the American Marines thrown in for good measure. Here are plenty of the different elements to stir the emotions in a clean and wholesome picture, prepared and directed in such a manner that it can be effectively sold from any diverse number of angles.

Two things are outstanding. First, it marks the return to the screen of Monte Blue, a pretty good crowd pleaser in the older days, and second, it's a Peter B. Kyne story. These two names should pep up any box office. You can easily work up an interest stimulating campaign around the return of Blue, using the idea that when new faces are needed most you have the background of a star that already has proved his ability at the box office. Peter B. Kyne has millions of readers. Both his books and magazine short stories have won him a tremendous following and his readers constitute a potential audience that smart showmanship put across through prominent mention of Kyne's name in advertising as well as publicity stories, in addition to tieups with book stores and magazine stands.

Still those two are not the only names. Even though brother Wally is hogging the spotlight right now, Noah Beery has an enthusiastic following and Dorothy Burgess, Natalie Moorhead and Richard Tucker have plenty of admirers.

Get across the romance angle with the idea of love charm—of a man who was through with women for life, who sought strange adventure in strange places, but could not escape the capricious charm of a fascinating little senorita.

Boost the drama and thrill angle with—A man who put the world behind him, sought refuge in a fiery stoke hold, battled wild bandit hordes to forget women but couldn't forget because a woman wouldn't let him.

There's plenty of realism and action in "The Stoker" to give it wide appeal and insure satisfaction. And it's loaded with enough ready-made showmanship that can be exploited in many different ways—plenty of legitimate opportunities for tieups with travel bureaus, women's shops, beauty parlors, department stores.—McCarthy, Hollywood.

Produced and distributed by Allied. Directed by Chester M. Franklin. Original story by Peter B. Kyne. Screen play by F. Hugh Herbert. Photographed by Harry Neumann and Tom Galligan. Running time, 70 minutes.

CAST

| | |
|---|---|
| Dick Martin | Monte Blue |
| Margarita | Dorothy Burgess |
| Santina | Noah Beery |
| Ballard | Richard Tucker |
| Vera Martin | Natalie Moorhead |
| Ernesto | Charles Stevens |
| Valdez | Clarence Geldert |
| Chief of Police | Harry Vejar |

## Mystery Ranch

*(Fox)*

**Western**

Careful on this one. Don't try to oversell it. Don't try to label it anything stronger than pleasing Western entertainment. Don't exaggerate with the idea of luring a few additional dollars into the box office. If you do, expect complaints from your patrons.

"Mystery Ranch" undoubtedly was made for neighborhood and small city and town theatres. In those houses where Westerns, particularly George O'Brien pictures, have an appeal it can be built up to an average or better box office picture. It's a natural with the youngsters; the kids should shout themselves hoarse at its high theatrics. Likewise that class of your patrons that are not so sophisticated in their picture demands constitute a sales field. Therefore, go after the kids as strongly as you can, and bring in the other class by an appeal that suggests thrills, action, danger, daring heroism and a typical Western hero romance.

If the showing of beautiful scenery in your theatre means anything, you can use that angle as a supporting plug. You can't do much with the title or any of the characters in the way of exploitation without resorting to a lot of stereotyped stuff the merits of which as a ticket selling proposition are open to question.

Best results, it seems, will be attained by sticking to the truth, just plugging the picture as one of those thrilling George O'Brien Westerns, depending upon the kids and the O'Brien fans to snap up the business. The story was written by Stewart Edward White, which might mean something, depending upon where your theatre is located. As far as names are concerned, Cecelia Parker played with O'Brien in "Rainbow Trail" and "Riders of the Purple Sage." Charles Middleton, who has appeared in many big pictures, may be an asset, and Forrester Harvey, the dummy comedian with the Cockney dialect, may help you if you care to use his name in connection with some of the previous pictures in which he has appeared, "Man in Possession," for instance.—Mc Carthy, Hollywood.

Produced and distributed by Fox. Directed by David Howard. From the novel "The Killer" by Stewart Edward Whit. Screen play by Al Cohn. Sound, Albert Protzman. Photographed by Joseph August. Art director, Joseph Wright. Release date, June 12, 1932. Running time, 65 minutes.

CAST

| | |
|---|---|
| Bob Sanborn | George O'Brien |
| Jane Emory | Cecelia Parker |
| Henry Steele | Charles Middleton |
| Tonto | Charles Stevens |
| Artie Brower | Forrester Harvey |
| Mudo | Noble Johnson |
| Buck | Roy Stewart |
| Homesteader's Wife | Virginia Herdman |
| Mae | Betty Francisco |
| Sheriff | Russ Powell |

## Huddle

*(MGM)*

**Drama**

Regardless of when this one becomes available for your house it can always be considered timely. If the breaks bring it somewhere about the football season, swell. If not, it's still OK because the intense interest of the story and the characters in it make it excellent screen fare for all times.

It is unusually long, running 104 minutes, but after seeing the picture we could well appreciate how difficult it would be to cut anything else out without taking away just that much from its grand entertainment values. Every foot of it is unadulterated pleasure.

The title is none too strong for the b. o. Built up on the football theme, it would naturally be good box office material, but to sell it as "just a football" picture would be a serious mistake, because it is far more a "human" story than a "football" story. Taking that title and backing it up with Ramon Navarro, Madge Evans, Ralph Graves and several others you will note in the cast below—then adding the various selling touches such as the football slant, the uphill battle of a mill-hand to acquire a Yale education, the college background itself, and numerous other pointers, these should provide any smart showman with enough ammunition to blast plenty of business away from the bridge tables.

Its audience strength is by far its longest suit and will create such word-of-mouth advertising as few pictures have done this season. All of this fine cast handle their parts to perfection and, strange as it may sound, the direction makes it a human document if there ever was one. Expect raves if your town boasts of a newspaper critic, expect them anyway, even if you must depend on popular opinion around the community.

It is one of those pictures that can be played anywhere. Young and old will find entertainment galore and will hope for many more like it. Nothing objectionable, but then we don't live in your town, so you will be better able to judge that for yourself. By all means see it. To see it is to inspire yourself to put it over as it deserves, and your efforts will certainly not be in vain if you understand your patronage. Promise them, in no small way, one swell picture, and we'll wager they will agree that you have made good your promises.

Left to shift for itself it is going to complete its run before the town gets a chance to know how good a picture it is. Don't play such a lowdown trick on your box office. Here is one of the season's outstanding productions, outstanding in story, in acting and direction. Treat it as such and it will amply repay you for your enthusiasm and efforts.—Lewis.

Produced and distributed by M-G-M. Directed by Sam Wood. Story by Francis Wallace. Dialogue and continuity by Walton Hall Smith and C. Gardner Sullivan. Adapted by Robert Lee Johnson and Arthur S. Hyman. Photographed by Harold Wenstrom. Film editor, Hugh Wynn. Release date, May 14, 1932. Running time, 104 minutes.

CAST

| | |
|---|---|
| Tony | Ramon Novarro |
| Rosalie | Madge Evans |
| Thelma | Una Merkel |
| Coach Malcolm | Ralph Graves |
| Pidge | John Arledge |
| Larry | Frank Albertson |
| Tom Stone | Kane Richmond |
| Barbara | Martha Sleeper |
| Mr. Amatto | Henry Armetta |
| Mrs. Armatto | Ferike Boros |
| Mr. Stone | Rockliffe Fellows |
| Slater | Joe Sauers |

## Thunder Below

*(Paramount)*

**Drama**

The title and the thoughts back of this story promised much in the way of a good picture, but, unfortunately, very little materialized. It may be considered as another of those "hot climate" pictures where the wife is in love with the husband's best friend. And that just about constitutes all there is to tell about.

Tallulah Bankhead, so far as we are concerned, is still to get a break in pictures. Not that she falls down; on the contrary, she tries her darndest to make the story interesting by giving an excellent performance, but it takes more than her efforts and the hard work of Charles Bickford and Paul Lukas to accomplish such a feat.

The title possesses many good selling slants. On that title and the better marquee names in the cast you must depend almost entirely for whatever measure of business you show at the box office. References to the "hot climate" angle may not be advisable since there has been so much of that type before and especially since this is nothing above the usual run of such stories.

Audience value is weak and will have to be helped along by surrounding the feature with some mighty strong shorts. This can materially help the show as a whole. Perhaps several names, besides the ones we've mentioned, are good draws in your town; if so, use them as much as good showmanship will permit.

Not suitable for kids or Sunday showings in the smaller towns. Otherwise, spot it where it will get by with the least possible resistance or the necessity for trying to sell something that you know yourself to be far from satisfactory entertainment. Build up one of those shows whereby you can sell something else along with the feature.

For Tallulah's sake we are hoping that her next will afford her an opportunity of building up a real b. o. following. She deserves it.—LEWIS.

Produced and distributed by Paramount. Directed by Richard Wallace. From the novel by Thomas Rourke. Screen play by Josephine Lovett and Sidney Buchman. Photographed by Charles Lang. Release date, June 17, 1932. Running time, 69 minutes.

CAST

| | |
|---|---|
| Susan | Tallulah Bankhead |
| Walt | Charles Bickford |
| Ken | Paul Lukas |
| Horner | Eugene Pallette |
| Davis | Ralph Forbes |
| Webb | Leslie Fenton |
| Scotty | James Finlayson |
| Doctor | Edward Van Sloan |
| Pajarita | Mona Rico |
| Chato | Carlos Salazar |
| Pacheco | Enrique Acosta |
| Delapena | Gabry Rivas |

## Winner Take All

*(Warner)*

**Drama**

The box office selling recipe for this film should read about three-quarters James Cagney and one-quarter title, cast and theme. The title is the sort of line with which much can be done. Tie it to the squared circle, with Cagney fighting, in a winner take all battle, with gloved opponents and with romance. He takes it "on the chin" from a society girl, who plays upon his weakness for women, but he comes back strongly, shows the woman what he thinks of her and her actions, then takes the real count from the girl he loves. He has his weak points, but he has a punch in either hand.

Build the campaign along those lines, and always keep Cagney on top. He has demonstrated his money-making film faculty often enough to warrant playing him high. As usual, he handles his role in that breezy, pugilistic and pugnacious manner which, unique with him, gives his screen work a snap and sparkle and carries the audience with him in a rush from the very start. Tone the advertising copy in keeping with the star, giving it punch, making it short and snappy. It is the sort of role which is ready-made for Cagney, the kind in which he revels.

There are few good cast names beside Cagney, but few are needed. Marion Nixon is always appealing and does her work well as the girl whom Cagney meets out West at a health resort, but forgets in the big town when the society girl pursues him. Guy Kibbee as Cagney's manager, little Dickie Moore, an amazingly attractive youngster always, as Miss Nixon's son, are perhaps the only other names that will mean anything, though the support is uniformly good.

The audience will unquestionably be entertained, and entertained well. The story has action, punch, vigor, and is rounded out with a serious turn on the one hand, and several spots of really good comedy on the other. The comedy lies for the most part in the dialogue, and the manner in which Cagney "hurls" it. There is a sequence or two which borders a bit on the risque side, but it is not prominent and is carried off well by Cagney. There is no necessity of stressing it, particularly where it might do more harm than good. Stay on the action side all the way.

Another profitable angle is in the original story, authored by Gerald Beaumont, extremely well known in the magazine short story field for his yarns of sport. The local sporting goods stores should be worthwhile. The Strand in New York displayed out front a collection of gloves and other boxing paraphernalia, and therewith attracted a good bit of pedestrian attention.—AARONSON.

Produced and distributed by Warner. Directed by Roy Del Ruth. Author, Gerald Beaumont. Adaptation by Wilson Mizner and Robert Lord. Film editor, Thomas Pratt. Cameraman, Robert Kurrle. Release date, July 16, 1932. Running time, 67 minutes.

CAST

| | |
|---|---|
| Jim | James Cagney |
| Peggy | Marion Nixon |
| Pop | Guy Kibbee |
| Rosebud (trainer) | Clarence Muse |
| Joan | Virginia Bruce |
| Dickie | Dickie Moore |
| Monty | Allen Lane |
| Elliott | John Roche |
| Legs Davis | Ralf Harolde |
| Forbes | Alan Mowbray |
| Isaacs | Clarence Wilson |
| Butler | Charles Coleman |
| Ann | Esther Howard |
| Lois | Reenee Whitney |
| Trainer | Harvey Perry |
| Pice | Julian Riviere |

## A Nous La Liberte

*(Harold Auten)*

**Comedy Drama**

Here is an unusual piece of motion picture work. Rene Clair, author, adaptor, editor, and apparently producing the picture almost in its entirety, has taken most unusual liberties with the camera, settings and the technique of the motion picture in general. The result is unique, interesting, and ofttimes almost brilliant in execution.

The film is entirely in French, although that does not present nearly as stern an obstacle to appreciation in this country as may be supposed, since the dialogue is sparse, and the action of the story in nowise unintelligible.

This effort, which may safely be called an experiment or an adventure in the motion picture, is hardly adaptable to the regular run theatre. Rather, its possibilities are to be confined strictly to that type of house, in a major key situation, which can count on an audience with sufficient interest in the unusual in dramatic presentation. That is the only real selling angle in the film, the unusual. Perhaps the most efficacious manner of exploitation would be a direct mail campaign addressed to patrons of some long standing, or to certain of the more important names, socially and in business, in the community. The theatre which concerns itself with the European productions of better quality might make much of this film. The Europa, intimate cinema of that type in New York, is currently concluding a presumably profitable run of six weeks.

The film is replete with bizarre settings in most severely modernistic mode, while a symphonic score, running throughout creates a most unusual impression in keeping and accentuating the movement of the piece, the maneuvering of masses of men, at their tasks in prison, at their jobs in a large and intensely mechanized factory. There is a certain amusing, almost satirical atmosphere about the story of the prisoner who escapes and later heads a great industrial organization where the labor of the workers is similar to the routine of prison life. Touches of detail, appearing again and again, are unique in character, surprisingly effective. Only for certain types of houses and patrons, this film, unusual in every respect, might well be offered profitably.—AARONSON.

Produced, directed, edited, adapted and photographed by Rene Clair. Distributed by Harold Auten. Running time, 93 minutes.

CAST

| | |
|---|---|
| Emile | Henri Marchand |
| Louis | Raymond Cordy |
| Jeanne | Rolla France |
| The Uncle | Paul Olivier |
| Paul | Jacques Shelly |
| The Foreman | Andre Micaud |
| Maud | Germaine Aussey |
| An Old Man | Leon Lorin |
| An Old Convict | William Burke |
| An Orator | Vincent Hyspa |

# SHORTS

## Pie, Pie Blackbird

*(Vitaphone)*

**Fair**

Fairly entertaining, moderately enjoyable if the patron likes the negro band, with its own peculiar type of melody, and the singing negress, Nina McKinney, with her crooning but quite melodious voice. The idea of the band headed by Eubie Blake, placed within the confines of the opened crust of a pie, offers a novel setting for the music. Several popular numbers are rendered.—Running time, 9 minutes.

## Catnipped

*(Universal)*

**Fair**

There is a bit of amusement, a fair portion of novelty in this animated number. Oswald, the rabbit, is rather sadly beset by a group of clever mice, who electrically shock him, and he pursues them with the aid of a large cat. The short is not in any way unusual among cartoon numbers.—Running time, 7 minutes.

## Napoleon's Bust

*(Vitaphone)*

**Amusing**

There is a fair portion of amusement in this comedy subject. Nat Coleman, devotee of Napoleon, rendered unconscious after being struck with a bust of the great general, dreams of himself as Napoleon, his wife as Josephine. His great Waterloo campaign, with soldiers, warfare and palace trimmings strictly modern, forms an amusing idea.—Running time, 10 minutes.

## You Try Somebody Else

*(Paramount)*

**Entertaining**

Fairly entertaining, this short combines the rendition of a popular song by Ethel Merman, melodious-voiced stage singer, and the animated cartoon comedy, as a subject in the Screen Songs series. The cartoon work is amusing enough, Miss Merman's voice sufficiently pleasant to rate this an entertaining number.—Running time, 10 minutes.

## What an Idea

*(Vitaphone)*

**Melodious**

Fairly entertaining, satisfactorily musical, this comedy short has a novel idea, that of the small ornamental figures on the desk of the harassed musical show writer becoming animated, turning into a chorus, and various musical comedy bits result. Presumably the action takes place atop the writer's desk. It is an entertaining subject throughout.—Running time, 18 minutes.

## South American Journeys

*(Vitaphone)*

**Of Interest**

This subject in the E. M. Newman Travel Talk series pictures the result of the widely roving camera in South America. Seen are the beautiful harbor of Rio de Janiero, particularly impressive in a night shot; the parks of the city; the quaint and dilapidated appearing capitol of Paraguay. Perhaps the most striking scenic effects are achieved in the paroramic and closeup views of the famed waterfall of the continent. An interesting subject with wide appeal.—Running time, 9 minutes.

# THE NEWEST PICTURES

## *The Laughs and Eyes Have It In Latest Product; Meehan Points to Three Comedies*

By LEO MEEHAN, Hollywood

The laughs have it in the new pictures previewed in Cinemaland the last week. "Blessed Event," from Warners, "Million Dollar Legs" from Paramount, and "Bachelor's Affairs" from Fox, are among those designed for chuckling purposes, and a generous number of belly-laughs is mixed in for good measure.

"Blessed Event," in addition to having high speed, drama and color like a Roman candle, is distinguished by some of the best screen acting of the year. Nothing better has been done than the scene between Lee Tracy, who plays the lead, and Allen Jenkins, something of a newcomer out this way, in which they discuss the effect Sing Sing's electric chair has on a man's feelings. Wow! What acting. The film tells another story of a Broadway columnist with a keyhole mind, wise guy who bores into what people regard as their private affairs. He's threatened with death in almost every form, dodges gangster bullets and irate wives. The pace set by Howard Green's script and Roy Del Ruth's direction is terrific. It is being talked about by all who saw it. "Blessed Event" also may be classed as a motion picture event. It's a pacemaker for the Columnist cycle which is upon us.

To a picture goer who begins to get fed up on the routine doses of murder, arson love triangles, drawing room small talk and speakeasy smart cracks, an out-and-out farce comedy comes like a breeze from Catalina. Paramount has built one in "Million Dollar Legs" which is so wildly outlandish in story and so thoroughly nutty in dialogue and action that you just lie back in your seat and giggle, chuckle or roar. There's not a grain of sense to it. Ain't that grand? It is just made to laugh at, and with. Comedy masters like Jack Oakie, W. C. Fields, Andy Clyde, Ben Turpin, George Barbier, Hank Mann, Vernon Dent and half a dozen more, guided by the old maestro of slapstick days, Edward Cline, do their antics without regard for plot, expense or restraint. Bill Fields (of whom we'd like to see more and often) plays the president of a mythical little nation in Europe which, like Finland, specializes in growing record-breaking athletes. How Bill brings the gang to Los Angeles and cleans up on the 1932 Olympic games provides the routine. And the routine chews up scenery, sinks boats, derails trains, breaks heads. If someone had just thrown a pie we would have believed film comedy had returned to earth and abandoned the drawing room. Imagine Andy Clyde as a Pavvo Nurmi—that's a rough idea of the uproarious absurdity of this one. Good old-fashioned lowdown farce of the Sennett-Christie-Chaplin school.

Radio's contribution for the week is the latest Richard Dix picture, with Wesley Ruggles as impresario. "Roar of the Dragon" tells about bandits, and Communists, and Oriental intrigue and "furriners" in Manchuria. The Japs ought to be fined for suspending hostilities over there before this one got to market. Dix is a river boat captain, stranded with a bunch of Americans, including Gwili Andre (Radio's new Garbo-Dietrich model), Arlene Judge, Zasu Pitts, Edward Everett Horton, C. Henry Gordon and others. Beleaguered in a hotel for days, facing starvation, or death at the hands of knife-eating brigands, they use more machine gun ammunition than was expended on Vimy Ridge. Eddie Cronjager's photography materially heightens the melodramatic effects. It is easily among the best jobs of the year from the Bell & Howell angle. We can't say about this Andre girl; sometimes she looks good, sometimes not so good, and, subconsciously, one keeps thinking of how Garbo or Dietrich might have done it, which doesn't quite give the new kid a fair break. Anyhow, she's worth trying some more.

Fox's "Bachelor's Affairs" sets out to show what can befall a bachelor in the forties who succumbs to the round-eyed stares of a dizzy little blonde to whom he should have been content to play "uncle." Adolphe Menjou plays the bachelor, so you know he's gay, and suave—but he becomes extremely harassed and all but collapses when he marries the baby, Joan Marsh. You know, after all, a man should remember his age and act accordingly. Minna Gombell, Arthur Pierson, Allan Dinehart, Irene Purcell, Don Alvarado, Herbert Mundin and Rita LaRoy contribute effectively to the complications. It's loaded with wise cracking.

"The Man From Yesterday" is mostly a sound track. It is a very slow moving story of a wartime romance which ends disastrously. Nurse marries an officer. Both return to their units. He is reported dead. She becomes interested in a young doctor in her outfit. She also becomes a mother. About the time she is ready to give up the husband as lost, and marry the doctor, husband reappears, but very much shot to pieces. Of course she's going to do the big thing, give up her romance with the doctor and stick to what's left of her husband. He ses what has happened and gets out of the way. He was almost there, anyhow. Claudette Colbert and Clive Brooks deserve better vehicles than this. They do their best, but even an actor can get tired of talking.

Audience reaction to the first of a series of westerns featuring John Wayne, produced for Warners by Leon Schlessinger, was very favorable. "Ride Him, Cowboy" seems to have all the best ingredients of entertainment fanned by the breezes of the wide open spaces. Wayne looks well, acts with conviction, and he is ably supported by such competent folks as Frank Hagney, Henry Walthall, Otis Harlan, Charles Sellon, Ruth Hall, Harry Gribbon. It gives the series an auspicious start.

### Grants Charter to IATSE Unit

The secretary of state of Ohio has granted a charter to the state unit of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada. The unit was formed during the convention recently at Columbus. It is expected 1,400 will be enrolled.

# Cooperation, Not Competition, Must Rule, Says DeBrie

Cooperation must take the place of competition in international motion picture relations before producing and technical phases can make uniform progress, it was declared in Hollywood last week by Andre DeBrie, head of the Paris camera works which bears his name.

Mr. DeBrie, visiting Hollywood on a survey of the American market, told a representative of the Quigley Publications that while American pictures had in the past greatly influenced motion picture progress abroad, the time has come when no one country's product can command the world market. With Germany, France, England, and even Russia producing excellent pictures, Mr. DeBrie said, it is now rather a case of individual picture merit than of the influence of any particular company abroad.

The famous French manufacturer declared that it was not alone in the production field that international cooperation was necessary. In this regard, he declared much could be accomplished toward broadening the scope of international distribution. But, he pointed out, the principal need is for intensive cooperation in the technical branches of the industry, in order that ideas and scientific progress in all the laboratories of the world may keep abreast for the common good of the industry as a whole.

Much of this cooperation, Mr. DeBrie pointed out, can be attained through the broadening of relationships between such organizations as Hollywood's Academy of Motion Picture Arts and Sciences and similar organizations abroad, as for instance the French Syndicale which performs the same function for the French industry as the Academy does for the American.

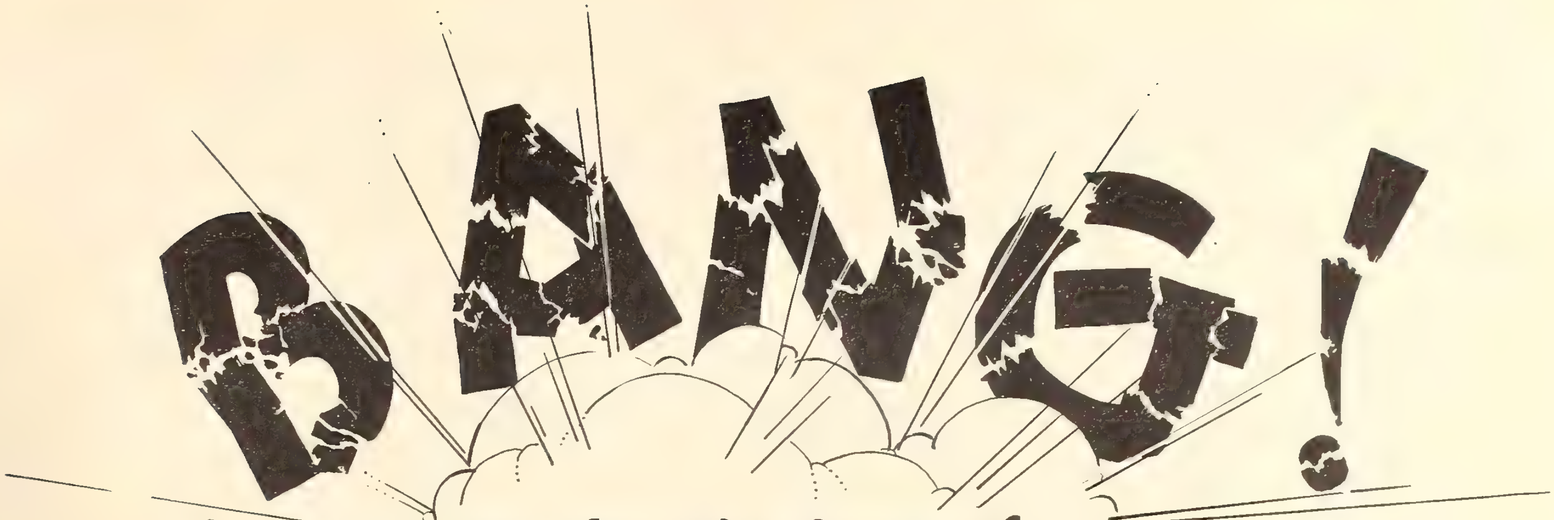
# Equity Receivers For Fox Theatres

Judge Martin C. Manton, in federal court for the southern district of New York, on Wednesday granted a receivership in equity for Fox Theatres Corporation, upon application of the Chicago Title & Trust Company. The petitioner claimed the corporation owed it $410,190.

William E. Atkinson, president of Fox Theatres Corporation, and John S. Sherman were appointed receivers by the court and ordered to furnish a joint bond of $100,000. The action was described as a friendly move.

## MGM Holding Four Regional Sales Sessions; Now Underway

MGM will hold four regional sales meetings this year. The first got underway on Thursday in Philadelphia. Other cities on the schedule are Memphis, Kansas City and Los Angeles. Felix F. Feist, general sales manager, will attend all four sessions. It is understood the company will release 52 features next season.



**Go the Big Guns of UNIVERSAL!**

---**IGLOO** the picture the fans will gabble about for years to come.

---**THE DOOMED BATTALION** about which critics are standing on their hind legs.

---**TOM BROWN OF CULVER** with a hotter pace than "The Spirit of Notre Dame"

---**TOM MIX and TONY** in two knockouts that defy the heat of summer.

**Pos-i-tive-ly guaranteed to give your beloved competitor a stiff pain in the neck.**

BACK STREET is coming! It's a road show.

# THEATRE RECEIPTS

Theatre receipts for the calendar week ended June 18, 1932 reached a total of $1,840,404 which, compared to the aggregate for the previous calendar week, ended June 11, when the total gross was $1,928,776, indicates a decrease of $88,372. The drop may be in part accounted for by the fact that the total for the earlier week included 175 theatres in 31 key cities, while 172 houses in 31 cities reported during the following period. Sixteen new low individual house figures were recorded during the later week, and one new high figure, at the Loew's State in Boston, on a split week. This compares with 21 new "lows" and no new "highs" during the preceding seven-day period.

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| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Albany** | | | | | | | |
| Harm-Bleeker | 2,300 | 25c-40c | "As You Desire Me" (MGM) | 7,810 | "Huddle" (MGM) | 6,150 | High 1-24 "Reducing" $18,500<br>Low 2-13-32 "Tonight or Never" 4,820 |
| Leland | 1,350 | 20c-25c | "Devil's Lottery" (Fox) (4 days)<br>"Careless Lady" (Fox) (3 days) | 1,850<br>1,400 | "The Wet Parade" (MGM) (3 days)<br>"Cock of the Air" (U. A.) (4 days) | 1,310<br>1,660 | High 5-2 "Strangers May Kiss" 8,100<br>Low 12-26 "Ex-Flame" 2,900 |
| Ritz | 1,146 | 20c-25c | "Week-End Marriage" (F. N.) | 3,650 | "Radio Patrol" (U.) | 3,125 | High 10-31 "East of Borneo" 4,950<br>Low 4-16-32 "The Wiser Sex" 1,830 |
| RKO Palace | 4,000 | 25c-50c | "Is My Face Red?" (Radio) (4 days)<br>"Escapade" (First Division) (3 days) | 8,400<br>5,450 | "Westward Passage" (Pathe) (4 days)<br>"Strangers of the Evening" (Tiff.) (3 days) | 8,300<br>8,480 | ........ |
| Strand | 1,900 | 25c-40c | "The Miracle Man" (Para.) | 6,150 | "Strange Love of Molly Louvain" (F. N.) | 5,220 | High 10-24 "Susan Lenox" 10,350<br>Low 3-5-32 "Fireman, Save My Child" 5,000 |
| **Baltimore** | | | | | | | |
| Europa | 267 | 25c-50c | "Rasputin, the Holy Devil" (German) (3rd week) | 1,400 | "Rasputin, the Holy Devil" (German) (2nd week) | 1,000 | High 6-4-32 "Rasputin, the Holy Devil" 2,300<br>Low 11-30 "Immortal Vagabond" 450 |
| Hippodrome | 2,250 | 25c-50c | "Westward Passage" (Pathe) | 9,500 | "Beauty and the Boss" (W. B.) | 16,500 | ........ |
| Keith's | 2,500 | 25c-50c | "Strange Case of Clara Deane" (Para.) (15c-40c) | 2,750 | "Night World" (U.) | 6,700 | High 4-9 "Bachelor Apartment" 16,080<br>Low 6-18-32 "Strange Case of Clara Deane" 2,750 |
| Loew's Century | 3,076 | 25c-60c | "New Morals for Old" (MGM) | 16,500 | "Strange Love of Molly Louvain" (F. N.) | 16,000 | High 4-11 "Tailor Made Man" 30,000<br>Low 6-11-32 "Strange Love of Molly Louvain" 16,000 |
| Loew's Parkway | 987 | 15c-35c | "Huddle" (MGM) | 4,100 | "Scarface" (U. A.) | 4,200 | High 1-30-32 "Emma" 5,600<br>Low 1-10 "Lottery Bride" 3,100 |
| Loew's Stanley | 3,532 | 25c-60c | "Merrily We Go To Hell" (Para.) | 18,400 | "As You Desire Me" (MGM) | 19,700 | High 4-11 "Strangers May Kiss" 33,500<br>Low 12-12 "The Big Parade" 10,400 |
| Loew's Valencia | 1,487 | 25c-35c | "Huddle" (MGM) | 2,400 | "Scarface" (U. A.) | 2,700 | High 1-3 "Going Wild" 4,500<br>Low 6-18-32 "Huddle" 2,400 |
| New | 1,600 | 25c-50c | "Woman in Room 13" (Fox) | 5,000 | "Society Girl" (Fox) | 6,500 | High 1-10 "Man Who Came Back" 18,000<br>Low 4-30-32 "Cheaters at Play" 4,850 |
| Rivoli | 1,982 | 20c-40c | "Sky Devils" (U. A.) | 2,500 | "Lena Rivers" (Tiffany) | 1,500 | High 1-10 "Criminal Code" 10,000<br>Low 6-11-32 "Lena Rivers" 1,500 |
| **Boston** | | | | | | | |
| Keith's | 2,800 | 25c-60c | "Attorney for the Defense" (Col.) (25c-65c) | 20,000 | "Westward Passage" (Pathe) | 21,000 | High 12-5 "Frankenstein" 27,000<br>Low 3-26-32 "Explorers of the World" 16,000 |
| Keith-Boston | 2,500 | 25c-65c | "Congress Dances" (U. A.) | 19,000 | "Race Track" (World Wide) | 20,000 | High 4-9-32 "Steady Company" 26,000<br>Low 12-26 "The Deceiver" 16,500 |
| Loew's Orpheum | 3,100 | 25c-50c | "As You Desire Me" (MGM) (25c-60c) | 21,000 | "Scarface" (U. A.) (25c-55c) | 20,000 | High 1-24 "Hell's Angels" 31,500<br>Low 3-26-32 "Polly of the Circus" 18,000 |
| Loew's State | 3,700 | 25c-50c | "Hell Divers" (MGM) (30c-60c-4 days)<br>"Possessed" (MGM) (30c-60c-2 days)<br>"Sin of Madelon Claudet" (MGM) (30c-60c-1 day) | 16,200<br>6,000<br>3,800 | "New Morals for Old" (MGM) (25c-60c) | 21,500 | High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000<br>Low 7-18 "Man in Possession" 19,000 |
| Metropolitan | 4,350 | 35c-75c | "Merrily We Go To Hell" (Para.) | 36,500 | "Man About Town" (Fox) | 38,000 | High 1-31 "No Limit" 44,500<br>Low 7-4 "I Take This Woman" 30,000 |
| Paramount | 1,800 | 25c-50c | "The Tenderfoot" (F. N.) (30c-60c) | 14,000 | "Two Seconds" (F. N.) (25c-60c) | 15,000 | ........ |
| Scollay Square | 1,800 | 15c-50c | "State's Attorney" (Radio) | 11,000 | "Trial of Vivienne Ware" (Fox) | 11,500 | High 1-17 "Right to Love" 25,000<br>Low 12-26 "His Woman" 9,500 |
| Uptown | 2,000 | 25c-60c | "The Tenderfoot" (F. N.) | 11,000 | "Two Seconds" (F. N.) | 11,000 | High 5-14-32 "The Miracle Man" 15,000<br>Low 12-26 "X Marks the Spot" 10,000 |
| **Buffalo** | | | | | | | |
| Buffalo | 3,500 | 30c-65c | "Merrily We Go To Hell" (Para.) | 19,400 | "As You Desire Me" (MGM) | 25,000 | High 3-28 "My Past" 39,500<br>Low 3-19-32 "Dancers in the Dark" 17,000 |
| Century | 3,000 | 25c-50c | "The Woman in Room 13" (Fox) | 11,400 | "Careless Lady" (Fox) | 11,000 | High 2-14 "Cimarron" 25,600<br>Low 3-5-32 "Cheaters at Play" 5,800 |
| Court Street | 1,800 | 25c | "Carnival Boat" (Pathe) (4 days) | 1,900 | "Cohens and Kellys in Hollywood" (U.) (5 days)<br>"The Struggle" (U. A.) (3 days) | 1,700<br>1,900 | ........ |
| Hippodrome | 2,100 | 25c-35c | "Night Court" (MGM) | 8,000 | "Strange Case of Clara Deane" (Para.) | 6,200 | High 2-14 "Free Love" 26,300<br>Low 6-4-32 "When A Feller Needs A Friend" 4,300 |
| Lafayette | 3,300 | 25c | "Love Affair" (Col.) | 6,200 | "The Secret Witness" (Col.) | 5,800 | High 4-11 "Ten Cents a Dance" 24,100<br>Low 6-11-32 "The Secret Witness" 5,800 |
| **Charlotte** | | | | | | | |
| Broadway | 1,167 | 25c-50c | "The Tenderfoot" (F. N.) (6 days) | 5,000 | "Street of Women" (W. B.) (3 days)<br>"Two Seconds" (F. N.) (3 days) | 2,500<br>3,000 | ........ |
| Carolina | 1,441 | 25c-40c | "Lena Rivers" (Tiff.) (35c-50c—3 days)<br>"Sinners in the Sun" (Para.) (35c-50c—3 days) | 4,000<br>4,000 | "Strange Case of Clara Deane" (Para.) (2 days)<br>"As You Desire Me" (MGM) (40c-50c-4 days) | 1,250<br>5,000 | ........ |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross | |
|---|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) | |
| **Chicago** | | | | | | | | |
| Chicago ........ | 4,000 | 35c-85c | "Merrily We Go To Hell" (Para.) | 48,000 | "Society Girl" (Fox).............. | 39,000 | High 1-23-32 "Two Kinds of Women"..<br>Low 7-18 "Women Love Once"......... | 67,000<br>26,250 |
| Oriental ........ | 2,284 | 35c-85c | "Man About Town" (Fox)........ | 28,000 | "Two Seconds" (F. N.)........... | 21,000 | High 3-7 "My Past"....................<br>Low 6-27 "Party Husband"............ | 46,750<br>19,450 |
| Palace ......... | 2,509 | 35c-85c | "Race Track" (World Wide)...... | 18,000 | "Night World" (U.).............. | 22,500 | High 4-2-32 "Cheaters at Play".........<br>Low 6-18-32 "Race Track" ............ | 33,000<br>18,000 |
| State Lake .... | 2,776 | 25c-60c | "Attorney for the Defense" (Col.) | 8,700 | "Westward Passage" (Pathe).... | 13,000 | High 12-12 "Frankenstein"..............<br>Low 6-4-32 "Radio Patrol" ............... | 44,000<br>8,000 |
| United Artists.. | 1,700 | 35c-85c | "The Tenderfoot" (F. N.)........ | 9,000 | "Congress Dances" (U. A.)....... | 13,500 | High 3-21 "City Lights"..................<br>Low 6-18-32 "The Tenderfoot"......... | 46.562<br>9,000 |
| **Cincinnati** | | | | | | | | |
| Keith's ......... | 1,600 | 25c-40c | "Attorney for the Defense" (Col.) | 3,100 | "No Greater Love" (Col.)........ | 3,900 | High 2-13-32 "Ben Hur"..................<br>Low 8-22 "A Holy Terror"............... | 5,500<br>2,900 |
| RKO Albee .... | 3,300 | 35c-75c | "Man About Town" (Fox)........ | 22,000 | "Strangers of the Evening" (Tiff.) | 20,000 | High 11-14 "The Spider".................<br>Low 6-11-32 "Strangers of the Evening" | 35,000<br>20,000 |
| RKO Capitol .. | 2,000 | 30c-50c | "Westward Passage" (Pathe) ... | 7,500 | "Society Girl" (Fox).............. | 8,500 | High 10-24 "Susan Lenox"...............<br>Low 6-18-32 "Westward Passage" ..... | 18,661<br>7,500 |
| RKO Family ... | 1,140 | 15c-25c | "The Mystery Ranch" (Fox)......<br>(4 days) | 1,950 | "Ghost Valley" (Pathe)..........<br>(4 days) | 1,950 | High 2-14 "No Limit" and "Boudoir Diplomat" ........ | 4,275 |
| | | | "Honor of the Press" (Mayfair)..<br>(3 days) | 1,050 | "Love in High Gear" (Mayfair)..<br>(3 days) | 1,050 | Low 8-22 "Lawless Women" and "Man in Possession" .. | 1,900 |
| RKO Lyric .... | 1,400 | 30c-50c | "As You Desire Me" (MGM)...<br>(7 days and Sat. midnite show)<br>(2nd week) | 8,600 | "As You Desire Me" (MGM)......<br>(7 days and Sat. midnite show)<br>(1st week) | 13,500 | High 2-14 "Reducing"...................<br>Low 5-28-32 "The Mouthpiece"......... | 21,300<br>8,000 |
| RKO Palace ... | 2,700 | 30c-50c | "Street of Women" (W. B.)......<br>(7 days and Sat. midnite show) | 11,900 | "Scarface" (U. A.)................<br>(7 days and Sat. midnite show) | 14,300 | High 8-15 "Politics"......................<br>Low 4-23-32 "It's Tough to be Famous" | 29,500<br>9,000 |
| **Cleveland** | | | | | | | | |
| Allen ........... | 3,300 | 25c-50c | "Merrily We Go To Hell" (Para.)<br>(25c-60c) | 13,000 | "As You Desire Me" (MGM)....<br>(25c-40c) | 18,000 | High 1-30-32 "Hell Divers".............<br>Low 4-9 "Ladies' Man"................. | 26,000<br>12.000 |
| Keith's E. 105 St. | 2,200 | 15c-50c | "Race Track" (World Wide)...... | 10,000 | "Strangers of the Evening" (Tiff.) | 14,000 | ............................................ | |
| RKO Palace ... | 3,100 | 25c-75c | "Attorney for the Defense" (Col.)<br>(25c-60c) | 20,000 | "Radio Patrol" (U.)..............<br>(25c-60c) | 21,000 | High 5-2 "Laugh and Get Rich"........<br>Low 5-21-32 "Sinners in the Sun"...... | 40,000<br>18,000 |
| State ........... | 3,400 | 25c-50c | "New Morals for Old" (MGM)...<br>(25c-60c) | 14,500 | "Forgotten Commandments" ....<br>(Para.) | 17,000 | High 12-5 "Possessed"..................<br>Low 6-20 "Vice Squad".................. | 30,000<br>14,000 |
| Stillman ........ | 1,900 | 25c | "The Woman in Room 13" (Fox) | 3,500 | "While Paris Sleeps" (Fox).....<br>(15c-25c) | 5,000 | ............................................ | |
| Warner's Lake. | 800 | 25c-50c | "Street of Women" (W. B.)...... | 4,300 | "The Tenderfoot" (F. N.)......... | 5,500 | High 10-3 "Five Star Final"............<br>Low 7-4 "Big Business Girl"........... | 15,000<br>2,000 |
| **Denver** | | | | | | | | |
| Denver ......... | 2,300 | 25c-65c | "Merrily We Go To Hell" (Para.) | 13,000 | "As You Desire Me" (MGM)... | 18,000 | High 8-8 "Politics".....................<br>Low 5-14-32 "Greeks Had a Word For Them" ....................... | 25,000<br>9,000 |
| Huff'n's Aladdin | 1,500 | 35c-75c | "Man About Town" (Fox)......... | 6,000 | "Trial of Vivienne Ware" (Fox) | 6,500 | High 4-11 "Connecticut Yankee"........<br>Low 11-28 "Heartbreak"................. | 12,000<br>3,500 |
| Huffman's Rialto | 900 | 25c-50c | "Society Girl" (Fox)............... | 3,500 | "Woman in Room 13" (Fox)...... | 3,000 | ............................................ | |
| Orpheum ...... | 2,600 | 25c-50c | "Westward Passage" (Pathe)...... | 12,000 | "But the Flesh is Weak" (MGM) | 15,000 | ............................................ | |
| Paramount .... | 2,000 | 25c-50c | "As You Desire Me" (MGM)...... | 7,000 | "Sinners in the Sun" (Para.).... | 7,000 | High 1-10 "Hell's Angels"...............<br>Low 5-28-32 "Strange Case of Clara Deane" and "Night Court" | 22,000<br>6,000 |
| **Des Moines** | | | | | | | | |
| Des Moines .... | 1,700 | 25c-60c | "Night Court" (MGM)............ | 7,200 | "As You Desire Me" (MGM)... | 9,000 | High 1-30-32 "Emma"...................<br>Low 9-12 "American Tragedy".......... | 13,000<br>6,000 |
| Orpheum ...... | 1,776 | 15c-35c | "Race Track" (World Wide).....<br>(4 days) | 4,500 | "Westward Passage" (Pathe)....<br>(4 days) | 4,500 | High 2-14 "Cimarron"...................<br>Low 2-13-32 "Murders in the Rue Morgue," | 18,000<br>5,500 |
| | | | "The Devil Plays" (Capital)......<br>(3 days) | 2,000 | "Steady Company" (U.) .........<br>(3 days) | 2,500 | | |
| Paramount .... | 1,700 | 25c-60c | "Street of Women" (W. B.).....<br>(4 days) | 6,300 | "Society Girl" (Fox)..............<br>(4 days) | 7,000 | High 8-29 "Sporting Blood" and "Murder by the Clock" .. | 15.000 |
| | | | "Love Is A Racket" (F. N.).....<br>(3 days) | 3,500 | "Strange Love of Molly Louvain"<br>(F. N.) (3 days) | 3,000 | Low 2-13-32 "Hatchet Man"...... and "No One Man" .. | 9,000 |
| **Detroit** | | | | | | | | |
| Downtown ..... | 2,750 | 25c-50c | "Westward Passage" (Pathe)..... | 12,000 | "Roadhouse Murder" (Radio)..... | 9,000 | ............................................ | |
| Fisher ......... | 2,300 | 25c-60c | "Street of Women" (W. B.)...... | 12,000 | "Strange Love of Molly Louvain"<br>(F. N.) | 12,000 | ............................................ | |
| Fox ............ | 5,000 | 25c-50c | "Fast Companions" (U.).......... | 23,000 | "Society Girl" (Fox).............. | 20.000 | ............................................ | |
| Michigan ...... | 3,000 | 25c-75c | "Merrily We Go To Hell" (Para.) | 26,000 | "Attorney for the Defense" (Col.) | 30,000 | ............................................ | |
| **Hollywood** | | | | | | | | |
| Chinese ........ | 2,500 | 50c-$1.50 | "Grand Hotel" (MGM)...........<br>(7th week) | 25.000 | "Grand Hotel" (MGM)...........<br>(6th week) | 27,400 | High 7-31 "Trader Horn"...............<br>Low 10-31 "Yellow Ticket"............. | 36.000<br>9,000 |
| Pan. Hollywood | 3,000 | 35c-65c | "Young America" (Fox).......... | 9,500 | "Tarzan the Ape Man" (MGM).. | 9,700 | High 4-30-32 "Careless Lady"..........<br>Low 2-6-32 "Ladies of the Big House". | 22,400<br>7,000 |
| W. B. Hollywood | 3,000 | 35c-50c | "Week-End Marriage" (F. N.).... | 9,500 | "The Tenderfoot" (F. N.)........ | 15,500 | High 2-7 "Little Caesar"................<br>Low 11-7 "Honor of the Family"...... | 30,000<br>7,000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week | | Previous Week | | High and Low Gross |
|---|---|---|---|---|---|---|---|
| | | | Picture | Gross | Picture | Gross | (Tabulation covers period from January, 1931 to date) |
| **Houston** | | | | | | | |
| Kirby | 1,654 | 15c-35c | "The Tenderfoot" (F. N.) (4 days)<br>"Young America" (Fox) (4 days) | 2,200<br>1,200 | "Sky Devils" (U. A.) (4 days)<br>"Taxi" (W. B.) (3 days) | 2,500<br>1,500 | High 5-7-32 "Grand Hotel" 15,000<br>Low 5-28-32 "Strange Case of Clara Deane" 3,000 |
| Loew's State | 2,700 | 25c-50c | "The Big Timer" (Col.) | 3,500 | "New Morals for Old" (MGM) | 5,000 | High 5-2 "Trader Horn" 18,000<br>Low 6-18-32 "The Big Timer" 3,500 |
| Metropolitan | 2,512 | 25c-50c | "Merrily We Go To Hell" (Para.) | 9,750 | "So Big" (W. B.) | 7,150 | High 5-14-32 "Scarface" 14,000<br>Low 6-4-32 "Man About Town" 6,000 |
| RKO Majestic | 2,250 | 25c-50c | "Westward Passage" (Pathe) | 3.500 | "Attorney for the Defense" (Col.) | 3,600 | High 2-14 "Cimarron" 18,000<br>Low 1-16-32 "Girl of the Rio" 2,000 |
| **Indianapolis** | | | | | | | |
| Apollo | 1,100 | 25c-50c | "Street of Women" (W. B.) | 3,250 | "Society Girl" (Fox) | 3,000 | High 6-13 "Daddy Long Legs" 10,000<br>Low 6-11-32 "Society Girl" 3,000 |
| Circle | 2,600 | 25c-50c | "Week-End Marriage" (F. N.) | 5,000 | "Reserved for Ladies" (Para.) | 4,000 | High 2-14 "Cimarron" 13,000<br>Low 6-11-32 "Reserved for Ladies" 4,000 |
| Indiana | 3,300 | 25c-50c | "The Tenderfoot" (F. N.) | 10,000 | "Love Is A Racket" (F. N.) (35c-75c) | 15,000 | High 1-17 "Her Man" 25,000<br>Low 5-14-32 "World and the Flesh" 8,000 |
| Lyric | 2,000 | 25c-50c | "Mystery Ranch" (Fox) | 7,500 | "While Paris Sleeps" (Fox) | 7,000 | High 1-10 "Under Suspicion" 13,000<br>Low 9-12 "East of Borneo" 5,750 |
| Palace | 2,800 | 25c-50c | "When A Feller Needs A Friend" (MGM) | 8.000 | "Beast of the City" (MGM) | 5,000 | High 5-2 "Trader Horn" 22,000<br>Low 6-11-32 "Beast of the City" 5,000 |
| **Kansas City** | | | | | | | |
| Liberty | 1,000 | 15c-25c | "The Tenderfoot" (F. N.) | 4,000 | "The Broken Wing" (Para.) | 3,000 | |
| Mainstreet | 3,049 | 35c-50c | "Race Track" (World Wide) | 25,000 | "Rich Are Always With Us" ( . N.) | 11,000 | High 1-9-32 "Peach O' Reno" 25,500<br>Low 6-11-32 "Rich Are Always With Us" 11,000 |
| Midland | 4,000 | 25c-50c | "New Morals for Old" (MGM) (7 days and Sat. midnite show) | 9,000 | "When A Feller Needs A Friend" (MGM) (7 days and Sat. midnite show) | 9,000 | High 1-23-32 "Hell Divers" 30,400<br>Low 5-9 "Quick Millions" 7,500 |
| Newman | 2,000 | 35c-50c | "Trial of Vivienne Ware" (Fox) (7 days and Sat. midnite show) | 7,500 | "Merrily We Go To Hell" (Para.) (7 days and Sat. midnite show) | 12,000 | High 2-27-32 "Shanghai Express" 25,000<br>Low 6-4-32 "Street of Women" 6,500 |
| Pantages | 2,200 | 20c-30c | "Maker of Men" (Col.) and "The Silver Lining" (U. A.) | 2,000 | "Congress Dances" (U. A.) | 3,000 | |
| Uptown | 2,200 | 25c-40c | "World and the Flesh" (Para.) | 3.200 | "Strangers of the Evening" (Tiff.) | 3,000 | High 1-10 "Girl of Golden West" 8,000<br>Low 5-21-32 "Lena Rivers" 2,000 |
| **Los Angeles** | | | | | | | |
| Loew's State | 2,416 | 35c-65c | "Night Court" (MGM) | 22.500 | "As You Desire Me" (MGM) | 33,000 | High 10-25 "Susan Lenox" 39,000<br>Low 3-5-32 "The Silent Witness" 6,963 |
| Orpheum | 2,750 | 35c-65c | "Westward Passage" (Pathe) | 17,500 | "Radio Patrol" (U.) | 15,000 | High 1-9-32 "Frankenstein" 34,000<br>Low 12-26 "Heaven on Earth" 6,500 |
| Paramount | 3,596 | 35c-65c | "Sinners in the Sun" (Para.) | 17,200 | "Forgotten Commandments" (Para.) | 17,000 | High 10-31 "Beloved Bachelor" 41,000<br>Low 2-6-32 "Tomorrow and Tomorrow" 7,500 |
| RKO | 2,700 | 25c-50c | "Roadhouse Murder" (Radio) | 11.000 | "Night World" (U.) | 16,400 | High 1-9-32 "Men of Chance" 22,100<br>Low 2-6-32 "The Secret Witness" 7,000 |
| W. B. Downtown | 2,400 | 25c-50c | "Two Seconds" (F. N.) | 11.000 | "Strange Love of Molly Louvain" (F. N.) | 9,000 | High 2-7 "Little Caesar" 27,000<br>Low 4-23-32 "Destry Rides Again" 6,200 |
| W. B. Western | 2,400 | 35c-50c | "The Tenderfoot" (F. N.) | 7.000 | "Two Seconds" (W. B.) | 5,900 | |
| **Milwaukee** | | | | | | | |
| Garden | 1,150 | 25c-50c | "File 113" (Allied) | 9.500 | "Scarface" (U. A.) (2nd week) | 7,800 | |
| Palace | 2,587 | 25c-60c | "Society Girl" (Fox) | 7,000 | "Huddle" (MGM) | 7,500 | |
| Riverside | 2,180 | 25c-50c | "Attorney for the Defense" (Col.) | 8.000 | "Westward Passage" (Pathe) | 8,500 | |
| Strand | 1,406 | 25c-50c | "Sky Bride" (Para.) | 4,800 | "As You Desire Me" (MGM) | 5,300 | |
| Warner | 2,500 | 25c-60c | "Strange Love of Molly Louvain" (F. N.) | 8.800 | "Street of Women" (W. B.) | 8,600 | |
| Wisconsin | 3,275 | 25c-65c | "Forgotten Commandments" (Para.) | 12,500 | "This is the Night" (Para.) | 12,800 | |
| **Minneapolis** | | | | | | | |
| Astor | 812 | 20c-25c | "Hotel Continental" (Tiff.) | 1,500 | | | High 2-20-32 "The Guardsman" 2,000<br>Low 4-18 "Men Call It Love" 900 |
| Lyric | 1,238 | 20c-40c | "Mystery Ranch" (Fox) | 2,000 | "Strange Case of Clara Deane" (Para.) | 2,500 | High 5-30 "Kiki" 4,000<br>Low 1-24 "Men on Call" 1,200 |
| RKO Orpheum | 2,900 | 25c-50c | "Westward Passage" (Pathe) | 14,000 | "Radio Patrol" (U.) | 12,000 | High 12-14 "Cimarron" 30,000<br>Low 6-11-32 "Radio Patrol" 12,000 |
| Shubert | 1,600 | 25c-35c | "Zwei Menschen" (German) | 1,800 | "Der Liebes Express" (German) | 2,000 | |
| State | 2,300 | 25c-50c | "Huddle" (MGM) | 7,500 | "As You Desire Me" (MGM) | 8.500 | High 1-2-32 "Sooky" 10,000<br>Low 14-18 "Body and Soul" 6,000 |
| **Montreal** | | | | | | | |
| Capitol | 2,547 | 26c-60c | "Rich Are Always With Us" (F. N.) and "Young America" (Fox) | 12,000 | "Strange Case of Clara Deane" (Para.) and "Misleading Lady" (Para.) | 10,000 | High 1-10 "Just Imagine" 18,000<br>Low 12-25 "The Guardsman" and "The Tip-Off" 8,000 |
| Imperial | 1,914 | 15c-40c | "La Chauve-Souris" (French) | 3,500 | "Miche" (French) | 3,000 | High 1-17 "Office Wife" 10,000<br>Low 12-26 "Mad Parade" and "Reckless Living" 2,800 |
| Loew's | 3,115 | 30c-75c | "While Paris Sleeps" (Fox) | 13,000 | "Freaks" (MGM) | 11,500 | High 4-2-32 "Fireman, Save My Child" 16,500<br>Low 7-18 "Stepping Out" 9,000 |
| Palace | 2,600 | 30c-75c | "Attorney for the Defense" (Col.) | 11,500 | "Michael and Mary" (British) (30c-75c) | 10,500 | High 4-2-32 "One Hour With You" 19,500<br>Low 6-11-32 "Michael and Mary" 10,500 |
| Princess | 2,272 | 25c-65c | "Congress Dances" (U. A.) and "Silver Lining" (U. A.) | 8.000 | "Shopworn" (Col.) and "High Speed" (Col.) | 8,000 | High 4-1 "City Lights" 22,500<br>Low 7-18 "Colonel's Lady" 7,200 |

# NEW YORK GOES DOTTY OVER THE

# DOOMED BATTALION

You can over-advertise some pictures, but you can't over-boost this one. Paramount-Publix gave "The Doomed Battalion" a marvelous campaign for the Rivoli theatre, the critics shower it with praise and the fans love it. Listen:

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**A PICTURE THAT WILL SWEEP THE MILLIONS BACK INTO THE THEATRES!**

**STEP OUT WITH UNIVERSAL**

# [THEATRE RECEIPTS--CONT'D]

## New York

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross (Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| Astor | 1,120 | 50c-$2.00 | "Grand Hotel" (MGM) (9th week) | 18,927 | "Grand Hotel" (MGM) (8th week) | 19,687 | High 1-2-32 "Hell Divers" 24,216<br>Low 11-14 "The Champ" 18,759 |
| Cameo | 549 | 25c-75c | "Diary of a Revolutionist" (Amkino) | 5,000 | "The Ringer" (First Division) | 3,500 | ........ |
| Capitol | 4,700 | 35c-$1.50 | "As You Desire Me" (MGM) (2nd week) | 59,013 | "As You Desire Me" (MGM) (1st week) | 80,769 | High 1-9-32 "Mata Hari" 110,466<br>Low 12-19 "Flying High" 48,728 |
| Embassy | 598 | 25c | All Newsreel | 6,206 | All Newsreel | 6,155 | High 1-3 Newsreels 9,727<br>Low 5-28-32 Newsreels 5,785 |
| Mayfair | 2,300 | 35c-85c | "Is My Face Red?" (Radio) | 11,500 | "Westward Passage" (Pathe) | 10,500 | High 12-12 "Frankenstein" 53,800<br>Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600 |
| Paramount | 3,700 | 40c-$1.00 | "Merrily We Go To Hell" (Para.) | 50,900 | "Strangers of the Evening" (Tiff.) | 39,900 | High 2-7 "Finn and Hattie" 85,900<br>Low 12-26 "Heaven on Earth" 35,700 |
| Rialto | 1,949 | 40c-$1.00 | "Scarface" (U. A.) (4th week) | 18,300 | "Scarface" (U. A.) (3rd week) | 23,000 | High 2-27-32 "Shanghai Express" 64,600<br>Low 6-27 "Dracula" and "Hell's Angels" 4,500 |
| Rivoli | 2,103 | 40c-$1.00 | "The Doomed Battalion" (U.) | 16,500 | "Forgotten Commandments" (Para.) | 11,000 | High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100<br>Low 6-11-32 "Forgotten Commandments" 11,000 |
| Roxy | 6,200 | 35c-$1.50 | "Society Girl" (Fox) | 58,000 | "Monte Carlo Madness" (First Division) | 30,000 | High 1-2-32 "Delicious" 133,000<br>Low 6-11-32 "Monte Carlo Madness" 30,000 |
| Strand | 3,000 | 35c-85c | "Love Is A Racket" (F. N.) | 15,500 | "Week-End Marriage" (F. N.) | 13,420 | High 1-17 "Little Caesar" 74,821<br>Low 4-2-32 "The Missing Rembrandt" 8,012 |
| Winter Garden | 1,493 | 35c-$1.00 | "The Dark Horse" (F. N.) | 32,198 | "Two Seconds" (F. N.) (3rd week-6 days) | 21,000 | High 9-19 "Five Star Final" 59,782<br>Low 6-6 "Maltese Falcon" 16,692 |

## Oklahoma City

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Capitol | 1,200 | 10c-50c | "As You Desire Me" (MGM) (2nd week) | 3,800 | "As You Desire Me" (MGM) (1st week) | 5,500 | High 2-7 "Illicit" 11,000<br>Low 6-4-32 "Forgotten Commandments" 3,200 |
| Criterion | 1,700 | 10c-50c | "Street of Women" (W. B.) | 5,000 | "State's Attorney" (Radio) | 5,800 | High 2-21 "Cimarron" 15,500<br>Low 12-5 "Consolation Marriage" 4,400 |
| Liberty | 1,500 | 10c-35c | "While Paris Sleeps" (Fox) (3 days) | 800 | "Law of the Sea" (Monogram) (2 days) | 850 | High 1-24 "Under Suspicion" 7,200<br>Low 6-20 "Big Fight" and "Drums of Jeopardy" 900 |
| | | | "Mystery Ranch" (Fox) (4 days) | 1,200 | "Night World" (U.) (5 days) | 1.300 | |
| Mid-West | 1,500 | 10c-50c | "Man About Town" (Fox) | 4,000 | "The Tenderfoot" (F. N.) | 5,000 | High 9-19 "Young as You Feel" 11,000<br>Low 4-30-32 "Scandal for Sale" 3,700 |

## Omaha

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Orpheum | 3,000 | 25c-50c | "Night World" (U.) | 8.500 | "No Greater Love" (Col.) | 10.500 | High 2-14 "Cimarron" 25,550<br>Low 6-18-32 "Night World" 8,500 |
| Paramount | 2,900 | 25c-60c | "So Big" (W. B.) and "Reserved for Ladies" (Para.) | 7,500 | "Huddle" (MGM) | 5,500 | High 4-23-32 "Tarzan the Ape Man" 13,750<br>Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000 |
| World | 2,500 | 25c-40c | "The Crowd Roars" (W. B.) and "Broken Wing" (Para.) | 6,000 | "Careless Lady" (Fox) and "While Paris Sleeps" (Fox) (25c-50c) | 5,500 | High 4-11 "Men Call It Love" 16,000<br>Low 11-28 "The Cisco Kid" 4,500 |

## Ottawa

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Avalon | 990 | 10c-35c | "Careless Lady" (Fox) and "Outward Bound" (W. B.) (3 days) | 900 | "Lady With A Past" (Pathe) and "Unexpected Father" (U.) (3 days) | 1.200 | High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton" 3,700<br>Low 6-27 "My Past" and "Fifty Million Frenchmen" 1,900 |
| | | | "The Crowd Roars" (W. B.) and "Are You Listening?" (MGM) (3 days) | 1,050 | "Son of the Gods" (F. N.) and "Strangle Hold" (British) (3 days) | 950 | |
| Capitol | 2,592 | 15c-60c | "Letty Lynton" (MGM) (6 days) | 7,800 | "Reserved for Ladies" (Para.) (6 days) | 8.000 | ........ |
| Centre | 1,142 | 15c-60c | "Rich Are Always With Us" (F. N.) | 5,000 | "Greeks Had A Word for Them" (U. A.) (6 days) | 4,400 | High 5-16 "Devil to Pay" 6,300<br>Low 1-3 "Sunny" 2,900 |
| Imperial | 1,091 | 10c-50c | "Final Edition" (Col.) (3 days) | 1,300 | "World and the Flesh" (Para.) (3 days) | 1,300 | High 5-9 "Trader Horn" 7,000<br>Low 3-26-32 "The Expert" and "Working Girls" 2,200 |
| | | | "While Paris Sleeps" (Fox) (3 days) | 1,100 | "Young Bride" (Pathe) (3 days) | 1,100 | |
| Regent | 1,225 | 15c-60c | "The Ringer" (First Division) (3 days) | 2,400 | "Forbidden" (Col.) (3 days) | 2,400 | High 1-23-32 "Suicide Fleet" and "Dance Team" 6,200<br>Low 5-28-32 "Carnival" and "Sunshine Susie" 3,600 |
| | | | "Street of Women" (W. B.) (3 days) | 2,100 | "But the Flesh is Weak" (MGM) (3 days) | 2.200 | |
| Rideau | 932 | 10c-35c | "Lady With A Past" (Pathe) and "50 Million Frenchmen" (W. B.) (3 days) | 1,300 | "Prestige" (Pathe) and "Way Back Home" (Radio) 3 days | 1.600 | ........ |
| | | | "Woman of Experience" (Pathe) and "Under A Texas Moon" (W. B.) (3 days) | 1,100 | "It's Tough to be Famous" (F.N.) and "Big Boy" (W. B.-revival) (3 days) | 1,300 | |

## Philadelphia

| Theatres | | | Current Week Picture | Gross | Previous Week Picture | Gross | High and Low Gross |
|---|---|---|---|---|---|---|---|
| Arcadia | 600 | 50c | "The Miracle Man" (Para.) (30c-50c—6 days) | 2,200 | "The Wet Parade" (MGM) (4 days) | 1,100 | High 12-17 "The Guardsman" 6,500<br>Low 4-30-32 "Beast of the City" 1,900 |
| Chestnut | 1,300 | 50c-$1.50 | "Grand Hotel" (MGM) (6 days—8th week) | 10,000 | "Grand Hotel" (MGM) (6 days-7th week) | 11,000 | ........ |
| Earle | 2,000 | 25c-65c | "Forgotten Commandments" (Para.) (35c-65c—6 days) | 12,500 | "Night World" (U.) (6 days) | 13,000 | High 1-2-32 "Makers of Men" 27,000<br>Low 6-18-32 "Forgotten Commandments" 12,500 |
| Fox | 3,000 | 35c-75c | "Mystery Ranch" (Fox) (6 days) | 15,000 | "Strangers of the Evening" (Tiff.) (6 days) | 18,000 | High 2-7 "Man Who Came Back" 40,000<br>Low 6-18-32 "Mystery Ranch" 15,000 |
| Karlton | 1,000 | 40c-50c | "Street of Women" (F. N.) (30c-50c—6 days) | 3,500 | "So Big" (W. B.) (6 days) | 4,000 | High 5-2 "City Lights" 8,000<br>Low 3-21 "Resurrection" 3,000 |
| Mastbaum | 4,800 | 35c-75c | "Sinners in the Sun" (Para.) (40c-75c—6 days) | 32,000 | "Street of Women" (F. N.) (6 days) | 34,000 | High 1-2-32 "Her Majesty, Love" 65,000<br>Low 10-24 "24 Hours" 28,000 |
| Stanley | 3,700 | 35c-75c | "State's Attorney" (Radio) (6 days) | 13,500 | "Strange Case of Clara Deane" (Para.) (6 days) | 12,000 | High 12-19 "Frankenstein" 31,000<br>Low 7-25 "Rebound" 8,000 |
| Stanton | 1,700 | 25c-65c | "Strange Love of Molly Louvain" (F. N.) (35c-50c—4 days—2nd week) | 5,000 | "Strange Love of Molly Louvain" (F. N.) (25c-50c—6 days—1st week) | 8.000 | High 3-21 "Last Parade" 16.500<br>Low 2-27-32 "Men In Her Life" 7.000 |

# [THEATRE RECEIPTS--CONT'D]

| Theatres | | | Current Week<br>Picture | Gross | Previous Week<br>Picture | Gross | High and Low Gross<br>(Tabulation covers period from January, 1931 to date) |
|---|---|---|---|---|---|---|---|
| **Portland, Ore.** | | | | | | | |
| Blue Mouse | 669 | 15c-25c | "Law and Order" (U.) | 1.800 | | | |
| Fox Paramount | 3,068 | 25c-60c | "Merrily We Go To Hell" (Para.) | 14,000 | "Huddle" (MGM) | 12,000 | High 1-3 "Paid" 26,000<br>Low 5-23 "Young Sinners" 11,000 |
| Oriental | 2,040 | 25c-35c | "Attorney for the Defense" (Col.) | 3,500 | "The Tenderfoot" (F. N.) | 3,800 | |
| Rialto | 1,400 | 15c-25c | "Devil's Lottery" (Fox) | 2,000 | "Sinners in the Sun" (Para.) | 4,200 | High 3-21 "Trader Horn" 12,000<br>Low 6-18-32 "Devil's Lottery" 2,000 |
| RKO Orpheum | 1,700 | 25c-50c | "Westward Passage" (Pathe) (3 days)<br>"High Speed" (Col.) (4 days) | 3,600<br>5,700 | "Strangers of the Evening" (Tiff.) (3 days)<br>"Westward Passage" (Pathe) (4 days) | 4,000<br>6,000 | High 2-14 "Cimarron" 20,000<br>Low 5-23 "Iron Man" 8,500 |
| United Artists | 945 | 25c-35c | "Strange Case of Clara Deane" (Para.) | 2,300 | "Trial of Vivienne Ware" (Fox) | 3,400 | High 1-10 "Hell's Angels" 12,500<br>Low 6-18-32 "Strange Case of Clara Deane" 2,300 |
| **Providence** | | | | | | | |
| Fays | 1,600 | 15c-50c | "Congress Dances" (U. A.) and "Mystery Ranch" (Fox) | 5,500 | "Famous Ferguson Case" (W. B.) and "South of the Rio Grande" (Col.) | 6,000 | |
| Loew's State | 3,800 | 15c-50c | "New Morals for Old" (MGM) | 9,500 | "As You Desire Me" (MGM) | 16,000 | High 2-7 "Inspiration" 25,500<br>Low 6-4-32 "But the Flesh Is Weak" 8,500 |
| Majestic | 2,400 | 15c-50c | "Society Girl" (Fox) and "Strangers of the Evening" (Tiff.) | 8,000 | "Two Seconds" (W. B.) and "Street of Women" (W. B.) | 7,000 | High 1-30-32 "Union Depot" 11,200<br>Low 12-26 "Her Majesty, Love" and "Under Eighteen" ...5,100 |
| Paramount | 2,300 | 15c-50c | "Merrily We Go To Hell" (Para.) | 6,200 | "Forgotten Commandments" (Para.) | 5,000 | High 3-14 "Unfaithful" 14,000<br>Low 8-8 "Secret Call" 4,500 |
| RKO Albee | 2,300 | 15c-50c | "Westward Passage" (Pathe) | 10,000 | "Attorney for the Defense" (Col.) | 8,500 | High 3-19-32 "Behind the Mask" 15.800<br>Low 7-4 "Sweepstakes" 3,200 |
| RKO Victory | 1,600 | 10c-35c | "Shop Angel" (Tower) and "Arm of the Law" (Artclass) | 1,700 | "Death Valley" (U.) and "Honor of the Press" (Mayfair) | 2,200 | High 2-14 "Last Parade" 11,000<br>Low 11-21 "Way Back Home" 1,500 |
| **St. Paul** | | | | | | | |
| Paramount | 2,300 | 25c-50c | "Huddle" (MGM) | 7,000 | "As You Desire Me" (MGM) | 8,000 | High 8-22 "Smiling Lieutenant" 12,000<br>Low 8-16-32 "Huddle" 7,000 |
| Riviera | 1,300 | 25c-50c | "The Mouthpiece" (W. B.) | 4,500 | "But the Flesh is Weak" (MGM) | 4,500 | High 5-21-32 "Grand Hotel" 15,000<br>Low 1-17 "Just Imagine" 1,500 |
| RKO Orpheum | 2,600 | 25c-50c | "Westward Passage" (Pathe) | 12,000 | "Radio Patrol" (U.) | 9,000 | High 2-14 "Cimarron" 28,000<br>Low 6-11-32 "Radio Patrol" 9,000 |
| Tower | 1,000 | 15c-25c | "Destry Rides Again" (U.) | 2,000 | "Strange Case of Clara Deane" (Para.) | 1,500 | High 10-3 "Penrod and Sam" 4,000<br>Low 1-24 "Along Came Youth" 1,000 |
| **San Francisco** | | | | | | | |
| El Capitan | 3,100 | 25c-60c | "Tarzan the Ape Man" (MGM) | 14,000 | "Devil's Lottery" (Fox) | 11,000 | High 8-15 "Daddy Long Legs" 16,750<br>Low 6-11-32 "Devil's Lottery" 11,000 |
| Filmart Foreign Talkies | 1,400 | 35c-50c | "Schubert's Fruhlinstraum" (German) | 1,750 | "Royal Lovers" (German) | 2,100 | |
| Fox | 4,600 | 35c-90c | "Society Girl" (Fox) (25c-75c) | 32,000 | "Man About Town" (Fox) (35c-65c) | 32,000 | High 1-3 "Lightning" 70,000<br>Low 2-20-32 "The Guardsman" 29,000 |
| Golden Gate | 2,800 | 25c-50c | "Westward Passage" (Pathe) | 14,000 | "Lena Rivers" (Tiff.) | 7,000 | High 7-11 "Lawless Woman" 20,000<br>Low 6-11-32 "Lena Rivers" 7,000 |
| Orpheum | 3,000 | 25c-50c | "Strangers of the Evening" (Tiff.) | 11,500 | "Race Track" (World Wide) | 14,000 | High 12-12 "Frankenstein" 23,000<br>Low 5-14-32 "Night World" 5,000 |
| Paramount | 2,670 | 25c-60c | "As You Desire Me" (MGM) (2nd week) | 17,500 | "As You Desire Me" (MGM) (1st week) | 18,000 | High 1-9-32 "The Champ" 35,600<br>Low 7-18 "Women Love Once" 10,000 |
| United Artists | 1,200 | 25c-60c | "Destry Rides Again" (U.) | 7,300 | "Scarface" (U. A.) (6th week) | 5,150 | |
| Warfield | 2,700 | 35c-60c | "When A Feller Needs A Friend" (MGM) | 20,000 | "Woman in Room 13" (Fox) | 18,500 | High 3-14 "Parlor, Bedroom and Bath" 28,000<br>Low 1-30-32 "X Marks the Spot" 15,000 |
| Warners | 1,385 | 35c-50c | "The Tenderfoot" (F. N.) (2nd week) | 6,700 | "The Tenderfoot" (F.N.) (1st week) | 12,300 | High 3-26-32 "Fireman, Save My Child" 19,000<br>Low 11-28 "I Like Your Nerve" 4,000 |
| **Seattle** | | | | | | | |
| lue Mouse | 950 | 15c-25c | "The Big Timer" (Col.) | 3,000 | "Behind the Mask" (Col.) | 3.250 | |
| h Avenue | 2,750 | 25c-75c | "As You Desire Me" (MGM) | 14,000 | "Strange Case of Clara Deane" (Para.) | 11,000 | High 4-18 "Trader Horn" 17,000<br>Low 1-2-32 "The Boudoir Diplomat" 7,000 |
| x | 2,450 | 25c-75c | "Night Court" (MGM) | 8.000 | "Letty Lynton" (MGM) | 10,000 | |
| Liberty | 2,000 | 10c-25c | "The Midnight Patrol" (Monogram) | 3,500 | "Whistlin' Dan" (Tiff.) | 4,000 | High 1-10 "The Lash" 11,500<br>Low 6-18-32 "The Midnight Patrol" 3,500 |
| Music Box | 950 | 25c-75c | "So Big" (W. B.) | 5.500 | "The Tenderfoot" (F. N.) | 5,500 | High 2-28 "City Lights" 14,000<br>Low 6-18-32 "So Big" 5,500 |
| RKO Orpheum | 2,650 | 25c-50c | "Westward Passage" (Pathe) (25c-60c-3 days)<br>"The Secret Witness" (Col.) (25c-60c-4 days) | 4,000<br>3,500 | "Radio Patrol" (U.) (3 days)<br>"The Menace" (Col.) (4 days) | 4,000<br>3,500 | High 10-31 "Spirit of Notre Dame" 18,000<br>Low 6-18-32 "Westward Passage" and "Secret Witness" 7,500 |
| **Toronto** | | | | | | | |
| Imperial | 3,444 | 15c-80c | "The Tenderfoot" (F. N.) (6 days) | 16,000 | "Attorney for the Defense" (Col.) (6 days) | 17,000 | High 3-5-32 "Shanghai Express" 25,500<br>Low 6-20 "Always Goodbye" 13,000 |
| Loew's | 2,088 | 15c-75c | "Huddle" (MGM) (6 days) | 8,500 | "Letty Lynton" (MGM) (6 days) | 11,000 | High 4-18 "City Lights" 22.000<br>Low 6-18-32 "Huddle" 8,500 |
| Shea's | 2,600 | 15c-75c | "Careless Lady" (Fox) (6 days) | 13,000 | "World and the Flesh" (Para.) (6 days) | 12,500 | High 11-14 "Skyline" 16,500<br>Low 6-27 "Painted Desert" 10,000 |
| Tivoli | 1,600 | 15c-60c | "Symphony of Six Million" (Radio) (6 days-2nd week) | 6,000 | "Symphony of Six Million" (Radio) (6 days-1st week) | 10,000 | High 2-28 "Cimarron" 19,500<br>Low 11-14 "The Mad Genius" 7,500 |
| Uptown | 3,000 | 15c-65c | "Carnival" (British) (6 days) | 8,500 | "Sunshine Susie" (British) (6 days-6th week) | 7,000 | High 4-25 "Don't Bet On Women" 14,000<br>Low 10-17 "Ten Nights in a Barroom". 8,300 |
| **Washington** | | | | | | | |
| Columbia | 1,232 | 50c-$1.50 | "While Paris Sleeps" (Fox) (25c-40c) | 3,200 | "Grand Hotel" (MGM) (4th week) | 7,500 | |
| Earle | 2,323 | 25c-60c | "Sinners in the Sun" (Para.) | 16,000 | "Strange Love of Molly Louvain" (F. N.) | 19,000 | |
| Fox | 3,434 | 25c-60c | "Forgotten Commandments" (Para.) | 17.500 | "New Morals for Old" (MGM) | 18,000 | |
| Metropolitan | 1,833 | 25c-50c | "Strange Case of Clara Deane" (Para.) | 2,800 | "Congress Dances" (U. A.) | 8.000 | |
| Loew's Palace | 2,363 | 35c-50c | "Merrily We Go To Hell" (Para.) | 15,000 | "As You Desire Me" (MGM) (2nd week) | 7,500 | |
| RKO Keith's | 1,832 | 25c-50c | "Is My Face Red?" (Radio) | 6,800 | "Westward Passage" (Pathe) | 8.200 | |

# HOFFMAN REPLIES ON "INDECENT"

## EXHIBITORS WANTED TITLE: HOFFMAN

*The debate on the subject of the title "Madame Bovary" vs. "Indecent," a production now in preparation by M. H. Hoffman of Allied Pictures Corporation in Hollywood, goes on merrily, gaining a bit of fervor as it goes. This week we present a letter which Mr. Hoffman has addressed to Herman G. Weinberg of the Europa theatre in Baltimore. Motion Picture Herald, it will be recalled, presented a letter from Mr. Weinberg a fortnight ago, and several other vigorous communications from exhibitors. The subject is still open. Mr. Hoffman has written to Mr. Weinberg, saying:*

June 16, 1932.

Mr. Herman G. Weinberg,
Europa Theatre,
Baltimore, Md.

My Dear Sir:

I is quite evident you misunderstood MOTION PICTURE HERALD'S request to express an opinion as to the advisability of the use of the title "INDECENT" for a motion picture, suggested by Gustave Flaubert's "MADAME BOVARY." It was not a request to express an opinion of the producer or producers in general, which you so kindly volunteered.

Your forceful expression against the title, if supported by others, leaves no doubt in our minds. You also impressed us with your knowledge as to the identity of the novelist and his works, which you possibly gleaned from having read some of them, or from reference to Encyclopedia Britannica.

Although a "customer" is never supposed to be wrong, it is quite possible that in this case you are not a customer since it is quite obvious that you do not approve of "MADAME BOVARY," whether she be decent or indecent. Furthermore, even a customer may prove an exception to the rule.

As it happens, although the producer was born a year or so too late to converse with the novelist, he did make up for it by reading his works in the original language, and that also applies to Dostoievski, whom you mentioned.

If apologies were to be exchanged, I do owe you one for having referred to Flaubert as a playwright, or to "MADAME BOVARY" as a play, but this series of pictures happened to include some famous novels, such as "MADAME BOVARY," "ANNA KARENINA" and "FILE 113," and some famous plays, such as "THE IRON MASTER," "A PARISIAN ROMANCE" and "VANITY FAIR" (Becky Sharp), and they were therefore grouped under the classification of Stage Classics, which, we will admit, might be considered wrong if everybody chose to be technical. We knew that Flaubert was a novelist and "MADAME BOVARY" is a novel, and you are now enlightened on the fact that Hoffman read and knows "MADAME BOVARY" and that his knowledge was not based on what he had heard.

You seem to object to our "touching up" or modifying the story, whereas the very subject matter of the controversy would indicate the necessity of it. It is a well-known fact that whereas certain novels and plays are quite suitable for the adult reader and for the theatre audience, because they are generally adults, the same novel or play needs considerable modification to make it suitable as a motion picture, because in the motion picture theatre the minor is to be considered. It is because we do not seek sensationalism that we do make the changes. We adopt what is suitable and discard what may be objectionable, which requires considerably more knowledge than you credit the producer with having.

May I enlighten you on the fact that this producer did not propose to use the title "INDECENT." Here's how the discussion was brought about:

Since the original "MADAME BOVARY" would be a costume picture; since it would be too sensational, and for other reasons would not have been good box-office in its original form, and since the producer modernized it, brought it up to date, eliminated the objectionable phases and situations, as well as dialogue, he felt that to call the picture "MADAME BOVARY" would mislead, and therefore found it necessary to give it a different title and simply refer to the picture as having been suggested by Gustav Flaubert's "MADAME BOVARY." Somebody suggested "INDECENT" as a "working title." No sooner did that happen than we began to receive many letters from exhibitors to retain it. We did not like the title; we do not like it now, and we hope that the consensus of opinion will enable us to change it.

Your very objections to the novel as being a subject on adultery, is the very reason why we adapted it in a different form and modified it so that it is now most acceptable entertainment for young and old. It is a colorful romance and a great sugar-coated moral lesson. The romantic structure of Flaubert's great masterpiece was retained. We tried to do what Flaubert would most likely have done were he alive today, if he were adapting his own work for a motion picture.

You seem to be of the impression that the adapting of a great play or a great novel for a motion picture is something new and unheard of. Please check up a year's product and convince yourself that you are wrong.

We appreciate your suggestion that the original title, "MADAME BOVARY," be used, but this has two objections; in the first place, we do not propose to misrepresent when our picture is a modern romance only suggested by the original "MADAME BOVARY." Furthermore, we feel that well-read men, like yourself, especially in foreign literature, are in the minority, and that whereas the title of this year's or last year's "best seller" should be retained—"MADAME BOVARY" can be much improved upon for a box-office title.

We also appreciate your advice regarding censorship, but we assure you that regardless of censorship we endeavor to put nothing into our pictures that would be objectionable. We generally succeed. The writer has never had a picture rejected during his twenty-two years as a motion picture producer. This is because we are our own censors in avoiding anything indecent or improper.

Most respectfully yours,
M. H. HOFFMAN.

P. S.—As to how an adulterous subject is made suitable for any audience by proper adapting, we refer you to our "VANITY FAIR."

## WARNS "INDECENT" DRAWS CRITICISM

To THE EDITOR OF THE HERALD:

I think such titles as "Indecent," "Merrily We Go to Hell" and others similar do more to cause criticism, sometimes unjustly, against the industry than anything else.

If we are ever to get clear of the censor trouble, we must guard against suggestive titles.—GUY B. AMIS, Manager, Princess Theatre, Lexington, Tenn.

## COURTROOM TRIAL CYCLE

WE ARE ABOUT TO HAVE A COURTroom trial cycle. It is cheering to note now that children's pictures are now getting into the crook and trial and courtroom atmosphere. Mothers will appreciate bringing their children.

Here is a scenario that will meet the modern Hollywood idea. One can imagine a Hollywood executive, determined to make something for the bulk of the people, would select "Pollyanna." In the first scene Pollyanna will have to take off all of her clothes worth mentioning. In the second scene the comedian will make a bunch of dirty wisecracks. In the third scene will be shown a drinking bout in a speakeasy. Then comes the big punch without which no picture is complete today—a flock of cops, the interior of a cell house, showing blonde prostitutes and sneak thieves. Next the courtroom scene and then the grand finale in which the father is shot, the mother dies of cancer, the sweetheart is killed in an airplane and Pollyanna is electrocuted, ending with the closeup of a small graveyard equipped with the tombs of the entire cast.

The above is exactly what Hollywood seems to want today; in their language, "it has everything."—HERMAN J. BROWN, Manager, Inland Amusement Company, Nampa, Idaho.

## CALLS SURVEY ILLUMINATING

To THE EDITOR OF THE HERALD:

This is a mighty interesting and exceedingly illuminating survey you are conducting in an effort to determine the box-office values of those whose names adorn the theatre marquees of the country.

In my opinion, considering the reliability of the sources from which your information is coming, such a poll should be of great value to the producing corporations, in that it will reveal the type of pictures that draw best at the box-office.

It must have given that noble veteran, Marie Dressler, a great kick to find herself at the top of the heap.—GERALD K. RUDULPH, RCA Photophone, New York City.

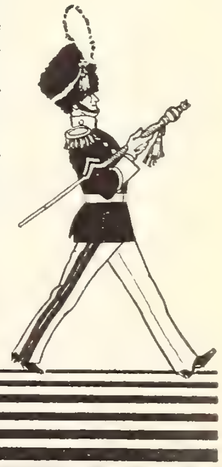
# NOW 114

## Newspapers Are Hooked Up With

# UNIVERSAL'S NEWSPAPER NEWSREEL

## And Graham McNamee, N. B. C. Ace

| CITIES | NEWSPAPERS |
|---|---|
| Aberdeen, S. D. | Aberdeen American News |
| Albany, N. Y. | The Knickerbocker Press and Albany Evening News |
| Albuquerque, N. M. | Albuquerque Journal |
| Alexandria, La. | Alexandria Daily Town Talk |
| Anderson, S. C. | Independent & Daily Mail |
| Arkansas City, Kans. | Arkansas City Daily Traveler |
| Atlanta, Ga. | The Atlanta Journal |
| Baltimore, Md. | Baltimore Post |
| Billings, Mont. | The Billings Gazette |
| Birmingham, Ala. | Birmingham Post |
| Boise, Idaho | Idaho Statesman |
| Boston, Mass. | Boston Traveler |
| Bridgeport, Conn. | The Times Star |
| Buffalo, N. Y. | Buffalo Evening News |
| Burlington, Ia. | Burlington Hawk-Eye |
| Burlington, Vermont | Burlington Free Press |
| Butte, Mont. | The Montana Standard |
| Camden, Ark. | Camden News |
| Casper, Wyoming | Casper Tribune Herald |
| Charlotte, N. C. | Charlotte Observer |
| Chattanooga, Tenn. | The Chattanooga News |
| Chicago, Ill. | The Chicago Daily News |
| Cincinnati, Ohio | Cincinnati Post |
| Cleveland, Ohio | Cleveland, Press |
| Dallas, Texas | The Dallas Dispatch |
| Denver, Colo. | The Denver Post |
| Des Moines, Ia. | Des Moines Register & Tribune |
| Detroit, Mich. | Detroit Free Press |
| Dubuque, Ia. | Telegraph Herald & Times Journal |
| Duluth, Minn. | Duluth News-Tribune |
| El Dorado, Ark. | News & Times |
| Elmira, N. Y. | Elmira Star-Gazette |
| El Paso, Tex. | El Paso Herald-Post |
| Erie, Pa. | Erie Daily Times |
| Fort Worth, Texas | Fort Worth Star-Telegram |
| Fresno, Cal. | Fresno Bee |
| Hackensack, N. J. | Bergen Evening Record |
| Hagerstown, Md. | The Herald Mail |
| Hope, Ark. | Hope Star |
| Hot Springs, Ark. | New Era & Sentinel-Record |
| Houston, Texas | The Houston Press |
| Huntington, Ind. | Huntington Herald-Press |
| Huron, S. D. | The Evening Huronite |
| Indianapolis, Ind. | Indianapolis Times |
| Jacksonville, Fla. | Jacksonville Journal |
| Jamestown, N. Y. | Jamestown Evening Journal |
| Kansas City, Mo. | Kansas City Journal-Post |
| Key West, Fla. | Key West Sun |
| Knoxville, Tenn. | The Knoxville Journal |
| Lincoln, Neb. | Nebraska State Journal |
| Little Rock, Ark. | The Arkansas Gazette |
| Logan, Utah | Logan Journal |
| Los Angeles, Cal. | Los Angeles Times |
| Louisville, Ky. | Louisville Courier-Journal |
| Manchester, N. H. | Manchester Union-Leader |
| Manila, P. I. | Philippines Herald |
| Memphis, Tenn. | Memphis Press-Scimitar |
| Meriden, Conn. | Meriden Record |
| Miami, Fla. | Miami Daily News |
| Miami, Okla. | Miami Daily News Record |
| Middletown, Conn. | Middletown Press |
| Minneapolis, Minn. | The Minneapolis Tribune |
| Missoula, Mont. | The Daily Missoulian |
| Mitchell, S. D. | The Evening Republican |
| Montgomery, Ala. | Alabama Journal |
| Nashville, Tenn. | The Nashville Tennessean |
| New Bedford, Mass. | New Bedford Times |
| New Haven, Conn. | New Haven Register |
| New Orleans, La. | The Times-Picayune |
| New York, N. Y. | New York World-Telegram |
| Norfolk, Va. | Virginian-Pilot |
| Oklahoma City, Okla. | The Oklahoma News |
| Omaha, Neb. | The World-Herald |
| Ottawa, Kansas | Ottawa Herald |
| Pampa, Texas | Pampa Daily News |
| Philadelphia, Pa. | The Philadelphia Inquirer |
| Phoenix, Ariz. | Phoenix Gazette |
| Pittsburgh, Pa. | Pittsburgh Post-Gazette |
| Portland, Ore. | Oregon Journal |
| Reno, Nev. | Nevada State Journal |
| Richmond, Va. | Richmond News Leader |
| Rochester, N. Y. | Rochester Times-Union |
| Salt Lake City, Utah | The Salt Lake Tribune |
| San Antonio, Texas | Express-Evening News |
| San Diego, Cal. | The San Diego Sun |
| San Francisco, Cal. | San Francisco Chronicle |
| Scranton, Pa. | The Scrantonian |
| Seattle, Wash. | The Seattle Star |
| Sheboygan, Wisc. | The Sheboygan Press |
| Shreveport, La. | Shreveport Times |
| Sioux City, Iowa | Sioux City Tribune |
| Spartanburg, S. C. | Spartanburg Journal |
| Spokane, Wash. | The Spokane Press |
| Springfield, Ill. | Illinois State Journal |
| Springfield, Mo. | Springfield News & Leader |
| Stamford, Conn. | Stamford Advocate |
| Staunton, Va. | The Staunton News-Leader |
| St. Louis, Mo. | St. Louis Post-Dispatch |
| Tallahassee, Fla. | Tallahassee Daily Democrat |
| Toledo, Ohio | Toledo Blade |
| Toronto, Ont. | The Toronto Daily Star |
| Tucson, Ariz. | Tucson Daily Citizen |
| Twin Falls, Idaho | Twin Falls News |
| Vancouver, B. C. | Vancouver Daily Province |
| Warren, Ohio | Warren Tribune-Chronicle |
| Washington, D. C. | Washington Daily News |
| Waterloo, Iowa | Waterloo Daily Courier |
| West Palm Beach, Fla. | The Palm Beach Post |
| Wheeling, W. Va. | Wheeling Intelligencer & News |
| Wilkes-Barre, Pa. | Wilkes-Barre Times Leader |
| Yankton, S. D. | Yankton Press & Dakotan |
| Youngstown, Ohio | Youngstown Vindicator |
| Yuma, Arizona | Yuma Morning Sun |



**NOTHING LIKE THIS HAS EVER BEEN ACHIEVED BEFORE IN NEWSREEL HISTORY!**

**STEP OUT WITH UNIVERSAL**

# TECHNOLOGICAL

# The BLUEBOOK School

## By F. H. RICHARDSON

**BLUEBOOK SCHOOL QUESTION NO. 133.**—(A) What effect has increase in curvature in a mirror such as is used in connection with reflector type lamps? (B) Is there much loss through absorption when light passes through clear, colorless glass of good grade? (C) Why is it impossible to focus a condenser beam to a point? (D) What is a plano-meniscus lens, and what would be its effect upon light passed through it? (Be careful on this one!)

## *Answer to Question No. 126*

*Bluebook School Question No. 126 was: (A) What is the practical effect of a short circuit in a bell or buzzer circuit? (B) What is the difference between a bell and a buzzer circuit? (C) Should bell or buzzer circuit wires be soldered and insulated? (D) Describe a series, parallel, and series-parallel battery connection. What is the effect of each such connection?*

The following made good: C. Rau and S. Evans, Lester Borst, G. E. Doe, Roy Arnston, T. Van Vaulkenburg, Bill Doe, Ronald Hurlbut, William Broadbent, Nic Granby, Stanley W. Williams, Mike McGuire, Joseph Anruzzo, John Wentworth, T. L. May, P. D. Thompson and Alfred Dinwoody, William Lemke, Tom Turk, George Allswin, T. R. Peters, William Sellers, P. H. Bondom, P. T. Garling, R. J. Pinker, Chic Peters, Bob L. Davidson, H. B. Coates, Andrew Breaston, Peter Jackson and Bob Diglah, Dave Birdoll, Leo Garling, T. F. Johnson, and Frank Bellamy, Tom Rathburn, John Williams, Richard Singleton, P. K. Samuels, Andy Baily, William Sellers, Jack Billings, A. L. Patry, H. D. Schofield, Frank Davis, Dan Holler, F. C. Hagmyer, F. Burker, Dave Mason, Tom Murphy, S. Carroll, H. Sicmann, D. Emmerson, Pat Davis, M. D. Dove, L. Ludlow, Albert Jones, F. Franks, D. Manuels, K. L. Knight, R. Davis, D. L. Sinklow, R. Micheals and D. Lode, T. McGruder, C. Ray and T. Taylor, Dave Lambert, G. Tinlin, H. B. Billings, G. Deckson, T. Haness, L. Eastlund, M. Sackett, W. Netter and D. L. Meehan, W. L. Kearney and J. Higgins, F. B. Gamble, A. R. Springer, D. Springer and T. Gilinsky, F. L. Furgeson, S. T. Jones, H. Field and I. Tarshis, C. Tamper, A. Giebto, S. T. Jones, D. Anderson, A. Zerach, L. D. Richards, S. T. Jones, O. Asburn, J. Ahrenson, E. H. Hancock and L. Halven, C. G. Speigel and S. Podus, E. Howley, D. Forshay and H. Polay, D. Pollock, A. L. Reinhold, N. H. Lambert, J. Kinsley and P. T. Kinsley, T. Grant, F. F. Crawford, J. Klien, F. G. Davis and G. W. Cooper.

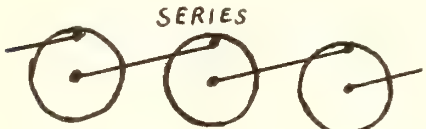


FIG. A

You may see that I have started using initials instead of full names. The list grows steadily and must be condensed as much as possible. Hereafter initials only will be used.

Again I have decided to distribute publication honors. First we will read what Rau and Evans have to say in answering Section A:

"A short circuit in a bell or buzzer circuit may cause the bell or buzzer either to operate continuously or not at all, depending upon where the short is located. If it be between the bell (or buzzer) and switch (push button), the effect will be to short the switch and thus cause the bell or buzzer to operate continuously until the battery is exhausted or the short removed. This would not hold good if what is known as a single stroke bell is used, but they are very seldom found in theatres.

"If the short be located between the battery and bell (or buzzer), then the bell will not ring when the switch is closed (button pressed), and the battery will itself be shorted and discharged continuously, until it has run down, or the trouble is remedied. The rate of discharge will be in proportion to the resistance of the 'short'."

As to Section B, Lester Borst says, "No difference exists as between the bell and buzzer circuit. Both are identical. A buzzer is merely a bell with the hammer and gong missing. The vibrating elements are, however, the same in both. The buzzer is employed to produce a damped signal in cases where a loud, sharp one would be objectionable."

Section C is answered by Ronald Hurlbut, thus: "In this type of circuit all splices should be made in accordance with one of the standard methods approved by the electrical code. After a mechanically perfect joint has been made, it should in all cases be soldered and taped just as a regular electric circuit (light or power) splice would be taped, except that since the voltage is low, the taping need not be so heavy, and no rubber need be used. This not only makes a finished appearance, but also provides the required insulation, without which troubles of various sorts might follow. An incomplete job seldom pays in anything, and wire splices is where careless, poor workmanship can, and usually does cause trouble. The circuit wires, as a whole, must be adequately insulated for low voltage."

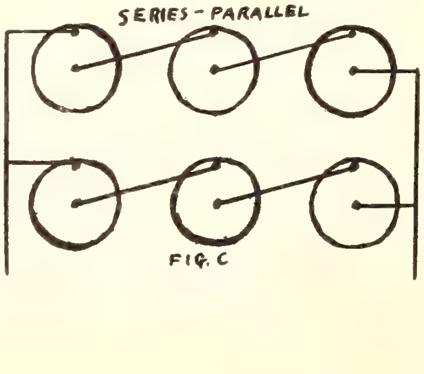


FIG. C

As to Section D, I think we will let Brother Williams tell the story. (Incidentally, Williams' answer was very good on all sections. Trust we may have him with us regularly.) He says:

"A series connection of battery cells consists of a number of cells having the positive of one connected to the negative of the next, as per *Figure A*. This connection has the effect of increasing the voltage; i. e., a series of battery cells each having 1.5 volts would produce a voltage equal to 1.5 multiplied by the number of cells so connected.

"A parallel (multiple) connection of battery cells is made by connecting the positive of each cell to the positive of the next, and the negative poles similarly, as per *Figure B*. The effect of such a connection is to increase the amperage by, if desired, the amperage capacity of each cell, the voltage of the combination remaining the same as that of a single cell.

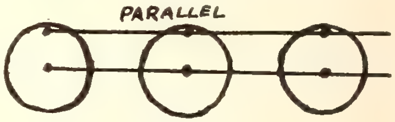
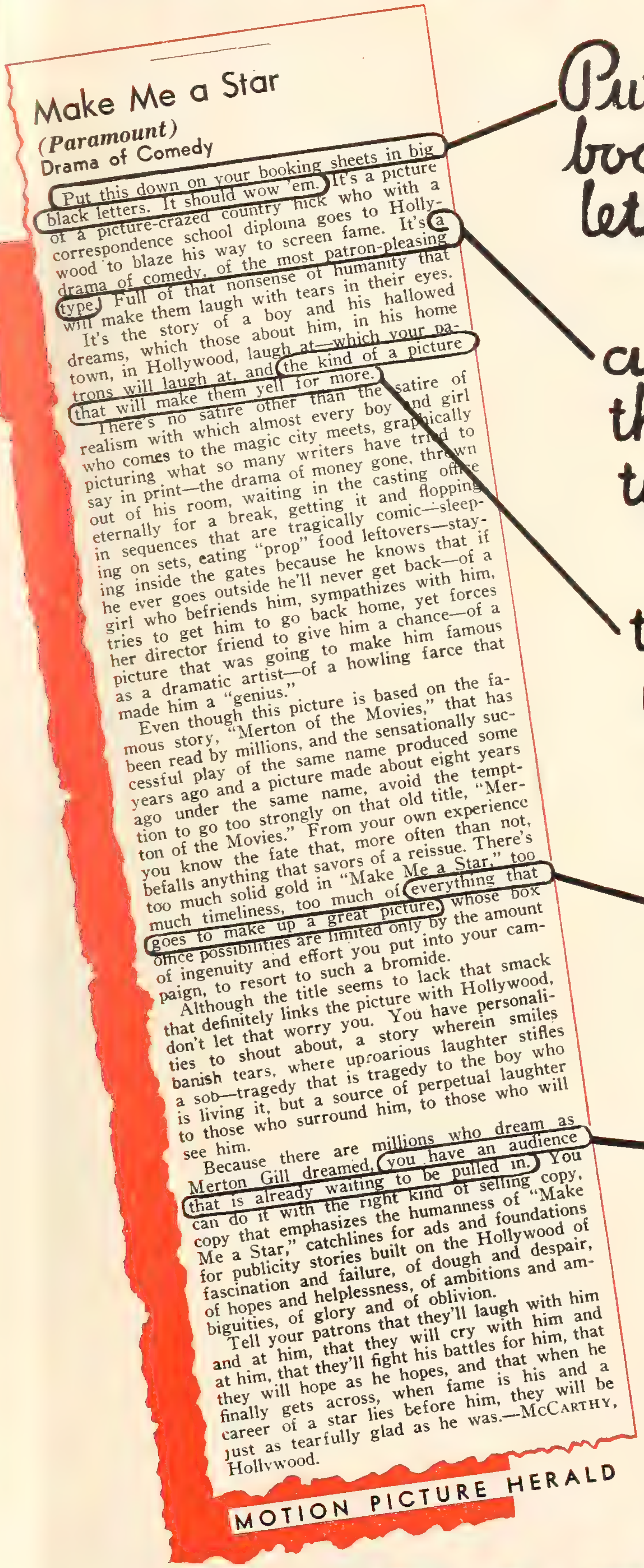


FIG. B

"A series-parallel connection increases both voltage and amperage. The voltage of the combination by the number of cells in each individual series connection, with notation that such number must be equal in all sets of series in any such combination. The connection is illustrated in *Figure C*. The amperage is increased by such a combination. It will be equal to the amperage of a single cell times the number of cells used in the entire combination.

"Caution: In such a set it is essential that the voltage of each series be equal. If it be not, then there will be loss through the unbalancing effect causing the stronger series to discharge more rapidly, until it is reduced to that of the other series. In effect, the set having the higher voltage will build up the voltage of the weaker series cells, which effect is bad for both or all series of the set."

# Swell Box-office Tonic!



## Make Me a Star

***(Paramount)***

**Drama of Comedy**

Put this down on your booking sheets in big black letters. It should wow 'em. It's a picture of a picture-crazed country hick who with a correspondence school diploma goes to Hollywood to blaze his way to screen fame. It's a drama of comedy, of the most patron-pleasing type. Full of that nonsense of humanity that will make them laugh with tears in their eyes.

It's the story of a boy and his hallowed dreams, which those about him, in his home town, in Hollywood, laugh at—which your patrons will laugh at, and the kind of a picture that will make them yell for more.

There's no satire other than the satire of realism with which almost every boy and girl who comes to the magic city meets, graphically picturing what so many writers have tried to say in print—the drama of money gone, thrown out of his room, waiting in the casting office eternally for a break, getting it and flopping in sequences that are tragically comic—sleeping on sets, eating "prop" food leftovers—staying inside the gates because he knows that if he ever goes outside he'll never get back—of a girl who befriends him, sympathizes with him, tries to get him to go back home, yet forces her director friend to give him a chance—of a picture that was going to make him famous as a dramatic artist—of a howling farce that made him a "genius."

Even though this picture is based on the famous story, "Merton of the Movies," that has been read by millions, and the sensationally successful play of the same name produced some years ago and a picture made about eight years ago under the same name, avoid the temptation to go too strongly on that old title, "Merton of the Movies." From your own experience you know the fate that, more often than not, befalls anything that savors of a reissue. There's too much solid gold in "Make Me a Star," too much timeliness, too much of everything that goes to make up a great picture, whose box office possibilities are limited only by the amount of ingenuity and effort you put into your campaign, to resort to such a bromide.

Although the title seems to lack that smack that definitely links the picture with Hollywood, don't let that worry you. You have personalities to shout about, a story wherein smiles banish tears, where uproarious laughter stifles a sob—tragedy that is tragedy to the boy who is living it, but a source of perpetual laughter to those who surround him, to those who will see him.

Because there are millions who dream as Merton Gill dreamed, you have an audience that is already waiting to be pulled in. You can do it with the right kind of selling copy, copy that emphasizes the humanness of "Make Me a Star," catchlines for ads and foundations for publicity stories built on the Hollywood of fascination and failure, of dough and despair, of hopes and helplessness, of ambitions and ambiguities, of glory and of oblivion.

Tell your patrons that they'll laugh with him and at him, that they will cry with him and at him, that they'll fight his battles for him, that they will hope as he hopes, and that when he finally gets across, when fame is his and a career of a star lies before him, they will be just as tearfully glad as he was.—McCarthy, Hollywood.

MOTION PICTURE HERALD

Put this down on your booking sheets in big black letters. It should wow 'em.

a drama of comedy, of the most patron-pleasing type.

the kind of a picture that will make them yell for more.

everything that goes to make up a great picture.

you have an audience that is already waiting to be pulled in.

MOTION PICTURE
HEADQUARTERS

**PARAMOUNT**

# JENKINS' COLYUM

**Galesburg, Ill.**

**DEAR HERALD:**

If an excellent prospect for crops will have any bearing on this depression, Illinois ought soon to snap out of it. All Western Illinois, wherever we have gone, has wonderful prospects for an unusual crop of wheat, oats, rye, corn and clover, and the state has been thoroughly soaked by recent rains.

Here in Galesburg, a town of 28,000, there are three theatres, one Publix and two independent houses belonging to Mr. McSpadden, one being closed temporarily.

Mr. McSpadden was in Arkansas on his vacation when we called but his assistant manager took upon himself the responsibility for our conduct while we were in town. Galesburg is a railroad town, but the shops have been moved away and the payroll reduced to practically nothing; this has been partially responsible for the slump in business at the theatres.

At Knoxville, six miles from Galesburg, Mr. Williams has adopted the plan of two adult admissions for 36 cents and two children's admissions for 11 cents, and he says he has noted a marked difference in his receipts, that he even draws considerable people from Galesburg. This would indicate that the price had something to do with it. Wherever we have gone we have found that the lowering of admission prices has pretty generally resulted in stimulating business. In the case of Mr. Williams it may be due to the fact that he has a very nice theatre and most excellent sound.

Our old friend Stanley, who operated the Beardstown theatre, at Beardstown, Ill., when we were there last, is now managing the house at Bushnell, and Joe Green, who managed the Bushnell house, is at the Beardstown. These two houses belong to the Pertle circuit and seem to be well managed. Both of these managers report business as being dreadfully slow, notwithstanding they are playing the best of the service in well equipped houses.

Mr. Hainline, manager of the theatre at Macomb, was confined to his home by sickness and we were disappointed not to meet him, as we've always found a warm welcome there. His assistant manager showed us every courtesy.

The Illinois theatre at Jacksonville, a Publix house, was recently damaged by fire, but there was a large crew of men at work repairing the house when we called and it was said the place would be ready to open about August 1. Publix is operating its second-run house, which is the only theatre open in a town of 17,000.

Roadhouse is a town of about 2,000 and has one theatre owned and managed by Mr. Denny, who told us that some promoters are going to build a $30,000 theatre with the idea of renting it. When one considers that just three miles south of Roadhouse, and on a good cement road, is the town of White Hall with a fine theatre managed by Joe Lyman, a very popular manager, one wonders just what they will do with a $30,000 theatre in Roadhouse in addition to the already well managed house there. People who make these colossal blunders are those whose knowledge of theatrical business is limited. The promoters of this theatre are said to be real estate promoters and not theatre men.

Mrs. Frank Paul, who manages the Marvel theatre at Carlinville, impressed us as being just what a manager should be. She had a pleasant "good evening" and "thank you" for all her patrons, whether in overalls or broadcloth and that's what counts at the box office. She even waved and smiled at her acquaintances as they drove by the theatre while we were visiting with her before the show. If the Marvel theatre isn't a success it will not be her fault. She could teach some managers we have met some very important lessons.

At Staunton, Mr. E. H. Weick manages the Labor Temple there for the Miners' Union. This is a very fine house built by the union at a time when the mines were operating at capacity. Just now the mines are shut down. The only towns we know of that are deader than a mining community when the mines are closed are oil towns when development work stops and the oil is pumped into the pipe lines. If the Temple theatre survives it will be because of Mr. Weick's excellent management.

Joe Crivello, who manages the Capitol at Litchfield, is the same old Joe, right on the job all the time. He says there is no use to worry about poor business because Worry never brought home any bacon. We told Joe that somebody better get to work and open those mines before winter set in, because Nebraska is a larger user of Illinois coal, and it gets cold in Nebraska like it does in Los Angeles. Joe said he'd look into this matter.

We had a delightful visit with Mr. C. T. Metcalf, who operates a bank in Greenfield as well as the theatre. It's a pleasure to meet such men as he. There aren't enough of them.

V. H. Coffman of the Lyric at Moweaqua operates a grist mill as well as the theatre. He says that one good picture a month can't tail up a dozen poor ones without having to call on the grist mill for help. He says he operates the machines in the booth and his wife collects the money for the producers in the box office and he grinds out chickenfeed in the mill to pay the express on the films. We told him that that looked to us like it made it easy all around.

▽

**Decatur, Ill.**

Decatur doesn't look to us today like it did two years ago. The Publix houses and the Avalon are running double features at 25 cents admission at the Avalon and the Empress and 50 cents at the Lincoln Square. We will bet some stage money that they are both losing their shirts. This double feature stuff is forcing Mr. Duncan of the Alhambra to do the same thing.

Mr. Morrow, who operates the Morrow theatre, comes from our home county in Indiana. We never knew it before, but we always knew there was something the matter with him, and that's it. You can't stick these Hoosiers; they're too web-footed. Decatur knows where she can see a good show at 5 and 10 cents. We know, too, and that's at the Morrow. Then there's another thing we know, and that's where there's a good bed.

**J. C. JENKINS**
**The HERALD Man**

## Air Exploitation for RKO Pictures Set Through NBC

The exploitation of RKO Radio pictures through the broadcasting facilities of RCA's National Broadcasting Company, promised when Merlin H. Aylesworth, president of NBC also became president of RKO, has begun to function with the release of the first film of the 1932-33 schedule, "Bring 'Em Back Alive."

The Frank Buck feature opened at the New York Mayfair on June 17, and at the Albee, Brooklyn, June 18. Coincidentally, Mr. Buck was interviewed by Dr. Raymond L. Ditmars, curator of the New York Zoological Society, in a broadcast on June 16. Supported by a musical program, the interview was transmitted over a national network, originating at WEAF, New York, dominant station.

## Trans-Lux Change to $1 Par Stock Will Come Up June 30

Stockholders of Trans-Lux Daylight Picture Screen Corporation will be asked to authorize a change in the capital stock of the company from 1,000,000 shares of no par to 1,000,000 shares of $1 par value, at a special meeting to be held June 30.

Authorization will also be sought to reduce the stated value of the capital stock outstanding to $1 a share from $7.50 a share. Stockholders in addition will consider cancellation of outstanding stock options and issuance of new options under the same terms and conditions at a lesser price for an extended term for service performed.

## Saenger Defeated in Defense of Mississippi Rental Suit

A decision favoring the plaintiff has been rendered in the federal court at Meridian, Miss., in the suit of Marks-Rosenberg against the Saenger Theatres, Inc., and the Plaza Amusement Company of New Orleans, involving $63,191.20.

The litigation involved back rentals claimed due to Marks-Rosenberg on the Grand Opera House and Star theatre properties and grew out of a 25-year contract said to have been made in 1923 for use of the theatre buildings, which are not now being operated. The decree has not yet been made final.

## Adams, Holden Head Exchanges

Cleve Adam and James Holden will operate, respectively, the two new exchanges First Division plans to open shortly in Cleveland and Cincinnati. The offices will be known as First Division Exchanges, Inc., of Ohio.

## Columbia Signs McGuiness

Columbia has signed James K. McGuinness, screen writer and producer, to a long-term contract as an associate producer. Mozell Brittone has been named to the casting department, as assistant to Director Dan Kelley.

## To Direct Italian Film

Bud Pollard has been signed by Clemente Giglio to direct "Thou Shall Not Kill," first of a series of Italo-American films to be made here. Oreste Sandrino, Italian actor, will be starred.

# "HERE'S TO COLUMBIA!"

## AND EXHIBITORS EVERYWHERE ARE SAYING IT NOW WITH

# CONTRACTS

COLUMBIA CONTRACT

### BRAVO! HAIL COLUMBIA!

**The Exhibitor's Friend—The Most Consistent Producer of Real Profitable Box-office Pictures!"**

That's what exhibitors everywhere are saying—and saying it with a flood of new Columbia contracts.

They know that Columbia is concentrating *solely and only* in the making of good pictures—MADE BY SHOWMEN FOR SHOWMEN!

Exhibitors know that Columbia publicizes its pictures direct, creating a ready-made audience of millions—exhibitors know that their Columbia contract for 1932-33 is their theatre's life insurance—the one, sure guaranteed link to profits.

***Buy Safety First—Buy Columbia First!***

**Beat your competitor to it this year!**

**See your Columbia salesman at once!**

**YOU NEED 'EM** Columbia **HAS 'EM**

# *Make your Opinion Count!*

The returns are piling up, day by day, on MOTION PICTURE HERALD'S questionnaire addressed to exhibitors, asking them to name the "Ten Biggest Money Making Stars of 1931-32. The totals will reflect the judgments of thousands of the nation's better showmen.

If your questionnaire has not been sent in, fill it out now and send it along. This poll is being watched and commented upon across the country from Broadway to Hollywood. It is to be rated among the important expressions of influence. ***It is one of the ways you can make your experience count in behalf of the product of the future for your own screen.***

The Herald invites each exhibitor to list the 10 players who drew the greatest number of patrons to his theatre since last September, without regard to age of picture, net profit, length of run, nature of competition or conditions (weather, etc.) prevailing during exhibition.

You may use the coupon below; ***and now is the time!***

---

## THE TEN BIGGEST MONEY MAKING STARS OF 1931-32

***(In the order of their box office strength)***

1 ....................................

2 ....................................

3 ....................................

4 ....................................

5 ....................................

6 ....................................

7 ....................................

8 ....................................

9 ....................................

10 ....................................

Signed ....................................

Theatre .................... City .................... State ............

And, if you have a favorite story or play you'd like to have on the screen, what is it? ....................................

Mail to

## MOTION PICTURE HERALD

1790 BROADWAY NEW YORK CITY

# CLASSIFIED Advertising

**Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.**

***The Recognized National Classified Advertising Medium***

## *Theatre Equipment Bargains*

COOL OFF — CHEER UP — MAKE YOUR THEATRES INVITING—IT'S EASY—LOOK:—30 inch noiseless Ventilating Fans, $39.75; G. E. Mazda Bulbs, frosted or colored, 8¢; High Power Floodlites, $5.95; Lobby Display Frames, $5.60 up; Change Makers, $9.95; Ticket Choppers, $39.95; Beaded Sound Screens, 29¢ ft.; Krash Chair Covers, 25¢; Acoustical Felt, 27½¢ sq. ft.; Acoustic Carpet, sq. yd., 69½¢; Drapery Materials, sq. yd., 49¢ up; Aisle Lights, $2.95; Wall Bracket Fixtures, $1.95 up; Everything Listed Brand New. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## *Chairs For Sale*

INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago, Ill.

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue Chicago, Illinois

250 UPHOLSTERED OPERA CHAIRS, spring cushion, panel back, 18s and 19s, $2.25 each. Also 20,000 foot capacity blower, 5 H.P. single phase 110-220 motor and belt, $150.00, F.O.B. St. Louis, Mo. HENRY J. HALLOWAY, 8828 St. Charles Road.

## *Position Wanted*

PROJECTIONIST — EXPERIENCED on Western Electric and other sound equipments. References, age 30, married, go anywhere. HERBERT MOORE, 513 Stevens Street, Flint, Michigan.

THEATRE MANAGER, family man, highest references, willing to locate anywhere. Sixteen years experience all type houses. Experienced on newspaper advertising. Can prove ability if given opportunity. Address Box 154, Motion Picture Herald. 1790 Broadway, New York.

## *Equipment for Sale*

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

DON'T THROW IT AWAY — CONSULT US—MAYBE YOU CAN TRADE FOR SOMETHING LISTED HERE; — Rebuilt Reflector Arcs, $76.73; Rebuilt Simplex Intermittents, $19.65; Simplex Mechanisms, $97.50; Simplex Pedestals complete $35.00; Simplex Mazda Lamphouses, $27.75; Automatic Ticket Machines, $59.50; Lenses, any focus, $9.75; Holmes Projectors, $99.85; Portable Booths, $66.50; Hertner 30/60 Transverters, $74.75; Operadio Faders, $22.50; Soundheads, incomplete, $25.00; Reconditioned Mellaphone Sound Heads, $69.75; Upholstered Chairs, 75¢ up; Pacent Double Channel Amplifiers, $79.50; Head Amplifiers, $10.00; Wright-DeCoster Speakers, $15.00; Microphones, $6.90; Samson Amplifiers, $17.75; Racon Horns, $49.40. Send for lists. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

## *Equipment for Sale*

CASH TALKS—New and used sound and theatre equipment for all uses at bargain prices. Individual theatre owners can buy standard equipment at circuit prices. Write us your needs. Address Box 155, Motion Picture Herald, 1790 Broadway, New York.

PORTABLE ZENITH SAFETY PROJECTOR—Complete sound-on-film equipment (35 mm) with portable screen. All equipment is in good condition and has given excellent results. For price or further information address C. R. OLSON, MID-CONTINENT PETROLEUM CORPORATION, Tulsa, Okla.

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

ROAD SHOWS. Silent Film. Machines. NATIONAL EQUIPMENT COMPANY, Duluth, Minn.

BUY THESE RCA SOUND PROJECTORS WHILE THEY LAST—THEY'RE GOING FAST: —Genuine RCA P2 Professional Projectors complete with Sound-on-Film Heads; Bausch & Lomb Cinephor Optical Systems; UX868 RCA Photophone Photocells; Rear Shutter, Double Exciter Lamp Sockets; 3000' Magazines; Direct Drive, all ready to run for $395.00. These are worth $2500.00, and are ideal for Private Projection Rooms, Churches, Schools, etc. A few genuine RCA Photophone Sound Heads for Simplex and Powers also available, $225.00. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

**EXQUISITE FLAMEPROOF ACOUSTICAL TREATMENT NOW WITHIN REACH — Beautiful Tufted Rayon top Silklike lustre ⅜" thick in Peacock Blue or Burgundy Red. May be applied directly to wall or over present surface—no outer covering required. Only 6¢ sq. ft. Send for sample. S.O.S. Corp., Dept. E-H, 1600 Broadway, New York City, Cable Address, "SOSOUND," New York.**

**SMILE AWAY DEPRESSION — CONSULT OUR BARGAIN BULLETIN BEFORE YOU BUY. Everything from "Soup to Nuts" in Theatre Equipment, Projectors, Accessories and Supplies at UNHEARD OF PRICES. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.**

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write:
ILLINOIS THEATRE EQUIPMENT COMPANY,
1150 South Michigan Avenue, Chicago, Illinois.

COMPLETE SOUND-ON-FILM INSTALLATION FOR A 600 SEAT THEATRE. Two Senior Model Sound Heads, All-Electric Theatre Amplifier, Two Motors, RCA Photophone Speaker. Complete with everything needed for $350.00. Satisfaction Guaranteed. Beaded Sound Screens 38c per square foot; New Uniform Aperture Plates $1.00 each; Brand New Lens $9.75. Address THEATRE SOUND SERVICE, ROCHESTER, NEW YORK.

BUY FOR CASH AND SAVE. HERE'S A REAL BARGAIN. Two Simplex machines rebuilt complete with Peerless low intensity reflector arc lamps, $600.00. Satisfaction guaranteed. National carbons 12's and 8's $9.60 per hundred pair. 300 brand new Century and Robbins & Meyers A.C. 16" Oscillating noiseless fans $22.50 each. A warehouse full of other theatre equipment at big bargains. WESTERN FEATURE FILMS, 1018 S. Wabash Ave., Chicago, Ill.

## *Theatre Training Schools*

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

## *Sound Equipment Bargains*

SOUND VALUES—SOUND EQUIPMENT—SOUND SERVICE. INVESTIGATE BEFORE YOU BUY. Complete Latest Type SENIOR SOUND ON FILM SYSTEMS for theatres up to 2000 seats. Everything the BEST at Remarkably LOW PRICES. VERY SPECIAL—Senior Sound Heads, less Speakers and Amplification, otherwise complete $118.75 each. PORTABLE SOUND PROJECTORS AND EQUIPMENT ALSO. Circular SXO explains everything. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

STOP PAYING EXCESSIVE ROYALTIES, RENTALS AND SERVICE CHARGES—BUY YOUR OWN:—Famous S.O.S. Sound-on-Film System at lowest prices ever—Choice of three systems, SMALL HOUSES, $395.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Dual Amplifier, slightly additional. Senior Sound Heads, less Amplification and Speakers, complete otherwise, $109.37 each. LIBERAL ALLOWANCE ON DISC EQUIPMENT. AGENTS WANTED. Write S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

HERE IT IS—IN TIME FOR SUMMER ROADSHOWING—TEN SETS ONLY AT $495.00:—Complete Portable Sound-on-Film, nothing else to buy. Plug in any convenient light socket, set up in five minutes ready to operate. Equipment includes Projection Machine, Sound Film Heads, Combination Power Unit and 250 type Amplifier, All Tubes, and Speaker. Uses 35 mm. Film. Finest reproduction suitable for audience up to 1,500. 92' throw—9 x 12 picture. Write for bulletin DVM. S.O.S. CORP., 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

## *Theatres Wanted*

WANTED, theatre in Middle West. JOHN FLAHERTY, Van Buren Street, Danville, Ill.

ON TERM LEASE with or without option to buy, New York, New England or New Jersey. Write giving all details. HENRY E. BRALOFF, 4515—12th Avenue, Brooklyn, New York.

## *Projector Repairing*

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

## *Mail Order Bargains*

GRAB THESE RED HOT SPECIALS—EVERYTHING BRAND NEW—Rear Shutters for Simplex. $49.95; Newsreel Cameras, 35 mm., $66.60; Acme Projectors, $144.00; Film Speed Indicators, $9.50; Chromium Microphones, $12.50; Operadio AC Soundfilm Amplifiers, $77.75; Western Electric Photocells $4.95; Talkie Projectors 16 mm., $47.50; S.O.S. Giant Racon Units, $33.75. Send for catalogue. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address "SOSOUND," New York.

CLASSIFIED ADVERTISING
*(Continued on next page)*

# (CLASSIFIED ADVERTISING--CONT'D)

### *Equipment Wanted*

WANTED—Used automatic ticket registers of any kind. State size and price. Address Box 145, Motion Picture Herald, 1790 Broadway, New York.

WANTED, TO BUY: Powers 6B or 6A Projector Bases and Mechanisms; also Power Amplifiers and Speakers. Address Box 485, Rochester, New York.

### *Salesmen Wanted*

AN ATTRACTIVE PROPOSITION to men who are acquainted with theatres and who can sell premiums that will stimulate business. Send full particulars and references. STREIMER AD-SERVICE, 352 W. 44th Street, New York City.

### *Wanted to Buy*

SIMPLEX STANDS with or without magazines. PAUL RAGGI, 2409 McLean Ave., Chicago, Ill.

### *Patents*

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

### *Chair Covers*

CHAIR COVERS, CUSHIONS. Tailored to fit. Wide selection, rightly priced. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, S. C.

### *Theatres for Sale*

A REAL OPPORTUNITY! $4,000.00 buys land and building only theatre Freeport, Maine. Good little town and best reasons for selling. Address LEON P. GORMAN, Portland, Maine.

# WABASH AVENUE

### CHICAGO

More than 400 exhibitors and friends of Dave Dubin and Henri Ellman were on hand to help the popular firm open their new independent film exchange, Capitol Film Corporation at 908 South Wabash. The opening was a gala affair, thoroughly enjoyed by every one as evidenced by the hole in the mountain of sandwiches and the obvious relish with which the refreshments disappeared. There were flowers and telegrams. It was an auspicious opening in every way and a splendid tribute to Ellman and Dubin.

▽

Capitol Film Corporation has ambitious plans in the making. Already fortified with a Principal Pictures lineup that embraces 20 featurets of an interesting nature, 26 two-reel comedies, 60 single-reel subjects and 12 feature productions, the program is to be augmented with further outstanding material from important independent producers. Jack Spitzer, former president of the old Reelcraft Company, is associated with Ellman and Dubin in their new enterprise.

▽

The folks along the Row are giving Earl Silverman, Warner exchange manager, the glad hand on his recent return to his desk after a protracted absence. Silverman has been regaining his health and vigor up in the north woods and has done a very complete job of it, having put on weight and acquired a fine coat of tan. He says he is in tiptop shape again and glad to be back in harness.

▽

Irving Mack dropped in on the Wisconsin theatre owners' convention last week and says his arm is still lame from greeting old friends and customers.

▽

Paramount executives and salesmen and Balaban and Katz officials held a meeting at the Drake hotel last week, during the G. O. P. convention. While the usual welcome signs to the politicians were missing around the lobby, the Paramount folks rated a big welcome sign.

▽

If you want to know who has one of the finest campaign books along the Row ask Earl Silverman, Tom Gilliam or Percy Barr of Warners. They'll not only tell you, but demonstrate to you that S. Charles Einfeld of the home office has produced a portfolio on the new product that is the "mccoy."

▽

Andy Sherrick, Universal publicist, is setting a pace as the Row's biggest traveler. Try and catch him between out of town jumps at the office.

▽

Beverly Miller, who figured in a spectacular automobile accident over Decoration Day, is back on the job. All his ribs and other fractures are responding nicely to treatment, but a broken front tooth refuses to grow back to normal size.

HOLQUIST

# ON BROADWAY

### *Week of June 18*

**MAYFAIR**

| | |
|---|---|
| Happy Polo | RKO Pathe |

**PARAMOUNT**

| | |
|---|---|
| Meet the Senator | Paramount |
| Paramount Pictorial No. 10 | Paramount |
| What Price Air? | Paramount |
| Shine On, Harvest Moon | Paramount |

**RIALTO**

| | |
|---|---|
| I Aint Got Nobody | Paramount |

**RIVOLI**

| | |
|---|---|
| You Try Somebody Else | Paramount |
| What Price Air? | Paramount |
| Paramount Pictorial No. 10 | Paramount |

**ROXY**

| | |
|---|---|
| Curiosities No. 233 | Columbia |
| Cameraing in Canada | Principal |

**STRAND**

| | |
|---|---|
| A Regular Trooper | Vitaphone |
| Bosko's Dog Race | Vitaphone |
| How I Play Golf No. 10 | Vitaphone |

**WINTER GARDEN**

| | |
|---|---|
| Moonlight for Two | Vitaphone |
| When in Rome | Vitaphone |
| What an Idea | Vitaphone |

## Terrett Back at Universal

Courtney Terrett has returned to the Universal scenario department after a six months' absence. Mr. Terrett, former Washington and New York newspaper man, will prepare the screen version of "Merry Go Round."

# NEWS PICTURES

**FOX MOVIETONE NEWS**—No. 77—West Point gives diplomas to future generals—All Italy hails arrival of remains of Garibaldi's wife—Broadway revues supplied on Hudson River boats for entertainment—John D. Rockefeller, Jr., subscribes to credo of wets—Mrs. Hoover attends Brooklyn youngsters' outing—King George takes salute of guards on birthday.

**FOX MOVIETONE NEWS**—No. 78—New York police get new type of machine gun for close quarters—Styles from Paris on display—German cavalry units give demonstration of riding ability—Republicans meet at Chicago to name Hoover—British destroyers practice anti-submarine warfare.

**HEARST METROTONE NEWS**—No. 276—Republicans open convention with Hoover ovation—Sarazen captures British golf title—Gunmen's weapons dumped into sea by New York police—Walkers in New York tryouts warm up for Olympics—British naval forces practise undersea warfare with depth charges—Racing fans get new thrills as rain swamps track at Aqueduct, New York—Russians salute Stalin in Soviet rally.

**HEARST METROTONE NEWS**—No. 277—California crew wins varsity boat race on the Hudson—Hoover and Curtis plan election campaign following nomination—New York sky cops bar reckless flying—Favorites beaten in American Derby in Illinois—Mrs. Putnam welcomed home after flight over ocean.

**PARAMOUNT NEWS**—No. 93—Bonus Army grows at Washington—Gene Sarazen wins British Open golf tournament—Flashes from everywhere—Trooping of colors marks military honor paid to King George on his birthday—Republican convention renominates Mr. Hoover.

**PARAMOUNT NEWS**—No. 94—China pays tribute to dead of 19th Route Army—United States Mint rushes work on new Washington anniversary quarter—Army pilots test new type plane, world's fastest bomber—Governor Ritchie of Maryland makes stand for repeal—Amelia Earhart welcomed home by New York crowds—Reno judge gives golden anniversary party for 60 couples.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 50—Red armies march in Russian display of strength—Radicals form new republic in revolt in Chile—News paragraphs—Royal troops honor King George on birthday—Hoover renominated at Republican convention in Chicago.

**UNIVERSAL NEWSPAPER NEWSREEL**—No. 51—California oarsmen sweep to victory in college varsity race—Treasury at work on new 25-cent piece for Washington anniversary—In today's headlines—Uproar acclaims Amelia Earhart on return from flying triumph—Thousands cheer close finish in American Derby run in Illinois.

## Paul Named Production Head For Rogers on Paramount Lot

Val Paul, who recently resigned as production manager at the RKO-Radio Coast studio, has assumed a similar post with Charles R. Rogers, producing independently on the Paramount lot.

Mr. Paul has begun preparation of "Seventy Thousand Witnesses," first of the eight features to be produced by Mr. Rogers for release on the Paramount 1932-33 schedule.

# MANAGERS' ROUND TABLE CLUB

**Charles E. "Chick" Lewis**
*Chairman and Editor*

*An International Association of Showmen Meeting in*
MOTION PICTURE HERALD
*Every Week—for Mutual Benefit and Progress*

**Conducted By An Exhibitor For Exhibitors**

# STAGNATION!

**POSSIBLY, IN ANY OTHER LINE,** business activity can take a back seat and remain dormant until things begin to "look up" again. In showbusiness, it would be suicide. This has been demonstrated time and again. Circuits and small independents who crawled into their shells when they should have been out digging up business soon found themselves getting deeper and deeper into the red. Houses or groups so handled will find it mighty difficult to win back lost patronage.

**Not so very long ago** we spoke to the head of a large independent group who told us that business had fallen off about 25 per cent. But he had cut his overhead proportionately, so he was not particularly worried.

We happen to know that his circuit had also cut and eliminated all forms of business promotion. Exploitation is a thing of the past. Individual effort on the part of the various house managers is nil. Here is a circuit permitting no tie-ups; no business stimulating ideas or any other form of activity generally used by the more successful groups.

**However, this circuit is** not the only group to discard all exploitation or other forms of merchandising, and whatever comment we have to make can be applied to quite a few other situations where similar curtailment of almost every form of show-selling has ceased or eased off until it is well nigh a forgotten relic of the once prosperous past. At the same time we are fondly hoping that these remarks will have a stimulating effect on all those who are slowly sinking into the mire of inactivity.

**Regardless of** surrounding conditions, of competition or lack of competition, we feel that cutting out all merchandising efforts is not building for the future or keeping the patronage you now enjoy. It takes a lot of persuasion for the public to spend money these days and when the sum total of your persuasive methods consist of the name of the picture on your marquee and in your programs, then you are not fighting for business or encouraging folk in your community to spend an extra evening at your theatre.

**Sooner or later** your house, or group of houses, will fall into a rut and literally become stagnant. This stagnation takes on various forms of serious ailments such as loss of "guts," breakdown of aggressiveness, suffocation of ambition, shrinkage of creative ability, and, general laziness. Any one of these ailments can become fatal if allowed to continue. The combination is sure death after a brief period.

**We can recall when** a certain group of houses teemed with activity. Managers tried to outdo each other in arranging local tieups; the organization spirit was marvelous; the desire to prove their ability prompted and encouraged them to spend endless hours doping out new ideas to build up business. In short, it was one of the livest outfits east of the Mississippi and their profits were reflected accordingly.

**Why, then, did they ever** cease this activity? What reason can one attach to their reversing what was conceded to be a successful method of operation? Certainly not box office results. If they were to use that as a guide they would be doing more promoting and exploitation than ever before.

**Perhaps it was "super-efficiency."** Perhaps this once successful and highly profitable group was bitten by that strange insect called "organization." Or maybe, on the other hand, bad judgment in the selection of its executives had something to do with it all. Can one really lay a finger directly on the reason? But most any one can point to the main factor—"Stagnation." They have stopped the circulation of blood within the veins of the entire outfit and the further extremities are beginning to rot. Gangrene poisoning has set in, and unless they arrest the affliction at once, the poison is going to spread. Unless they restore blood circulation the rotting process will continue until it eats the very heart out of what was once so full of life and animation.

**Beware of inactivity.** It breeds discontent, stifles aggressive and creative ideas and is responsible for loss of sleep for all concerned. Better to padlock the doors of your theatres before you allow them to become worm-eaten through lack of use. Better to sell out while there still remains something to sell than to watch a life's work go to smash on the rocks of poor administrative judgment.

**Every man interested** in theatre operation must be a fighter. Business has stopped drifting to your doors; it now rushes by. You must build dams to direct the flow to your box office and you must keep those dams in good repair through the intelligent use of business promotion activity.

"CHICK"

## ELABORATE SHOW AT ROXY WAS PUT OVER ACE-HIGH BY ENNIS

Not since last January when the Roxy Theatre, New York City, showed "Delicious," has the big 6,200 seat motion picture house turned in a gross to compare with that on the recent double-barreled show consisting of the Friar's Frolic and a feature picture, "Society Girl."

Bert Ennis, newly appointed advertising and publicity director, elected to call the offering "The Million Dollar Stage and Screen Show" and this line was pounded home in lights, advance trailer, lobby, programs, newspaper ads and street car card copy. For the first time in many a moon the stage attraction was billed 'way over top of anything else, although the film was billed as Dunne's Greatest in order to break down any thought on part of the public that the screen offering was not up to standard.

Another innovation, as far as the Roxy and other Broadway de luxers are concerned, was a real old fashioned circus bally in the form of a street parade. As illustrated here, the Friars marched from their club house on 48th street to the Roxy entrance. The marchers included all principals, preceded by a band and Roxyettes in open motor cars. This stunt was started at 6 P. M. in order to catch the crowds leaving office buildings at that time. Traffic was tied up and much applause from all sides greeted the marchers.

## HARRY HARRIS STILL ON THE JOB OVER IN LINCOLNSHIRE HOUSE

It's been some time since we've had an opportunity to mention the activities of Harry Harris, Club representative in Lincoln, England, and manager of the Exchange Kinema in that city, but the following will be evidence that he is still on the job of selling shows and building good will for his theatre.

A newspaper photo shows a group of confectioners making merry at the Annual Whist Drive and Fancy Costume Ball, an event that Harris tied up with by offering an award of Half-a-Guinea for the best impersonation of Jackie Cooper or Mitzi Green in "Skippy." A teaser one-sheet, paid for and distributed by the Confectioners' Association, stated that the judging would take place at the theatre and also gave mention to the forthcoming attraction in a large box. The local newspaper published a four-column photo of the group and ran a story in the news section. All other advertising and publicity obtained by the Association mentioned the tie-up with the Kinema.

We're glad to get a line on work done by our overseas Club member and will look forward to hearing further from him.

# "The Showman's Calendar"

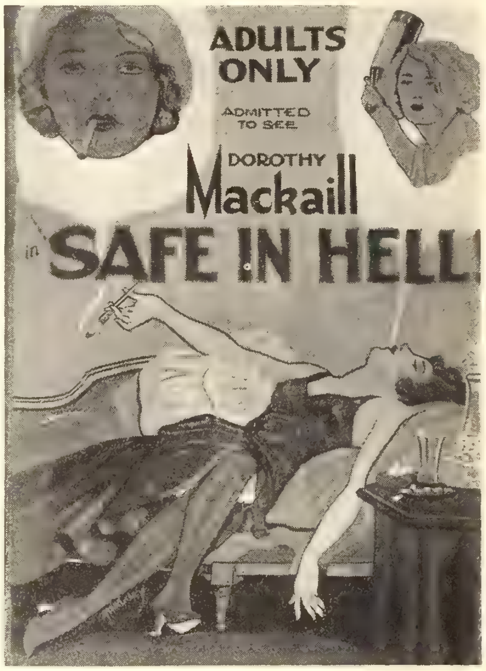
## JULY

| | |
|---|---|
| 1st | Battle of San Juan Hill—1898<br>Battle of Gettysburg—1863<br>Dominion Day (Canada) |
| 2nd | Garfield's Assassination—1881 |
| 3rd | Idaho Admitted to Union—1890<br>Spanish Fleet Destroyed by American Fleet at Santiago<br>Leon Erroll's Birthday |
| 4th | Independence Day<br>Barbara Week's Birthday |
| 5th | Lewis and Clark Expedition Set Out—1804-1806 |
| 6th | Commodore Sloat Took Possession of California—1846<br>John Paul Jones' Birthday—1747<br>Ricardo Cortez's Birthday |
| 9th | General Braddock's Defeat—1755 |
| 10th | Wyoming Admitted to Union—1890<br>Slim Summerville's Birthday<br>Lily Damita's Birthday<br>Evelyn Laye's Birthday<br>John Gilbert's Birthday |
| 11th | Aaron Burr Killed Alexander Hamilton in Duel—1804<br>John Quincy Adams' Birthday—1767<br>Sally Blane's Birthday |
| 12th | Orangeman's Birthday<br>Jean Hersholt's Birthday<br>Marjorie Rambeau's Birthday |
| 13th | Sidney Blackmer's Birthday |
| 14th | Bastille Day |
| 16th | Ginger Rogers' Birthday<br>Barbara Stanwyck's Birthday |
| 17th | Sherman's March to Sea—1864<br>Munoz Rivera Day (Puerto Rico)<br>James Cagney's Birthday |
| 18th | America's Successful Attack at Chateau Thierry—1918<br>Lupe Velez' Birthday<br>Richard Dix' Birthday |
| 21st | Battle of Bull Run—1861<br>Irene Delroy's Birthday |
| 22nd | Marjorie White's Birthday<br>Phillips Holmes' Birthday |
| 24th | Pioneer Day—Utah |
| 25th | Occupation Day (Puerto Rico)<br>Lila Lee's Birthday |
| 26th | Kenneth Harlan's Birthday<br>Emil Jannings' Birthday |
| 27th | Dr. Barbosa's Birthday (Puerto Rico)<br>Wireless Between Japan and U. S. Established—1915 |

## NO CHILDREN ANGLE STRESSED BY MAXEY IN RECENT CAMPAIGN

Special window displays of the type illustrated here and the "no children angle" were used by Frank Maxey, manager of the Cairo Theatre, Gallup, New Mexico, to boost business 'way above average on "Safe in Hell."

The art reproduced here, as well as possible considering lack of sharpness in print, must have been quite a striking piece of work. Note the curl of smoke from both cigarette and lips of woman ballooning into two character shots. Between the two the "Adults Only" line is stressed. We don't know whether Frank or his art man turned out the work, so will have to let credit go until next time.



We note that Maxey not only talked the city fathers out of a lot of fire fighting apparatus to exploit "Fireman," a short time ago, but succeeded in getting them to loan him the Firemen's Band for that occasion. All trucks were bannered and the fire laddies turned out in full uniform to help the good work along.

Perhaps Maxey will shoot along some other examples of the poster and other display work being turned out at the Cairo. If he'll send us some good, sharp prints, we'll see that they are included in the series of poster work run from time to time in this department.

## WORLD PREMIERE IN KENTUCKY CITY MADE BIG HIT WITH FANS

Lexington, Ky., had its first world premiere a short time ago when "Lena Rivers" played the Strand Theatre. The campaign was handled by Miss Anna Bell Ward, well known showwoman in that city, and a half page ad in a local newspaper, featuring a display of a long stack of books, announced the fact and quoted favorable criticisms from prominent clubwomen. The picture was booked for a four-day run and was held over for a full week, which, according to R. M. Savini, of the New York Tiffany office, was the first time this had happened in over a year.

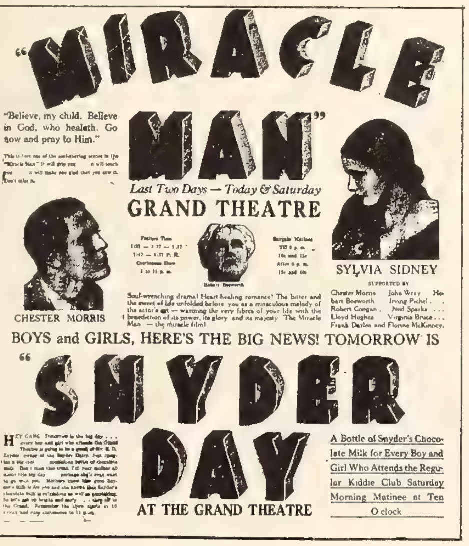
## CAMPAIGN MADE BY BEN COHEN ON "MIRACLE MAN"

One of the most elaborate campaigns ever put on in Hazelton, Pa., was waged a short time ago on "Miracle Man" by Ben Cohen, manager of the Grand Theatre. Highlights consisted of several effective tie-ups with local firms, full and half-page cooperative ads, a massive front display, cooperation from the clergy and city schools and a vast amount of free space in a number of newspapers.

The first shot was fired from the screen two weeks in advance in the form of a trailer announcing the picture. Ten days in advance, 200 teaser quarter-sheets were posted. Five days in advance, 200 window cards and 100 one-sheets were posted in the most desirable locations in city and surrounding towns within a radius of 20 miles. Free stories and display advertisements were placed in five weekly newspapers one week in advance. The daily newspaper campaign, consisting of teaser ads, scene mats and prepared stories, were started five days prior to opening.

One of the free ads resulting from the several tie-ups is illustrated on this page. In addition to this half-page, the theatre also received advertising for three days at no cost to management. Like other ads promoted, this one gave the theatre the better break. Another deal made with a large music store brought the theatre a half-page and other ads in exchange for a lobby display. This same store carried a window display on picture. A full page ad, based on title, was promoted among a number of merchants and ran in both daily papers for one day. Permission granted a bakery for give-away of an auto on theatre stage also netted 30 inches of free display in both papers.

As the result of a visit made the Supt. of Schools, Cohen was granted permission to display window cards in 18 school buildings in the city. The Supt. of Schools in 26 other townships was also contacted and permission secured for similar displays. Guest tickets were sent to every clergyman in the city.



"MIRACLE MAN"

"Believe, my child. Believe in God, who healeth. Go now and pray to Him."

Last Two Days — Today & Saturday

GRAND THEATRE

CHESTER MORRIS

SYLVIA SIDNEY

SUPPORTED BY

Chester Morris, John Wray, Hobart Bosworth, Irving Pichel . . . Robert Coogan . Ned Sparks . . . Lloyd Hughes, Virginia Bruce . . . Frank Darien and Florine McKinney.

Soul-wrenching drama! Heart-healing romance! The bitter and the sweet of life unfolded before you as a miraculous melody of the actor's art — warming the very fibres of your life with the benediction of its power, its glory and its majesty. The Miracle Man — the miracle film!

BOYS and GIRLS, HERE'S THE BIG NEWS! TOMORROW IS

"SNYDER DAY"

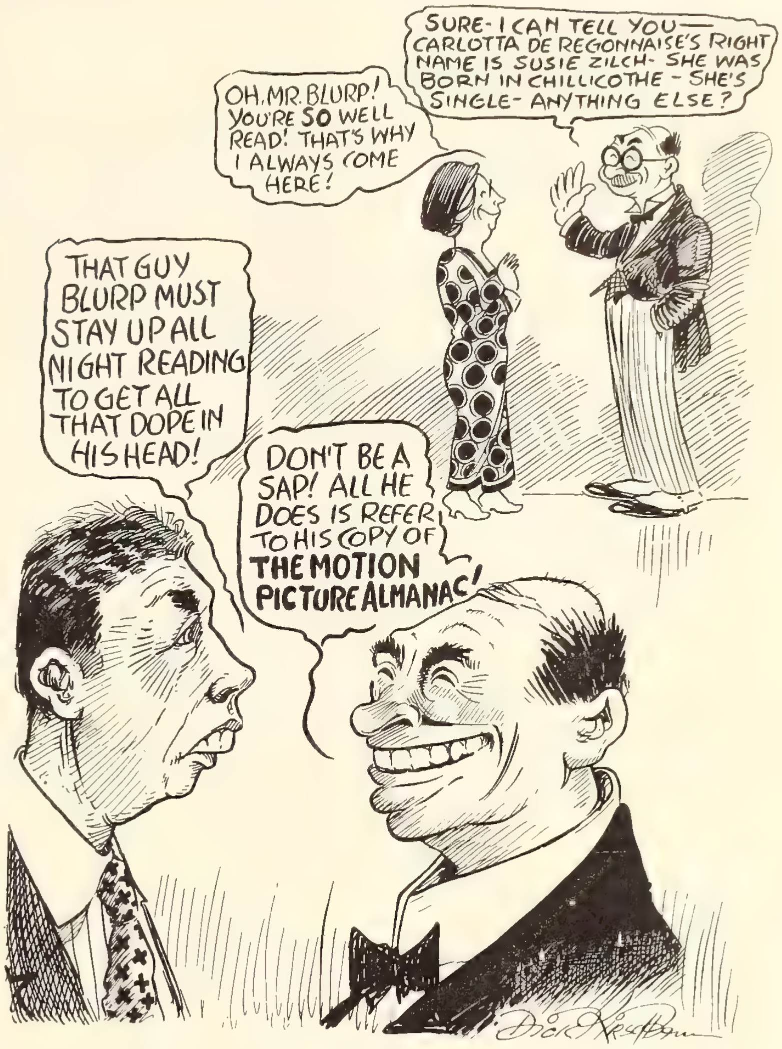
A Bottle of Snyder's Chocolate Milk for Every Boy and Girl Who Attends the Regular Kiddie Club Saturday Morning Matinee at Ten O clock

AT THE GRAND THEATRE

The front represented the biggest thing of its kind ever attempted in Hazleton, covering the entire front and two sides of the marquee and measuring 9 feet in height. To properly illuminate the display, four 1,000 Watt flood lights were placed across the street and on adjoining properties and trained on the theatre. Special, full length panel frames for underneath marquee, for displaying 8 x 10 stills and cutouts from three-sheets, were also used. A banner with cutout head of Hobart Bosworth, Miracle Man in cutout letters and names of cast, extended the full width of the theatre.

Despite an extremely hot week the picture played to exceptional business, due to Cohen's untiring efforts, and we'll certainly have to hand it to this Club member for his knack of promoting ads, free space and other publicity stunts at no cost to his house. Even that free space wizard, Harry Stearn, will have to look to his laurels, for after a glance through a bundle of tear sheets it would appear that Cohen is right on his heels.

# KIRSCHBAUM OUGHT TO KNOW!


SURE- I CAN TELL YOU— CARLOTTA DE REGONNAISE'S RIGHT NAME IS SUSIE ZILCH- SHE WAS BORN IN CHILLICOTHE - SHE'S SINGLE- ANYTHING ELSE?
OH, MR. BLURP! YOU'RE SO WELL READ! THAT'S WHY I ALWAYS COME HERE!
THAT GUY BLURP MUST STAY UP ALL NIGHT READING TO GET ALL THAT DOPE IN HIS HEAD!
DON'T BE A SAP! ALL HE DOES IS REFER TO HIS COPY OF THE MOTION PICTURE ALMANAC!

This is what happened when Dick Kirschbaum looked through a copy of the Almanac. You, too, will be impressed with the wide range of subjects covered in this valuable book and it will prepare you to answer the toughest questions ever put to you by a fast-thinking patron.

### Dannenberg's Tab

Sid Dannenberg and his assistant, Mort Goodman, a publicity and advertising team which is setting a fast pace out in Cleveland, Ohio, for the Warner Theatres in that zone, recently made a deal with a local print shop for the printing of a four-page tab for the Lake, Variety and Uptown theatres, at a cost of $4.50 per thousand. The front page was done in typical tab newspaper style, the second and third pages carried a variety of readers on "The Mouthpiece" and the fourth page was sold to two local advertisers.

## POPHAM GAVE SHORT FEATURE HEAVY PLUG AT WINNIPEG HOUSE

Either a goodly portion of the population of Winnipeg, Canada, is of Russian extraction or else a herald issued by William A. Popham was a gag used in connection with his three day campaign on a short feature, "Soviet Russia," a film released by the Soviet Government, for one side was printed entirely in Russ and the other in English. However, the most important angle appears to lie in the fact that Popham devoted fully 75 per cent of space to the short, subordinating the two features on the program.

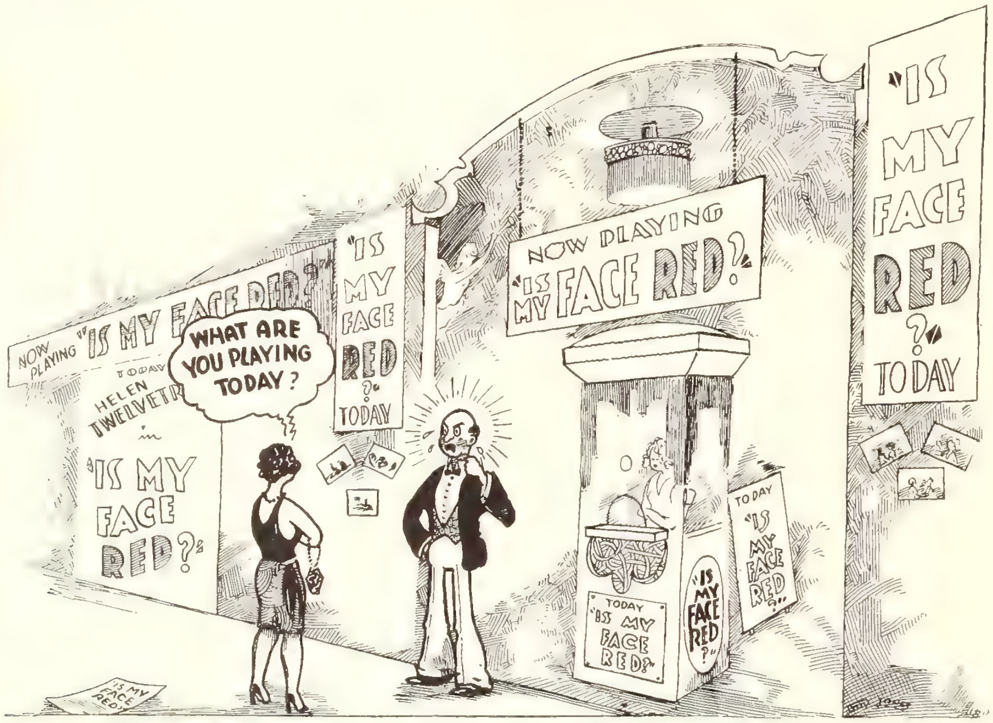
It's too bad we didn't have this one to include in the Club's short subject section we published a short time ago, but it's never too late to mention an instance of this sort. Popham's heavy campaign on this short feature was exceptional.

### Pictures To Politics

Spencer Sladdin, who has been associated with various theatre circuits in the New York and New Jersey zone, in exploitation activities, has forsaken pictures for the time being and joined the Roosevelt Business and Professional League to assist in the presidential nomination of Franklin D. Roosevelt. Sladdin was a legislative correspondent in Albany, N. Y., when Governor Roosevelt was a State Senator.

# KEEPING UP WITH THE TIMES!

By GUY JONES


NOW PLAYING "IS MY FACE RED?"
TODAY HELEN TWELVETREES in "IS MY FACE RED?"
WHAT ARE YOU PLAYING TODAY?
"IS MY FACE RED?" TODAY
NOW PLAYING "IS MY FACE RED?"
"IS MY FACE RED?" TODAY
TODAY "IS MY FACE RED?"
IS MY FACE RED?

When the Manager Replied, "Is My Face Red?", the Sweet Young Thing Told Him It Was. . . . And Life Goes Merrily On!

## STEIN MADE A DEAL WITH RADIO STATION FOR 5,000 CIRCULARS

When exploiting "Trial of Vivienne Ware," I. J. Stein, manager of the Broadway Theatre, Astoria, N. Y., made a tie-up with radio station WWRL whereby 5,000 attractive heralds were distributed free of cost to theatre. Copy read, "Listen to the thrilling broadcast of the Radio Drama That Electrified The Air, etc., etc.—Then See This Thrilling Drama at the Broadway."

The radio station was broadcasting a portion of the drama every afternoon at approximately the same time the picture played Stein's house, an opportunity which was immediately taken advantage of by this Club member. An item of 5,000 free heralds printed on coated stock is not one to laugh off these days.

## JACK WRIGHT DOES NOT NEGLECT SALE OF SHORT SUBJECTS

Evidence that short features are not neglected in newspaper ads made up by J. E. Wright, manager of the Liberty Theatre, La Grande, Ore., came to our attention some time ago but not in time to be included in the Club's last short subject section. However, it's not too late to record that Wright is giving the little fellows a generous break. In addition, he keeps on hand all available stock one sheets on shorts and uses them in the lobby.

We regret that some of the above could not be reproduced in the section mentioned and hope that this misfortune will not discourage Wright in the sending in of other material from time to time. He and others on the Mercy circuit are live showmen and have many ideas which we know will benefit their fellow Club members.

## HART MADE A TIE-UP WITH NEWSPAPER FOR GAG TO NAME SCENES

Identification of scene stills from three of Richard Barthelmess' recent pictures and a tie-up with a local newspaper for the publicizing of the stunt, was an effective interest-getter used by Ed Hart when he was in charge of the Troy Theatre, Troy, N. Y.

The stunt ran for three days, and the idea was to get readers to clip the four-column photos from the paper and send them to the editor in charge. As a reminder for readers, Hart gave the paper a list of several Barthelmess pictures, which included those involved. Cash awards totaling $25 and guest tickets to the theatre were offered for the most correct answers, neatness in layout, etc.

We'll tell you more about Ed Hart, long a consistent and constructive contributor to this department, just as soon as we hear from him again. We hear rumors that he will again locate in Utica, N. Y., and if this be true we know that he will have a lot more show-selling stunts to pass along to his fellow Round Tablers.

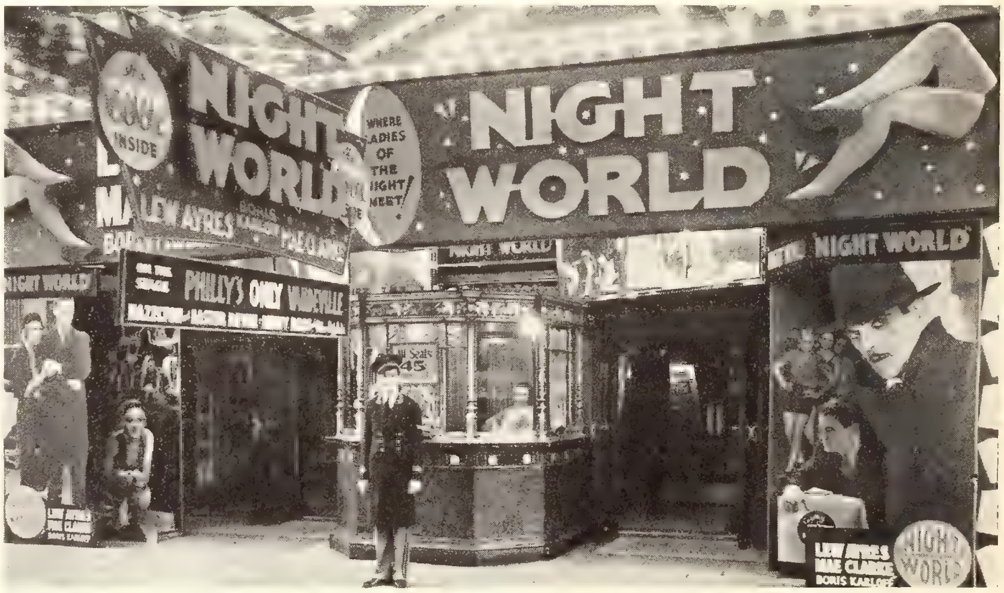
### Warner-Frisco's Tab

A four page tabloid gotten up by the management of the Warner Theatre, San Francisco, Calif., proved an excellent means of attracting patronage to "Man Who Played God." It was printed on green stock and headed, "The Daily Gazette," with a streamer head across news columns reading, "Suicide Try Is Balked." A running story in newspaper style reported the highlights of the Arliss film. The balance of the publication was given over to news of Arliss and other members of the cast. Ten thousand copies were handed out by urchins yelling "Extra" along the main roughfare.

### Boucher's Anniversary

On the occasion of his eighth wedding anniversary, Frank Boucher, chief of the Capitol Theatre, Winchester, Va., and well known member of the Round Table Club, signalized the event by staging an informal house warming at the "Boucher's New Chateau," Washington, D. C.

## DAVIDSON MADE A REALISTIC FRONT!



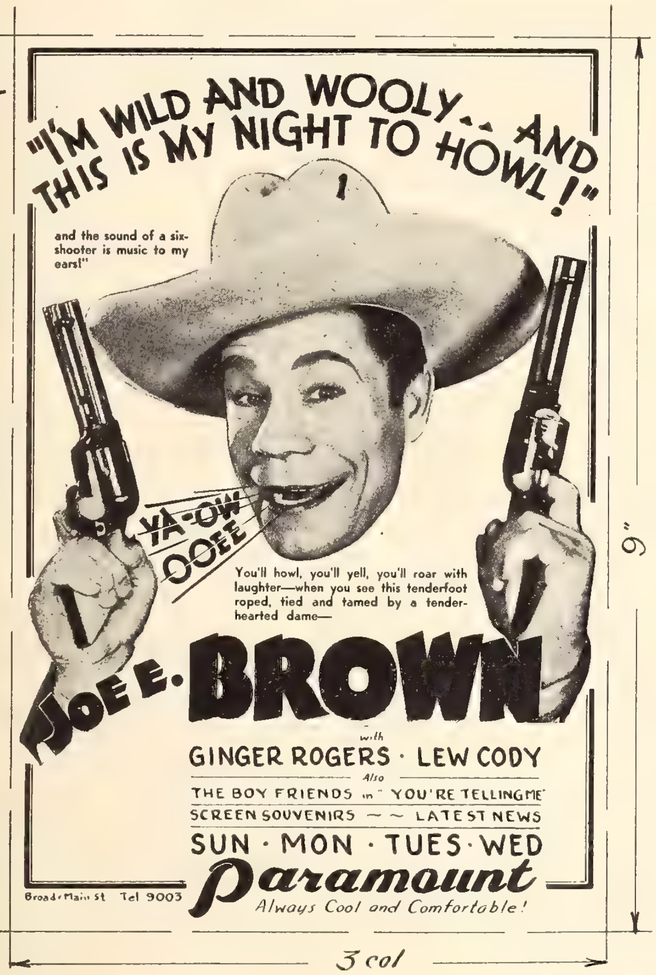
Realism and depth were obtained in a front made for "Night World" by Sid Davidson, manager of the Earle Theatre, Philadelphia, Pa. It may not be discernible in the above photo but the enlargements at either side of entrance were used as a background for the cutouts, which were placed in front of them with space between, similar to the arrangement of wing pieces on a stage. And how do you like the attractively cut title letters, and the two pairs of crossed legs?

# WHAT'S WRONG WITH THESE ADS?

By KEN LONG

(SEE TEXT ON OPPOSITE PAGE)

Ⓐ



9"
3 col
YA-OW
OOEE

"I'M WILD AND WOOLY . . AND THIS IS MY NIGHT TO HOWL!"

and the sound of a six-shooter is music to my ears!"

You'll howl, you'll yell, you'll roar with laughter—when you see this tenderfoot roped, tied and tamed by a tender-hearted dame—

JOE E. BROWN

with

GINGER ROGERS · LEW CODY

Also

THE BOY FRIENDS in "YOU'RE TELLING ME"

SCREEN SOUVENIRS — — LATEST NEWS

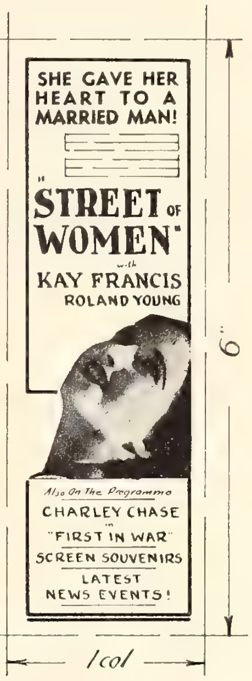
SUN · MON · TUES · WED

Paramount

Always Cool and Comfortable!

Broad & Main St Tel 9003

Ⓑ



SHE GAVE HER HEART TO A MARRIED MAN!

"STREET OF WOMEN"

with

KAY FRANCIS

ROLAND YOUNG

Also On The Programme

CHARLEY CHASE

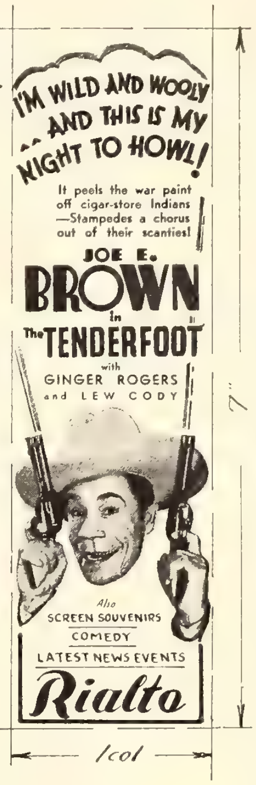
in

"FIRST IN WAR"

SCREEN SOUVENIRS

LATEST NEWS EVENTS!

Ⓒ



I'M WILD AND WOOLY . . AND THIS IS MY NIGHT TO HOWL!

It peels the war paint off cigar-store Indians —Stampedes a chorus out of their scanties!

JOE E. BROWN

in

"The TENDERFOOT"

with

GINGER ROGERS and LEW CODY

Also

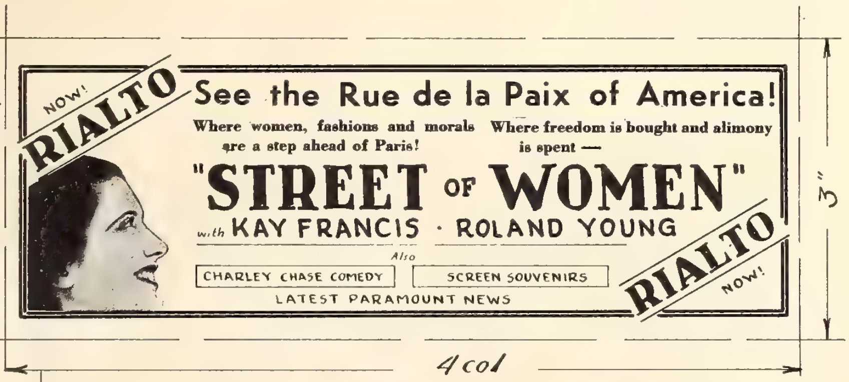
SCREEN SOUVENIRS

COMEDY

LATEST NEWS EVENTS

Rialto

Ⓓ



NOW! RIALTO

See the Rue de la Paix of America!

Where women, fashions and morals are a step ahead of Paris! Where freedom is bought and alimony is spent —

"STREET OF WOMEN"

with KAY FRANCIS · ROLAND YOUNG

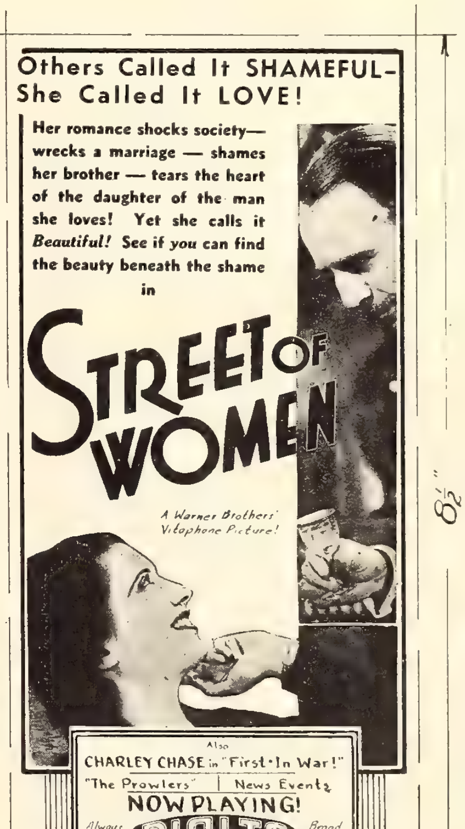
Also

CHARLEY CHASE COMEDY | SCREEN SOUVENIRS

LATEST PARAMOUNT NEWS

RIALTO NOW!

Ⓔ



Others Called It SHAMEFUL— She Called It LOVE!

Her romance shocks society—wrecks a marriage — shames her brother — tears the heart of the daughter of the man she loves! Yet she calls it *Beautiful!* See if you can find the beauty beneath the shame in

STREET OF WOMEN

A Warner Brothers' Vitaphone Picture!

Also

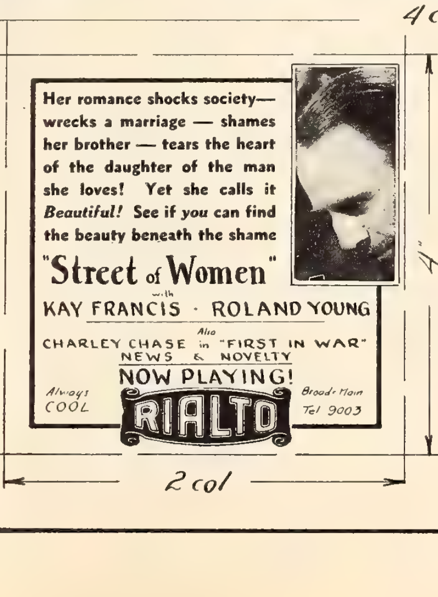
CHARLEY CHASE in "First In War!"

"The Prowlers" | News Events

NOW PLAYING!

Always COOL RIALTO Broad & Main

Ⓕ



Her romance shocks society—wrecks a marriage — shames her brother — tears the heart of the daughter of the man she loves! Yet she calls it *Beautiful!* See if you can find the beauty beneath the shame

"Street of Women"

with

KAY FRANCIS · ROLAND YOUNG

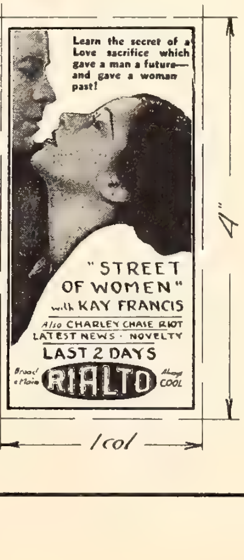
CHARLEY CHASE Also in "FIRST IN WAR"

NEWS & NOVELTY

NOW PLAYING!

Always COOL RIALTO Broad & Main Tel 9003

Ⓖ



Learn the secret of a Love sacrifice which gave a man a future—and gave a woman past!

"STREET OF WOMEN"

with KAY FRANCIS

Also CHARLEY CHASE RIOT

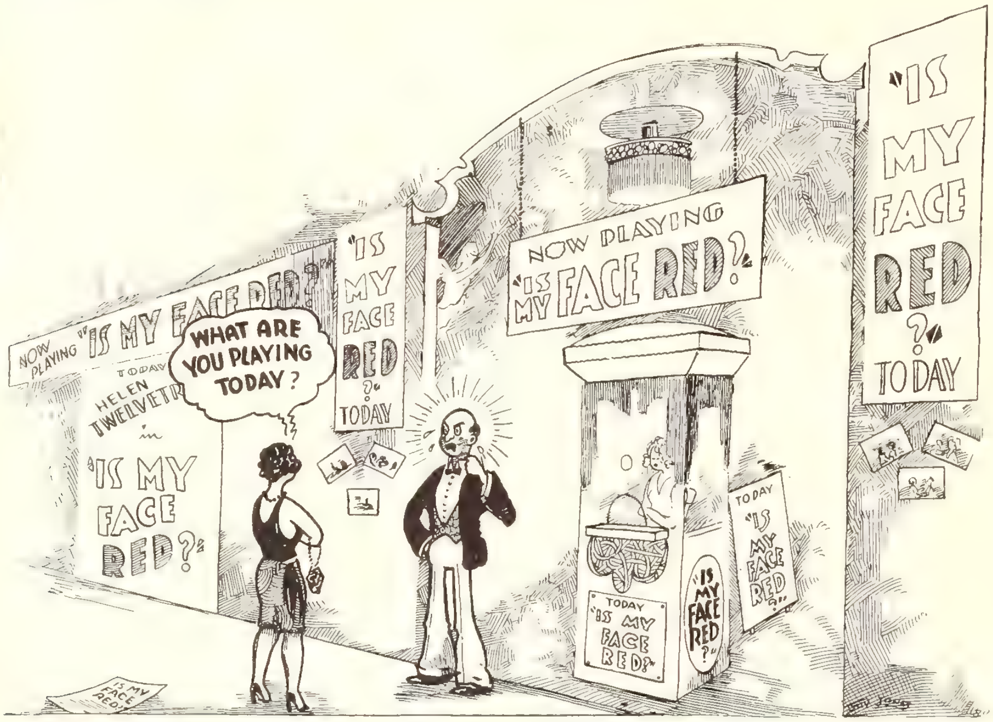
LATEST NEWS · NOVELTY

LAST 2 DAYS

Broad & Main RIALTO Always COOL

# KEEPING UP WITH THE TIMES!

By GUY JONES


NOW PLAYING "IS MY FACE RED?"
TODAY HELEN TWELVETREES in "IS MY FACE RED?"
WHAT ARE YOU PLAYING TODAY?
"IS MY FACE RED?" TODAY
NOW PLAYING "IS MY FACE RED?"
"IS MY FACE RED?" TODAY
TODAY "IS MY FACE RED"
TODAY "IS MY FACE RED?"
"IS MY FACE RED?"
IS MY FACE RED
Guy Jones

When the Manager Replied, "Is My Face Red?", the Sweet Young Thing Told Him It Was. . . . And Life Goes Merrily On!

## STEIN MADE A DEAL WITH RADIO STATION FOR 5,000 CIRCULARS

When exploiting "Trial of Vivienne Ware," I. J. Stein, manager of the Broadway Theatre, Astoria, N. Y., made a tie-up with radio station WWRL whereby 5,000 attractive heralds were distributed free of cost to theatre. Copy read, "Listen to the thrilling broadcast of the Radio Drama That Electrified The Air, etc., etc.—Then See This Thrilling Drama at the Broadway."

The radio station was broadcasting a portion of the drama every afternoon at approximately the same time the picture played Stein's house, an opportunity which was immediately taken advantage of by this Club member. An item of 5,000 free heralds printed on coated stock is not one to laugh off these days.

## JACK WRIGHT DOES NOT NEGLECT SALE OF SHORT SUBJECTS

Evidence that short features are not neglected in newspaper ads made up by J. E. Wright, manager of the Liberty Theatre, La Grande, Ore., came to our attention some time ago but not in time to be included in the Club's last short subject section. However, it's not too late to record that Wright is giving the little fellows a generous break. In addition, he keeps on hand all available stock one sheets on shorts and uses them in the lobby.

We regret that some of the above could not be reproduced in the section mentioned and hope that this misfortune will not discourage Wright in the sending in of other material from time to time. He and others on the Mercy circuit are live showmen and have many ideas which we know will benefit their fellow Club members.

## HART MADE A TIE-UP WITH NEWSPAPER FOR GAG TO NAME SCENES

Identification of scene stills from three of Richard Barthelmess' recent pictures and a tie-up with a local newspaper for the publicizing of the stunt, was an effective interest-getter used by Ed Hart when he was in charge of the Troy Theatre, Troy, N. Y.

The stunt ran for three days, and the idea was to get readers to clip the four-column photos from the paper and send them to the editor in charge. As a reminder for readers, Hart gave the paper a list of several Barthelmess pictures, which included those involved. Cash awards totaling $25 and guest tickets to the theatre were offered for the most correct answers, neatness in layout, etc.

We'll tell you more about Ed Hart, long a consistent and constructive contributor to this department, just as soon as we hear from him again. We hear rumors that he will again locate in Utica, N. Y., and if this be true we know that he will have a lot more show-selling stunts to pass along to his fellow Round Tablers.

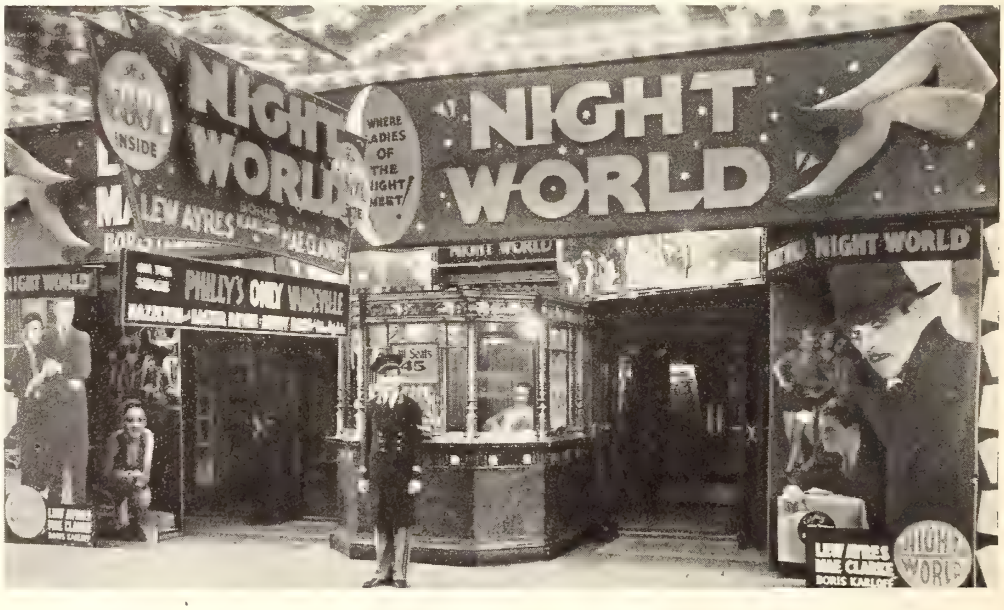
### Warner-Frisco's Tab

A four page tabloid gotten up by the management of the Warner Theatre, San Francisco, Calif., proved an excellent means of attracting patronage to "Man Who Played God." It was printed on green stock and headed, "The Daily Gazette," with a streamer head across news columns reading, "Suicide Try Is Balked." A running story in newspaper style reported the highlights of the Arliss film. The balance of the publication was given over to news of Arliss and other members of the cast. Ten thousand copies were handed out by rchins yelling "Extra" along the main oroughfare.

### Boucher's Anniversary

On the occasion of his eighth wedding anniversary, Frank Boucher, chief of the Capitol Theatre, Winchester, Va., and well known member of the Round Table Club, signalized the event by staging an informal house warming at the "Boucher's New Chateau," Washington, D. C.

## DAVIDSON MADE A REALISTIC FRONT!



Realism and depth were obtained in a front made for "Night World" by Sid Davidson, manager of the Earle Theatre, Philadelphia, Pa. It may not be discernible in the above photo but the enlargements at either side of entrance were used as a background for the cutouts, which were placed in front of them with space between, similar to the arrangement of wing pieces on a stage. And how do you like the attractively cut title letters, and the two pairs of crossed legs?

## TIE-UP LYKES MADE WITH PHOTOGRAPHER IS BOOSTING TRADE

Not so long ago we described a tie-up with a photographer by J. E. Lykes, manager of the Park Theatre, Cleveland, Ohio, whereby patrons became entitled to one large portrait free of charge through attendance at the theatre for four consecutive weeks. Since then he has revised the card that was used to advertise the stunt and we must agree with him that it has been improved.

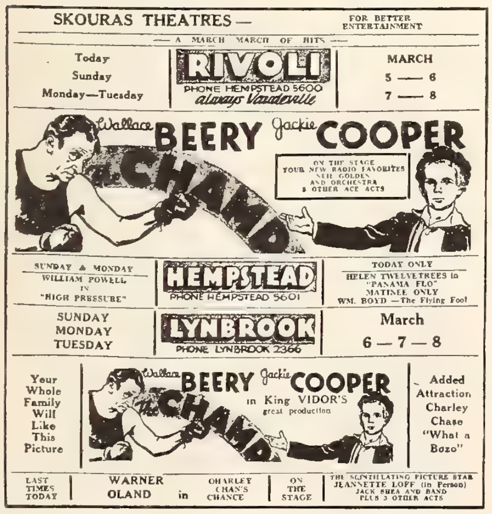
He's still using his mimeograph to excellent advantage and there's a neat piece of art work in a circle in the upper left hand corner. Space is reserved at the bottom for four small boxes labeled first, second, third and fourth weeks. He extended the time limit on the deal three weeks. The photographer is very much interested in the tie-up and has made a 22x28 enlargement of the card for use in window display and lobby. He is also cooperating in every possible way.

## McLEOD HELD FREE SHOW FOR NEWSBOYS AND MADE FRONT PAGE

Front page mention in a leading newspaper of a recent attraction was secured by Ray McLeod, manager of the Beacon Theatre, Vancouver, B. C., as the result of a tie-up made with the publishers.

In return for the courtesy of issuing invitations to all carriers to be guests of the theatre at a special matinee of "It's Tough To Be Famous," the newspaper came through with a special box and cut of Fairbanks in the lower right hand corner of the front page. Copy read, "It's Tough To Be Famous But—it's a great break for Vancouver Sun carriers who, through the courtesy of Manager McLeod of the Beacon Theatre, will see," etc., etc.

## JUDGE THIS AD YOURSELF!



SKOURAS THEATRES— FOR BETTER ENTERTAINMENT

—A MARCH MARCH OF HITS—

Today
Sunday
Monday—Tuesday

RIVOLI
PHONE HEMPSTEAD 5600
always Vaudeville

MARCH
5 — 6
7 — 8

Wallace BEERY Jackie COOPER
The CHAMP

ON THE STAGE
YOUR NEW RADIO FAVORITES
NEIL GOLDEN
AND ORCHESTRA
5 OTHER ACE ACTS

SUNDAY & MONDAY
WILLIAM POWELL
IN
"HIGH PRESSURE"

HEMPSTEAD
PHONE HEMPSTEAD 5601

TODAY ONLY
HELEN TWELVETREES in
"PANAMA FLO"
MATINEE ONLY
WM. BOYD —The Flying Fool

SUNDAY
MONDAY
TUESDAY

LYNBROOK
PHONE LYNBROOK 2366

March
6 — 7 — 8

Your
Whole
Family
Will
Like
This
Picture

Wallace BEERY Jackie COOPER
The CHAMP
in King VIDOR'S
great production

Added
Attraction
Charley
Chase
"What a
Bozo"

LAST TIMES TODAY
WARNER OLAND in CHARLEY CHAN'S CHANCE
ON THE STAGE
THE SCINTILLATING PICTURE STAR
JEANNETTE LOFF (In Person)
JACK SHEA AND BAND
PLUS 3 OTHER ACTS

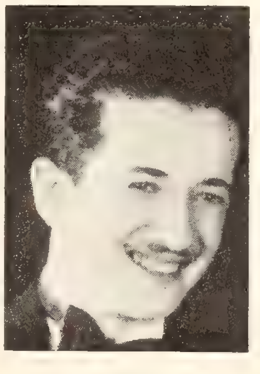
This ad drifted into Club headquarters with a request for reproduction. Somehow or other we gathered that whoever sent it didn't think much of it and expected us to pass an opinion. But we're gonna fool them. *You* draw your own conclusions and give it whatever rating you deem fit.

For your further information this was a three column by six and one quarter inch ad. An awful lot of space as space is charged in these "cut the budget" days.

## BIRTHDAY GREETINGS TO THESE MEMBERS!

Byron E. Abegglen
Nelson S. Amos
L. D. Bach
N. J. Banks
Arch Bartholet
Carl Beals
Mark Berkheimer
Abie Beter
Russell Bovim
Milton Bundt
Leo A. Buskey
Thomas Cleary
Daniel C. Clinton
Ed C. Curdts
George A. Damon, Jr.
Joseph C. Dougherty
Irving Dreeben
Henry C. Earle
Marshall Edwards
Charles L. Epler
Ira Eschay
Walter Feist
George H. Fennelly
Harold Gabrilove
J. B. Giachette
Will J. Glaser
Ben Griefer
Clarence Groetke
J. Stoner Hadden
Thor Hauschild
C. Spencer Hedge
S. S. Holland
Fred E. Johnson
La Mor Keen
G. B. Kemble
Paul M. Ketchum
Charles Kirkconnel
Joe Klein
J. Rupert Koblegard
J. J. Kollack
Mac Krim
Paul Kunze
Samuel Leffler
Phillip Lerner
Robert D. McGraw
Christopher McHale
Charles H. McKinney
Edward C. May
Oliver Menke
H. G. Moore
Richard L. Moss
Harold J. Murphy
Don T. Nichols
Floyd G. Nutting
James O'Kelly
Christopher Parillo
Erick Paulson
Oscar H. Phillips
Paul J. Poag
Roy O. Prytz
Cecil B. Rosson
Roy H. Rowe
Louis Schnitzer
Joe W. Seabold
Hubert N. Schrodt
Silvert Setron
Joseph G. Seyboldt
W. L. Schnapp
C. T. Spencer
Louis Stone
Albert T. Stretch, Jr.
B. J. Vanderby

## ROUND TABLE BIOGRAPHIES



Al Zimbalist

At the age of fourteen and one-half years Al Zimbalist happened to be hanging around one of the doors of the Old Biograph studios in New York City and Johnny Hines came along and shoved him inside, thus starting another publicity man on a career which so far has carried him to the post of assistant advertising and publicity director for the Warner-Stanley-Fabian circuit in New Jersey.

Al was born in New York City, March 3, 1908, and received his education in the Stuyvesant High School and the College of the City of New York. During his early years he came under the guiding hand of A. P. Waxman, of Warner Bros., when he started as an office boy with that organization. Later on, while with Warner, he did a little side act for the "N. Y. Daily Mirror," and also contributed to a Hollywood trade paper. His flair for journalism led him into the press book and advertising field, and finally to the job he holds today.

After working hours Al edits "Howdy," a snappy, weekly organ, designed to aid the managers on his circuit, and he's ever ready to help out any of them with exploitation ideas. While he never actually managed a theatre, he's been hanging around them for many years, checking, etc., and there can be no question that he knows his way around.

One of these days you may see his name linked to the authorship of a hit show, for we understand he has a couple of them on the market, one being considered for production next Fall. He's still a single man, girls, but tells us he has a fine dog. He thinks Harry Kalmine, his boss, is the cats as far as theatre circuit operators go and a few other points; in fact, he thinks that Harry is just about the best around this neck of the woods, and does not mind if we put it in quotes.

## POLICE GAVE JOHN ELLIOTT SPLENDID HELP ON NEW FILM

The local police department gave whole-hearted cooperation to John R. Elliott, manager of the RKO Palace Theatre, Youngstown, Ohio, when he exploited "Radio Patrol."

The Police Chief loaned the theatre a regular siren for placement atop the marquee and gave permission to blast it at intervals. As an advance bally two days prior to opening of picture, one of the department's radio patrol cars was detailed around the city. A banner on the car read, "Don't fail to see Radio Patrol and get the inside on Police Operation," etc.

Another stunt that attracted a lot of attention was the holding of regular morning roll call of police in front of the Palace Theatre, the first time in the history of the department that a move of this kind has been made. All men not on assignment, or who could be relieved from duty, saw the picture's first showing as guests of the theatre. Following the civic parade on Memorial Day the police marchers reassembled and paraded to the theatre for the special showing.

Stunts on the above picture are just beginning to reach Club headquarters and unless we're very much mistaken many of our members will avail themselves the opportunities to make tie-ups with their local police departments. We're glad to note that Elliott made out so well and trust we will hear likewise from other Round Tablers.

### Schneider Promoted

Z. W. Schneider, formerly assistant manager of the Liberty Theatre, Pasco, Wash., was recently promoted to the post of manager of the Liberty Theatre, Sunnyside, Wash., another Mercy house. He started in two years ago as doorman in a Pasco house, put in six months in the booth, and, thanks to Manager Milt Wight's coaching, we now find him at the helm. We know he'll make good.

**Notice to Members:**

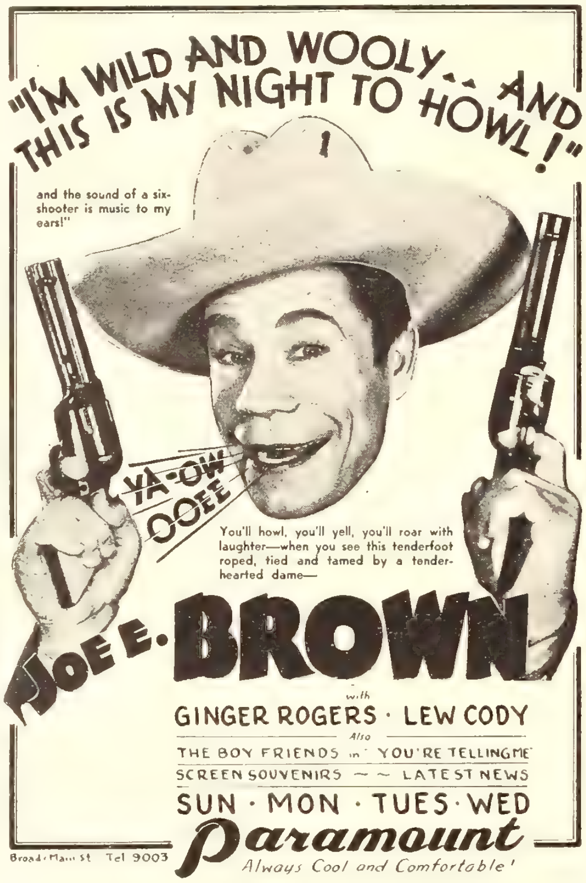
PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

# WHAT'S WRONG WITH THESE ADS?

By KEN LONG

(SEE TEXT ON OPPOSITE PAGE)

A



"I'M WILD AND WOOLY . . AND THIS IS MY NIGHT TO HOWL!"

and the sound of a six-shooter is music to my ears!"

YA-OW OOEE

You'll howl, you'll yell, you'll roar with laughter—when you see this tenderfoot roped, tied and tamed by a tender-hearted dame—

JOE E. BROWN

with

GINGER ROGERS · LEW CODY

Also

THE BOY FRIENDS in "YOU'RE TELLING ME"

SCREEN SOUVENIRS ~ ~ LATEST NEWS

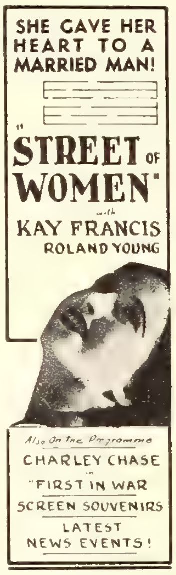
SUN · MON · TUES · WED

Paramount

Always Cool and Comfortable!

Broad & Main St Tel 9003

B



SHE GAVE HER HEART TO A MARRIED MAN!

"STREET OF WOMEN"

with

KAY FRANCIS

ROLAND YOUNG

Also On The Programme

CHARLEY CHASE

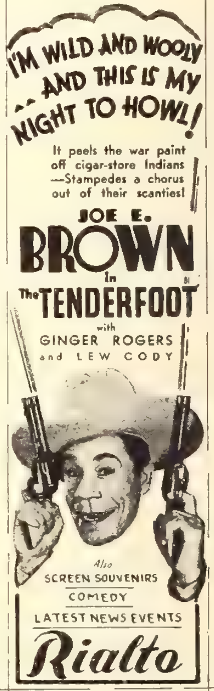
in

"FIRST IN WAR"

SCREEN SOUVENIRS

LATEST NEWS EVENTS!

C



I'M WILD AND WOOLY . . AND THIS IS MY NIGHT TO HOWL!

It peels the war paint off cigar-store Indians —Stampedes a chorus out of their scanties!

JOE E. BROWN

In

"The TENDERFOOT"

with

GINGER ROGERS and LEW CODY

Also

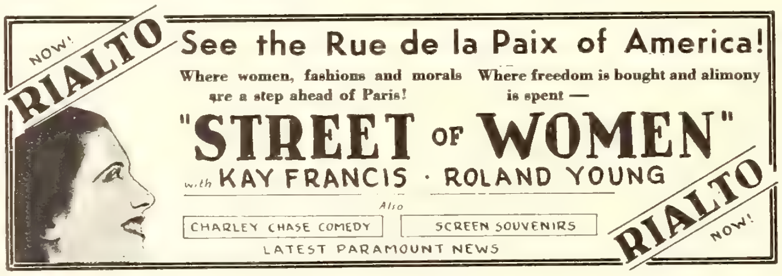
SCREEN SOUVENIRS

COMEDY

LATEST NEWS EVENTS

Rialto

D



NOW! RIALTO

See the Rue de la Paix of America!

Where women, fashions and morals are a step ahead of Paris! Where freedom is bought and alimony is spent —

"STREET OF WOMEN"

with KAY FRANCIS · ROLAND YOUNG

Also

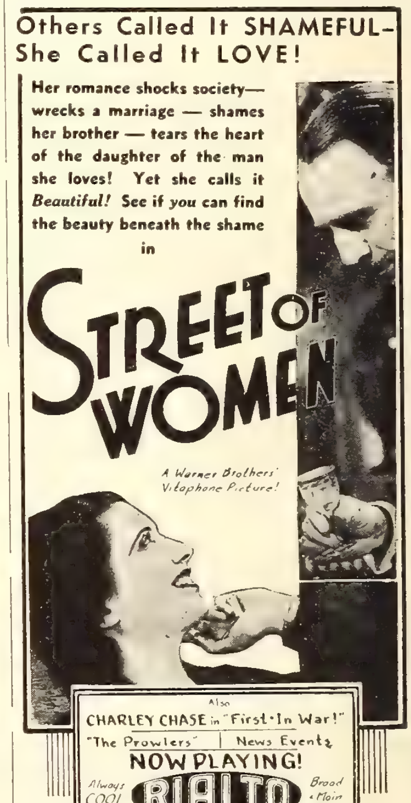
CHARLEY CHASE COMEDY

SCREEN SOUVENIRS

LATEST PARAMOUNT NEWS

RIALTO NOW!

E



Others Called It SHAMEFUL—She Called It LOVE!

Her romance shocks society—wrecks a marriage — shames her brother — tears the heart of the daughter of the man she loves! Yet she calls it *Beautiful!* See if you can find the beauty beneath the shame in

STREET OF WOMEN

A Warner Brothers' Vitaphone Picture!

Also

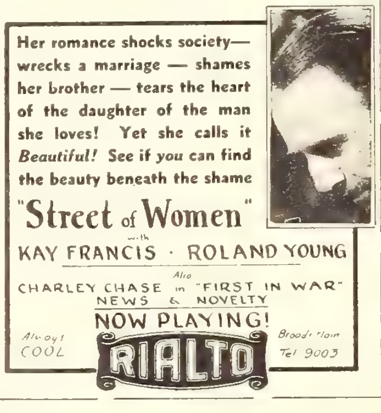
CHARLEY CHASE in "First-In War!"

"The Prowlers" | News Events

NOW PLAYING!

Always COOL RIALTO Broad & Main

F



Her romance shocks society—wrecks a marriage — shames her brother — tears the heart of the daughter of the man she loves! Yet she calls it *Beautiful!* See if you can find the beauty beneath the shame

"Street of Women"

with

KAY FRANCIS · ROLAND YOUNG

Also

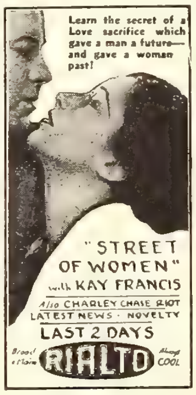
CHARLEY CHASE in "FIRST IN WAR"

NEWS & NOVELTY

NOW PLAYING!

Always COOL RIALTO Broad & Main Tel 9003

G



Learn the secret of a Love sacrifice which gave a man a future—and gave a woman past!

"STREET OF WOMEN"

with KAY FRANCIS

Also CHARLEY CHASE RIOT

LATEST NEWS · NOVELTY

LAST 2 DAYS

Broad & Main RIALTO Always COOL

## ANALYZING NEWSPAPER ADS!

### (See Opposite Page)

**What's wrong with the layouts on the opposite page? Illustrations "A", "B", "C" and "E" have very important pieces of information intentionally omitted. Can you find what they are?**

**Illustration "D" would not be accepted by the average newspaper . . . do you know why?**

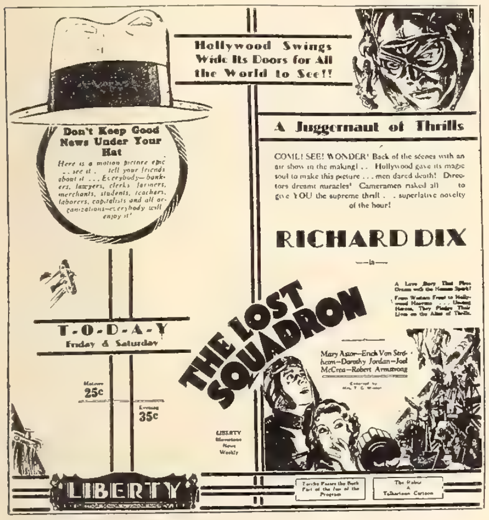
**Illustrations "F" and "G" show common faults of an ad-writer who spends too little time and thought in the preparation of his work. Can you find these faults?**

**Why not take a pencil and paper and jot down your answers and compare them with the answers which will appear in the next issue of the Herald.**

## FRANK HILL'S ADS SHOW WHAT CAN BE DONE WITHOUT ART

Although we've often had occasion to make mention of the attractive newspaper display ads turned out by Frank Hill, manager of the Liberty Theatre, Walla Walla, Wash., several examples at hand again warrant an expression of admiration for his work and the local conditions which permit such lavish use of type, scene mats, borders, etc.

Further, Hill's ads are also an excellent means of showing what can be accomplished without the aid of a house art department. Note the one reproduced on this page. Some of the illustrations are regular exchange mats and one or two have been taken from the newspaper's own mat service. Regarding the latter, many of these ads show evidence that the newspaper has generously cooperated with Hill in the matter of digging up appropriate borders, effective type styles and various other little gadgets which go toward setting off ads. One thing appears necessary, however, to achieve these effects, and that is a rate which allows such liberal use of space. The Walla Walla papers appear generous in this respect.



Hollywood Swings Wide Its Doors for All the World to See!!

Don't Keep Good News Under Your Hat

*Here is a motion picture epic . . see it . . tell your friends about it . . . Everybody—bankers, lawyers, clerks farmers, merchants, students, teachers, laborers, capitalists and all organizations—everybody will enjoy it!*

A Juggernaut of Thrills

COME! SEE! WONDER! Back of the scenes with an air show in the making! . . Hollywood gave its magic soul to make this picture . . . men dared death! Directors dreamt miracles! Cameramen risked all . . to give YOU the supreme thrill . . . superlative novelty of the hour!

RICHARD DIX

—in—

THE LOST SQUADRON

Mary Astor—Erich Von Stroheim—Dorothy Jordan—Joel McCrea—Robert Armstrong

T-O-D-A-Y

Friday & Saturday

Matinee 25c

Evening 35c

LIBERTY

We trust the next time we hear from Frank Hill's neck of the world he'll let us know what has transpired there since his house and others reverted to the Mercy banner. In the meantime, we'll wish this Club member continued good luck.

## A Correction!

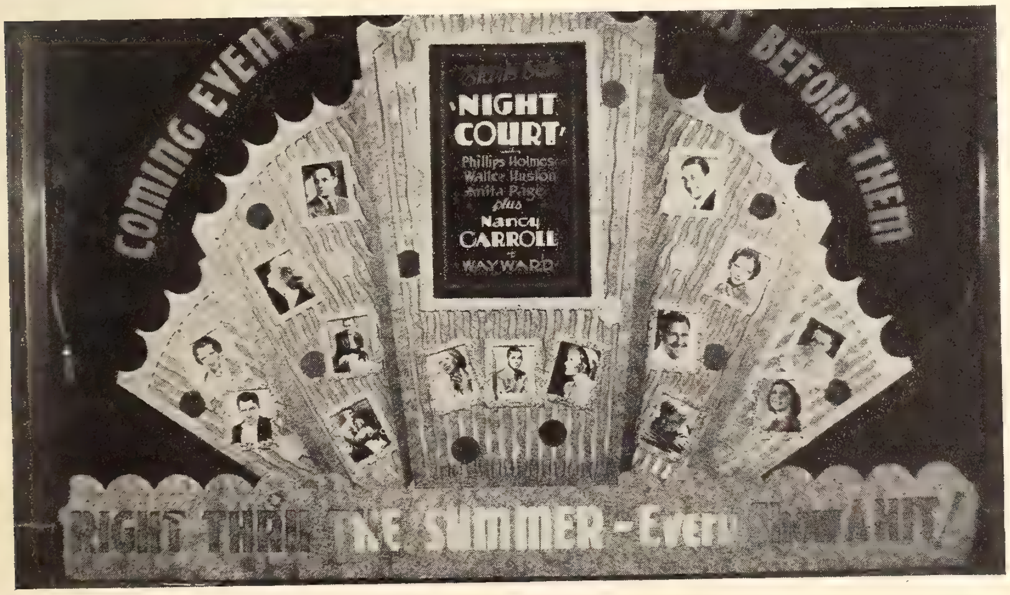
In the issue of June 4th the Club pages carried a picture of the Steel Pier in Atlantic City and a caption in which we credited Ed. Corcoran as publicity director for the manifold attractions on the Pier.

It appears that the party responsible for sending us the photo and the information regarding same was in error, as Harry Volk and not Corcoran handles the publicity there.

We therefore take this means of noting the correction for the benefit of those who may have drawn the wrong conclusion, and to let you all know that Ed. Corcoran's connection with the Pier was in the capacity of Director for the Hollywood Motion Picture Exhibit, which has been a yearly feature of the Pier for the past four years.

Here's hoping that everyone is now satisfied and happy. O. K., Volk? O. K., Corcoran?

## PLUGGING SUMMER SHOWS IN THE LOBBY



The attractive display pictured above was made up for J. J. Dempsey, manager of the Strand Theatre, Lowell, Mass., by house artist John McAuliffe. Apparently the center portion for current attraction and side panels for enlarged stills are constructed to allow for the necessary changes. Note the line on bottom portion reading "Right Thru the Summer—Every Show a Hit!"

## RKO MEN WHO HAVE JOINED THE CLUB

*The Round Table Club welcomes this first group of RKO showmen who are rapidly making this circuit one hundred per cent Round Table. Those who have not sent in their applications ought to act immediately so their names will appear on the complete list to be published later.*

**JOSEPH GREENFIELD**, Franklin Theatre, New York City

**BAKER O. SHELTON**, Pickwick Theatre, Greenwich, Conn.

**CHARLES J. DUFFY** (Asst.), Pickwick Theatre, Greenwich, Conn.

**JOHN CASSIDY** (Advt.), RKO Theatres, 1560 Broadway, New York City.

**JOHN C. SHERIDAN**, Greenpoint Theatre, Brooklyn, N. Y.

**ARCHIE E. CONNOLLY** (Asst.), Greenpoint Theatre, Brooklyn, N. Y.

**WILLIAM F. FREIDAY**, Keith Theatre, Portland, Maine

**L. L. MILLS** (Asst.), Keith Theatre Portland, Maine

**AL BECKERICH**, Keith Palace, Akron, Ohio

**CLARENCE W. VALENTINE** (Asst.), Keith Palace, Akron, Ohio

**JOHN R. ELLIOTT**, Keith's Palace, Youngstown, Ohio

**JAMES L. WEED**, Keith Theatre, Dayton, Ohio

**RUSSELL BEACH** (Asst.), Keith Theatre, Dayton, Ohio

**THOMAS O. DAVIS**, Palace Theatre, Columbus, Ohio

**W. CLIFFORD BOZMAN** (Asst.), Palace Theatre, Columbus, Ohio

**A. STRANG** (Advt.), Palace and Majestic, Columbus, Ohio

**E. P. KENNELLY**, Regent Theatre, Grand Rapids, Mich.

**RALPH W. THAYER**, Riverside Theatre, Milwaukee, Wis.

**MATTY FOX** (Asst.), Riverside Theatre, Milwaukee, Wis.

**EDWARD F. MASTERS**, Palace, Rockford, Ill.

**ART H. STEAGALL** (Asst.), Palace, Rockford, Ill.

**JOHN JOSEPH** (Advt.), State Lake and Palace, Chicago, Ill.

**LAWRENCE LEHMAN**, Mainstreet Theatre, Kansas City, Mo.

**RAY O'CONNELL**, Orpheum Theatre, St. Paul, Minn.

**STAN KRUEGER** (Asst.), Orpheum Theatre, St. Paul, Minn.

**LOUIS HELLBORN**, Hollywood Theatre, Ft. Worth, Texas.

**ALVIN K. LAVENDER** (Asst.), Hollywood Theatre, Ft. Worth, Texas.

**HARRY SCHLINKER** (Advt.), Orpheum Theatre, New Orleans, La.

## HILLYER STEPS OUT WITH A LEAP YEAR GAG THAT CLICKS!

Our good friend, M. N. Hillyer, manager of the Tarkio Theatre, in Tarkio, Missouri, surely doesn't let any grass grow under his feet, as witness the little gag throwaway he used on "LOVERS COURAGEOUS" when it played his house.

When folded, the front of this throwaway measured about 4x6 inches and imprinted on the front was the following "FOR WOMEN ONLY! (Any man reading this does so at his own risk)."

We are reprinting the inside of it so that you may have the entire copy for your own use.

**GIRLS**

IT'S LEAP YEAR!
What Are You Going to Do About It?

Here's Just What You've Been Looking For!
10 Easy Rules For Leap Year Proposals
Guaranteed to get you a husband in less than 3 trials, or your money back! (oh, yeah?)

Here they are!—

1 For best results, select a prospective victim dumb enough to not have the slightest idea what you're driving at.
(We've Warned You!)

2 Work up confidence and "that nonchalant manner" by practicing before a mirror—or perhaps by necking a parlor pillow.
(Maybe a Murad Would Help)

3 While not essential, it is a swell idea to establish the "old-fashioned" atmosphere by cooking up a batch of home made taffy. Your victim will be too polite to refuse, and by the time you've gotten around to the proposal, he'll be too sick to say "no."
(Enthusiastic users of our method say this one never fails.)

4 Phone the chump and get him to walk into the trap by telling him "Tommy" has a new set of kitten's, or that the radio needs fixing.
(As a last resort, tell him the family has gone to the movies)

5 When he arrives, 30 minutes late, grab his hat and hide it, then tell him you simply l-o-o-o-v-e" men who do unexpected things, and you adore waiting for him.
(The hat business is the catch. Only a terrific shock would cause him to leave without it. In books they always grab their hat——remember?)

6 Turn down all the lights and corner him on the divan. Give him a little while to soak up a little romantic feeling.
(Now's the time to feed him the taffy.)

7 Tell him all the hooey you can think of—about sunsets—and. moonlight—and mountains by the sea—a cottage in the hills—a cozy breakfast nook—and baby makes three . . . . go on, we started it.
If you read "True Stories," this will probably last some time.)

8 Grab him around the neck and gaze "soulfully" into his eyes. Register emotion . . . . or something.
(Don't go at this too vigorously, or he'll think you're having a fit.)

9 By this time the victim will be so completely unconscious that anything could be put over on him. If you can still talk—ask him if he eats crackers in bed!
(That one should "get" anyone!)

10 If you have carefully followed these rules, he wouldn't marry you if you were the Queen of Sheba, so grab his hand (and his hat) and drag him over to

The Tarkio Theatre to see Robert Montgomery and Madge Evans in the leap-year romantic hit, "Lovers Courageous. It's about two kids in love . . . . and their game fight for happiness. Sunday and Monday, February 14-15. Midnight Preview Saturday at 11:15! (Stan Laurel and Oliver Hardy will be there, too!)

P. S.—Which is exactly what we wanted you to do when we started all this.

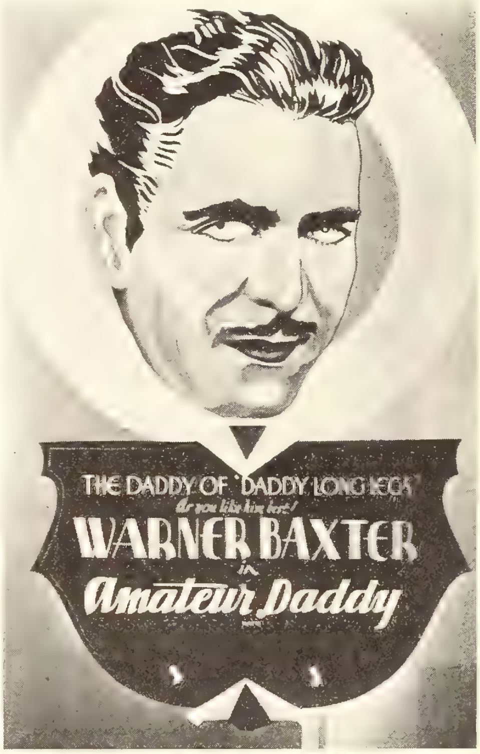
The best part of this stunt is that it can work with any picture and not necessarily tied to "LOVERS' COURAGE." It's a good gag, and while we haven't read the results of it, we are sure it did the trick.

*To the right is a reproduction of a herald and ad used in conjunction with a local trading campaign engineered by Hillyer. This will be described in detail at a future date.*

## POSTER ART WORK FOR THE THEATRE!

Here is another poster from James B. Watson of the Capitol Theatre in Pottsville, Pa., and further proof of the ability of this artist to inject eye-arresting showmanship into his fine art work.

It is not difficult to visualize this poster in full size and colors. As a matter of fact we can picture it now either in his three sheet frame with an attractive surrounding mat in a cool pastel shade, or set up separately on an easel and illuminated from baby spots concealed from the patrons' view.


THE DADDY OF "DADDY LONG LEGS"
as you like him best!
WARNER BAXTER
in
Amateur Daddy

Watson has already contributed some unusually fine posters and besides the one pictured here we have several others to follow shortly. Incidentally, we are immensely gratified with the fine response to our recent request for additional posters from new contributors and we have some twenty new ones all received within the past ten days. These will be reproduced at the rate of two or more a week until we are right up to date.

TRADE IN TARKIO!

Outstanding Values --- Lowest Prices

For Your Entertainment
BARGAIN MATINEE
2:30
EVERY
SATURDAY
AT THE
TARKIO THEATRE
ATCHISON COUNTY'S FINEST THEATRE
PRESENTING ALL THE BIG SHOWS FIRST
10 and 20c!

## IT'S LEAP YEAR AND HERE'S A GOOD STUNT FROM JOHN B. GOODWIN

A leap year stunt that turned out to be a most successful one for the plugging of a current attraction was tried out not long ago by John B. Goodwin, manager of the Paramount Theatre, Newport, R. I.

He tied in with a local newspaper; the newspaper in turn publishing a story about the stunt. The gist of the story was that the girls were to ask their boy friends to accompany them to see the picture, and the girls paying the "freight." The girls paid the regular admission charge for their own ticket and then received another one for their boy friend by paying an additional ten cents for a service guest ticket. At time of purchasing ticket, the girls were to say, "I've brought a friend with me!"

This stunt created plenty of gossip about town; girls were asking each other if they were going to bring a boy friend and which one and countless other questions which all helped to publicize the picture at the Paramount.

It's still leap year and will be until midnight, Dec. 31, hence we're passing along Goodwin's gag. There are lots of other stunts which can be adapted to the occasion, such as leap year weddings, etc., and these have already been discussed in past issues. One or more of them might turn out to be a pleasing deviation from regular run of effort.

## A CHURCH BULLETIN PLUGGED A PICTURE FOR SMALLEY HOUSE

The following quotation from the bulletin of a church in Hamilton, N. Y., received front page mention a conservative upper New York state newspaper. It appears to be an excellent example of what can be accomplished in the way of free publicity on pictures of "Broken Lullaby" type. George Miller is manager of Smalley's Hamilton.

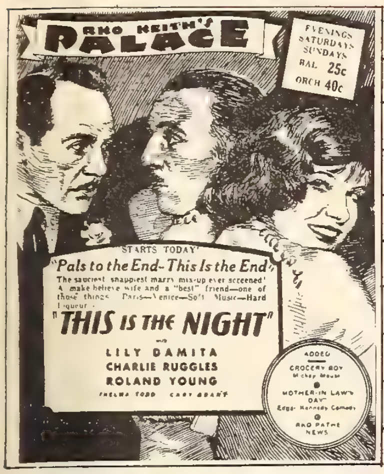
"Another way in which peace lovers may help develop peace is to urge their friends to see "Broken Lullaby," recently renamed from "The Man I Killed" (coming soon to Smalley's Hamilton Theatre). This powerful picture presents not so much the physical as the spiritual tragedy of war, the curse that armed combat puts upon a sensitive man's soul. It will increase anyone's hate for war, the supreme enemy of mankind, to quote the 1924 Methodist Discipline."

All local clergymen and prominent educators were invited to view the picture when it was presented.

## KENNEDY STILL USES NEWSPAPER TIE-UPS TO INCREASE TRADE

We note that Richard M. Kennedy, manager of the Paramount Theatre, Montgomery, Ala., is still making his tie-ups with local newspapers, this time a deal with one of them for the classified ad page.

In a long, two column display ad the newspaper offered a pair of guest tickets to those inserting classified ads to run a period of seven days. Space in the ad was split between offer by the newspaper and current attraction at the theatre. Apparently the theatre gave the tickets in exchange for the space, or perhaps sold them at reduced rates.

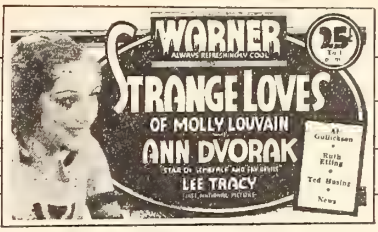


RKO KEITH'S PALACE

EVENINGS SATURDAYS SUNDAYS
BAL. 25c
ORCH 40c

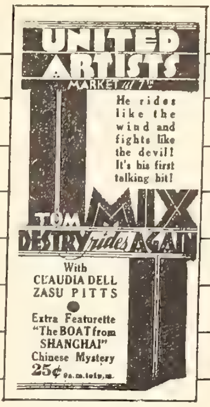
STARTS TODAY
"Pals to the End—This Is the End"
The sauciest snappiest marry mix-up ever screened! A make believe wife and a "best" friend—one of those things. Paris—Venice—Soft Music—Hard Liqueur.
"THIS IS THE NIGHT"
with
LILY DAMITA
CHARLIE RUGGLES
ROLAND YOUNG
THELMA TODD CARY GRANT

ADDED
GROCERY BOY
Mickey Mouse
MOTHER-IN-LAW'S DAY
Edgar Kennedy Comedy
RKO PATHE NEWS

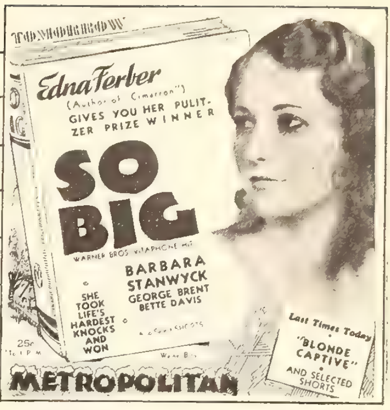


WARNER
ALWAYS REFRESHINGLY COOL
25¢ To 1 p.m.
STRANGE LOVES
OF MOLLY LOUVAIN
ANN DVORAK
STAR OF SCARFACE AND [illegible]
LEE TRACY
FIRST NATIONAL PICTURE

Al Gullickson
Ruth Etting
Ted Husing
News

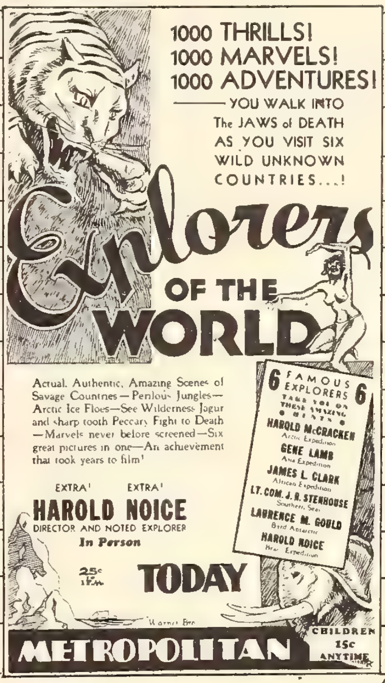


UNITED ARTISTS
MARKET at 7th
He rides like the wind and fights like the devil! It's his first talking hit!
TOM MIX
DESTRY rides AGAIN
With
CLAUDIA DELL
ZASU PITTS
Extra Featurette
"The BOAT from SHANGHAI"
Chinese Mystery
25¢ 9 a.m. to 1 p.m.



Edna Ferber
(Author of "Cimarron")
GIVES YOU HER PULITZER PRIZE WINNER
SO BIG
WARNER BROS VITAPHONE HIT
BARBARA STANWYCK
GEORGE BRENT
BETTE DAVIS
SHE TOOK LIFE'S HARDEST KNOCKS AND WON
& SELECTED SHORTS
25c To 1 P.M.
Warner Bros.
METROPOLITAN

Last Times Today
"BLONDE CAPTIVE"
AND SELECTED SHORTS



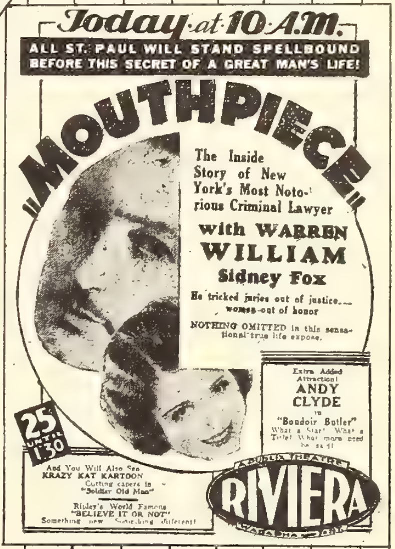
1000 THRILLS!
1000 MARVELS!
1000 ADVENTURES!
—YOU WALK INTO The JAWS of DEATH AS YOU VISIT SIX WILD UNKNOWN COUNTRIES...!
Explorers OF THE WORLD

Actual, Authentic, Amazing Scenes of Savage Countries—Perilous Jungles—Arctic Ice Floes—See Wilderness Jagur and sharp tooth Peccary Fight to Death—Marvels never before screened—Six great pictures in one—An achievement that took years to film!

6 FAMOUS EXPLORERS 6
TAKE YOU ON THESE AMAZING HUNTS
HAROLD McCRACKEN
Arctic Expedition
GENE LAMB
Asia Expedition
JAMES L. CLARK
African Expedition
LT. COM. J. R. STENHOUSE
Southern Seas
LAURENCE M. GOULD
Byrd Antarctic
HAROLD NOICE
Brazil Expedition

EXTRA! EXTRA!
HAROLD NOICE
DIRECTOR AND NOTED EXPLORER
In Person
25c 1 P.M.
TODAY
Warner Bros.
METROPOLITAN
CHILDREN 15c ANYTIME

EXCHANGE MATS
VS.
PEN AND INK!
COMPARE; THEN
FIGURE OUT THE
POSSIBILITIES OF
SMART NEWSPAPER ADS
FOR THEATRES THAT
CANNOT AFFORD THE
COST OF AN ARTIST!

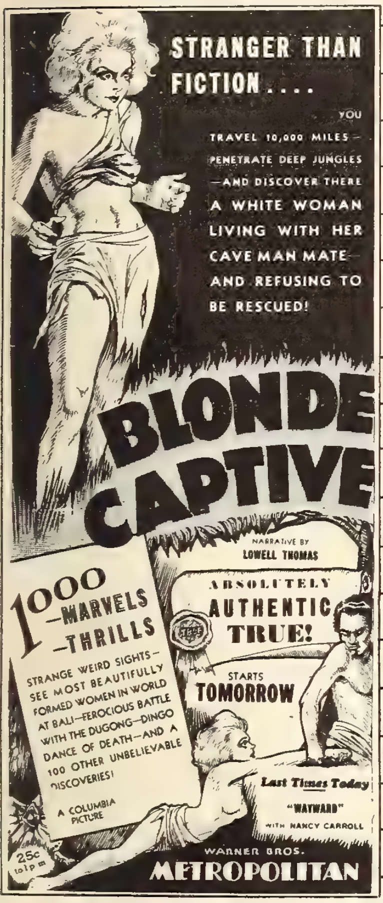


Today at 10 A.M.
ALL ST. PAUL WILL STAND SPELLBOUND BEFORE THIS SECRET OF A GREAT MAN'S LIFE!
"MOUTHPIECE"
The Inside Story of New York's Most Notorious Criminal Lawyer
with WARREN WILLIAM
Sidney Fox
He tricked juries out of justice... women out of honor
NOTHING OMITTED in this sensational true life expose.

Extra Added Attraction!
ANDY CLYDE
in
"Boudoir Butler"
What a Star! What a Title! What more need be said!

25c UNTIL 1:30
And You Will Also See
KRAZY KAT KARTOON
Cutting capers in "Soldier Old Man"
Ripley's World Famous "BELIEVE IT OR NOT"
Something new. Something different!

A PUBLIX THEATRE
RIVIERA



STRANGER THAN FICTION....
YOU TRAVEL 10,000 MILES—PENETRATE DEEP JUNGLES—AND DISCOVER THERE A WHITE WOMAN LIVING WITH HER CAVE MAN MATE—AND REFUSING TO BE RESCUED!
BLONDE CAPTIVE
NARRATIVE BY LOWELL THOMAS

1000—MARVELS—THRILLS
STRANGE WEIRD SIGHTS—SEE MOST BEAUTIFULLY FORMED WOMEN IN WORLD AT BALI—FEROCIOUS BATTLE WITH THE DUGONG—DINGO DANCE OF DEATH—AND A 100 OTHER UNBELIEVABLE DISCOVERIES!
A COLUMBIA PICTURE

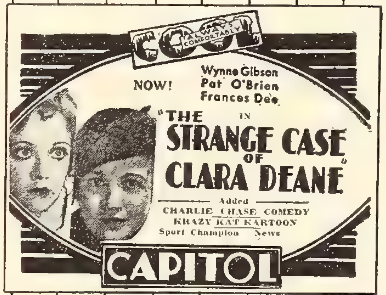
ABSOLUTELY AUTHENTIC TRUE!
STARTS TOMORROW

Last Times Today
"WAYWARD"
WITH NANCY CARROLL

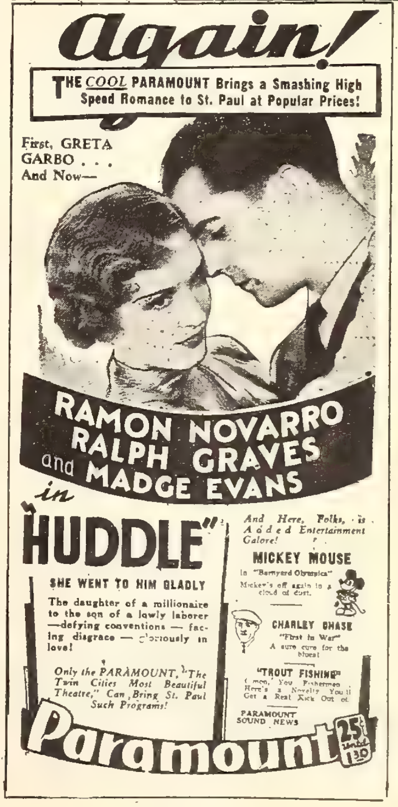
25c to 1 p.m.
WARNER BROS.
METROPOLITAN

THE ADS ON THIS SIDE
WERE MADE UP BY ARTISTS!

WHILE THESE WERE MADE
BY REGULAR HOUSE MANAGERS!



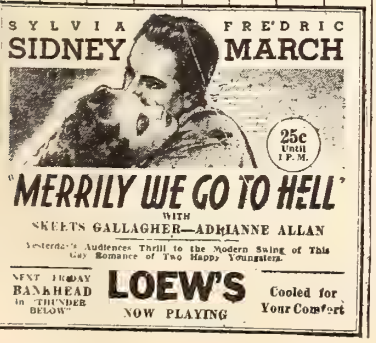
ALWAYS COMFORTABLY COOL
NOW!
Wynne Gibson
Pat O'Brien
Frances Dee
in
"THE STRANGE CASE OF CLARA DEANE"
Added
CHARLIE CHASE COMEDY
KRAZY KAT KARTOON
Sport Champion News
CAPITOL



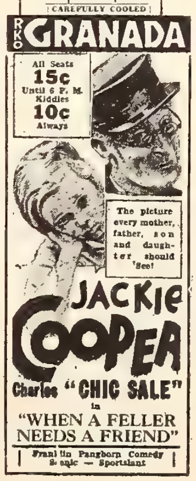
Again!
THE COOL PARAMOUNT Brings a Smashing High Speed Romance to St. Paul at Popular Prices!
First, GRETA GARBO . . . And Now—
RAMON NOVARRO
RALPH GRAVES
and MADGE EVANS
in
"HUDDLE"
SHE WENT TO HIM GLADLY
The daughter of a millionaire to the son of a lowly laborer—defying conventions—facing disgrace—gloriously in love!
Only the PARAMOUNT, "The Twin Cities Most Beautiful Theatre," Can Bring St. Paul Such Programs!

And Here, Folks, is Added Entertainment Galore!
MICKEY MOUSE
in "Barnyard Olympics"
Mickey's off again in a cloud of dust.
CHARLEY CHASE
"First in War"
A sure cure for the blues!
"TROUT FISHING"
C'mon, You Fishermen. Here's a Novelty You'll Get a Real Kick Out of.
PARAMOUNT SOUND NEWS

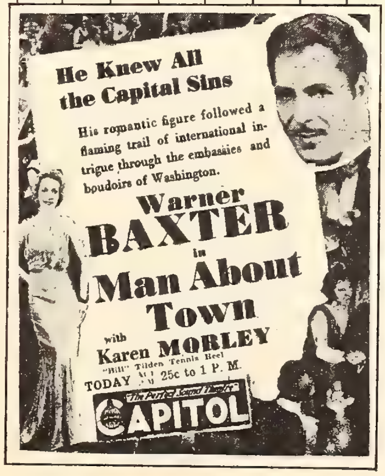
Paramount
25c until 1:30



SYLVIA SIDNEY
FREDRIC MARCH
25c Until 1 P.M.
"MERRILY WE GO TO HELL"
WITH
SKEETS GALLAGHER—ADRIANNE ALLAN
Yesterday's Audiences Thrill to the Modern Swing of This Gay Romance of Two Happy Youngsters.
NEXT FRIDAY
BANKHEAD
in "THUNDER BELOW"
LOEW'S
NOW PLAYING
Cooled for Your Comfort

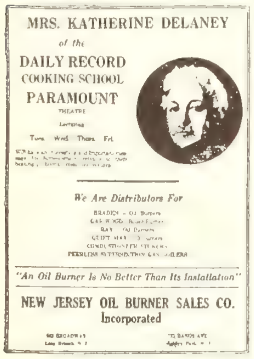


CAREFULLY COOLED
RKO GRANADA
All Seats 15c Until 6 P.M.
Kiddies 10c Always
The picture every mother, father, son and daughter should See!
JACKIE COOPER
Charles "CHIC SALE"
in
"WHEN A FELLER NEEDS A FRIEND"
Franklin Pangborn Comedy
Scenic — Sportslant



He Knew All the Capital Sins
His romantic figure followed a flaming trail of international intrigue through the embassies and boudoirs of Washington.
Warner BAXTER
in
Man About Town
with
Karen MORLEY
"Bill" Tilden Tennis Reel
TODAY [illegible] 25c to 1 P.M.
"The Perfect Sound Theatre"
CAPITOL

## THIRD SUCCESSFUL COOKING STUNT PUT OVER BY TOM PHELAN



MRS. KATHERINE DELANEY
of the
DAILY RECORD
COOKING SCHOOL
PARAMOUNT
THEATRE
Lecturing
Tues. Wed. Thurs. Fri.

We Are Distributors For

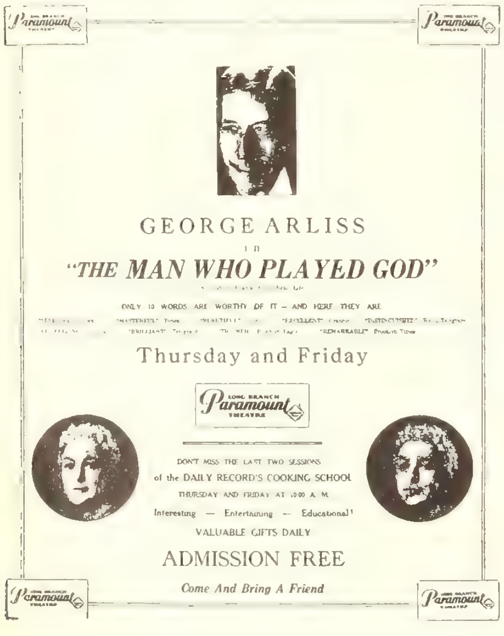
"An Oil Burner Is No Better Than Its Installation"

NEW JERSEY OIL BURNER SALES CO.
Incorporated

We're a trifle tardy in telling Club members that Thomas Phelan, manager of the Paramount Theatre, Long Branch, N. J., promoted his Third Semi-Annual Cooking School stunt, but he put it over again, and after a glance through a number of copies of a leading local newspaper, we're forced to the conclusion that when better cooking schools are promoted, Phelan will promote them.

We've told you all about this cooking school in past issues of this publication, but in order to keep alive interest in one of the best of institutional stunts, we again call attention to the fact that this deal was put over with the co-operation of a local newspaper. Aside from the fact that the name of Paramount is slammed at readers on page after page, the stunt is instrumental in bringing into the theatre many women who are not theatre-goers.

Samples of two ads secured absolutely free of charge by Phelan are herewith reproduced. One is a full page given him by the cooperating newspaper to push "Man Who Played God," with just a few lines of credit taken at bottom portion by newspaper to mention the cooking school tie-up.



Long Branch Paramount Theatre

GEORGE ARLISS
in
"THE MAN WHO PLAYED GOD"

ONLY 10 WORDS ARE WORTHY OF IT — AND HERE THEY ARE

Thursday and Friday

Long Branch Paramount Theatre

DON'T MISS THE LAST TWO SESSIONS
of the DAILY RECORD'S COOKING SCHOOL
THURSDAY AND FRIDAY AT 10:00 A. M.
Interesting — Entertaining — Educational!
VALUABLE GIFTS DAILY
ADMISSION FREE
Come And Bring A Friend

The other small reproduction is an excellent example of how the name Paramount appeared in the many cooperative ads secured from local firms for the occasion.

In just one issue of the newspaper we note that the Paramount was mentioned in 17 advertisements, an editorial on the cooking school, 2 front page stories, 2 readers, and the full page co-op ad. One of the front page stories carried a two-column head reading, "1,000 Housewives Jam Theatre for Second Record-Homemakers School." The day before there was another story which stated that 700 women attended the school. "Record" is the name of the paper which sponsors the deal. "Homemakers" is the DeBoth Homemakers School, presided over by the Mrs. Delaney, mentioned in the ads and stories.

Before we sign off with a reminder to give serious thought to promotion of a cooking school such as Phelan has under way, let us tell you about a gag that he pulled some time ago when playing "Shanghai Express." Tommie has a stand-in with a Chinee laundryman down in his town, and prevailed upon him to design an original poster to provide some bonafide atmosphere. His friend came through and the gag was good for a story on the amusement page.

But to return to the subject of cooking school tie-ups. Seriously, we believe that Phelan has a corking scheme under way in his town for the building of patronage and good will for his theatre. Its greatest value, however, lies in the fact that every reader of the newspaper is made Paramount-minded while the tie-up is in force.

## COOLING SYSTEM TRAILERS!

There probably isn't an exhibitor who has a Cooling System in his theatre that doesn't realize that the temperature of his theatre is his outstanding asset during the summer months. In fact, quite often it is even more valuable than the program itself . . . this is a proven fact . . . thousands and thousands of patrons during the hot summer months and especially during real hot spells seek shelter in your theatre where they obtain temporary relief from the broiling sun and scorching heat of the streets.

The average theater has a lot of money invested in their Cooling System. When they first put it in, while it was new to them, they got behind it . . . plugged it . . . it is just as essential to do this now as it was before, because like the iceman, when the weather is hot, you have got something to shout about . . . you have something that there is a demand for . . . you may not always be able to get the best of pictures which you can sell without cooling and relief from the heat . . . and don't forget this cannot be done with a trailer on your screen this week, a little notice in your ad and your program. You have got to keep it before them every single day so as to preclude the possibility of their forgetting about it.

Utilize any and every means at your disposal . . . programs . . . newspapers . . . lobby and most of all your screen because of your screen you can utilize a trailer that will sell your cooling system in the most effective manner.

Prepare a series of five cooling system trailers. Tell about the comfort and relief that your theatre has in store for them which can be used prior to the starting of your cooling system and the others remind your patrons of the fact that your cooling system is in operation and how delightful and pleasant it makes your theatre.

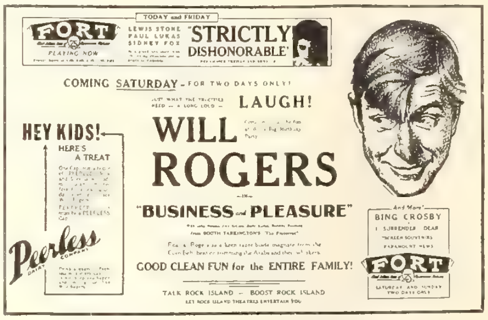
When you sell your patrons you are going just a step further than that, because if they are sold on the idea that your theatre has a wonderful cooling system . . . it is a cool and delightful spot to go to in the summer time and if you get them thoroughly sold on it, they are going out and sell the idea to others. The word of mouth advertising that can be gained in this respect is tremendous.

Don't wait until the hot weather hits you . . . start now . . . institute a regular campaign to sell the outstanding attraction that you have to offer your patrons during the summer months.

Utilize your screen . . . newspapers . . . programs . . . lobby displays . . . make your theatre look cool . . . remember now is the time to plug your Cooling System . . . don't wait until it is too late.

## GROVE PROMOTING CO-OP ADS AMONG LOCAL MERCHANTS

Here is a reproduction of one of two co-operative ads promoted not long ago by H. D. Grove, manager of the Fort Theatre, Rock Island, Ill. The half-page was entirely paid for by a dairy concern and the stunt celebrated a nickel matinee. One cap from a bottle of the advertised milk and five cents entitled a youngster to admittance to the show any time before 6 P. M. on Saturday. In addition to the splendid break received by the theatre or space, note mention of attraction in box in upper portion of the ad.



TODAY and FRIDAY
FORT
PLAYING NOW
LEWIS STONE
PAUL LUKAS
SIDNEY FOX
"STRICTLY DISHONORABLE"

COMING SATURDAY — FOR TWO DAYS ONLY!
LAUGH!
WILL ROGERS
in
"BUSINESS and PLEASURE"
from BOOTH TARKINGTON'S "The Plutocrat"
GOOD CLEAN FUN for the ENTIRE FAMILY!

HEY KIDS!
HERE'S A TREAT

Peerless Dairy Company

And More!
BING CROSBY
I SURRENDER DEAR
SCREEN SOUVENIRS
PARAMOUNT NEWS
FORT
SATURDAY AND SUNDAY
TWO DAYS ONLY

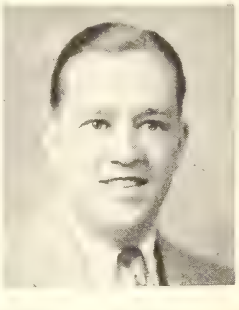
TALK ROCK ISLAND — BOOST ROCK ISLAND
LET ROCK ISLAND THEATRES ENTERTAIN YOU

The other free ad was a three column affair a half page in depth secured through a tie-up with the local street car company. This ad was headed, "It's Good Business and Real Pleasure to—Go By Trolley—Ride the street car when you go to see Will Rogers in Business and Pleasure at the Fort Theatre." As in the ad described in the preceding paragraph, picture and theatre again predominated.

That was nice work on the part of Grove and there's plenty of evidence in the two ads of his sales ability. Grabbing the large end of cost free ads appears to be one of this Round Tabler's specialties.

## ROUND TABLE BIOGRAPHIES

Starr A. Duell was born in Chicago, Ill., August 22, 1906, which makes him 25 years old at this writing. Apparently he migrated to California at an early age, for at 15 we find him in Alhambra, Calif., attending high school and ushering at the Alhambra Theatre.



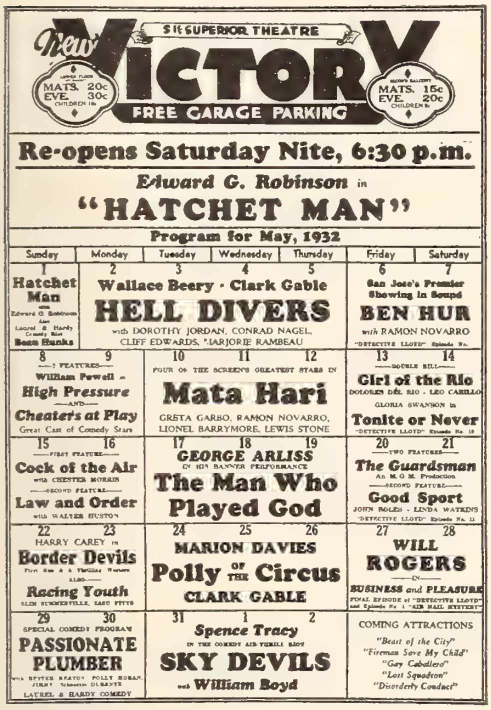
**Stan A. Duell**

Later on in life he went to San Francisco and ushered for a Publix house, until he was made assistant manager of the St. Francis Theatre. He also acted as treasurer for both California and Grenada Theatres, and after taking a short leave of absence was assigned to the Paramount Theatre in Seattle, Wash., as assistant manager. He was later transferred to the Paramount Theatre, in Portland, Ore., and again returned to the Metropolitan in Seattle, remaining there until the house was closed in 1930.

Duell has managed two theatres during his career in show business—the Metropolitan in Seattle and the Paramount in Provo, Utah. He is at present located at the latter named house and, according to his statement, expects to remain in the show selling game for the rest of his life.

## MONTHLY CALENDAR IS POPULAR MEDIUM FOR CHAS. HAYMAN

Here is a reproduction of the monthly calendar mailed out by Charles Hayman, manager of the Victory Theatre, San Jose, Calif. It measures approximately 9 inches by 12 inches, folds exactly in halves for mailing and carries the regulation post office permit.



New VICTORY

S. F.'s SUPERIOR THEATRE

LOWER FLOOR: MATS. 20c EVE. 30c CHILDREN 10c

FREE GARAGE PARKING

BALCONY: MATS. 15c EVE. 20c CHILDREN 5c

**Re-opens Saturday Nite, 6:30 p.m.**

Edward G. Robinson in

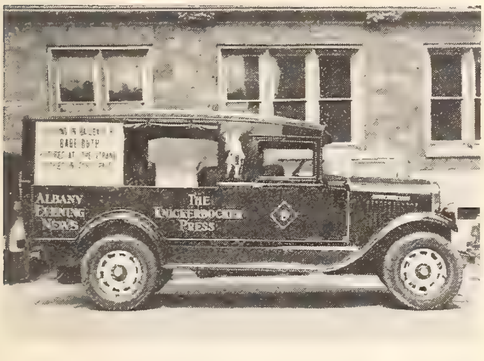
**"HATCHET MAN"**

**Program for May, 1932**

| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|---|---|---|---|---|---|
| 1<br>Hatchet Man<br>with Edward G. Robinson<br>Also Laurel & Hardy Comedy Riot<br>Beau Hunks | 2 3 4 5<br>Wallace Beery · Clark Gable<br>HELL DIVERS<br>with DOROTHY JORDAN, CONRAD NAGEL, CLIFF EDWARDS, MARJORIE RAMBEAU | | | | 6 7<br>San Jose's Premier Showing in Sound<br>BEN HUR<br>with RAMON NOVARRO<br>"DETECTIVE LLOYD" Episode No. | |
| 8 9<br>—2 FEATURES—<br>William Powell — High Pressure<br>—AND—<br>Cheaters at Play<br>Great Cast of Comedy Stars | | 10 11 12<br>FOUR OF THE SCREEN'S GREATEST STARS IN<br>Mata Hari<br>GRETA GARBO, RAMON NOVARRO, LIONEL BARRYMORE, LEWIS STONE | | | 13 14<br>—DOUBLE BILL—<br>Girl of the Rio<br>DOLORES DEL RIO · LEO CARILLO<br>GLORIA SWANSON in<br>Tonite or Never<br>"DETECTIVE LLOYD" Episode No. 10 | |
| 15 16<br>—FIRST FEATURE—<br>Cock of the Air<br>with CHESTER MORRIS<br>—SECOND FEATURE—<br>Law and Order<br>with WALTER HUSTON | | 17 18 19<br>GEORGE ARLISS<br>IN HIS BANNER PERFORMANCE<br>The Man Who Played God | | | 20 21<br>—TWO FEATURES—<br>The Guardsman<br>An M. G. M. Production<br>—SECOND FEATURE—<br>Good Sport<br>JOHN BOLES · LINDA WATKINS<br>"DETECTIVE LLOYD" Episode No. 11 | |
| 22 23<br>HARRY CAREY in<br>Border Devils<br>First Run & A Thrilling Western<br>—ALSO—<br>Racing Youth<br>SLIM SUMMERVILLE, ZASU PITTS | | 24 25 26<br>MARION DAVIES<br>Polly of the Circus<br>CLARK GABLE | | | 27 28<br>WILL ROGERS<br>—IN—<br>BUSINESS and PLEASURE<br>FINAL EPISODE of "DETECTIVE LLOYD" and Episode No. 1 "AIR MAIL MYSTERY" | |
| 29 30<br>SPECIAL COMEDY PROGRAM<br>PASSIONATE PLUMBER<br>with BUSTER KEATON, POLLY MORAN, JIMMY Schnozzle DURANTE<br>LAUREL & HARDY COMEDY | | 31 1 2<br>Spence Tracy<br>IN THE COMEDY AIR-THRILL RIOT<br>SKY DEVILS<br>with William Boyd | | | COMING ATTRACTIONS<br>"Beast of the City"<br>"Fireman Save My Child"<br>"Gay Caballero"<br>"Lost Squadron"<br>"Disorderly Conduct" | |

Many of our members located in communities similar to Hayman's are putting monthly calendars to good use in the outlying and rural districts and find little difficulty in finding places to hang them up. This one appears to be strictly a piece of theatre advertising, no ads being carried to offset cost of printing and distributing. We believe it is distinctive because of legibility of all copy.

## TRUCK PLUGGED SHORT



Picture above shows one of the 18 trucks promoted by Charles Smakwitz, Warner showman in Albany, N. Y., to plug Babe Ruth shorts for a full week. The deal was made with a popular local newspaper and in return the theatre gave the paper screen publicity.

**R. B. SMITH** has purchased the Lake Theatre, Lake Providence, La., from Ira McCaskell. Eugene Johnson has taken over operation of the Princess Theatre, Roseau, Minn.

# "WAKE UP, MANAGERS"

### *Ted Toddy, of Atlanta, Offers Some Excellent Suggestions to Showmen Going Haywire!*

THE old cry of the weaklings must stop. The self-pity and bunch of hoke that goes along with it must stop. Exhibitors and managers must awaken to the fact that they have pictures to sell. Either they must become wide awake and join the ranks of live wire managers or some hundreds will join the line of job seekers. The tip-off is given to you now. Straight from the shoulder and based on observation and pure logic. Either take it, obey it, or suffer the consequences.

The most radical change in the history of motion pictures, a change that concerns every individual connected with the industry, from porter to chief executives, will be in effect before very long. This change has been due for some time and, regardless of what one might say, is of absolute necessity.

Manpower. Manpower, is in demand. Theatres must be run by human individuals, human brains and human action. The success of the theatre, from the 100 seat house to the 5,000 seat house, is dependent upon and solely left to the responsibility of the manager. Every theatre in the country, every employee of the theatre, and every manager is on the spot. Theatres are not coming out of the red. Something is wrong, and a 100 to 1 shot, it is the fellow who is asleep in the beautiful chair in the manager's office.

### Go After Business!

A successful manager of a theatre must employ the same practice as the successful manager of a haberdashery store, grocery store, or what have you. Go after business. Get out and do something. Watch your house. Holler, exploit, advertise—let the town know that you are operating a theatre and offering entertainment inside of that theatre. What in the thunder are you there for? Your secretary can take care of your office; never mind your office work. Get out and stir up some business. You are selling pictures. Well, sell them. Don't play golf or go swimming or try to be a politician. You are paid to run a house, not to ramble on the golf greens or chew a politician's cigar. Don't leave everything to your assistants. Work with them. Help them. Study your attractions. Read your press books, and carry on yourself.

### Merchandising—Always!

The success of the motion picture theatre is based *solely* and *only* on *exploitation, publicity* and *advertising*. Every manager should know every phase of publicity and advertising, or stop managing a theatre. Titles are the bunk, as well as so-called office hours. Director of this or director of that means nothing. Stop being called Mr. So-and-So, forget you are the manager of the house, and then you will get somewhere. How well do you know your newspaper editor? Who is the manager of the classified page? Who is the radio announcer in your town? Do you know the heads of societies in your town? How well do you know this or that? You get my point, don't you?

### Spend To Make Money!

For a long time you have been told and shown that in order to make money you must spend money. The war is not over. It is necessary to fight for your audience. Go out and spend some dough. Take some space in newspapers, take a large space, bring out the old bally truck, plaster your town with 24 sheets, 3's and singles. Work in your local tieups. Contact your societies and local organizations and keep those contacts tiptop all the time. Become a regular fellow. Work every angle you can . . . then watch your house turn to the good old black side of the ledger.

How many managers keep posted on advertising and exploitation stunts that have been pulled by some other town? How many managers follow the trend of theatres . . . why some are a success and others failures? This material has been on your desk almost since your house was built. Every trade paper carries this news and information. Every press book gives you all the assistance necessary. Yet you'll ask how it can be done. Forget some of those individual, outstanding ideas of yours, if you are doubtful. Just get the old stunt book out, the press book dusted off . . . and go to work. You have a mine of stunts for your own town . . . already prepared and tested.

### Managers Who Manage!

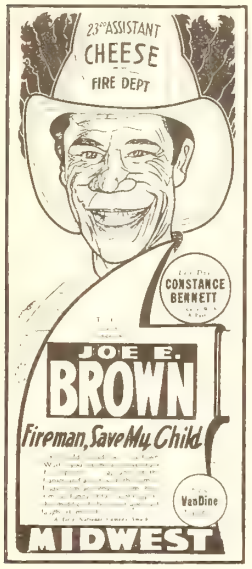
Another thing, the most vital one of them all. Every manager is employed for the sole purpose of managing A THEATRE, not to manage himself. Spend every minute of your day, every line of publicity, every story on your picture and theatre, not on yourself. That's common sense. Your public comes in to see your picture and theatre and not to pay you a social call. A good fellow is a great help to the success of the theatre, but at the same time, your house must get all the breaks in every way.

Stop here, consider and study. Take your own house, the very house you manage. Study it thoroughly, and whatever you do, use pure common sense and thought of every day logic. Lo and behold, you will see the way out. Don't kid yourself now. By doing so, you are only kidding your job, because theatre owners, both independent and chain, are all fed up on the old bunk. Either do or get out. If you don't want to get out, then get busy and do it NOW.

## Gurnette on the Job

Judging from the appearance of the amusement page of a Santa Rosa, Calif., newspaper, Barney Gurnette, manager of the California Theatre in that city, still has his health and knack of dropping around to see his editor friends. A tear sheet we have at hand, half of which is devoted to theatrical news, is fully 90 per cent Gurnett-California readers. All of which must mean something.

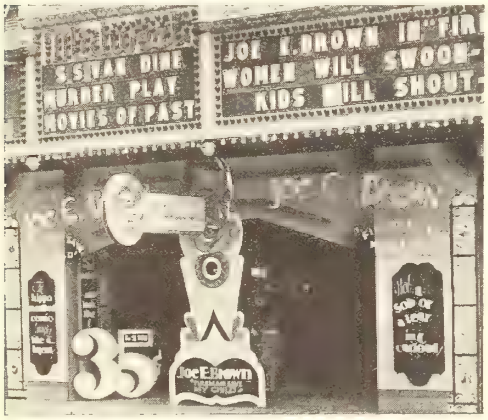
## SCHOEPPEL OBTAINED GOOD RESULTS WHEN SELLING BROWN FILM



Following is John E. Schoeppel's contribution to the prize contest being conducted by Warner Bros. for best campaigns on "Fireman, Save My Child." Schoeppel manages the Midwest Theatre, Oklahoma City, Okla., and when selling this picture he kept in mind that good old formula of maximum results at minimum expense. A variety of routine and novel exploitation and advertising produced excellent results. Zone Manager George Henger and the entire local Warner organization put their shoulders to the wheel.

Practically all ideas used in this campaign originated from within the local group of showmen, as is indicated in advance newspaper copy. Pepper Martin, world series baseball hero, makes his home in Oklahoma City and the baseball angle was immediately tied up with him. All newspaper advertising at that time and a portion of lobby ads hammered home—"Meet the Only Guy Who can Make Pepper Martin Look like a Boob." A seven-foot cutout of Brown in the lobby carried the same copy front and back. The idea behind the copy was to attract masculine and kiddie trade.

Loan of an old-fashioned firebell and a siren from the local department greatly helped with the presentation of a novel trailer. As it hit the screen ushers behind the curtain hammered on the bell while others turned the crank of the siren. This produced a startling effect in the theatre. As soon as sound hit the screen noise was silenced, but a final round given after Brown had finished dialogue and trailer faded out.



Two of the photos on this page show outer and inner lobby displays built by the art department of the Midwest. The one at entrance to lobby was used during run of picture and the other will show how accompanying copy was given a local slant. Gov. "Alfalfa Bill" Murray refers to "ringing the fire bells" and copy on hat applied to a suburban community which is the butt of many jokes. The small photo shows a sample of original newspaper advertising that carries out the same idea.

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### Bachelors!

**The staff of the New Missourian theatre in Columbia, Mo., is boasting, and apparently, with good reason. They claim to be the best educated individual outfit in the business, with eight candidates for college degrees, a former high school principal and one man due for his third degree numbered among them. The University of Missouri is the education-dispenser for the lot. The manager, Rex P. Barrett, holds an A.B. and M.A. with a Ph.D. due this year. The head usher, the ticket seller and two others receive A.B.'s at next spring's commencement; another usher is set for his Bachelor of Journalism degree in January and the projectionists divide their time between the booth and the schools of Journalism and Engineering, respectively. At any rate, they all have the same Alma Mater.**

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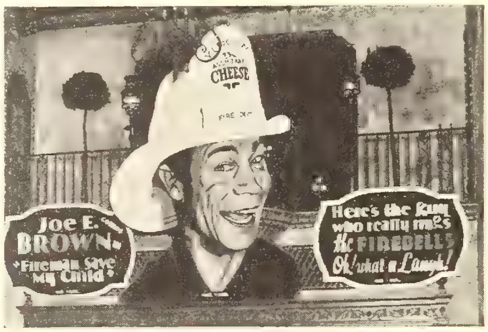
Again using the Pepper Martin angle, a tie-up was made with the local A. G. Spalding branch for a special window that displayed baseball accessories and Joe E. Brown copy. Two other special windows were secured with a hardware firm and another store.

Another advance stunt pulled six days before opening was a preview for the younger element for the dual purpose of attracting revenue and word-of-mouth comment. This also attracted out-of-town visitors in search of week-end entertainment. The following Saturday night, or during run of picture, another special midnight show was held. Both were highly successful.



There can be no doubt that Schoeppel and his crew put over a corking campaign on this picture, which makes him eligible as one of the contenders for serious money in the current race for honors on "Fireman." Many of his ideas will be useful to other members of this Club and we are glad of the opportunity to pass them along. Incidentally, we'd like to have some examples of the attractive art work being turned out by the Midwest's art department. We can clearly see from photos that the boys who are creating this work are right on the job. That front must have been a corker and we'd like some close-ups of other work. Shoot some along, Postermen, so we can show the rest of the gang what you are doing.

## HERE'S SOME STUNTS LOUIS COLLINS USED TO BOOST BOX OFFICE

One of our recently elected members, Louis V. Collins, manager of the Illinois Theatre, Metropolis, Ill., has been boosting mid-week slump in trade by tying up with local merchants for a "Merchants' Night." He holds these shows on Wednesdays and Thursdays and each merchant donates $5 to the expense fund. It's really a two-for-one stunt, as the tickets given out by the merchants with each 35c purchase entitle the holder to a free admission if accompanied by another paid admission, but it's the kind of a two-for-one that the merchant, not the theatre, pays for. Thus, in addition to being paid for the tickets, the theatre comes in for much boosting and advertising from the several merchants.

While Collins has a limited amount of talent to draw upon in his town for Amateur Nights he has tried these affairs out and found the move a good one for stimulating summer trade. He arranged with a merchant for the give-away of a radio for the first show and since then has handled other give-aways, in the usual fashion, at various times. It took him four days to sell a baker the idea of furnishing the first radio but the baker came around later on and wanted to know when he could get in on another show, stating that his trade had been increased 35 per cent through customers saving the wrappers on the bread.

Collins also works in with the local high school and United Charities. Each year he holds a benefit for the school club and after expenses are taken out for the show the students receive 50 per cent for selling tickets. Last Fall he held a toy matinee for the benefit of the local charity group and as the result a truckload of toys was hauled away and distributed to poor children. The show did hurt the night trade, he states, but figures that the theatre was repaid a hundredfold in creation of good will.

To know his townspeople and those in neighboring towns is one of Collins' pet theories for getting somewhere in show-business and it's easy to see that he puts action behind this idea. All of which is in line with this Club's stand that managers who are making good should be left alone and not moved off to some strange city. Don't wake us up, Louis, let us dream on . . . maybe the big shots will some day come to realize this fact.

## GOLD IS BUSY WITH BIG JUNE FESTIVAL; MORE DETAILS LATER

Erwin Gold, supervisor of Randforce theatres in the Bensonhurst section of Brooklyn, N. Y., is very active these days with his June Festival, which holds promise of being one of the most elaborate affairs of its kind ever held in the community. A King and Queen of the Festival are to be elected, motion pictures of the ceremonies taken, with all expenses paid by participating merchants.

His recent activities also included the booking of five benefit theatre parties, the successful appearance of "Uncle Robert," a Boy Scout Parade and special evenings set aside for give-aways by merchants.

Gold is an enthusiastic showman and one of the live wires on the Randforce circuit. We are sure that Club members will be interested in hearing details of his June Festival.

# PERSONALITIES

**RALPH RAVENSCROFT,** manager of the Rialto Theatre, Washington, D. C., until this house was closed for the summer, is back on his former job as Universal's director of publicity and exploitation for the Southwest district.

▽

**I. W. WHITE,** associate in the past with Harry Brandt theatres, Brooklyn, N. Y., has been made manager of the recently reopened Empire Theatre, Broadway section of Brooklyn.

▽

**E. H. BARKER,** formerly of Plymouth, Ind., has reopened the Gem Theatre, Milford, Ind., and will operate as an independent.

▽

**A. H. MACK** is the new proprietor of the Pantages Theatre, Kansas City. He was president of the Charmo Amusement Co., which operated the house after Pantages gave up the lease. L. M. Garman will be retained as manager.

▽

**CASEY EDINGER** is the new manager of the Empress Theatre, Denver, Colo.

▽

**R. E. GRIFFITH,** Denver theatre man, has been celebrating the arrival of a baby daughter, Julie, at his home.

▽

**HARRY HUFFMAN,** well known Denver showman, has extended matinee prices one hour at his Rialto, Aladdin and Tabor Theatres.

▽

**VINCENT S. HENNEN,** proprietor of the Midway Theatre, Burlington, Colo., and Miss Clarice Hamilton, of Denver, were recently married.

▽

**GORDON REAP,** city manager for Sparks houses in Ocala, Fla., recently announced that the Ella Theatre would be remodeled to the tune of $5,000 and reopened under name of Ritz.

▽

**JACK CONDY,** formerly manager of the Hill Street Theatre, Los Angeles, Calif., is now holding down the job of house manager at the Golden Gate Theatre, San Francisco.

▽

**EMIL NUMAN,** former publicity manager at the Orpheum Theatre, San Francisco, has been appointed publicity director for the Golden Gate Theatre.

▽

**C. M. RALSTON,** owner of the Moran Theatre, Moran, Kas., has completed installation of a new ventilating system.

▽

**J. LOUIS ROME,** well known Baltimore showman and business manager of the Associated Theatre Owners of Maryland, Inc., has been busily engaged with preparations for a testimonial dinner for Francis Michel, speaker of the House of Delegates, during the last session of the Maryland General Assembly, for work done promoting the liberal Sunday ordinance.

▽

**FRED LAWN,** manager of the Dickinson Theatre, Slater, Mo., was an eye witness of the recent capture by his night watchman of a bandit who attempted to walk off with box office receipts.

▽

**LAWRENCE LEHMAN,** manager of the Mainstreet Theatre, Kansas City, recently staged an amateur musical contest on two successive nights. A musical instrument dealer was tied up for the occasion.

**GEORGE L. GRAVENSTEIN,** manager of the Carman Theatre, an independently operated picture-vaudeville house in Philadelphia, Pa., will be in charge of Young's Million Dollar Pier, Atlantic City, for the summer season. He is a showman of long experience.

▽

**TED GAMBLE,** appointed manager of the Fox-Rialto Theatre, Portland, Ore., not long ago, has been named general manager of Fox Portland theatres, including the Fox-Paramount, the Broadway, United Artists, the Hollywood, and the Liberty in Astoria.

▽

**ED COCHRANE,** owner of the Fairmount Theatre, Fairmount, Mo., can do other things besides selling shows. He and his sister were recently signed by the RKO vaudeville circuit to do a song and dance act.

▽

**CHARLES VAUGHN,** operator of the Iris Theatre, Bonner Springs, Kas., has closed his home for the summer.

▽

**LESTER OSADCHY,** a newcomer to showbusiness, has reopened the Indiana Theatre and renamed it the Osage.

▽

**NICK KARL,** with Hall Industries Theatres for the past four years, and recently in charge of a house at Cuero, Texas, has taken over the helm of the Rialto Theatre, another Hall house in Alice, Tex. He recently joined the ranks of the benedicts.

▽

**CLYDE M. PRATT,** formerly manager of the Rialto Theatre, Alice, Texas, has been transferred to management of the Hall Theatre, Kingsville, Texas.

▽

**CLAUDE OLIVARES,** who is attached to the staff of the Rialto Theatre, Alice, Texas, is hereby cited as having one of the best memories in showbusiness. Claude is able to name the cast of characters of any picture shown at the theatre during the past five or six years.

▽

**M. E. BERNHEIMER,** formerly of Cheyenne, Wyo., is now in charge of the Fox-Coronado Theatre, Las Vegas, N. M., replacing Howard Kuhn, who has been transferred to Canon City, Colo.

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## CLUB EMBLEM PIN ! !

*Use This Blank:*

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

*Kindly send me, postpaid, ....... Club pins, for which I enclose payment at $1.00 per pin.*

*Name of Member*....................

*Theatre*..............................

*Address*..............................

*City*.................. *State*.........

---

**LEW MILLER,** formerly manager of the Majestic Theatre, Mansfield, Ohio, has been transferred to the Sigma Theatre, Lima. Johnnie Manuel, of Warner's Plaza Theatre, Sandusky, succeeds to the Mansfield post.

▽

**I. J. SEGALL,** former manager of the Frankford Theatre, Philadelphia, Pa., has been made manager of the Palace Theatre, Salem, N. J., a house recently taken over by Dave L. Segal, of Philadelphia.

▽

**MURRAY SCHATEN** is the new manager of the Gem Theatre, New York City. He was formerly in charge of the Majestic.

▽

**GLEN DICKINSON,** head of the Dickinson Theatre Circuit, recently announced the following changes: Harry Wren, formerly of the Varsity, Lawrence, Kas., has been made manager of the Dickinson, Chillicothe, Mo. The Varsity has been closed for the summer. A. B. Cantwell, of the Chillicothe house, has been transferred to the Dickinson at Marceline, Mo. John Moulder has been transferred from Marceline to Ossawatomie, Kas.

▽

**LOUIS CHARNINSKY,** well known Kansas City showman and former manager of the Pantages Theatre in that city, can't keep away from lights. He has opened a lamp shop in the Uptown Theatre Building, Kansas City.

▽

**BARNEY DUBINSKY** is again back on the job as district manager of the Publix-Dubinsky circuit, in charge of theatres outside Kansas City.

▽

**W. W. DAILARD,** advertising director and publicity manager for Publix-Dubinsky, Kansas City, now has the additional responsibility of city-managing four local theatres.

▽

**HAROLD WRIGHT,** manager of the State Theatre, Hollister, Calif., was recently elected a councilman of his city.

▽

**EVERETT HOWELL,** proprietor of the Monache Theatre, Porterville, Calif., recently turned his house over to a gang of "old time fiddlers" and the show proved such an attraction that it was moved for a holdover to the largest auditorium in the city.

▽

**FRANK WEATHERFORD,** house manager of the Palace Theatre, Denton, Texas, was recently named resident manager, succeeding Marsline K. Moore, who has been transferred to Fort Worth, Texas, to take charge of Publix de luxe operation. The latter succeeds Clifford Stiff, who is now with J. J. Friedel in Minneapolis territory. The changes were announced by Maurice Barr, division manager.

▽

**FLYNN J. STUBBLEFIELD** (Colonel), manager of the Strand Theatre, Louisville, Ky., is celebrating the arrival at his home of Flynn, Jr., seven pounds, two ounces, born June 14.

▽

**HARRY GOLUB,** former manager of the RKO Orpheum Theatre, Salt Lake City, recently resigned his position to join the staff of a local radio broadcast studio.

▽

**MARTIN LANGER** is the new manager of the Majestic Theatre, Willits, Calif.

# WHY DELAY ANY LONGER—JOIN NOW!

**LOUIS HELLBORN'S** name will have a familiar ring to the ears of many showman-members of this Club. He's the manager of the RKO Hollywood Theatre down in Fort Worth, Texas, and we're taking this opportunity to inform his fellow managers that Hellborn is now a regular Round Tabler and that they may expect to hear what methods he is using to sell shows in his town. The Hollywood is a 2,000-seater operating on first run with changes Saturday and Wednesdays, enough to keep any man on the job. Now that you're one of the gang, Louis, don't shirk the responsibility of your membership. Let the Club hear from you regularly.

*—Wear Your Club Pin! ! !—*

**HENRY H. ZEIDEL** is holding down the job of assisting R. Pearson with the management of the New American Theatre, San Jose, Calif. He is an old time showman, at one time in charge of a theatre on the West Coast Circuit, but has been away from the game for several years and is starting in again as assistant. He likes our department, and since he's to do publicity work for Pearson, hopes to be able to contribute some interesting information for us to pass along to other Club members. We're happy to acknowledge his application and want him to do his bit. We know he'll regain that rung of the ladder in due time.

*—Wear Your Club Pin! ! !—*

**LORING MOOTH** is the manager of the Studio Theatre, Hollywood, Calif., and a recent letter from this new Club member advises us that he was promoted to this post a short time ago from the rank of assitant manager. Good work, Loring, and we're very glad to include your name on the roster. Your house is described as "Hollywood's most Unique Theatre." What's so unique about it? Next time you drop us a line tell us the story. And don't get cold feet just because, as you state, your house is subsequent run. Shoot along an account of whatever you may do in the business of show-selling. Your fellow members will be interested.

*—Wear Your Club Pin! ! !—*

**RAY MEYER** hails from the good old city of Philadelphia, Pa., where he manages the Northwestern Theatre, and we're taking this opportunity to acknowledge his application for membership in the Round Table Club. There are a lot of live showmen down in his city and this department has been extremely fortunate in the past in being able to pass along many excellent suggestions from Quaker City representatives. There's no reason to even harbor a thought that Ray will not strive his level best to live up to the good reputation set by his neighbors. So shoot an account of what you've been doing, Meyer, and we'll do the rest.

*—Wear Your Club Pin! ! !—*

**ROBERT V. JACKSON** is located up in Buffalo, N. Y., where he is holding down the job of house manager for George McKenna, director of the New Lafayette Theatre. George started in this business as an usher at the Rivoli, Main stem, New York City, and subsequently took a course in the Publix Managers' Training School. He met up with George McKenna out in Salt Lake City, where he served as assistant manager to Mack for one year. We're mighty glad to have Jackson with us and hope he'll do his bit for the Club. Incidentally, Bob, pass along our best regards to your chief and ask him to drop the Club a line whenever he can spare the time.

**ARCHIE E. CONNOLLY** is the assistant manager and treasurer of the RKO Greenpoint Theatre, Brooklyn, N. Y., and we're also glad to have the opportunity of listing his name among the assistant managers in this organization. When not counting up the shekels, Archie is right on the job helping John Sheridan manage the house, and with these two new members, plus other Round Tablers over in Greenpoint, our Club should not suffer for news from this section of the city. Keep in touch with headquarters, Archie.

*—Wear Your Club Pin! ! !—*

**BOB WATSON** is the manager of the Cozy Theatre, Los Angeles, Calif., and he's still another new member of this organization to be accounted for. Four years ago, before migrating to the film capital, Watson was associated with the Gumbiner Brothers and Orenstein and Wells, Chicago, and we're sure his former showman-friends in the latter city will be glad to know that he still has his health and is getting along famously out on the coast. Glad to have you with us, Bob, and now let's have your word that you'll become a regular contributor to these pages.

*—Wear Your Club Pin! ! !—*

**JOE C. GREENFIELD** operates the Franklin Theatre in New York City for RKO, a 3,000-seater up on Prospect Avenue, and we're glad of the opportunity to introduce this experienced showman to his fellow Round Tablers. Before going with the RKO Circuit he spent six years with Publix in Des Moines and the Publix-Balaban-Katz group of theatres in Chicago. Without a doubt Joe has a good show selling stunt up hih sleeve and if we can just get that writing arm of his working it's a foregone conclusion that this department will be the gainer.

## HERE'S THE BLANK

## APPLICATION FOR MEMBERSHIP

## MANAGERS' ROUND TABLE CLUB

*Hey, "Chick":*

*Please enroll me in the Club and send me my framed certificate.*

*Name*......................................

*Position*......................................

*Theatre*......................................

*Address*......................................

*City*......................................

*State*

(Mail to Managers' Round Table Club,
1790 Broadway, New York)

**R. W. THAYER'S** name is another one which will be familiar to many members of this organization. He's another RKO man to join the Round Table Club and we're glad of the opportunity to acknowledge his application for membership. He manages the 2,600-seat Riverside Theatre out in Milwaukee, home of many Club representatives, and addition of his name to our ever-increasing list is further indication that Milwaukee will always have mention of her showmen among the yarns in this department. Now that you're one of us, Thayer, do your level best to let the rest of the gang know what's going on at your house.

*—Wear Your Club Pin! ! !—*

**THOMAS O. DAVIS** has charge of the RKO Palace, Columbus, Ohio, and with his name to add to this constantly growing organization of showmen, the RKO contingent continues to expand its ranks. We've already informed readers that Arden Strang, RKO publicity and advertising man in Columbus, is a Club member, and now that the Round Table has two enterprising representatives at the Palace, this department should not suffer from lack of news. Get the spirit, Tom, and shoot along a few show-selling ideas that we can hand out to your fellow members.

*—Wear Your Club Pin! ! !—*

**EDWARD P. KENNELLY** is another RKO man to hook up with the Round Table Club, and now's the time to introduce him to his fellow showmen. Kennelly has charge of the RKO Regent Theatre out in Grand Rapids, Mich., a 1,800-seater, devoted to straight picture policy. We're mighty glad to list his name along with the many live-wire showmen in this organization and sincerely hope that he will find time to keep us all informed on what is going on in show-business out his way. Just a short account now and then about your campaign, Ed, and your duty will have been fulfilled.

*—Wear Your Club Pin! ! !—*

**W. F. FREIDAY** hails from over in Portland, Maine, where he manages the Keith's Theatre for RKO. His is a 1,900-seat house operating on pictures and vaudeville the first half of the week and double features the last half. The Club has a number of representatives up in Freiday's section of the country and we're glad to add his name to the list. We'd like to hear further from this newly-selected member on what methods he's using to sell his shows.

*—Wear Your Club Pin! ! !—*

**ARDEN R. STRANG** has charge of advertising and publicity for the RKO Palace and Majestic Theatres, Columbus, Ohio, and now that he's on our list of new Club members, maybe we'll have an opportunity to find out what's going on in showbusiness out his way. He has plenty to do in looking after the filling of over 3,000 seats, but we're going to hope there will be sufficient time for this newly elected Round Tabler to contribute some helpful suggestions to this department. We trust Strang will keep this thought in mind.

*—Wear Your Club Pin! ! !—*

**CLYDE E. ELLIOTT** is the managing director of the Melrose Park Theatre, Melrose Park, Ill., and he's still another showman in line for introduction to this big army of Round Tablers. We've just received his application for membership in this Club and will take it for granted that he proposes to become a regular contributor to these pages. What was that last stunt you used to boost the good old box office, Elliott? Send along an account of it so we can pass the information along to the rest of our outfit.

# STAGE ATTRACTIONS
## FOR PICTURE THEATRES

## NOVELTY

### Buddy Rogers and Orchestra
*New York Palace*

Using a microphone, Buddy announces that the band will play "That's Why Darkies Were Born," after which the former screen star introduces his band in a novel manner. The band then goes into a chorus of "Somebody Stole My Gal," with the xylophone taking the lead and Rogers at the drums. Raymond Baer, saxophone player, offers a clarinet solo, esthusiastically received. Two boys each sing a vocal chorus of "Sweet Sue" and "Lullaby of the Leaves," after which Buddy offers "You Can Make my Life a Bed of Roses," from "Hot-Cha." Two others join Rogers in singing "All of a Sudden," and for a finale Buddy proves his versatility by playing the trumpet, oboe, drums, piano, trombone and the accordion in succession. For an encore Buddy shows how movies are made, the orchestra clowning throughout. Rogers got a great big hand.—H. P.

### Benny Ross (2)
*Brooklyn Madison*

A young man with personality plus and a voice that is most outstanding, offers among his accomplishments a singing routine of impersonations, of many well known stars, winning the audience for the entire 17 minutes. He is full of pep, an excellent showman and an entertaining performer. In decided contrast to Ross' snappy work, is his beautiful feminine assistant, Maxine, who languidly does a high-kick and turnover split routine and acts as foil for his laughable gags. Maxine does her work well, and with a slow-going easiness that accentuates Ross' speedy deliveries. The act as a whole is clean, entertaining and a show-stopper for any billl.—E. D.

### Duke Ellington Orchestra (21)
*Cincinnati Albee*

This organization of colored musicians, singers and hoofers headlined and occupy the normal running time of two regular acts. "Hot" syncopated dance tunes in brass are featured in the characteristic rapid tempo for which the race is famous, and they are done in a manner indicating talent that is inherent. "Mood Indigo," a lively, fast-moving number, is one of the highlights. In the company are Ivy Anderson, Kid Charleston and the Four Step Brothers, who respectively feature blues songs and dancing.

### Lynn Cowan & Co. (5)
*Milwaukee Wisconsin*

Here's an act with plenty of snap. Cowan is a good singer and adept at wisecracks. He sings "Whistle Your Blues Away" and "Waiting for You" with pep, accompanied by his pianist. Included in his company is a jolly young woman who sings "Too Many Tears" in a deep bass, and two comedy tap dancers who are also good for several laughs. The act opens with Cowan singing "Whistle Your Blues Away" and closes with the troupe singing the same number.

(*Continued on next page, column 1*)

## First Radio City Broadcast Starts Work on New Building

The National Broadcasting Company on July 2 will broadcast over a Coast-to-Coast network the first air program from Radio City in New York. The broadcast will mark the laying of the cornerstone for the British Empire Building, a unit in the center.

Lord Southborough, heading the syndicate which has taken a long lease on the building, and H. H. Stevens, Canadian minister of trade and commerce, will be the principal speakers. The program will be sent via short-wave to England, there to be re-broadcast by the British Broadcasting Company.

## "Rio Rita" Version to Play Full Year in Major Cities

The rather lengthy version of "Rio Rita," musical success of several years ago, which played last week at the Capitol in New York, has been routed for a full year, until June, 1933, to play the country's key cities, according to Louis K. Sidney, production manager at the Capitol.

The present version of the show contains a cast of 80, including Kitty Carlisle, Allan Waterous, Dave Mallen and Earle Hampton in the principal roles. Others are Alberto Carillo, Joyce White, Caryl Bergman, Charles Mast, Charles Pittinger and an ensemble of 56. The original musical score is retained.

## Belgium Composers Society Sets New Music Tariff Rates

The Society of Authors and Composers of Belgium has established new tariffs on musical authors' rights in the country, it was announced at the recent annual convention of the Belgium Exhibitors' Association, according to George R. Canty, American trade commissioner in Berlin.

The tariff, effective April 1, provides for tax of one per cent for silent films where the net weekly receipts are from 1,000 to 40,000 Belgium francs, and 1.5 per cent for receipts over 40,000 francs. On sound films, the tax is according to a graduated scale, ranging from one per cent to 2.5 per cent, depending upon weekly receipts.

## Crosby in Paramount Film

Bing Crosby has arrived at the Paramount Coast studio for appearance in "The Big Broadcast," radio film, following a series of personal appearances. With Crosby in the film will be the Mills Brothers, Burns and Allen, the Boswell Sisters, Cab Calloway, Arthur Tracy, Donald Novis.

## REVUES

### Paul Whiteman and Orchestra
*New York Paramount*

The not-so-rotund "King of Jazz" appears on the stage at the opening strains of Gershwin's "Rhapsody in Blue" in which the pianist does a solo. "Sylvia" then is played by a violin quartet with a vocal chorus by Jack Fulton. The Rhythm Boys then offer a hot rendition of "Jig Time," after which three pianos do "Birmingham Bertha," in a hot arrangement finally modulating into "Lovable," as an accompaniment for the famous "Red" McKenzie, whose efforts drew a big hand. Whiteman then renders an effective violin solo "When Day Is Done," accompanied by a violin quartet, receiving a fine reception. After a torrid rendition of "Wabash Blues" by the banjoist, the entire orchestra plays "Dark Eyes," after which "Goldy," the hot cornet player, offers a solo of "Bend Down Sister," sings a chorus and then does a tap dance, providing comedy throughout. Whiteman introduces Sylvia Froos, radio star, who sings "Whistle and Blow Your Blues Away," "If It Ain't Love" and a medley consisting of "Happy-Go-Lucky You," "My Silent Love" and "Lullaby of the Leaves," earning a fine reception. For a finale, the orchestra plays a version of "St. Louis Blues," during which a girl and boy danced in true Harlem fashion. The entire bill was enthusiastically received.—H. P.

### Vogues of 1932 (4)
*Detroit Hollywood*

Curry and DeSylvia, Lillian Lorraine and Eddie Jewell have a combination of talents that makes this a well balanced act. Curry and DeSylvia open with an acrobatic waltz. Following this a girl in blue flimsies offers a dance interpretation of "Rhapsody in Blue" and "St. Louis Blues." A baritone who sings "Lawd, You Made the Night Too Long," varies his tempo in a manner that is effective but difficult for an orchestra to follow. A spotlighted rhapsodic Oriental dance by one of the girls wins rapt attention. The two men and one girl offer a song and dance version of "Who's Your Little Whoozis" to close.

## SINGERS

### Lillian Shade
*New York Palace*

This personable young woman starts with "Pack Up Your Troubles" and "Smile Darn Ya, Smile," after which she gets a big hand for her interpretation of "Minnie the Moocher." Miss Shade then sings "Satan's Holiday" and closes with "Waitin' for the Robert E. Lee." Her songs were enthusiastically received.—H. P.

### Anna Chang
*Detroit Fox*

Miss Chang's impersonation of Anna May Wong is long enough to drag, and just a shade too petulant.

(*Continued on next page, column 2*)

**ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.**

# STAGE ATTRACTIONS

## REVIEWS OF ACTS FOR PICTURE THEATRES

### NOVELTY

*(Continued from preceding page)*

#### Hal LeRoy

*Brooklyn Albee*

Effectively assisting LeRoy in his first appearance in local vaudeville houses are Jackie Heller, a great little showman, and Doris Groday, a beauteous blonde. Jackie acts as master of ceremonies, stops the show with his own specialty of singing, and works with Hal and the girl in a few laughable blackouts. After the introduction of LeRoy by Heller and a little clowning, Hal and Doris offer an entertaining eccentric rhythm routine, meeting with great response. Jackie is on next with his specialty and sings "Lawd, You Made the Night Too Long," stopping the show with it. This young fellow is a great performer. Doris in a throaty voice sings a popular tune and follows it with a snappily done rhythm tap routine, which earns her a good reception.

LeRoy, the wizard of "legmania," for his specialty first offers the original eccentric dance routine he first presented in the "Follies," following with another original soft-shoe routine which also gets a great amount of applause. Jackie and Doris join him to close. As the show caught, audience applauded until Jackie and Hal encored with a song and dance.—E. D.

#### Maidie and Ray

*New York Capitol*

Maidie and Ray, dressed as cowgirl and cowboy, offer a routine of clever work with the lariat. Opening with a stunt made famous by Will Rogers, Ray then twirls seven loops simultaneously, using his hips, hands and lips. Maidie does a roll across the stage, at the same time, looping the lariat. This act was well received.—H. P.

#### Dorothy Lee & Tom Waring

*Brooklyn Madison*

Tom Waring, one of the famous Waring boys, acts as master of ceremonies and accompanist for the vivacious and beautiful motion picture star, Dorothy Lee. The pert little Miss Lee radiates the youth and friendliness that have so rapidly made her a favorite with film fans. As her share she entertains the audience with a number of the songs she has sung in pictures, a well done eccentric rhythm tap dance and a vocal duet and dance with Waring for closing. Tom comes in for his share of applause for his renditions of two vocal numbers of one of which he is co-composer.

This team offers twenty-three minutes of entertainment.—E. D.

#### Snoozer, Jr.

*New York Palace*

Snoozer, Jr., is a canine, who goes through a routine of stunts to prove his intelligence. His trainer, Mr. M. E. Meredith, has Snoozer, Jr., get props, fight or play with a cat, do a clever blindfold trick, and asks the dog to remember a number suggested early in the performance by the audience. At the finale Snoozer barks the number given. This act is quite different and was duly appreciated.—H. P.

#### Sam Hearn

*Philadelphia Fox*

Sam Hearn, dressed as an old soldier, has a line of clever rapid-fire patter that makes a decided hit. He follows this with a dramatic story with musical effects by the orchestra that is most unusual.

#### Tom and Betty Wonder (2)

*Detroit Fisher*

These two open like a couple of irrepressible high school kids, doing a song and dance with "Aw, Come On; Let's Get Friendly," which is clipped into a fast specialty. The high spot in the act is Tom's top-hat-and-stick strut to "St. Louis Blues." Betty's lunacy antics in her "Minnie the Moocher" brought mixed reaction. Tom's dance with a life-size dummy attached to his wrists and ankles is a clever novelty.

#### Jean Granese

*Brooklyn Albee*

Miss Granese effectively displays her talent for singing, but the important part of this act is the comedy in "wop" dialect offered by her brother Charles and Tito DeFiore, her accompanist. The opening of the act is the "straight" singing of the popular "Sing a New Song," by Miss Granese. Interruptions by Charles and Tito from the front part of the orchestra came as a distinct surprise and proved highly entertaining.

After a few minutes of crossfire talk, both boys join Jean, with Charles singing a bit from "Pagliacci," and is followed by Jean, who sings another popular number with Tito accompanying her at the piano. The trio then harmonize their voices on an Italian song, following it with a popular American number for finish. Their voices harmonize very well. Audience reaction is very favorable.—E. D.

#### Scooter Lowry

*New York Palace*

Scooter Lowry of the famous "Our Gang" comedies, has been in vaude these past six years and has acquired a winning stage personality. He opens, dressed as a street urchin and tells a few gags, then goes into a buck and wing. Changing into a full dress, he sings, "There's Nothin' Too Good for My Baby," getting a nice hand. For a finale, Scooter offers a rhythm tap dance which was well received.—H. P.

### SINGERS

*(Continued from preceding page)*

#### Roxy Theatre Ensemble (11)

*New York Palace*

This mixed ensemble of eleven voices opens with "Way Down Upon the Swanee River," in a setting depicting a cotton field. A girl sings "Chloe," followed by a male duo in "Ole Man River," with the second chorus ensemble. A boy and girl sing "Play Gypsies, Dance Gypsies" and "Sweetheart," closing with all voices. In the finale the group don Bavarian costumes and offer a German novelty song. The audience liked this one.—H. P.

#### Oklahoma Bob Albright

*Detroit Hollywood*

Albright opens with an impersonation of Jules Bledsoe singing "Old Man River." As a baritone he is fair, but fakes plenty of melody. His patter is aged and poor. The girl, a blond pianist, offers breathless jazz to contrast with Albright's oldtime numbers. This is no act for an exacting audience.

#### Consuelo Gonzales

*Detroit Fox*

This dark-skinned creature apes the fiery, lightning changing manner of Lupe Velez with Mexican songs and gestures. Given the opportunity she could stop the show.

### DANCERS

#### Adler and Bradford

*Brooklyn Albee*

Miss Adler opens the performance with an aesthetic toe dance, done on darkened stage. Effective lighting enhanced her display of gracefulness. At Teddy Bradford's appearance the team go into an adagio routine that is done with the precision of clockwork. Their work is done with the best of ease and grace and to an appreciative audience. Running time, 7 minutes.—E. D.

#### Falls, Reading and Boyce

*New York Palace*

This trio, two boys and a girl, open with a tap dance, after which the girl gets a nice hand for an acrobatic dance. Then the boys offer a difficult bit in which one does a flip and lands on his partner's hands, retaining balance throughout. For a finale the trio do an acrobatic flash. The audience liked this.—H. P.

#### Frances Lee

*Jersey City Stanley*

This little ingenue of picture fame pleases the audience with her singing and dancing. Though she formerly was a comedienne in pictures, she plays the ingenue in this show. She is personable, a good performer, and proved pleasing to this audience.—E. D.

#### Allen and Kent

*New York Capitol*

These two boys offer a routine of tap dancing, including several specialty bits, for which they were rewarded generously. Lack of time, due to a long show, prevented this team from doing a complete performance.—H. P.

#### Carrie & Eddy (4)

*Brooklyn Metropolitan*

A novelty dancing act with plenty flash. Presented in three scenes with an unbilled chap and girl doing fill-ins between scenes. The principals offered first, an adagio routine, with Miss Carrie featuring toe work between stunts. The unbilled man act as m. c. throughout the act and does, as his share, introductory singing, an introductory skit, song and dance to the "Dracula" dance of Carrie and Eddy, and a good drunk routine. The unbilled young lady fills in with singing "Human Thing to Do," and in the finale. This young lady has loads of personality which make up somewhat for her lack of ability to sing.—E. D.

#### Dorothy June

*Detroit Fox*

This fascinating young woman is described as the "Sweetheart of Cocoanut Grove." Her work consists of acrobatic dancing, with an especially clever variety of somersaults.

#### Marietta

*Detroit Fox*

Here is an Earl Carroll girl doing a dance interpretation of "Rhapsody in Blue" that is a genuine delicacy. Her performance fairly throbs with the rhythm and seething excitation of the Gershwin music. By contrast, the Fanchon and Marco Beauties supporting her are devoid of lustre.

#### Laurell and Ted

*Philadelphia Fox*

Posing as statues, in white against a crimson light, Laurell and Ted make a striking entrance for their esthetic and adagio dancing.

# STAGE ATTRACTIONS

## REVIEWS OF STAGE ACTS

### ACROBATICS

#### Joe Fanton & Co. (3)

*Brooklyn Madison*

This male acrobatic team offer unusual feats in their five-minute appearance at this house. The short time they were on was due to an earlier injury to one of them.

Fanton does the main tricks, such as feats of strength, trapeze work while blindfolded, and a springboard stunt in which he is shot into the air catching himself by his toes on the hanging trapeze for a sensational closing.

This act is among the most outstanding of its kind and all the applause it received was merited.—E. D.

#### Luzied Arabs (12)

*New York Palace*

Here is a flash acrobatic act in which a dozen big and little Arabs either tumble across the stage simultaneously or build human pyramids. In the finale, one of the principals holds the entire company on his shoulders. This different act was well received.—H. P.

#### Lucky Boys (6)

*Jersey City Stanley*

The famous Lucky Boys offer routine of rizzly and acrobatic work, interspersed with comedy talk and antics, that get laughs and much applause. Their work is just about the best of its kind offered by any of this type team. It is done in a style both showmanly and sensational.—E. D.

#### Archie and Gertie Falls

*Baltimore Hippodrome*

This acrobatic act with comedy went over well. It starts with Gertie doing stunts on single rope held at the base by Archie finishing with a slow slide upside down to stage. The second part has Archie in slap-stick comedy and Gertie in trapeze work.

#### Four Clovers

*Philadelphia Fox*

These four tumblers put on a finished tumbling act, jumping from a springboard, turning over in midair and landing in a standing position on the shoulders of the other members of the quartet or in a sitting position in an arm chair balanced on the shoulders of one of them.

### COMEDY

#### Al Trahan

*New York Palace*

Al Trahan, as a comedian, has always been a favorite of this audience and the reason is obvious. Trahan, clowning at the piano, cannot accompany his blond partner, who insists on rendering operatic selections, and his antics are full of mirth. They finally sing "If You Were the Only Girl," after which the girl starts to sing: "My Hero," from "The Chocolate Soldier," but they wind up with a "wrestling bout" which is uproarious. The act stopped this show.—H. P.

#### Mel Klee

*Brooklyn Albee*

Klee, blackface comedian, offers 27 minutes of laughs, gags and songs. Outstanding in this turn is a comedy monologue on marriage and impersonations in song of famous radio stars. The act as a whole is good for any audience.—E. D.

#### George Beatty

*New York Palace*

Opening with comedy chatter which is good for laughs, Beatty goes into a song called "Unemployed Gigolo," with some funny choruses. Beatty then sings a parody called "Landlord, Stay Way From My Door," after which he reads a few hilarious telegrams. His impersonation of a drunken sailor proves a novel finale.—H. P.

#### Fred Lightner and Company (2)

*Baltimore Hippodrome*

Fred comes on and goes into his familiar comedy hokum and sings Spanish burlesque, followed by comedy dialogue with the girl, and the singing of "Feeling the Way I Do."

#### Billy Dooley

*Jersey City Stanley*

Dooley, famous for his "Goofy Gob" comedies, carries on in the same way he formerly did in pictures. In his act he offers comedy antics and routines of comedy dancing, winning the audience.—E. D.

#### Block and Sully

*New York Palace*

This boy and girl act opens with comedy dialogue with the girl acting the part of "Dumb Dora," getting plenty of laughs. Then a chorus of "Lovable," more comedy chatter and both sing "You're the One," going into a novelty dance for the finale. There was a round of applause.—H. P.

#### Jack North

*Baltimore Hippodrome*

North's comedy monologue and song, "Just Whistle and Blow Your Blues Away," and clever medley of various popular tunes drew good applause.

#### Seymour and Howard

*Loew's Yonkers*

This is the proverbial man and wife argument with many good laughs. In several spots the material could be brushed up to obtain better results. However, a night club scene, climaxed by Miss Howard swallowing a whole quart of liquid, gets a good laugh and helps.—H. P.

#### Judy and Charon

*Detroit Fox*

A large part of the audience must have been deceived into believing they were actually seeing Laurel and Hardy when this pair appeared. The only objection to their clowning skit is its brevity.

#### Swor and Goode

*Brooklyn Fox*

These blackface comedians, dressed in comedy attire, do well with their routine of "Amos 'n Andy" chatter; they do not imitiate those two famous characters but their talk is in the same vein. They open in one, with a card game, offering laughable talk while playing; then one plays a Jew's Harp, while the other does a comedy dance. They close the act with a good comedy dance and earn a good reception. This act is on for 8 minutes and all of it is entertaining.

## SPOTS & SHOTS ON BROADWAY

Vaudevillians should find some consolation in the statement issued by **Harry Kosch**, receiver of the Roxy theatre, to the effect that he intends to spend an additional $4,000 a week for stage attractions.

▽

**Ben Bernie**, the old "maestro," never is without two miniature Jewish and American flags, going **Geo. M. Cohan** one better.

▽

**Patricia Dawn**, who is doing a fine job of her programs via **WOR**, says that **Al Smith's** new theme song is "Yeast Side, Wet Side." But **Monty Siegel** still insists that it's "Bye Bye, Mr. Dry, You're All Wet."

▽

From where we sit it looks as if **Cherry Blossom** and **June Priesser**, those talented kids from Dixie, who wowed a Palace audience recently, will do their stuff in **Phil Baker's** forthcoming show.

▽

**Rudy Vallee** returns to li'l old N'Yawk to open this week at the Paramount.

▽

**Kitty Doner's** home at Ossining is over a hundred years old and is located on property which has been owned by the same family for 170 years, the present owner still having in his possession the original deed signed by **George the Third** of England.

▽

**Buddy Valentine**, songwriter, showed **George Dewey Washington** a song entitled "The Whole World Loves a Lover," which for the past three years had lain in the safe at **DeSylva, Brown & Henderson**. Washington immediately made it the feature of his act and claims that it is the best song since "Laugh, Clown, Laugh."

▽

Don't call the reserves if your friend insists that he saw snakes on Broadway. The marquee above the Mayfair theatre has been made into a pseudo-jungle to ballyhoo the picture, "Bring 'Em Back Alive."

▽

**Vincent Youmans** is doing the score for Shubert's Third edition of "Americana." **Honest.**

▽

**Mack Gordon** and **Harry Revel** are writing the scores for a musical comedy and a revue, both slated for Broadway production this fall.

▽

**Yasha Bunchuk**, celebrating his third year as conductor of the Capitol Grand orchestra, is the proud owner of a 250-year-old Guarneri 'cello, presented to him by General Limoff, commander-in-chief of the Russian Army during the Romanoff regime.

▽

**Broadway:** Where you can hitch your wagon to a star—that's fallen.

**HERMAN PINCUS**

### Charles Ray in Stage Role

Charles Ray, former screen star, but who has never appeared in sound pictures, is filling a stage engagement at the Alcazar Theatre, San Francisco, where he is starring in "The House Beautiful."

# STAGE ATTRACTIONS

## OVERTURES

JOHN CRISPIN (Detroit Michigan) affects elegance here with an overture entitled "Operatic Echoes From The Metropolitan." Don Miller at the console expertly blends in organ notes to add to the volume of the arrangement. The selections are the Prologue from "Pagliacci," Mephistopheles' Arts from "Faust," "My Heart At Thy Sweet Voice" from "Samson and Delilah" and a chorus from "Tannhauser." Crispin, who took Eduard Werner's place here, has the austere manner of a German music master.

---

JACK SPRIGG (Cincinnati Albee), previously assistant conductor, who succeeds Charles Stone as leader of the pit combination, presents "A Night in Venice" as his initial overture. This special arrangement is replete with harmony and rhythm. Although Sprigg is not as long on showmanship as was his predecessor, he nevertheless had his men under perfect control, and had them doing their stuff with their customary verve, which is plenty.

---

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra demonstrate that there is a lot to be said for jazz when it is at its best. The program is made up of numbers written since 1920, or recently arranged in jazz tempo. Featured numbers are "In a Little Spanish Town," "Pale Moon," "Three O'clock in the Morning," with light effects, and a substantial part of George Gershwin's "Rhapsody in Blue." The finale is especially effective and Walt takes several bows, as does also George Wendt, whose trumpet work is outstanding.

---

LOU FORBES (New Orleans Saenger) and the pit orchestra score almost a show stop with an overture that is surefire from beginning to end. The first part is entitled "Black Man's Fantasy," and is a medley splendidly played, orchestrated and lighted. "Lullaby of the Leaves," played by the orchestra and sung by Lee Mason, gives Forbes the chance to do a violin solo. Louis Prima, the former Louis Armstrong trumpeter, here shows he is changing his style, going in for a "sweet" style. The closing number was "Lou for President," with Gordon Kirst singing a rime proposing Forbes as president and the band cheering through megaphones. Forbes' acceptance speech was a riot of fun. This was announced as the final week for Forbes and the orchestra. Both will be missed.

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"Goofus"
"Tell Me Why You Smile, Mona Lisa"
"The Night When Love Was Born"
"Sit Beside The Sea"
"I'm Not Complaining"

56 Cooper Square, New York

## UP AND DOWN THE ALLEY

### HELLO EVERYBODY

The music business has gone through a cycle of "holiday" songs, such as "Satan's Holiday," "Lovers' Holiday," "Cupid's Holiday," and now **Louis Bernstein,** president of **Shapiro, Bernstein,** and president of **M. P. P. A.,** offers a "Publishers Holiday," the purpose of which, he hopes, will be a solution for the betterment of the music business. . . .

▽

The **Gensler, Anthony, Delecorte** musical show, "Ballyhoo," has a number of first-class vaudeville acts booked for it, through the **Jenie Jacobs** agency. . . . Among them are **Milt. Charleston,** who recently "stooged" for **Ken Murray** at the New York and Brooklyn Paramount theatres, **Paul Draper,** clever tap dancer, who recently closed at the Roxy, **Guerney** and **Stillman** and **Hector** and **His Pals.** . . .

▽

**Florence** and **Her Rhythm Boys,** vaudeville band, are now playing over **WOR** and **WMCA** under the name **Rox-Anne** and Her Boys. . . .

The blonde **Rox-Anne** is a former organist of note. . . . **Ken Vincent,** musician in **Leon Belasco's** radio orchestra, is the composer of the popular **DeSylva, Brown** and **Henderson** hit, "Hummin' to Myself." . . . Heard **Ted Brewer,** orchestra leader at Yoeug's Restaurant, played "Heart to Heart" over the **Columbia** chain in a recent broadcast, and it seems that **Keit, Engle,** the publishers, have what looks to be a hit song in this number. . . .

▽

The **"King of Jazz"** is to be complimented on his good revue currently at Publix's ace spot, the Paramount. . . . The "King," though not as rotund as formerly, has lost none of his ability to entertain and "sell" his acts. . . .

▽

One of these days, big things will be heard of that popular associate producer, **Charlie "Publix" Schmertz,** over at Paramount. . . . Here is a young fellow who has been with the firm for the past seven years. For a fellow only 25 years old, he deserves a lot of credit for the ability he shows in assisting **Boris Petroff** in producing shows for the New York and Brooklyn Paramounts. . . .

▽

**Minor** and **Root,** ballroom dancers, featured in the stage production at the Paramount, Brooklyn, are also appearing nightly at the St. Moritz hotel here in town. . . . His **"Hi-De-Hi-ness," Cab Calloway,** and **His Cotton Club Orchestra** have just completed their last appearance in New York until next fall. . . . This famous aggregation are currently at the Jersey Loew's and from there leave on a ten weeks' tour of picture houses throughout the country. . . . **Baron Lee** and **His Blue Rhythm Band,** currently playing Loew's vaudeville around town, will succeed the Calloway orchestra at the Cotton Club during the summer. . . .

S'long......**ED DAWSON**

## ORGAN SOLOS

TED CRAWFORD (Phoenix Orpheum) presented a very unique solo built around the sensational song hit, "Paradise." Calling his solo "A Trip to Paradise," Crawford opened with Gershwin's "Stairway to Paradise," went into the old waltz, "Paradise," and then into the crashing chords of the "Ascension" music from Faust. Following this beautifully played music with a whip-like modulation from full organ into a softly played chorus of the popular waltz, "Paradise," a repeat of this chorus in which the audience was asked to whistle brought a terrific hand and an encore.

---

PULIA DAWN (New Orleans Saenger) completed her engagement here with a request solo that brings several popular numbers into play. She used "Humoresque" to have slides announce that she had received several demands for requests and that she had selected them in the order of their arrival, so as to be fair. "Snuggled in your Arms" followed, nicely played, but falling flat with the audience. The ever popular "Nola" brought life to her program, with some nimble, if not precise, fingering demonstrated by Miss Dawn, and to close, as well as to bid her audience farewell, though no hint of the fact this was her last week was allowed in the solo, she both played and sang "Auf Wiedersehn." The audience received her nicely.

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GERMAINE "GEE" REEDER (Two Rivers Rivoli), recently presented one of the most outstanding organ novelties ever offered to patrons of this house. Miss Reeder entitled her presentation "Hawaiian Moods," and opened with "Hello Aloha," a medley of popular Polynesian compositions following. The popular organist built up the finale of the solo with her own arrangement of "Don't Say Aloha," and "Aloha Oe," earning applause seldom equaled at the house. Good mention must also be given for the effective lighting and background slide effects.

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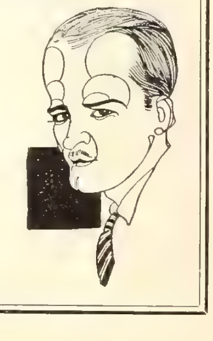
ROBERT G. CLARKE (Detroit Hollywood), under the title, "Opera Guyed," offers a group of popular numbers spaced by classical melodies and slide lines playing on the names of famous composers. "All of Me," "Home" and "Paradise" are a happy selection for the first half of the program. A whistling version of the "Barcarolle" is a pleasant novelty. A parody of "Go Home And Tell Your Mother" tickled the audience, and "Somebody Loves You" roused every voice for the finish.

BANKS KENNEDY
IN HIS
31st SUCCESSFUL
WEEK AT



PUBLIX
PALACE

STAMFORD,
CONN.

# THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

## ALLIED PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| A Man's Land | Hoot Gibson | June 11,'32 | 65 | June 11,'32 |
| Clearing the Range | Hoot Gibson | | | April 25 |
| File 113 | Lew Cody-Mary Nolan | Feb. 19,'32 | 63 | Mar. 5,'32 |
| Gay Buckaro, The | Hoot Gibson-Myrna Kennedy | | | |
| Hard Hombre | Hoot Gibson-L. Basquette | | | Aug. 22 |
| Local Bad Man, The | Hoot Gibson-Sally Blane | | | Jan. 16,'32 |
| Spirit of the West | Hoot Gibson-Doris Hill | Mar., '32 | | |
| Vanity Fair | Myrna Loy-Conway Tearle | Mar., '32 | | |
| Wild Horse | Hoot Gibson-Alberta Vaughn | | | |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Anna Karenina | All Star |
| Midnight Alarm | All Star |
| Stoker, The | Monte Blue-Dorothy Burgess |
| Three Castles | All Star |

## ARTCLASS PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Border Devils | Harry Carey | Apr. 4,'32 | 75 | |
| Cavalier of the West | Harry Carey | Nov. 15 | 65 | Apr. 9,'32 |
| Cross Examination | H. B. Warner-Sally Blane-Natalie Moorhead | | 72 | Feb. 13,'32 |
| Phantom, The | "Big Boy" Williams-Allene Ray | Dec. 1 | 70 | |
| Pleasure | Conway Tearle-Carmel Myers | Sept. 1 | 66 | |
| They Never Come Back | Regis Toomey-Dorothy Sebastian | May '32 | 68 | June 11,'32 |
| Unmasked | Robert Warwick | Oct. 1 | 62 | |
| White Renegade | | Oct. 1 | 66 | |
| Without Honors | Harry Carey | Jan. 2,'32 | 66 | Jan. 16,'32 |

### *Coming Feature Attractions*

| Title | Star |
|---|---|
| Across the Line | Harry Carey |
| Auctioned Off | |
| Bridesmaid | |
| Confidential | |
| Double Sixes | Harry Carey |
| Foolish Girls | |
| Horsehoofs | Harry Carey |
| Humanity | |
| Hurricane Rider, The | Harry Carey |
| I Accuse | |
| Night Rider, The | Harry Carey |
| Where Are Your Children? | |

## BIG 4 FILM CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Human Targets | Buzz Barton | Jan. 10,'32 | | Feb. 6,'32 |
| Mark of the Spur | Bob Custer | Feb. 10,'32 | | |
| Murder at Dawn | Mulhall-Dunn | Feb. 22,'32 | 60 | Mar. 12,'32 |
| Quick Trigger Lee | Bob Custer | Nov. 24 | 60 | |
| Scarlet Brand, The | Bob Custer | May 7,'32 | | |
| Tangled Fortunes | Buzz Barton | Mar. 22,'32 | | |

### *Coming Feature Attractions*

| Title | |
|---|---|
| Dance Hall Kisses | 6 reels |
| Blazed Trails | 6 reels |
| Bull Dog Edition | |
| Driving Demons | |
| Fighting Gloves | |
| Gambling Sex | |
| Guns and Saddles | 6 reels |
| Pony Express Kid | |
| Rip Roaring Broncs | 6 reels |
| Rio Grande Raiders | 6 reels |

## COLUMBIA

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Attorney for the Defense | Edmund Lowe-C Cummings-E. Brent | May 21,'32 | 68 | June 4,'32 |
| Behind the Mask | Jack Holt-C. Cummings | Feb. 25,'32 | | Feb. 6,'32 |
| | (Reviewed under the title "The Man Who Dared") | | | |
| Big Timer, The | Ben Lyon-C. Cummings | Mar. 10,'32 | 74 | Mar. 26,'23 |
| Border Law | Buck Jones-L. Tovar | Oct. 15 | 61 | |
| Deadline | Buck Jones | Dec. 3 | 68 | Jan. 30,'32 |
| Fighting Fool, The | Tim McCoy | Jan. 20,'32 | 58 | Apr. 9,'32 |
| Fight Marshal, The | Tim McCoy | Dec. 18 | 58 | |
| Final Edition, The | Pat O'Brien-Mae Clarke | Feb. 20,'32 | 66 | Feb. 27,'32 |
| Forbidden | Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy | Jan. 15,'32 | 83 | Jan. 16,'32 |
| Love Affair | Dorothy Mackaill - Humphrey Bogart | Mar. 17,'32 | 68 | May 7,'32 |
| High Speed | Buck Jones-Loretta Sayers | Apr. 2,'32 | 62 | May 14,'32 |
| Maker of Men | Jack Holt-Richard Cromwell-John Wayne | Dec. 25 | 67 | Dec. 26 |
| Menace, The | Walter Byron-Bette Davis-H. B. Warner | Jan. 25,'32 | 64 | Feb. 6,'32 |
| Men in Her Life, The | Lois Moran-Chas. Bickford | Dec. 10 | 75 | Dec. 5 |
| No Greater Love | Alexander Carr-Dickey Moore | May 13,'32 | 60 | May 21,'32 |
| One Man Law | Buck Jones | Dec. 4 | 63 | Feb. 20,'32 |
| Ridin' for Justice | Buck Jones | Jan. 4,'32 | 64 | Jan 16,'32 |
| Shopworn | Barbara Stanwyck-R. Toomey | Mar. 25,'32 | 78 | Apr. 9,'32 |
| Shot Gun Pass | Tim McCoy | Nov. 1 | 59 | |
| South of the Rio Grande | Buck Jones | Mar. 5,'32 | | |
| Texas Cyclone | Tim McCoy | Feb. 24,'32 | | |
| Three Wise Girls | Jean Harlow - Mae Clarke - Walter Byron-M. Prevost | Jan. 11,'32 | 68 | Feb. 13,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date |
|---|---|---|
| American Madness | W. Huston - C. Cummings-K. Johnson | |
| Bitter Tea of General Yen | Anna May Wong-C. Cummings | |
| By Whose Hand? | Ben Lyon-Barbara Weeks | |
| Child of Manhattan | | |
| Daring Danger | Tim McCoy | |
| Destroyer, The | | |
| Hello Trouble | Buck Jones-Lina Basquette | |
| Hollywood Speaks | Genevieve Tobin-Pat O'Brien | |
| McKenna of the Mounted | Buck Jones-Greta Granstedt | |
| Mike | | |
| Murder of the Night Club Lady | Adolphe Menjou-Mayo Methot | |
| Riding Tornado, The | Tim McCoy-Shirley Grey | |
| Thirteenth Man, The | Jack Holt | |
| Two Fisted Law | Tim McCoy-Alice Day | June 8,'32 |
| War Correspondent | Jack Holt-Ralph Graves-Lila Lee | |
| Washington Merry Go Round | | |
| White Eagle | Buck Jones-Barbara Weeks | |

## FIRST NATIONAL

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Alias the Doctor | Richard Barthelmess | Mar. 26,'32 | 62 | Mar. 12,'32 |
| Dark Horse, The | Warren William-Bette Davis | June 16,'32 | 75 | June 18,'32 |
| Famous Ferguson Case, The | Joan Blondell | May 14,'32 | 74 | Apr. 30,'32 |
| Fireman, Save My Child | Joe E. Brown | Feb. 27,'32 | 87 | Feb. 27,'32 |
| Hatchet Man, The | Edward G. Robinson | Feb. 6,'32 | 74 | Feb. 13,'32 |
| It's Tough to Be Famous | Douglas Fairbanks, Jr. | Apr. 2,'32 | 79 | Apr. 16,'32 |
| Love Is a Racket | Douglas Fairbanks, Jr. | June 18,'32 | 72 | June 18,'32 |
| Rich Are Always With Us | Ruth Chatterton | May 21,'32 | 71 | May 21,'32 |
| Strange Love of Molly Louvain | Lee Tracy-Ann Dvorak | May 28,'32 | 74 | May 14,'32 |
| Tenderfoot, The | Joe E. Brown | June 11,'32 | 70 | May 28,'32 |
| Two Seconds | Edward G. Robinson | May 28,'32 | 68 | May 28,'32 |
| Union Depot | D. Fairbanks, Jr.-J. Blondell | Jan. 30,'32 | 68 | Dec. 26 |
| Week-end Marriage | Loretta Young-Norman Foster | June 18,'32 | 66 | June 11,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|
| Cabin in the Cotton | Richard Barthelmess | | | |
| Children of Pleasure | Ruth Chatterton | | | |
| Crooner | David Manners | Aug. 20,'32 | | |
| Dr. X | Lionel Atwill-Fay Wray | Aug. 27,'32 | 80 | June 11,'32 |
| Life Begins | Loretta Young-Eric Linden | | | |
| Miss Pinkerton | Joan Blondell- George Brent | July 30,'32 | 66 | |
| Revolt | D. Fairbanks, Jr.-N. Carroll | | | |
| They Call It Sin | Loretta Young-David Manners | | | |
| Three on a Match | Blondell-William-Dvorak | | | |
| Tiger Shark | Edw. G. Robinson | | | |
| You Said a Mouthful | Joe E. Brown | | | |

## FOX FILMS

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| After Tomorrow | Chas. Farrell-Marian Nixon | Mar. 13,'32 | | Mar. 5,'32 |
| Amateur Daddy | Warner Baxter-Marian Nixon | Apr. 10,'32 | 74 | Apr. 30,'32 |
| Ambassador Bill | Will Rogers | Nov. 22 | 70 | Oct. 24 |
| Business and Pleasure | Will Rogers-Jetta Goudal | Mar. 6,'32 | 57 | Aug. 15 |
| Careless Lady | Joan Bennett-John Boles | Apr. 3,'32 | 67 | Mar. 12,'32 |
| Charlie Chan's Chance | Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland | Jan. 24,'32 | 71 | Jan. 9,'32 |
| Cheaters at Play | Thomas Meighan-L. Watkins | Feb. 14,'32 | 57 | Jan. 23,'32 |
| Dance Team | James Dunn-Sally Eilers | Jan. 17,'32 | 85 | Jan. 2,'32 |
| Delicious | Gaynor-Farrell | Dec. 27 | 106 | Dec. 12 |
| Devil's Lottery | Elissa Landi-Alexander Kirkland-Vic. McLaglen | Mar. 27,'32 | 74 | Apr. 9,'32 |
| Disorderly Conduct | Sally Eilers-Ralph Bellamy-Spencer Tracy | Mar. 20,'32 | 82 | Apr. 16,'32 |
| Gay Caballero, The | George O'Brien - Conchita Montenegro | Feb. 28,'32 | 60 | Apr. 2,'32 |
| Good Sport | Linda Watkins-John Boles | Dec. 13 | 68 | Nov. 14 |
| Heartbreak | C. Farrell-H. Albright | Nov. 8 | 59 | Oct. 10 |
| Man About Town | Warner Baxter-Karen Morley | May 22,'32 | 76 | June 4,'32 |
| Over the Hill | Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane | Nov. 29 | 89 | Oct. 31 |
| Rainbow Trail, The | Geo. O'Brien-Cecilia Parker | Jan. 3,'32 | 60 | Dec. 5 |
| She Wanted A Millionaire | J. Bennett-S. Tracy | Feb. 21,'32 | 74 | Feb. 27,'32 |
| Silent Witness, The | Lionell Atwill-Greta Nissen | Feb. 7,'32 | 73 | Feb. 13,'32 |
| Society Girl | J. Dunn-P. Shannon-S. Tracy | May 29,'32 | 74 | June 18,'32 |
| Stepping Sisters | Louise Dresser - Wm. Collier, Sr.-Minna Gombell | Jan. 10,'32 | 59 | Dec. 12 |
| Surrender | Warner Baxter-Leila Hyams | Dec. 6 | 69 | Dec. 5 |
| Woman in Room 13, The | Landi-Bellamy-Hamilton | May 15,'32 | 69 | May 28,'32 |
| Trial of Vivienne Ware, The | J. Bennett-D. Cook-L. Bond | May 1,'32 | 56 | May 7,'32 |
| While Paris Sleeps | McLaglen-Helen Mack | May 8,'32 | | |
| Yellow Ticket, The | Elissa Landi-L. Barrymore | Nov. 15 | 76 | Oct. 17 |
| Young America | Tracy-Kenyon-Bellamy | Apr. 17,'32 | 70 | May 14,'32 |

### *Coming Feature Attractions*

| Title | Star | Rel. Date | Minutes | Reviewed |
|---|---|---|---|---|
| After the Rain | P. Shannon-Spencer Tracy-Wm. Boyd | Aug. 14,'32 | | |
| Almost Married | Violet Heming-Ralph Bellamy-Alexander Kirkland | July 17,'32 | | |
| Bachelor's Affairs | Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell | June 26,'32 | 76 | June 18,'32 |
| Down to Earth | Will Rogers | Sept. 4,'32 | | |
| First Year, The | Gaynor-Farrell | July 31,'32 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Mystery Ranch | Geo. O'Brien-C. Parker | June 12, '32 | | |
| Rebecca of Sunnybrook Farm | Marian Nixon-R. Bellamy | July 9,'32 | | |
| Undesirable Lady | Elissa Landi-Paul Lukas-A. Kirkland | Aug. 7,'32 | | |
| Week Ends Only | Joan Bennett-Ben Lyon | June 19,'32 | 70 | June 11,'32 |

## MAYFAIR PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Behind Stone Walls | Eddie Nugent-Priscilla Dean | Mar. 15,'32 | | Mar. 26,'32 |
| Dragnet Patrol | Glenn Tryon-Vera Reynolds | Dec. 15 | 59 | Jan. 9,'32 |
| Docks of San Francisco | Mary Nolan-Jason Robard | Feb. 1,'32 | 60 | Jan. 30,'32 |
| Dynamite Denny | Jay Wilsey-Blanche Mehaffey | May 27,'32 | | |
| Gorilla Ship | Ralph Ince-Vera Reynolds | June 11,'32 | | |
| Hell's Headquarters | Jack Mulhall-Barbara Weeks | Apr. 15,'32 | 63 | May 14,'32 |
| Honor of the Press | Edw. J. Nugent-Rita La Roy | May 15,'32 | | |
| Love In High Gear | Alberta Vaughn-H. Ford | May 1,'32 | 65 | May 7,'32 |
| Monster Walks, The | Rex Lease-Vera Reynolds | Feb. 10,'32 | 60 | Feb. 6,'32 |
| Passport to Paradise | Jack Mulhall-B. Mehaffey | Apr. 1,'32 | | |
| Night Beat | Jack Mulhall-Patsy R. Miller | Nov. 30 | 62 | Dec. 26 |
| Sally of the Subway | J. Mulhall-D. Revier | Jan 1,'32 | 60 | Jan. 23,'32 |
| Sin's Pay Day | D. Revier-Forrest Stanley | Mar. 1,'32 | 63 | Mar. 19,'32 |
| Sky Spider, The | Glenn Tryon-Beryl Mercer | Oct. 1 | 59 | |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| Temptation's Workshop | Helen Foster-Tyrrell Davis | June 20,'32 | | |
| Widow in Scarlet | D. Revier-Kenneth Thompson | July 1,'32 | | |

## METRO-GOLDWYN-MAYER

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Are You Listening? | William Haines-M. Evans | Mar. 26,'32 | 76 | Mar. 5,'32 |
| Arsene Lupin | Lionel and John Barrymore-Karen Morley | Mar. 5,'32 | 84 | Jan. 16,'32 |
| As You Desire Me | Garbo-Von Stroheim-M. Douglas | May 28,'32 | 71 | June 11,'32 |
| Beast of the City, The | Walter Huston-Jean Harlow | Feb. 13,'32 | 90 | Mar. 5,'32 |
| Ben Hur | Ramon Navarro-May McAvoy (Reissue-Synchronized) | Jan. 2,'32 | 128 | Dec. 12 |
| But the Flesh Is Weak | Robt. Montgomery-Gregor | Apr. 9,'32 | 82 | Apr. 23,'32 |
| Emma | Marie Dressler | Jan. 2,'32 | 73 | Jan. 2,'32 |
| Freaks | Wallace Ford-Leila Hyams | Feb. 20,'32 | 64 | Jan. 23,'32 |
| Grand Hotel | Garbo-John Barrymore | | 115 | Apr. 16,'32 |
| Hell Divers | Beery-Gable | Jan. 16,'32 | 113 | Dec. 26 |
| Huddle | Ramon Novarro-M. Evans | May 14,'32 | 104 | |
| Letty Lynton | Joan Crawford-Montgomery | May 7,'32 | 86 | May 7,'32 |
| Lovers Courageous | R. Montgomery-Madge Evans | Jan. 23,'32 | 77 | Feb. 27,'32 |
| Mata Hari | Garbo-R. Navarro | Dec. 26 | 91 | Jan. 9,'32 |
| Night Court | W. Huston-P. Holmes-A. Page | May 7,'32 | 95 | June 4,'32 |
| Passionate Plumber | Buster Keaton-Durante | Feb. 6,'32 | 74 | Mar. 19,'32 |
| Polly of the Circus | Marian Davies-C. Gable | Feb. 27,'32 | 70 | Mar. 26,'32 |
| Possessed | Joan Crawford-Clark Gable | Nov. 21 | 76 | Oct. 31 |
| Private Lives | Shearer-Montgomery | Dec. 12 | 85 | Dec. 26 |
| Tarzan, the Ape Man | Johnny Weismuller-Maureen O'Sullivan | Apr. 2,'32 | 101 | Feb. 20,'32 |
| Wet Parade | Walter Huston-Dorothy Jordan Neil Hamilton | Apr. 16,'32 | 122 | Apr. 30,'32 |
| When A Feller Needs A Friend | Jackie Cooper-"Chic" Sale | Apr. 30,'32 | 76 | May 21,'32 |

### *Coming Feature Attractions*

| | | | | |
|---|---|---|---|---|
| China Seas | Clark Gable | | | |
| Downstairs | John Gilbert | | | |
| Flesh | Wallace Beery | | | |
| New Morals for Old | Robert Young-M. Perry | June 4,'32 | 76 | |
| Prosperity | Dressler-Moran | June 18,'32 | | |
| Rasputin | Ethel, John, Lionel Barrymore | | | |
| Red Headed Woman | Harlow-Chester Morris | June 25,'32 | | |
| Skyscraper Souls | W. Wiliam-M. O'Sullivan | | | |
| Smilin' Through | Norma Shearer-Frederic March-Leslie Howard | | | |
| Speak Easily | Buster Keaton | July 2,'32 | | |
| Strange Interlude | Shearer-Gable | June 11,'32 | | |
| Unashamed | Lionel Barrymore | | | |
| Untitled | Helen Twelvetrees | | | |
| Untitled | Marion Davies-R. Montgomery | | | |

## MONOGRAM PICTURES CORPORATION

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arm of the Law | Rex Bell-Lina Basquette | Apr. 20,'32 | 68 | |
| County Fair | Ralph Ince-Hobart Bosworth | Apr. 1,'32 | 71 | Apr. 30,'32 |
| Flames | Johnny Mack Brown | May 30,'32 | 70 | June 18,'32 |
| Galloping Thru | Tom Tyler | Dec. 5 | 58 | |
| Ghost City | Cody-Shuford | Dec. 20 | 60 | Apr. 9,'32 |
| Land of Wanted Men | Bill Cody | Oct. 30 | 62 | |
| Law of the North | Bill Cody-Andy Shuford | May 30,'32 | 55 | |
| Law of the Sea | All Star | Dec. 15 | 61 | |
| Man from New Mexico | Tom Tyler | Apr. 1,'32 | 60 | |
| Mason of the Mounted | Bill Cody-Nancy Drexel | May 15,'32 | 58 | |
| Midnight Patrol | Regis Toomey-Mary Nolan | Apr. 10,'32 | 60 | Apr. 9,'32 |
| Oklahoma Jim | Bill Cody | Oct. 10 | 60 | Jan. 23,'32 |
| Police Court | Leon Janney-H. B. Walthall | Feb. 15,'32 | 65 | Mar. 5,'32 |
| Single Handed Sanders | Tom Tyler | Feb. 1,'32 | 50 | |
| Texas Pioneers | Bill Cody-Andy Shuford | Feb. 15,'32 | 53 | |
| Two-Fisted Justice | Tom Tyler | Oct. 20 | 63 | Feb. 6,'32 |
| Vanishing Men | Tom Tyler | Apr. 15,'32 | 62 | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Honor of the Mounted | Tom Tyler | July 1,'32 | 7 reels | |
| Klondike | All Star | July 1,'32 | 7 reels | |
| Western Limited, The | All Star | July 20,'32 | 7 reels | |

## PARAMOUNT PUBLIX

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Broken Lullaby | L. Barrymore-N. Carroll-P. Holmes | Feb. 26,'32 | 94 | Jan. 16,'32 |
| (Reviewed under the title "The Man I Killed") | | | | |
| Broken Wing, The | Lupe Velez-Melvyn Douglas | Mar. 25,'32 | 74 | Apr. 2,'32 |
| Dancers In the Dark | Miriam Hopkins-Jack Oakie | Mar. 11,'32 | 74 | Mar. 26,'32 |
| Dr. Jekyll and Mr. Hyde | Fredric March-M. Hopkins | Jan. 2,'32 | 98 | Dec. 26 |
| Forgotten Commandments | Sari Maritza-Gene Raymond | May 27,'32 | 65 | June 11,'32 |
| Husband's Holiday | Clive Brook-V. Osborne | Dec. 19 | 68 | Jan. 2,'32 |
| Ladies of the Big House | Sylvia Sidney-Wynne Gibson | Dec. 26 | 77 | Dec. 19 |
| Merrily We Go To Hell | S. Sidney-Fredric March | June 10,'32 | 78 | June 18,'32 |
| Miracle Man, The | S. Sidney-C. Morris | Apr. 1,'32 | 87 | Apr. 30,'32 |
| Misleading Lady, The | Claudette Colbert-Stuart Erwin-Edmund Lowe | Apr. 15,'32 | 74 | Apr. 16,'32 |
| No One Man | Carole Lombard-Ricardo Cortez-Paul Lukas | Jan. 30,'32 | 73 | Jan. 30,'32 |
| One Hour with You | Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin | Mar. 25,'32 | 80 | Apr. 2,'32 |
| Reserved for Ladies | Leslie Howard-Benita Hume | May 20,'32 | 71 | May 28,'32 |
| Shanghai Express | Marlene Dietrich-C. Brook | Feb. 12,'32 | 84 | Feb. 27,'32 |
| Sinners in the Sun | Carole Lombard-C. Morris | May 13,'32 | 70 | May 21,'32 |
| Sky Bride | Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce | Apr. 29,'32 | 78 | Apr. 30,'32 |
| Strange Case of Clara Deane | Wynne Gibson-Pat O'Brien | May 6,'32 | 78 | May 14,'32 |
| Strangers in Love | Fredric March-Kay Francis | Mar. 4,'32 | 70 | Feb. 20,'32 |
| This Is the Night | Lily Damita-Chas. Ruggles | Apr. 8,'32 | 82 | Apr. 23,'32 |
| This Reckless Age | Buddy Rogers-Peggy Shannon | Jan. 9,'32 | 76 | Jan. 16,'32 |
| Thunder Below | T. Bankhead-C. Bickford-P. Lukas | June 17,'32 | 80 | |
| Tomorrow and Tomorrow | Ruth Chaterton-Paul Lukas | Feb. 5,'32 | 80 | Feb. 6,'32 |
| Two Kinds of Women | P. Holmes-M. Hopkins | Jan. 16,'32 | 73 | Jan. 23,'32 |
| Wayward | Nancy Carroll-Richard Arlen | Feb. 19,'32 | 74 | Feb. 20,'32 |
| Wiser Sex, The | C. Colbert-Wm. Boyd | Mar. 18,'32 | 74 | Mar. 19,'32 |
| World and the Flesh, The | G. Bancroft-M. Hopkins | Apr. 22,'32 | 74 | May 14,'32 |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Blonde Venus | Marlene Dietrich | | | |
| Devil and the Deep | T. Bankhead-G. Cooper | July 29,'32 | | |
| Horse Feathers | Four Marx Bros. | | | |
| Lady and Gent | Geo. Bancroft-Wynne Gibson | July 15,'32 | | |
| Lives of a Bengal Lancer, The | Clive Brook-Philips Holmes | | | |
| Love Me Tonight | Maurice Chevalier-Jeanette MacDonald | | | |
| Madame Racketeer | Ailson Skipworth-R. Bennett | July 22,'32 | | |
| Make Me a Star | Joan Blondell-Stuart Erwin | July 1,'32 | 68 | June 18,'32 |
| Man From Yesterday | C. Colbert-C. Brook | July 1,'32 | | |
| Million Dollar Legs | Jack Oakie | July 8,'32 | | |
| Movie Crazy | Harold Lloyd-C. Cummings | | | |
| Riddle Me This | Edmund Lowe-Victor McLaglen | | | |

## PEERLESS PRODUCTIONS, INC.

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Lovebound | N. Moorhead-J. Mulhall-Roy D'Arcy | Mar. 1,'32 | 61 | |
| Reckoning, The | Jas Murray-Sally Blane | Feb. 15,'32 | 63 | Apr. 9,'32 |
| Sea Ghost, The | L. La Plante-Alan Hale | Nov. 1 | 64 | Dec. 5 |
| Sporting Chance, The | Wm. Collier, Jr.-Claudia Dell-James Hall | Nov. 21 | 69 | Nov. 7 |

## POWERS PICTURES, INC.

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bridegroom for Two | Gene Gerrard | Jan. 15,'32 | 65 | Jan. 30,'32 |
| Carmen | Marguerite Namara-Tom Burke | May 15,'32 | 70 | Jan. 16,'32 |
| Fascination | Madeleine Carroll | Apr. 1,'32 | 68 | |
| Flying Fool, The | Henry Kendall | Feb. 1,'32 | 62 | Aug. 29 |
| Gables Mystery, The | Lester Matthews-Anne Grey | Feb. 15,'32 | 71 | May 7,'32 |
| Her Strange Desire | Laurence Olivier | July 15,'32 | 70 | |
| Limping Man, The | Franklin Dyall | June 15,'32 | 63 | |
| My Wife's Family | Gene Gerrard | Apr. 15,'32 | 62 | Mar. 26,'32 |
| Out of the Blue | Gene Gerrard | July 15,'32 | 60 | |
| Shadow Between, The | Godfrey Tearle-Kathleen O'Regan | May 1,'32 | 68 | Sept. 19 |
| Skin Game | Edmund Gwenn-Phyllis Konstam | June 1,'32 | 70 | |
| Trapped In a Submarine | John Batton-Sydney Seaward | Jan. 15,'32 | 45 | Feb. 6,'32 |

## RKO PATHE

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Big Shot, The | Eddie Quillan | Dec. 18 | 66 | Dec. 12 |
| Carnival Boat | Bill Boyd | Mar. 19,'32 | 62 | Mar. 26,'32 |
| Ghost Valley | Tom Keene-Myrna Kennedy | May 13,'32 | 54 | |
| Lady with a Past | C. Bennett-B. Lyon | Feb. 19,'32 | 80 | Feb. 13,'32 |
| Panama Flo | Helen Twelvetrees | Jan. 29,'32 | 74 | Jan. 23,'32 |
| Partners | Tom Keene | Jan. 8,'32 | 58 | Mar. 12,'32 |
| Prestige | Ann Harding | Jan. 22,'32 | 71 | Jan. 16,'32 |
| Saddle Buster, The | Tom Keene | Mar. 19,'32 | 60 | |
| Westward Passage | Ann Harding | May 27,'32 | 73 | June 11,'32 |
| Young Bride | Helen Twelvetrees | Apr. 8,'32 | 76 | Apr. 23,'32 |
| (Reviewed under the title "Love Starved") | | | | |

### *Coming Features*

| | | | | |
|---|---|---|---|---|
| Beyond the Rockies | Tom Keene-Rochell Hudson | July 8,'32 | | |
| What Price Hollywood | Constance Bennett | June 24,'32 | 88 | June 18,'32 |

## RKO RADIO PICTURES

### *Features*

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bring 'Em Back Alive | Frank Buck's Adventure | July 15,'32 | 70 | June 4,'32 |
| Girl Crazy | E. Quillan-D. Lee-Wheeler-Woolsey | Mar. 25,'32 | 75 | Apr. 2,'32 |
| Girl of the Rio, The | Dolores Del Rio-Lee Carillo | Jan. 15,'32 | 69 | Jan. 16,'32 |
| Is My Face Red | Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong | June 17,'32 | 66 | June 11,'32 |
| Ladies of the Jury | Edna May Oliver | Feb. 5,'32 | 64 | Dec. 19 |
| Lost Squadron | Richard Dix-Mary Astor | Mar. 12,'32 | 79 | Mar. 5,'32 |
| Men of Chance | Mary Astor-Ricardo Cortez | Jan. 8,'32 | 63 | Nov. 14 |
| Office Girl | Renate Muller-J. Hulbert | Apr. 8,'32 | 83 | |
| Roadhouse Murder, The | Eric Linden-Dorothy Jordan | May 6,'32 | 73 | May 7,'32 |
| State's Attorney | John Barrymore-H. Twelvetrees-Mary Duncan | May 29,'32 | 79 | May 14,'32 |

# (THE RELEASE CHART--CONT'D)

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Symphony of Six Million | Irene Dunne-Ricardo Cortez | Apr. 29,'32 | 94 | May 28,'32 |
| Woman Commands, A | Pola Negri | Jan. 1,'32 | 84 | Jan. 2,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Bill of Divorcement | | | | |
| Bird of Paradise | D. Del Rio-Joel McCrea | Aug. 26,'32 | | |
| Deported | Zita Johann | | | |
| Fraternity House | Eric Linden-Arline Judge | | | |
| Hell Bent for Election | Edna May Oliver | | | |
| Hold 'Em Jail | Edna May Oliver-Wheeler-Woolsey-Roscoe Ates | July | | |
| Kong | Fay Wray-Bruce Cabot | | | |
| Law Rides | Tom Keene | | | |
| Liberty Road | Richard Dix | | | |
| Most Dangerous Game, The | Leslie Banks-Joel McCrea | | | |
| Roar of the Dragon | Richard Dix-Gwili Andre | July 12,'32 | | |
| Thirteen Women | Irene Dunne-Gregory Ratoff | | | |

## STATE RIGHTS

### Features

| Title | Star | Dist'r | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|---|
| Aren't We All | Gertrude Lawrence | Para.-British | | 79 | Apr. 9,'32 |
| Blonde Captive, The | | Capital Films | Feb. 26,'32 | 58 | Mar. 5,'32 |
| Cain | Thomy Bourdelle | Principal Distributing Corp. | Jan. 15,'32 | 78 | Feb. 20,'32 |
| Cossacks of the Don | Emma Cessarskays | Amkino | Mar. 18,'32 | 81 | Mar. 26,'32 |
| Crooked Lady, The | Austin Trevor | MGM-British | | 77 | Apr. 9,'32 |
| Diary of a Revolutionist | G. V. Mouzalevsky | Amkino | June 8,'32 | 100 | June 18,'32 |
| Drifter, The | Wm. Farnum-Noah Beery | Capital Film | Feb. 10,'32 | 71 | Mar. 26,'32 |
| East of Shanghai | Henry Kendall | B.I.P. America | | 72 | Apr. 9,'32 |
| Ebb Tide | Joan Barry | Para.-British | | 74 | Mar. 12,'32 |
| Emil and the Detectives | Fritz Rasp | Ufa | Dec. 18 | 75 | Jan. 9,'32 |
| Explorers of the World | | Raspin Prod't'ns | | 82 | Dec. 19 |
| Faithful Heart, The | Herbert Marshall-Edna Best | Gainsborough Gaumont | | | May 28,'32 |
| First Mrs. Fraser, The | Henry Ainley | Sterling Films | | 90 | May 7,'32 |
| Fool's Advice, A | Frank Fay | Frank Fay | | | Feb. 20,'32 |
| Frail Women | Mary Newcomb | Radio-British | | 71 | Feb. 6,'32 |
| Gentleman of Paris, A | Arthur Wontner | Gaumont | | 78 | Jan. 16,'32 |
| Hell's House | Jr. Durkin-Pat O'Brien Bette Davis | B. F. Zeidman | Feb. 10,'32 | 75 | Feb. 20,'32 |
| His Grounds for Divorce | Lien Deyers | Ufa | Feb. 19,'32 | 79 | Feb. 27,'32 |
| Immortal Vagabond, The | Gustav Froelich | Ufa | | 88 | June 4,'32 |
| In a Monastery Garden | John Stuart | Associated Prod. & Distr. of America | | 80 | Apr. 9,'32 |
| Indiscretions of Eve | Steffi Duna | British Int'l | | 64 | June 11,'32 |
| Keepers of Youth | Garry Marsh | B.I.P. America | | 70 | Mar. 26,'32 |
| Life Goes On | Hugh Wakefield | Para.-British | | 78 | Apr. 23,'32 |
| Love Is Love | Kathe von Nagy | Ufa | | | June 11,'32 |
| Love's Command | Dolly Haas | Tobis | Apr. 26,'32 | 90 | May 7,'32 |
| Man of Mayfair | Jack Buchanan | Paramount-British | | | Jan. 9,'32 |
| Midnight Lady, The | John Darrow | Chesterfeld | | 65 | June 11,'32 |
| Missing Rembrandt, The | Arthur Wontner | Twickenhem Films | | 84 | Mar. 19,'32 |
| Money for Nothing | Seymour Hicks | British Int'n't'l | | 73 | Feb. 13,'32 |
| Monte Carlo Madness | Sara Maritaz | First Division | Sept. 15,'32 | 66 | June 11,'32 |
| Night Like This, A | Ralph Lynn | British and Dominions | | 73 | May 21,'32 |
| Nine Till Six | Louise Hampton | Asso. Radio-British | | 76 | May 21,'32 |
| Private Scandal, A | Marian Nixon-Lloyd Hughes | Headline Pic. | | 72 | Nov. 14 |
| Probation | John Darrow - Sally Blane | Chesterfield | Apr. 1,'32 | 70 | Apr. 23,'32 |
| Puss in Boots | Junior Addario | Picture Classics | Mar. 27,'32 | 38 | Mar. 12,'32 |
| Ringer, The | Franklyn Dyall | First Division | Sept. 15,'32 | 65 | June 11,'32 |
| Road to Life | Mikhall Zharov | Amkino | | | Feb. 6,'32 |
| Ronny | Kathe von Nagy-Willy Fritsch | Ufa | Apr. 13,'32 | 82 | Apr. 23,'32 |
| Shop Angel | Marion Shilling | Tower Prod. | Mar. 19,'32 | 71 | May 7,'32 |
| Silver Lining, The | Maureen O'Sullivan | Patrician Pictures | | 58 | June 4,'32 |
| Song Is Over, The | Liane Haid | Asso. Cinemas | Apr. 11,'32 | 90 | Mar. 12,'32 |
| South Sea Adventures | | Principal Distr. Corp. | Mar. 31,'32 | 50 | Apr. 9,'32 |
| Strictly Business | Betty Amann | B.I.P. | | 37 | Mar. 19,'32 |
| Sunshine Susie | Renate Muller | Gainsborough | | 88 | Jan. 9,'32 |
| Tempest, The | Emil Jannings | Ufa | Mar. 15,'32 | 105 | Mar. 26,'32 |
| Theft of the Mona Lisa | Willy Forst | Tobis | Mar. 27,'32 | 92 | Apr. 9,'32 |
| Trapeze | Anna Sten | Protex | May 2,'32 | 80 | May 14,'32 |
| Two Souls | Gustav Froelich | Capital Films | Dec. 22 | 100 | Feb. 6,'32 |
| Two White Arms | Adophe Menjou | MGM-British | | 80 | Mar. 26,'32 |
| Unfortunate Bride, The | Maurice Schwartz-Lila Lee | Judea Film, Inc. | | | |
| Waltz by Strauss, A | Hans Junkerman | Capital Films | Feb. 10,'32 | 89 | Mar. 5,'32 |
| Water Gypsies | Sari Maritza | Asso. Radio-British | | 79 | May 21,'32 |
| White Face | John H. Roberts | Gainsborough-British | | 71 | June 11,'32 |
| Women Who Play | Mary Newcomb-Benita Hume | Para. British | | 79 | Apr. 16,'32 |

## TIFFANY

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Hotel Continental | Peggy Shannon-Theodor Von Eltz | Mar. 7,'32 | 71 | Feb. 6,'32 |
| Lena Rivers | Charlotte Henry-M. Galloway | Mar. 28,'32 | 67 | May 28,'32 |
| Near the Trail's End | Bob Steele | Sept. 20 | 55 | |
| Pocatello Kid | Ken Maynard | Dec. 6 | 61 | Jan. 9,'32 |
| Strangers of the Evening | Zasu Pitts-Lucien Littlefield | May 15,'32 | 70 | June 11,'32 |
| Sunset Trail | Ken Maynard | Jan. 3,'32 | 82 | Jan. 30,'32 |
| Texas Gun-Fighter | Ken Maynard | Feb. 7,'32 | 63 | Feb. 20,'32 |
| Whistlin' Dan | Ken Maynard | Mar. 20,'32 | 64 | Mar. 26,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Eagle's Shadow | Ken Maynard | | | |
| Hell Fire Austin | Ken Maynard | June 26,'32 | | |
| Last Mile, The | | | | |
| Man Called Back, The | Conrad Nagel-Doris Kenyon | | | |
| Those We Love | | | | |

## UNITED ARTISTS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Arrowsmith | Ronald Colman | Feb. 27,'32 | 110 | Nov. 21 |
| Cock of the Air | Billie Dove-Chester Morris | Jan. 23,'32 | 80 | Jan. 30,'32 |
| Congress Dances | Lilian Harvey | | 83 | May 28,'32 |
| Greeks Had a Name for Them | Ina Claire-M. Evans-Blondell | Feb. 13,'32 | 80 | Nov. 28 |
| Scarface | Paul Muni | Mar. 26,'32 | 95 | May 28,'32 |
| Sky Devils | All Star | Mar. 12,'32 | 89 | Jan. 12,'32 |
| Struggle, The | Zita Johann-Hal Skelly | Feb. 6,'32 | 77 | |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Cynara | Ronald Colman | | | |
| Happy Ending | Mary Pickford | | | |
| Kid from Spain, The | Eddie Cantor | | | |
| New Yorker, The | Al Jolson | | | |
| Perfect Understanding | Gloria Swanson | | | |
| Rain | Joan Crawford | | | |
| Robinson Crusoe of the South Seas | Douglas Fairbanks | | | |

## UNIVERSAL

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Cohens & Kellys in Hollywood | G. Sidney-C. Murray | Mar. 28,'32 | 75 | Mar. 19,'32 |
| Destry Rides Again | Tom Mix | Apr. 17,'32 | | |
| Doomed Battalion, The | Tala-Birell-Victor Varconi | June 16,'32 | 82 | June 18,'32 |
| Impatient Maiden | Lew Ayres-Mae Clarke | Mar. 1,'32 | 80 | Feb. 6,'32 |
| Law and Order | Walter Huston-Lois Wilson | Feb. 7,'32 | 73 | Mar. 12,'32 |
| Michael and Mary | Edna Best-Herbert Marshall | Jan. 31,'32 | 78 | Nov. 21 |
| Murders in the Rue Morgue | Bela Lugosi-Sidney Fox | Feb. 21,'32 | 61 | Feb. 20,'32 |
| Nice Women | Sidney Fox-Frances Dee | Nov. 28 | 67 | Feb. 27,'32 |
| Night World | Lew Ayres-Mae Clarke | May 5,'32 | 58 | June 4,'32 |
| Racing Youth | Slim Summerville-Louise Fazenda | Feb. 14,'32 | 63 | Dec. 12 |
| Scandal for Sale | Chas. Bickford-Rose Hobart | Apr. 17,'32 | 75 | Apr. 16,'32 |
| Steady Company | Norman Foster-June Clyde | Mar. 14,'32 | | Jan. 30,'32 |
| Stowaway | Fay Wray-Leon Waycoff | Apr. 11,'32 | 50 | Mar. 19,'32 |
| Unexpected Father, The | Slim Summerville-Zazu Pitts | Jan. 3,'32 | 62 | Apr. 16,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Air Mail | Pat O'Brien-Ralph Bellamy | | | |
| Back Street | Irene Dunne-John Boles | | | |
| Fast Companions | Tom Brown | June 23,'32 | 78 | |
| Jungle Mystery | Tom Tyler | | | |
| My Pal The King | Tom Mix | | | |
| Old Dark House | Boris Karloff-L. Bond | | | |
| Radio Patrol | Rob't Armstrong-June Clyde-Lila Lee | June 2,'32 | 68 | |
| Rider of Death Valley | Tom Mix-Lois Wilson | May 26,'32 | 78 | |
| Texas Bad Man | Tom Mix | June 30,'32 | | |
| Tom Brown of Culver | Tom Brown | July 14,'32 | | |

## WARNER BROTHERS

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Beauty and the Boss | M. Marsh-W. William | Apr. 9,'32 | 66 | Feb. 27,'32 |
| Crowd Roars, The | Cagney-Blondell | Apr. 16,'32 | 84 | Apr. 2,'32 |
| Expert, The | Charles "Chic" Sale | Mar. 5,'32 | 69 | Mar. 5,'32 |
| Heart of New York, The | Smith & Dale | Mar. 26,'32 | 74 | Mar. 12,'32 |
| High Pressure | Wm. Powell-Evelyn Brent | Jan. 30,'32 | 74 | Jan. 9,'32 |
| Manhattan Parade | W. Lightner-Butterworth | Jan. 16,'32 | 77 | Jan. 2,'32 |
| Man Wanted | Kay Francis | Apr. 23,'32 | 83 | Mar. 25,'32 |
| Man Who Played God | George Arliss | Feb. 20,'32 | 83 | Feb. 13,'32 |
| Mouthpiece, The | Sidney Fox-Warren William | May 7,'32 | 86 | Mar. 26,'32 |
| Play Girl | Loretta Young-Norman Foster-Lightner | Mar. 12,'32 | 81 | Feb. 27,'32 |
| So Big | Barbara Stanwyck | Apr. 30,'32 | 82 | Mar. 19,'32 |
| Street of Women | Kay Francis | June 4,'32 | 60 | June 4,'32 |
| Taxi! | Jas. Cagney-Loretta Young | Jan. 23,'32 | 68 | Jan. 16,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Big City Blues | Joan Blondell | Sept. 10,'32 | 70 | June 18,'32 |
| Blessed Event | Lee Tracy-Mary Brian | | | |
| Jewel Robbery | Wm. Powell-Kay Francis | Aug. 13,'32 | 68 | June 11,'32 |
| One Way Passage | Wm. Powell-Kay Francis | | | |
| Purchase Price, The | B. Stanwyck | July 23,'32 | | |
| Ride Him Cowboy | John Wayne | | | |
| Successful Calamity, A | George Arliss | | 72 | |
| Two Against the World | Constance Bennett | Sept. 3,'32 | | |
| Winner Take All | James Cagney | July 16,'32 | 67 | |
| Without Consent | Ann Dvorak-David Manners | Aug. 6,'32 | 72 | June 18,'32 |

## WORLD WIDE

### Features

| Title | Star | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|---|
| Bachelor's Folly | Herbert Marshall-Edna Best | June 12,'32 | 69 | |
| Cannonball Express, The | Tom Moore-Rex Lease-Lucille Browne | Feb. 7,'32 | 63 | Mar. 19,'32 |
| Devil on Deck | Reed Howes-Molly O'Day | Jan. 1,'32 | 62 | |
| Law of the West | Bob Steele | Mar. 20,'32 | 58 | Mar. 26,'32 |
| Man from Hell's Edges, The | Bob Steele | June 5,'32 | 61 | June 4,'32 |
| Mounted Fury | J. Bowers-Blanche Mehaffey | Dec. 1 | 65 | Jan. 9,'32 |
| Riders of the Desert | Bob Steele | Apr. 24,'32 | 59 | May 28,'32 |
| South of Sante Fe | Bob Steele | Jan. 8,'32 | 61 | |
| U. S. C.-Notre Dame | Football Game | Jan. 17,'32 | 50 | Jan. 30,'32 |

### Coming Feature Attractions

| | | | | |
|---|---|---|---|---|
| Racetrack | Leo Carillo | June 5,'32 | 78 | |
| Sign of Four, The | Arthur Wontner | | 76 | June 4,'32 |
| Son of Oklahoma | Bob Steele | | | |

# (THE RELEASE CHART--CONT'D)

## SHORT FILMS

*[All dates are 1931 unless otherwise stated]*

### COLUMBIA

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **CURIOSITIES** | | | |
| C 230 | Jan. 7,'32 | 1 reel | |
| C 231 | Feb. 18,'32 | 1 reel | |
| C 232 | Feb. 18,'32 | 1 reel | |
| C 233 | | 1 reel | |
| **EDDIE BUZZELL SPECIALTIES** | | | |
| Gall of the North | Feb. 15,'32 | 1 reel | |
| Chris Crossed | Aug. 3 | 1 reel | |
| Love, Honor and He Pays | Jan. 14,'32 | 9 | Apr. 23,'32 |
| She Served Him Right | Dec. 10 | | |
| Soldiers of Misfortune | Oct. 26 | 1 reel | |
| Wolf in Cheap Clothing | Apr. 21,'32 | 1 reel | |
| **KRAZY KAT KARTOONS** | | | |
| Birth of Jazz | Apr. 13,'32 | | |
| Hash House Blues | Nov. 2 | 1 reel | |
| Hiccoups | May 28,'32 | | |
| Hollywood Goes Krazy | Feb. 13,'32 | | |
| Lighthouse Keeping | | | |
| Love Krazy | Jan. 25,'32 | 6 | Apr. 9,'32 |
| Paperhanger | | | |
| Piano Mover | Jan. 4,'32 | | |
| Restless Sax, The | Dec. 1 | | |
| Ritzy Hotel | May 9,'32 | | |
| Soldier Old Man | Apr. 2,'32 | | |
| Weenie Roast, The | Sept. 14 | 1 reel | |
| What a Knight | Mar. 14,'32 | | |
| **MEDBURY SERIES** | | | |
| Laughing with Medbury in Abyssinia | Mar. 2,'32 | 10 | Apr. 30,'32 |
| Laughing with Medbury in Africa | Dec. 16 | 1 reel | |
| Laughing with Medbury in India | | 1 reel | |
| Laughing with Medbury in Mandalay | May 31,'32 | 1 reel | |
| Laughing with Medbury in Turkey | Sept. 7 | 9 | Dec. 5 |
| Laughing with Medbury in Voodoo Land | Jan. 28,'32 | 1 reel | |
| **MICKEY MOUSE** | | | |
| Barnyard Broadcast | Oct. 9 | 7 | Mar. 5,'32 |
| Barnyard Olympics | Apr. 18,'32 | 7 | May 21,'32 |
| Beach Party, The | Nov. 4 | | Feb. 13,'32 |
| Duck Hunt | Jan. 28,'32 | 7 | Apr. 23,'32 |
| Fishin' Around | Sept. 14 | 1 reel | |
| Grocery Boy, The | Feb. 3,'32 | 1 reel | |
| Mad Dog, The | Mar. 5,'32 | 7 | May 21,'32 |
| Mickey Cuts Up | Dec. 2 | 1 reel | |
| Mickey's Revue | May 27,'32 | | |
| Musical Farm | | | |
| **MONKEYSHINES** | | | |
| Dangerous Dapper Dan | Dec. 16 | 1 reel | |
| Jazzbe Singer | Nov. 9 | 9 | Jan. 23,'32 |
| Monkeydoodles | Oct. 12 | 1 reel | |
| Sez You | Jan. 30,'32 | 1 reel | |
| **RAMBLING REPORTER** | | | |
| Vale of Kashmer, The | Aug. 21 | 1 reel | |
| **SCRAPPY CARTOONS** | | | |
| Dog Snatcher, The | Oct. 15 | 1 reel | |
| Chinatown Mystery | Jan. 4,'32 | 1 reel | |
| Fare Play | | | |
| Pet Shop, The | Apr. 28,'32 | | |
| Railroad Wretch | | | |
| Scrappy Minds the Baby | Nov. 16 | 1 reel | |
| Stepping Stones | May 17,'32 | | |
| Showing Off | Nov. 16 | 1 reel | |
| Treasure Hunt, The | Feb. 25,'32 | | |
| **SILLY SYMPHONIES** | | | |
| Bird Store, The | Jan. 16,'32 | 7 | May 21,'32 |
| Busy Beavers, The | | 7 | |
| Fox Hunt, The | Nov. 18 | 1 reel | |
| In the Clock Store | Sept. 30 | 1 | |
| Spider and the Fly | Oct. 16 | 1 reel | Dec. 19 |
| Ugly Duckling, The | Dec. 16 | 1 reel | |

### EDUCATIONAL

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **ANDY CLYDE COMEDIES** | | | |
| For the Love of Ludwig | July 24,'32 | 19 | |
| Giddy Age, The | | 21½ | June 4,'32 |
| Boudoir Butler, The | May 28,'32 | 22 | |
| Heavens! My Husband! | Mar. 6,'32 | 30 | Mar. 12,'32 |
| Shopping with Wifie | Feb. 7,'32 | 20 | Jan. 9,'32 |
| Speed in the Gay Nineties | Apr. 3,'32 | 18 | Mar. 26,'32 |
| **BILL CUNNINGHAM'S SPORTS REVIEWS** | | | |
| He-Man Hockey | Dec. 20 | 10 | Jan. 9,'32 |
| Inside Baseball | Oct. 11 | 9 | |
| Slides and Glides | Feb. 21,'32 | 9 | Mar. 26,'32 |
| Speedway | Jan. 24,'32 | 9 | Jan. 23,'32 |
| **BURNS, WM. J. DETECTIVE MYSTERIES** | | | |
| Anthony Case, The | Aug. 2 | 11 | |
| Foiled | July 19 | 11 | Dec. 5 |
| **CAMEO COMEDIES** | | | |
| Anybody's Goat | Jan. 24,'32 | 10 | |
| Bridge Wives | Feb. 21,'32 | 16 | Feb. 27,'32 |
| Idle Roomers | Nov. 29 | 9 | Oct. 24 |
| Mother's Holiday | Mar. 20,'32 | 11 | |
| One Quiet Night | Oct. 25 | 10 | |
| Smart Work | Dec. 27 | 10 | Jan. 9,'32 |
| That's My Meat | Oct. 4 | 11 | |
| **CANNIBALS OF THE DEEP** | | | |
| Man Eating Sharks | Apr. 10,'32 | 8½ | June 11,'32 |
| Playground of the Mammals | Jan. 10,'32 | 9 | Mar. 26,'32 |
| Wrestling Swordfish | Nov. 8 | 8 | |
| **HODGE-PODGE** | | | |
| All Around the Town | Feb. 21,'32 | 9 | |
| Fury of the Storm | July 3,'32 | | |
| Prowlers, The | May 1,'32 | 9 | May 7,'32 |
| Wonder Trail, The | Oct. 11 | 10 | |
| **IDEAL COMEDIES** | | | |
| Hollywood Lights | May 8,'32 | 20 | Apr. 30,'32 |
| Hollywood Luck<br>Brooks-Flynn-Dean | Mar. 13,'32 | 21 | Mar. 5,'32 |
| Moonlight and Cactus | Jan. 10,'32 | 21 | Dec. 26 |
| **MACK SENNETT COMEDIES** | | | |
| Alaska Love | July 17,'32 | | |
| Candid Camera, The | June 19,'32 | 19 | |
| Divorce a La Mode | May 22,'32 | 22 | May 21,'32 |
| Flirty Sleepwalker<br>Stone-Granger | Mar. 27,'32 | 19 | Apr. 9,'32 |
| Girl in the Tonneau | Jan. 31,'32 | 20 | |
| Lady Please! | Feb. 28,'32 | 20 | Jan. 30,'32 |
| Line's Busy, The<br>Arthur Stone-D. Granger | Apr. 24,'32 | 19 | |
| Poker Widows | Sept. 13 | 19 | |
| Pottsville Palooka, The<br>Gribbon-Granger | Dec. 27 | 21 | Jan. 16,'32 |
| **MACK SENNETT FEATURETTES** | | | |
| Billboard Girl<br>Bing Crosby | Mar. 20,'32 | 21 | Mar. 26,'32 |
| Dream House | Jan. 17,'32 | 17 | Jan. 9,'32 |
| Hatta Marri<br>Harry Gribbon | July 10,'32 | 20 | |
| I Surrender Dear<br>Bing Crosby | Sept. 13 | 22 | |
| One More Chance<br>Bing Crosby | Nov. 15 | 21 | |
| Spot on the Rug, The | June 19,'32 | 19 | May 21,'32 |
| **MERMAID COMEDIES** | | | |
| It's a Cinch<br>Collins-Crane | Mar. 27,'32 | 20 | Apr. 9,'32 |
| Keep Laughing | Jan. 24,'32 | 20 | Feb. 20,'32 |
| Up Pops the Duke<br>Chandler-Bolton | Sept. 20 | 20 | |
| **NOVELTIES** | | | |
| War in China | Mar. 20,'32 | 19 | Mar. 26,'32 |
| **OPERALOGUES** | | | |
| Milady's Escapade | May 15,'32 | 21 | Apr. 30,'32 |
| Vendetta | July 3,'32 | 20 | |
| **ROMANTIC JOURNEYS** | | | |
| Harem Secrets | Oct. 4 | 10 | Dec. 5 |
| Lost Race, The | Mar. 13,'32 | | |
| Mediterranean Blues | Apr. 17,'32 | | |
| Peasant's Paradise | Nov. 15 | 10 | Dec. 12 |
| Road to Romance | Jan. 17,'32 | 10 | Jan. 2,'32 |
| Treasure Isles | Feb. 14,'32 | 9 | |
| **TERRY-TOONS** | | | |
| Aladdin's Lamp | Dec. 27 | 6 | Dec. 12 |
| Around the World | Oct. 4 | 6 | |
| Black Spider, The | Nov. 1 | 6 | Oct. 31 |
| Bluebeard's Brother | May 29,'32 | 6 | |
| Bull-ero | Apr. 3,'32 | 6 | |
| Champ, The | Sept. 20 | 6 | |
| China | Nov. 15 | 6 | Nov. 7 |
| Cocky Cock Roach | July 10,'32 | 6 | |
| Farmer Al Falfa's Bedtime Story | June 12,'32 | 6 | June 18,'32 |
| Lorelei, The | Nov. 29 | 6 | Dec. 12 |
| Mad King, The | June 26,'32 | 6 | |
| Noah's Outing | Jan. 24,'32 | 6 | Jan. 16,'32 |
| Peg Leg Pete | Feb. 21,'32 | 6 | Jan. 30,'32 |
| Play Ball | Mar. 6,'32 | 6 | |
| Radio Girl | Apr. 17,'32 | 6 | Apr. 9,'32 |
| Romance | May 15,'32 | 6 | May 28,'32 |
| Spider Talks, The | Feb. 7,'32 | 6 | |
| Summer Time | Dec. 13 | 6 | |
| Villain's Curse, The | Jan. 10,'32 | 6 | |
| Woodland | May 1,'32 | 6 | |
| Ye Olde Songs | Mar. 20,'32 | 6 | Mar. 12,'32 |
| **TORCHY** | | | |
| Torchy<br>Ray Cooke-Dorothy Dix | Oct. 4 | 22 | Oct. 3 |
| Torchy's Night Cap | Apr. 3,'32 | 20 | Mar. 26,'32 |
| Torchy Passes the Buck | Dec. 6 | 22 | Nov. 14 |
| Torchy Raises the Auntie | May 1,'32 | 19 | Apr. 30,'32 |
| Torchy Turns the Trick | Feb. 7,'32 | 21 | Feb. 20,'32 |
| Torchy's Two Toots | June 5,'32 | 20 | May 14,'32 |
| **VANITY COMEDIES** | | | |
| For the Love of Fanny | Dec. 27 | 27 | Jan. 9,'32 |
| Freshman's Finish, The | Sept. 20 | 22 | |
| He's a Honey<br>Harry Barris | Apr. 17,'32 | 21 | Apr. 9,'32 |
| Now the Time<br>Harry Barris | June 12,'32 | 20 | June 4,'32 |
| Ship A-Hooey | | 20 | |
| That Rascal | Feb. 21,'32 | 21 | Mar. 12,'32 |

### FOX FILMS

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **MAGIC CARPET SERIES** | | | |
| 21 Fires of Vulcan | Dec. 27 | 8 | Feb. 6,'32 |
| 22 Stamboul to Bagdad | Jan. 3,'32 | 8 | |
| 23 With the Foreign Legion | Jan. 10,'32 | 10 | Feb. 6,'32 |
| 24 Spreewald Folk | Jan. 17,'32 | 9 | |
| 25 Over the Yukon Trail | Jan. 24,'32 | 8 | Feb. 6,'32 |
| 26 The World of Prayer | Jan. 31,'32 | 8 | May 9 |
| 27 Alpine Echoes | | 10 | Mar. 5,'32 |
| 28 Big Game of the Sea | | 8 | |
| 29 Manhattan Medley | | 10 | |
| 30 By-Ways of France | | 9 | |
| 31 Zanzibar | | 9 | |
| 32 Incredible India | | 9 | |
| 33 The Tom-Tom Trail | | 9 | |
| 34 Over the Bounding Main | | 9 | |
| 35 Belles of Bali | | 8 | |
| 36 Fisherman's Fortune | | 9 | |
| 37 Rhineland Memories | | 8 | |
| 38 Pirate Isles | | 9 | |
| 39 Sampans and Shadows | | 9 | |
| 40 In the Clouds | | 9 | |
| 41 The Square Rigger | | 9 | |
| 42 The Guianas | | 9 | |
| 43 In Old Mexico | | 10 | |
| 44 Venetian Holiday | | 9 | |
| 45 Anchors Aweigh | | 8 | |
| 46 Inside Looking Out | | 9 | |

### METRO-GOLDWYN-MAYER

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **BOY FRIENDS, THE** | | | |
| Call a Cop | Sept. 12 | 20 | |
| Kick Off, The | Dec. 5 | 21 | Dec. 5 |
| Knockout | Dec. 5 | 21 | |
| Love Pains | Feb. 13,'32 | 21 | Apr. 23,'32 |
| Mama Loves Papa | Oct. 24 | 17 | |
| Too Many Women | May 14,'32 | 19 | |
| You're Telling Me | Apr. 16,'32 | 19 | |
| Wild Babies | | 17 | |
| **CHARLEY CHASE** | | | |
| First in War | May 28,'32 | 20 | Apr. 9,'32 |
| Hasty Marriage | Dec. 19 | 21 | Dec. 12 |
| In Walked Charley | Apr. 23,'32 | 21 | |
| Nickel Nurser | Mar. 12,'32 | 21 | Feb. 13,'32 |
| Skip the Malee | Sept. 26 | 21 | |
| Tobasco Kid, The | Jan. 30,'32 | 21 | Mar. 5,'32 |
| What a Bozo | Nov. 7 | 21 | |
| **DOGVILLE** | | | |
| Trader Hound | Nov. 28 | 15 | Jan. 9,'32 |
| Two Barks Brothers | Oct. 17 | 17 | Nov. 14 |
| **FISHERMAN'S PARADISE** | | | |
| Color Scales | | 9 | May 14,'32 |
| Fisherman's Paradise | Aug. 15 | 10 | |
| Pearls and Devilfish | Sept. 19 | 9 | Nov. 7 |
| Piscatorial Pleasures | Nov. 28 | 9 | |
| Sharks and Swordfish | Oct. 24 | 10 | |
| Trout Fishing | | 9 | |
| **FITZPATRICK TRAVELTALKS** | | | |
| Bali, the Island Paradise | Dec. 5 | 10 | Dec. 6 |
| Benares, the Hindu Heaven | Oct. 31 | 9 | Nov. 7 |
| Colorful Jaipur | Mar. 19,'32 | 10 | Dec. 5 |
| Come Back to Erin | | 9 | June 4,'32 |
| Cradles of Creed | Feb. 6,'32 | 10 | |
| Home Sweet Home | Jan. 9,'32 | | |
| Ireland, The Melody Isle | Jan. 9,'32 | 10 | Mar. 26,'32 |
| London, City of Tradition | Feb. 6,'32 | 10 | |
| Madeira, a Garden in the Sea | Sept. 26 | 8 | Oct. 3 |
| Melody Isle, The | | 9 | Jan. 9,'32 |
| Over the Seas to Borneo | | 9 | |
| Tropical Ceylon | Feb. 27,'32 | 10 | Dec. 12 |
| World Dances, The | | 9 | |
| **FLIP THE FROG** | | | |
| Africa Squeaks | Oct. 17 | 8 | Jan. 9,'32 |
| Bully | | 7 | |
| Fire, Fire | | 6 | Mar. 5,'32 |
| Jailbirds | Sept. 26 | 9 | Nov. 21 |
| Milkman, The | Feb. 20,'32 | 7 | |
| Puppy Love | | 7 | |
| School Days | | 7 | |
| Spooks | Dec. 21 | 7 | |
| Village Specialist, The | Sept. 12 | 8 | Dec. 12 |
| What A Life | Mar. 26,'32 | 7 | Apr. 23,'32 |
| **HARRY LAUDER** | | | |
| I Love a Lassie | Dec. 19 | 8 | Jan. 9,'32 |
| Nanny | Nov. 14 | 8 | Dec. 19 |
| **LAUREL & HARDY** | | | |
| Any Old Port | Mar. 5,'32 | 21 | Feb. 13,'32 |
| Chimp, The | May 21,'32 | 25 | Apr. 9,'32 |
| Come Clean | Sept. 19 | 21 | Nov. 28 |
| County Hospital | June 25,'32 | 20 | Apr. 23,'32 |
| Helpmates | Jan. 23,'32 | 20 | Dec. 12 |
| Music Box | Apr. 16,'32 | 29 | Mar. 12,'32 |
| One Good Turn | Oct. 31 | 21 | Nov. 21 |
| **NOVELTIES** | | | |
| Desert Regatta | | | Jan. 9,'32 |
| Duck Hunter's Paradise | | | Feb. 6,'32 |
| Jack Cooper's Christmas Party | | | Jan. 2,'32 |
| **OUR GANG** | | | |
| Big Ears | Aug. 29 | 21 | |
| Choo Choo | May 7,'32 | 20 | May 21,'32 |
| Dogs Is Dogs | Nov. 21 | 21 | |
| Free Eats | Feb. 13,'32 | 20 | Feb. 18,'32 |
| Pooch | June 4,'32 | 21 | May 28,'32 |
| Readin' and Writin' | Jan. 2,'32 | 21 | Dec. 19 |
| Spanky | Mar. 26,'32 | 20 | Apr. 9,'32 |
| **PITTS-TODD** | | | |
| Old Bull | June 4,'32 | 20 | May 7,'32 |
| On the Loose | Dec. 26 | 20 | |
| Pajama Party | Oct. 3 | 20 | Nov. 7 |
| Red Noses | Mar. 19,'32 | 21 | Mar. 26,'32 |
| Seal Skins | Feb. 6,'32 | 21 | |
| Strictly Unreliable | Apr. 30,'32 | 20 | |
| War Mamas | Nov. 14 | 21 | May 7,'32 |
| **SPORT CHAMPIONS** | | | |
| Athletic Daze | Mar. 26,'32 | 10 | June 11,'32 |
| Dive In | Feb. 2,'32 | 10 | Oct. 31 |
| Flying Spikes | Apr. 16,'32 | 9 | |
| Lesson In Golf, A | Jan. 16,'32 | 10 | |
| Olympic Events | Mar. 5,'32 | 10 | May 28,'32 |
| Splash | Oct. 3 | 10 | |
| Timber Toppers | May 7,'32 | 9 | |
| Whippet Racing | Dec. 12 | 9 | |

### PARAMOUNT PUBLIX

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **ONE REEL ACTS** | | | |
| Babbling Book, The<br>Burns and Allen | Mar. 11,'32 | 10 | May 7,'32 |
| Backyard Follies<br>Haig Trio | Dec. 12 | | |
| Beach Nut, The<br>Herb Williams | Oct. 3 | | |
| Beyond the Blue Horizon<br>Vincent Lopez | Apr. 1,'32 | | |
| Bridge It Is<br>The Musketeers | May 13,'32 | | |
| Bun Voyage<br>Lester Allen | June 3,'32 | | |
| Cheaper to Rent<br>Willie West & McGinty | Sept. 19 | 10 | Apr. 23,'32 |
| Close Harmony<br>Boswell Sisters | Jan. 9,'32 | | |
| Coffee and Aspirin<br>Solly Ward | Apr. 8,'32 | | |
| Fair Ways & Square Ways<br>Eddie Miller | May 2 | | |
| Finn and Caddie<br>Borrah Minnevitch | Oct. 17 | | |
| Hollywood Beauty Hints | July 15,'32 | | |
| Ireno<br>Ethel Merman | July 1,'32 | | |
| Jazz Reporters<br>Charlie Davis & Gang | Nov. 21 | | |
| Knowmore College<br>Rudy Vallee | Apr. 15,'32 | | |
| Meet the Winner<br>Tom Howard | May 6,'32 | | |
| More Gas<br>Solly Ward | Oct. 24 | | |
| M'Lady<br>Irene Bordoni | Mar. 28 | | |
| Musical Justice<br>Rudy Vallee | Dec. 26 | 10 | Dec. 26 |
| Naughty Cal<br>Lillian Roth | Feb. 19,'32 | | |
| No More Hookey<br>Haig Trio | Aug. 29 | | |
| Oh My Operation<br>Burns and Allen | Jan. 16,'32 | | |
| Old Man Blues<br>Ethel Merman | Mar. 18,'32 | | |
| Old Songs for New<br>Technicolor | Mar. 4,'32 | 10 | Feb. 20,'32 |
| Out of Tune<br>Herb Williams | Feb. 12,'32 | | |
| Pair of French Heels, A<br>Mitchell & Durant | Nov. 14 | | |

# (THE RELEASE CHART--CONT'D)

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| Pro and Con | July 8,'32 | | |
| Tom Haword-Alan Brooks | | | |
| Puff Your Blues Away | Oct. 31 | 10 | Nov. 28 |
| Lillian Roth | | | |
| Quit Your Kickin' | Jan. 23,'32 | | |
| Red Donahue | | | |
| Rhythm In the River | Feb. 5,'32 | 11 | Feb. 6,'32 |
| Geo. Dewey Washington | | | |
| Roaming | Nov. 28 | | |
| Ethel Merman | | | |
| Seat on the Curb, A | June 24,'32 | | |
| Hugh Cameron - Arthur Aylesworth | | | |
| Singapore Sue | June 10,'32 | | |
| Anna Chang | | | |
| Switzerland | Apr. 29,'32 | | |
| Lester Allen | | | |
| Taxi Tangle | Dec. 19 | 10 | Mar. 19,'32 |
| Jack Benny | | | |
| Ten Dollars or Ten Days | July 22,'32 | | |
| Eddie Younger and His Mountaineers | | | |
| Those Blues | May 27,'32 | | |
| Vincent Lopez | | | |
| **PARAMOUNT PICTORIAL STARTING AUGUST, 1931** | | | |
| No. 5—A Drink for Six Million—Educated Toes—The Pony College | Dec. 26 | 7 | Feb. 20,'32 |
| No. 6—Vincent Lopez—Jewels—Lowell Thomas | Jan. 30,'32 | 1 reel | |
| No 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare | Feb. 26,'32 | 1 reel | |
| No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River | Mar. 25,'32 | 1 reel | |
| No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing | Apr. 29,'32 | 1 reel | |
| Music from the Mines | | | |
| No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin | May 27,'32 | 1 reel | |
| No. 11 | June 24,'32 | | |
| No. 12 | July 29,'32 | | |
| **SCREEN SONGS** | | | |
| By the Light of the Silvery Moon | Nov. 14 | 7 | Dec. 19 |
| I Ain't Got Nobody | June 17,'32 | | |
| (Mills Bros.) | | | |
| Just One More Chance | Apr. 1,'32 | | |
| Kitty from Kansas City | | | |
| Rudy Vallee | Oct. 31 | 1 reel | |
| Let Me Call You Sweetheart | May 20,'32 | 1 reel | |
| Ethel Merman | | | |
| Little Annie Rooney | Oct. 10 | 1 reel | |
| My Baby Just Cares for Me | Dec. 5 | 1 reel | |
| Oh, How I Hate to Get Up In the Morning | Apr. 22,'32 | 7 | May 7,'32 |
| Russian Lullaby | Dec. 26 | 1 reel | |
| Shine on Harvest Moon | May 6,'32 | 1 reel | |
| Alice Joy | | | |
| Show Me the Way to Go Home | Jan. 30,'32 | 1 reel | |
| Sweet Jenny Lee | Jan. 9,'32 | 1 reel | |
| When the Red Red Robin Comes Bob Bob Bobbin' Along | Feb. 19,'32 | 1 reel | |
| Wait Till the Sun Shines, Nellie | Mar. 4,'32 | 1 reel | |
| You Try Somebody Else | July 29,'32 | | |
| Ethel Merman | | | |
| You're Driving Me Crazy | Sept. 19 | 1 reel | |
| **SCREEN SOUVENIRS** | | | |
| No. 5—Old Time Novelty | Dec. 5 | 10 | Jan. 23,'32 |
| No. 6—Old Time Novelty | Jan. 2,'32 | 1 reel | |
| No. 7—Old Time Novelty | Jan. 30,'32 | 1 reel | |
| No. 8—Old Time Novelty | Feb. 26,'32 | 1 reel | |
| No. 9—Old Time Novelty | Mar. 25,'32 | 10 | Apr. 9,'32 |
| No. 10—Old Time Novelty | Apr. 22,'32 | 1 reel | |
| No. 11—Old Time Novelty | May 20,'32 | | |
| No. 12—Old Time Novelty | June 17,'32 | | |
| **PARAMOUNT SOUND NEWS** | | | |
| Two Editions Weekly | | | |
| **TALKARTOONS** | | | |
| Admission Free | June 10,'32 | | |
| A Hunting We Did Go | Apr. 29,'32 | 1 reel | |
| Any Rags | Jan. 2,'32 | 7 | Dec. 26 |
| Betty Boop Limited | July 1,'32 | | |
| Boop-Oop-A-Doop | Jan. 23,'32 | 1 reel | |
| Bum Bandit, The | Apr. 4,'32 | 1 reel | |
| Chess Nuts | May 13,'32 | | |
| Crazy Town | Mar. 25,'32 | 1 reel | |
| Dancing Fool | Apr. 8,'32 | 1 reel | |
| Hide and Seek | May 27,'32 | 7 | Apr. 16,'32 |
| In the Shade of the Old Apple Sauce | Oct. 17 | 1 reel | |
| Jack and the Beanstalk | Nov. 21 | 1 reel | |
| Kidnapping (Tent.) | July 1,'32 | 1 reel | |
| Mask-a-Raid | Nov. 7 | 1 reel | |
| Minnie the Moocher | Feb. 26,'32 | 1 reel | |
| Cab Calloway | | | |
| Minding the Baby | Sept. 26 | 1 reel | |
| Robot, The | Feb. 5,'32 | 1 reel | |
| Stopping the Show | June 10,'32 | | |
| Swim or Sink | Mar. 11,'32 | 7 | Apr. 16,'32 |
| Twenty Legs Under the Sea | June 6 | 8 | Oct. 3 |
| **TWO REEL COMEDIES** | | | |
| All Sealed Up | Mar. 18,'32 | | |
| Al St. John | | | |
| Arabian Shrieks, The | Mar. 4,'32 | 22 | Feb. 13,'32 |
| Smith & Dale | | | |
| Auto Intoxication | Oct. 17 | | |
| Ford Sterling | | | |
| Big Splash, The | Jan. 17,'32 | | |
| Weismuller-Kruger | | | |
| Bridge It Is | May 13,'32 | | |
| The Musketeers | | | |
| Bullmania | Aug. 15 | | |
| Billy House & Co. | | | |
| Door Knocker, The | May 27,'32 | | |
| Al St. John | | | |
| Dunker, The | Apr. 1,'32 | 19 | May 7,'32 |
| Billy House | | | |
| Harem Scarem | June 10,'32 | | |
| Al St. John | | | |
| His Week End | May 13,'32 | | |
| Johnny Burke | | | |
| It Ought to Be a Crime | Sept. 12 | | |
| Ford Sterling | | | |
| Jimmy's New Yacht | June 3,'32 | | |
| Lease Breakers, The | Sept. 5 | 18 | Mar. 12,'32 |
| Dane & Arthur | | | |
| Light House Love | May 6,'32 | | |
| Loud Mouth | June 17,'32 | | |
| Mlle. Irene The Great | Nov. 7 | | |
| Al St. John | | | |
| Meet the Senator | May 20,'32 | | |
| Mysterious Mystery, The | Feb. 12,'32 | | |
| Johnny Burke | | | |
| Out of Bounds | Nov. 14 | | |
| Billy House | | | |
| Pretty Puppies | Jan. 2,'32 | | |
| Ford Sterling | | | |
| Put Up Job, A | Jan. 23,'32 | | |
| Dane & Arthur | | | |
| Rookie, The | Apr. 29,'32 | | |
| Tom Howard | | | |
| Shove Off | Oct. 31 | | |
| Dane & Arthur | | | |
| Singing Plumber | July 8,'32 | | |
| Socially Correct | Oct. 10 | | |
| Lulu McConnell | | | |
| Summer Daze | Apr. 15,'32 | 20 | May 14,'32 |
| Dane-Arthur | | | |
| Twenty Horses | Apr. 29,'32 | | |
| Ford Sterling | | | |
| Unemployed Ghost, The | Dec. 19 | | |
| Tom Howard | | | |
| What Price Air | June 24,'32 | 20 | June 18,'32 |
| Tom Howard | | | |
| Where East Meets Vest | Nov. 28 | | |
| Smith & Dale | | | |

## RKO PATHE SHORT SUBJECTS

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **AESOP'S FABLES** | | | |
| Cat's Canary, The | Mar. 26,'32 | 7 | |
| Circus Romance | June 25,'32 | 7 | |
| Cowboy Cabaret | Oct. 26 | 7 | Dec. 26 |
| Farmerette | June 11,'32 | 6 | |
| Fly Frolic | Mar. 5,'32 | 7 | |
| Fly HI | Aug. 31 | 9 | Oct. 10 |
| Happy Polo | May 14,'32 | | |
| Horse Cops | Oct. 12 | 10 | Jan. 23,'32 |
| In Dutch | Nov. 9 | 7 | |
| Last Dance, The | Nov. 23 | 8 | |
| Magic Art | Apr. 25,'32 | 7 | |
| Romeo Monk, A | Feb. 20,'32 | 7 | |
| Spring Antics | May 21,'32 | 7 | May 21,'32 |
| Toy Time | Jan. 27,'32 | 8 | Jan. 30,'32 |
| **BENNY RUBIN COMEDIES** | | | |
| Dumb Dicks | Mar. 21,'32 | 19 | |
| Full Coverage | Nov. 9 | 18 | Nov. 14 |
| Guests Wanted | Jan. 18,'32 | 18 | Sept. 5 |
| **FRANK McHUGH COMEDIES** | | | |
| Big Scoop, The | Nov. 16 | 19 | |
| Extra, Extra | Apr. 4,'32 | 20 | May 7,'32 |
| Hot Spot, The | Sept. 14 | 18 | Oct. 10 |
| News Hound, The | Jan. 25,'32 | 20 | |
| Pete Burke, Reporter | June 13,'32 | 20 | |
| Promoter, The | May 30,'32 | 17 | June 4,'32 |
| **GAY GIRL COMEDIES** | | | |
| Easy to Get | Dec. 7 | 18 | Dec. 19 |
| Gigolettes | May 23,'32 | 18 | |
| Niagara Falls | July 18,'32 | 19 | Apr. 23,'32 |
| Only Men Wanted | Feb. 8,'32 | 20 | |
| Riders of Riley | Oct. 26 | | |
| Take 'Em and Shake 'Em | Sept. 28 | 20 | |
| **GRANTLAND RICE SPORTLIGHTS** | | | |
| Bob White | Mar. 12,'32 | 9 | |
| Canine Champions | Nov. 16 | 10 | Dec. 12 |
| College Grapplers | Jan. 27,'32 | 10 | Feb. 20,'32 |
| Diamond Experts | May 17 | 10 | May 23 |
| Ducks and Drakes | Dec. 14 | 10 | |
| Floating Fun | Sept. 7 | 10 | |
| Flying Leather | Feb. 27,'32 | 8 | |
| Outboard Stunting | May 3 | 1 reel | May 31 |
| Pack and Saddle | Oct. 19 | 11 | |
| Pigskin Progress | Sept. 21 | 9 | Oct. 10 |
| Slim Figuring | Feb. 6,'32 | 10 | |
| Take Your Pick | Mar. 26,'32 | 10 | Apr. 9,'32 |
| Timing | Oct. 5 | 10 | |
| Uncrowned Champion | Nov. 30 | 10 | |
| **KNUTE ROCKNE FOOTBALL SERIES** | | | |
| Backfield Aces | Sept. 26 | 1 reel | |
| Flying Feet | Sept. 26 | 1 reel | |
| Hidden Ball, The | Sept. 26 | 1 reel | |
| Last Yard, The | Sept. 26 | 1 reel | |
| Touchdown | Sept. 26 | 1 reel | |
| Two Minutes to Go | Sept. 26 | 1 reel | |
| **MANHATTAN COMEDIES** | | | |
| Oh Marry Me | Nov. 2 | 18 | Nov. 21 |
| **MASQUERS COMEDIES** | | | |
| Great Junction Hotel, The | Oct. 26 | 18 | Oct. 17 |
| Iron Minnie | July 4,'32 | | |
| Rule 'Em and Weep | May 2,'32 | 19 | May 21,'32 |
| Wide Open Spaces | Dec. 28 | 20 | |
| **MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)** | | | |
| Bon Voyage | Feb. 22,'32 | 20 | |
| Camping Out | Dec. 14 | 20 | |
| Giggle Water | June 27,'32 | 20 | May 21,'32 |
| Mother-in-Law's Day | Apr. 25,'32 | 20 | |
| Thanks Again | Oct. 5 | 20 | Oct. 10 |
| **PATHE NEWS** | | | |
| Released twice a week | | | |
| **PATHE REVIEW** | | | |
| Released once a month | | | |
| **RUFFTOWN COMEDIES (JAMES GLEASON)** | | | |
| Battle Royal | Feb. 29,'32 | 18 | |
| Doomed to Win | Dec. 21 | 10 | |
| High Hats and Low Brews | July 11,'32 | 18 | May 21,'32 |
| Slow Poison | Oct. 19 | 21 | Oct. 24 |
| Stealing Home | May 9,'32 | 19 | Apr. 23,'32 |
| **TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)** | | | |
| Blondes by Proxy | Apr. 11,'32 | 17 | |
| Perfect 36 | June 20,'32 | 17 | |
| Selling Shorts | Nov. 30 | 17 | Nov. 7 |
| Stop That Run | Feb. 1,'32 | 19 | |
| **VAGABOND ADVENTURE SERIES** | | | |
| Children of the Sun | Dec. 21 | 9 | |
| Door of Asia | Feb. 22,'32 | 8 | Feb. 20,'32 |
| Drums of the Orient | June 18,'32 | 9 | |
| Empire of the Sun | Apr. 25,'32 | | |
| Fallen Empire | July 27 | 10 | |
| Land of Ghandi | Jan. 18,'32 | 10 | Feb. 6,'32 |
| Song of the Voodoo | Oct. 19 | 9 | Oct. 31 |
| Second Paradise | Mar. 19,'32 | 9 | |
| Shanghai | May 23,'32 | | |

## RKO-RADIO PICTURES

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **CHARLES "CHIC" SALE SERIES** | | | |
| County Seat, The | Aug. 15 | 20 | |
| Cowslips | Sept. 19 | 15 | Jan. 2,'32 |
| Ex-Rooster | Jan. 30,'32 | 19 | Jan. 30,'32 |
| Hurry Call, A | Mar. 12,'32 | 16 | |
| Many a Slip | Dec. 19 | 19 | |
| Slip at the Switch, A | Apr. 16,'32 | 18 | May 7,'32 |
| **HEADLINER SERIES** | | | |
| House Dick, The | Oct. 17 | 18 | |
| Jimmy Savo | | | |
| False Roomers | Oct. 10 | 20 | |
| Clark & McCullough | | | |
| Scratch as Catch Can | Oct. 24 | 19 | |
| Clark & McCullough | | | |
| Mellon Drama, A | Nov. 6 | 20 | Dec. 19 |
| Clark & McCullough | | | |
| **LIBERTY SHORT STORIES SERIES** | | | |
| Beautiful and Dumb | Apr. 16,'32 | 11 | Apr. 30,'32 |
| Double Decoy | Dec. 16 | 11 | |
| Endurance Flight | Feb. 13,'32 | 20 | |
| Ether Talks | Dec. 12 | 11 | |
| Secretary Preferred | Mar. 26,'32 | 11 | May 14,'32 |
| Stung | Nov. 15 | 10 | Dec. 5 |
| **LOUISE FAZENDA SERIES** | | | |
| Blondes Prefer Bonds | May 15 | 21 | |
| **MICKEY McGUIRE SERIES** | | | |
| Mickey's Big Business | May 21,'32 | | |
| Mickey's Golden Rule | June 4,'32 | 19 | |
| Mickey's Helping Hand | Dec. 19 | 18 | |
| Mickey's Holiday | Mar. 5,'32 | 19 | |
| Mickey's Sideline | Dec. 26 | 19 | |
| Mickey's Thrill Hunters | Sept. 19 | 18 | |
| Mickey's Travels | Feb. 20,'32 | 20 | |
| Mickey's Wildcats | Sept. 12 | 18 | |
| **NED SPARKS SERIES** | | | |
| Big Dame Hunting | Jan. 16,'32 | 20 | Dec. 19 |
| Strife of the Party, The | Oct. 17 | 16½ | Jan. 30,'32 |
| When Summons Comes | Feb. 20,'32 | 18 | |
| **NICK HARRIS DETECTIVE SERIES** | | | |
| Facing the Gallows | Sept. 26 | 21 | |
| Mystery of Compartment C | Oct. 31 | 21 | |
| Swift Justice | Jan. 2,'32 | 21 | |
| Self Condemned | Feb. 27,'32 | 20 | Apr. 9,'32 |
| **ROSCO ATES SERIES** | | | |
| Never the Twins Shall Meet | Feb. 13,'32 | 20 | |
| Use Your Noodle | Oct. 31 | 20 | |
| **TOM AND JERRY SERIES** | | | |
| In the Bag | Mar. 26,'32 | 7 | |
| Joint Wipers | Apr. 23,'32 | | |
| Jungle Jam | Nov. 14 | 8 | |
| Plane Dumb | June 25,'32 | 7 | |
| Pots and Pans | May 14,'32 | 6 | |
| Rabid Hunters | Feb. 27,'32 | 7 | |
| Rocketeers | Jan. 30,'32 | 7 | |
| Swiss Trick, A | Dec. 19 | 7 | |
| Trouble | Oct. 10 | 7 | |
| Tuba Tooter, The | June 4,'32 | 7 | May 21,'32 |

## STATE RIGHTS

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **B. I. P. AMERICA** | | | |
| Land of the Shamrocks | | 10 | Apr. 9,'32 |
| Mystery of Marriage, The | | 18 | Apr. 9,'32 |
| Special Messengers | | 9 | Mar. 26,'32 |
| **CAPITAL** | | | |
| Japanese Rome | | 10 | Mar. 5,'32 |
| **CENTRAL FILM** | | | |
| In Old New Orleans | | | May 28,'32 |
| Syria | | | May 21,'32 |
| **FEATURETTES, INC.** | | | |
| A Night in the Jungle | | 10 | Apr. 30,'32 |
| Holy Men of India | | 10 | May 7,'32 |
| **FILM EXCHANGE, INC., THE** | | | |
| At the Race Track | | 9 | |
| Could I Be More Polite | | 9 | |
| Living Book of Knowledge: | | | |
| 3—Solace of the Hills | | 7 | |
| 4—Silvery Salmon | | 6 | |
| 5—Lonely Soul | | 7 | |
| 6—Flying Fleet | | 9 | |
| **HAROLD AUSTIN** | | | |
| Perils of the Desert | | | Feb. 27,'32 |
| **LOUIS SOBOL** | | | |
| Newsreel Scoops | | 9 | Mar. 19,'32 |
| **OLYMPIAD PRODUCTIONS** | | | |
| Tenth Olympiad | | 19 | Apr. 2,'32 |
| **PRINCIPAL** | | | |
| Mexico | | 43 | June 11,'32 |
| **UFA** | | | |
| Cod Liver Oil Preferred | | 22 | June 11,'32 |
| German Students on a Ramble Through Greece | | 11 | Mar. 26,'32 |
| Last Pelicans in Europe | | 10 | May 7,'32 |
| Secrets of an Eggshell | | 13 | Mar. 26,'32 |
| Steel | | 10 | May 21,'32 |

## TIFFANY

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **TIFFANY CHIMP SERIES** | | | |
| 9—Cinnamon | Oct. 4 | 11 | |
| 10—Skimpy | Nov. 8 | 18 | Nov. 21 |
| 11—My Children | Dec. 28 | 18 | |
| 12—Broadcasting | Jan. 31,'32 | 18 | Jan. 30,'32 |
| **VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R** | | | |
| No. 6—John Boles & Helen Chandler | Oct. 11 | 9 | |
| No. 7—Roscoe Ates | Oct. 25 | 11 | Dec. 5 |
| No. 8—Monte Blue | Nov. 8 | 11 | Nov. 21 |
| No. 9—Pat O'Brien | Nov. 22 | 11 | |
| No. 10—Andy Clyde | Dec. 6 | 11 | Dec. 12 |
| No. 11—Marjorie White | Dec. 20 | 10 | Jan. 2,'32 |
| No. 12—Franklyn Pangborn | Jan. 3,'32 | 9 | Jan. 23,'32 |
| No. 13—John Wayne | Jan. 17,'32 | 11 | Jan. 30,'32 |

## UNITED ARTISTS

| Title | Rel. Date | Running Time Minutes | Reviewed |
|---|---|---|---|
| **MICKEY MOUSE** | | 1 reel | |
| **SILLY SYMPHONIES** | | | |
| Bears and Bees | | 1 reel | |
| Bugs in Love | | 1 reel | |
| Flowers and Trees | | 1 reel | |
| Just Dogs | | 1 reel | |

# (THE RELEASE CHART--CONT'D)

## UNIVERSAL

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **OSWALD CARTOONS** | | | |
| Beau and Arrows | Mar. 28,'32 | 7 | Apr. 23,'32 |
| Catnipped | May 23,'32 | 1 reel | |
| Clown, The | Dec. 21 | 6 | Jan. 16,'32 |
| Day Nurse | July 18,'32 | 1 reel | |
| Fisherman, The | Dec. 7 | 7 | Jan. 9,'32 |
| Foiled | Apr. 25,'32 | | |
| Grandma's Pet | Jan. 18,'32 | 8 | June 4,'32 |
| Great Guns | Feb. 29,'32 | 1 reel | |
| Hare Mail, The | Nov. 30 | 1 reel | |
| Hunter, The | Oct. 12 | 6 | Jan. 30,'32 |
| In Wonderland | Jan. 4,'32 | 6 | Dec. 5 |
| Jungle Jumble, A | July 4,'32 | 1 reel | |
| Let's Eat | Apr. 25,'32 | 7 | Apr. 30,'32 |
| Making Good | Apr. 11,'32 | | |
| Mechanical Cow | Jan. 4,'32 | | Jan. 30,'32 |
| Mechanical Man | Feb. 15,'32 | 1 reel | |
| Oh, Teacher | Feb. 1,'32 | 1 reel | |
| Stone Age, The | Nov. 23 | 1 reel | |
| To the Rescue | May 23,'32 | | |
| Wet Knight, A | June 20,'32 | 1 reel | |
| Winged Horse | May 9,'32 | 1 reel | |
| Wins Out | Mar. 14,'32 | | |
| **SHADOW DETECTIVE SERIES** | | | |
| No. 3—Sealed Lips | Nov. 11 | 17 | Nov. 21 |
| No. 4—House of Mystery | Dec. 16 | 16 | Jan. 2,'32 |
| No. 5—The Red Shadow | Jan. 20,'32 | 2 reels | |
| No. 6—Circus Showup | Feb. 17,'32 | 18 | Feb. 6,'32 |
| **SIDNEY-MURRAY COMEDIES** | | | |
| Models and Wives | Nov. 25 | 20 | |
| **SPORT REELS** | | | |
| Basket Ball Reel No. 1<br>Doc Meanwell | Dec. 21 | 1 reel | |
| Basket Ball Reel No. 2<br>Doc Meanwell | Dec. 28 | 1 reel | |
| Basket Ball Reel No. 3<br>Doc Meanwell | Jan. 4,'32 | 1 reel | |
| Carry On<br>Notre Dame Football | Oct. 3 | 1 reel | |
| Developing a Football Team<br>Pop Warner Football | Nov. 2 | 10 | |
| Fancy Curves<br>Babe Ruth No. 4 | Mar. 7,'32 | 1 reel | |
| Just Pals<br>Babe Ruth No. 2 | Feb. 22,'32 | 1 reel | |
| Over the Fence<br>Babe Ruth No. 5 | Mar. 14,'32 | 1 reel | |
| Perfect Control<br>Babe Ruth No. 3 | Feb. 29,'32 | 9 | May 14,'32 |
| Running with Paddock<br>Chas. Paddock | Apr. 11,'32 | 10 | Apr. 23,'32 |
| Slide, Babe, Slide<br>Babe Ruth No. 1 | Feb. 15,'32 | 1 reel | |
| Soccer<br>Pop Warner Football | Nov. 16 | 1 reel | |
| Trick Plays<br>Pop Warner Football | Oct. 26 | 1 reel | |
| Victory Plays<br>Tilden Tennis Reel | May 2,'32 | 9 | May 7,'32 |
| **STRANGE AS IT SEEMS SERIES** | | | |
| No. 17—Novelty | Feb. 22,'32 | 9 | Mar. 26,'32 |
| No. 18—Novelty | Apr. 18,'32 | 9 | May 14,'32 |
| No. 19—Novelty | May 16,'32 | 1 reel | |
| No. 20—Novelty | July 18,'32 | 1 reel | |
| **UNIVERSAL BREVITIES** | | | |
| Runt Page, The | Apr. 11,'32 | | |
| Unshod Maiden, The | Apr. 18,'32 | | |
| **UNIVERSAL COMEDIES (1931-32 SEASON)** | | | |
| Around the Equator on Roller Skates | | | |
| Around the World in 18 Minutes | June 15,'32 | 18 | |
| Bless the Ladies<br>Summerville | Dec. 9 | 2 reels | |
| Dancing Daddies<br>E. Lambert | | 17 | May 21,'32 |
| Doctor's Orders | June 29,'32 | 2 reels | |
| Eyes Have It, The<br>Slim Summerville | Mar. 9,'32 | 2 reels | |
| Hollywood Kids | July 13,'32 | 2 reels | |
| Foiled Again | June 1,'32 | 2 reels | |
| Hollywood Halfbacks | Dec. 23 | 2 reels | |
| In the Bag<br>Summerville | Apr. 5,'32 | 21 | Mar. 26,'32 |
| Marriage Wow, The<br>Bert Roach | Apr. 20,'32 | 16 | Mar. 26,'32 |
| Meet the Princess<br>Summerville | May 4,'32 | 17 | Apr. 16,'32 |
| Models and Wives<br>Sidney-Murray | Nov. 25 | 2 reels | |
| Monkeyshines<br>Daphne Pollard | Mar. 23,'32 | 2 reels | |
| Out Stepping<br>Don Brodie | Oct. 28 | 16 | Nov. 7 |
| Peekin' in Peking<br>Summerville | Dec. 30 | 2 reels | |
| Robinson Crusoe & Son<br>Lloyd Hamilton | Feb. 24,'32 | 2 reels | |
| Running Hollywood | Jan. 27,'32 | 19 | Jan. 23,'32 |
| Sea Soldiers' Sweeties | Feb. 10,'32 | 2 reels | |
| Sold at Auction<br>Daphne Pollard | Jan. 13,'32 | 18 | Jan. 9,'32 |

## VITAPHONE SHORTS

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| **ADVENTURES IN AFRICA** | | 2 reels | |
| **BELIEVE IT OR NOT—ROBERT L. RIPLEY** | | | |
| No. 3 | | 8 | |
| No. 4 | | 8 | |
| No. 5 | | 8 | |
| No. 6 | | 1 reel | |
| No. 7 | | 1 reel | |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| No. 11 | | 1 reel | |
| **BIG STAR COMEDIES** | | | |
| No. 1—Lucky 13<br>Thelma White and Fanny Watson | | 21 | Nov. 21 |
| No. 2—The Smart Set-Up<br>Walter O'Keefe | | 2 reels | |
| No. 3—Of All People<br>Thelma White and Fanny Watson | | 22 | Nov. 21 |
| No. 4—Relativity and Relatives<br>Dr. Rockell | | 18 | Dec. 12 |
| No. 5—Her Wedding Night-Mare<br>Thelma White and Fanny Watson | | 18 | Jan. 30,'32 |
| No. 6—Shake a Leg<br>Thelma White and Fanny Watson | | 17 | |
| No. 7—The Perfect Suitor<br>Benny Rubin | | 2 reels | |
| No. 8—Maybe I'm Wrong<br>Richy Craig, Jr. | | 18 | May 28,'32 |
| No. 9—The Toreador<br>Joe Penner | | 17 | May 7,'32 |
| No. 10—On Edge<br>Wm. and Joe Mandel | | 19 | May 7,'32 |
| No. 11—Poor but Dishonest<br>Thelma White and Fanny Watson | | 2 reels | |
| **BOOTH TARKINGTON SERIES** | | | |
| No. 1—Snakes Alive<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 2—Batter Up<br>Billy Hayes-Bobby Jordan | | 1 reel | |
| No. 3—One Good Deed<br>Billy Hayes-Dave Gorcey | | 9 | |
| No. 4—Detectives<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 5,'32 |
| No. 6—His Honor, Penrod<br>Billy Hayes-Dave Gorcey | | 9 | Mar. 19,'32 |
| No. 7—Hot Dog | | 1 reel | |
| No. 8—Penrod's Bull Pen<br>Billy Hayes-Dave Gorcey | | 1 reel | |
| **BROADWAY BREVITIES SERIES** | | | |
| No. 1—The Musical Mystery<br>Janet Reade-Albertina Rasch Girls | | 18 | |
| No. 2—Words and Music<br>Ruth Etting | | 17 | Nov. 21 |
| No. 3—Footlights | | 19 | Jan. 16,'32 |
| No. 4—Hello, Good Times!<br>Barbara Newberry-Albertina Rasch Girls | | 17 | |
| No. 5—The Imperfect Lover<br>Jack Haley | | 19 | Feb. 13,'32 |
| No. 6—Subway Symphony | | 18 | Mar. 26,'32 |
| No. 7—Sea Legs | | 19 | Apr. 23,'32 |
| No. 8—Absentminded Abner<br>Jack Haley | | 2 reels | |
| No. 9—A Regular Trouper<br>Ruth Etting | | 2 reels | |
| No. 10—A Mail Bride<br>Ruth Etting | | 18 | June 4,'32 |
| No. 11—Stage Struck<br>Ruth Etting | | | |
| No. 12—What an Idea<br>Harriet Hilliard | | 2 reels | |
| **HOW TO PLAY GOLF—BOBBY JONES** | | 1 reel (each) | |
| **LOONEY TUNES SERIES SONG CARTOONS NEW SERIES** | | | |
| No. 1—Bosko's Shipwrecked | | 7 | |
| No. 2—Bosko, the Doughboy | | 7 | |
| No. 3—Bosko's Soda Fountain | | 7 | Nov. 21 |
| No. 4—Bosko's Fox Hunt | | 7 | Jan. 23,'32 |
| No. 5—Bosko at the Zoo | | 7 | Mar. 5,'32 |
| No. 6—Battling Bosko | | 7 | Feb. 6,'32 |
| No. 7—Big Hearted Bosko | | 7 | Apr. 16,'32 |
| No. 8—Bosko's Party | | 7 | May 7,'32 |
| No. 9—Bosko and Bruno | | 7 | |
| No. 10—Bosko's Dog Race | | | |
| **MELODY MASTER SERIES** | | | |
| No. 3—Darn Tootin'<br>Ruby Weldoeft & Orch. | | 9 | Dec. 19 |
| No. 4—Horace Heldt and His Famous Californians | | | |
| No. 5—It's a Panic | | 8 | |
| Benny Meroff and His Band | | 1 reel | |
| No. 6—Up on the Farm<br>Henry Santrey and His Band | | 9 | Apr. 23,'32 |
| No. 7—Pie, Pie, Blackbird<br>Eubie Blake and Band<br>Nina Mae McKinney | | | |
| **MERRY MELODIES SONG CARTOONS** | | | |
| No. 1—Smile, Darn Ya, Smile | | 1 reel | |
| No. 2—One More Time | | 1 reel | |
| No. 3—Ya Don't Know What You're Doin' | | 7 | Dec. 5 |
| No. 4—Hittin' the Trail for Hallelujah Land | | 7 | Dec. 19 |
| No. 5—Red Headed Baby | | 7 | |
| No. 6—Pagan Moon | | 7 | |
| No. 7—Freddie the Freshman | | 7 | Mar. 12,'32 |
| No. 8—Crosby, Columbo and Valee | | 7 | Apr. 9,'32 |
| No. 9—Goopy Gear | | 6 | Apr. 30,'32 |
| No. 10—It's Got Me Again | | 6 | June 11,'32 |
| No. 11—Moonlight for Two | | | |
| **THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH** | | | |
| The Naggers at the Opera | | 10 | Feb. 13,'32 |
| **NEW SERIES** | | | |
| The Naggers' Anniversary | | 1 reel | |
| The Naggers at the Opera | | 1 reel | |
| The Naggers Go Ritzy | | 10 | June 4,'32 |
| Spreading Sunshine | | 10 | Apr. 23,'32 |
| Movie Dumb | | 1 reel | |
| Four Wheels—No Brakes | | 1 reel | |
| **NOVELTIES** | | | |
| Bigger They Are, The<br>Primo Carnero | | 2 reels | |
| Gypsy Caravan<br>Martinelli | | 1 reel | |
| Handy Guy, The<br>Earl Sande | | 2 reels | |
| Rhythms of a Big City | | 1 reel | |
| Season's Greetings, The<br>Christmas Special | | 5 | |
| Trip to Tibet, A | | 1 reel | |
| Washington, The Man and the Capital<br>Clarence Whitehill | | 18 | |
| **ONE-REEL COMEDIES** | | | |
| Baby Face<br>Victor More | | | |
| Bitter Half, The<br>Ann Codde | | 9 | Feb. 13,'32 |
| Military Post, The<br>Roberto Guzman | | | |
| No-Account, The<br>Hardie-Hutchison | | | |
| No Questions Asked<br>Little Bily | | | |
| Riding Master, The<br>Poodles Hanaford | | 9 | Dec. 26 |
| Second Childhood | | 7 | Dec. 26 |
| Strong Arm, The<br>Harrington-O'Neil | | | |
| Travel Hogs<br>Hugh Cameron-Dave Chasen | | 9 | Nov. 28 |
| **ORGAN SONG-NATAS** | | | |
| For You<br>Organ-Vocal | | 1 reel | |
| Say a Little Prayer for Me<br>Organ-Vocal | | 1 reel | |
| When Your Lover Has Gone<br>Organ-Vocal | | 1 reel | |
| **JOE PENNER COMEDIES** | | | |
| Moving In | | 2 reels | |
| Rough Sailing | | 16 | |
| Stutterless Romance, A | | 1 reel | |
| Where Men Are Men | | 2 reels | |
| **PEPPER POT SERIES** | | | |
| No. 1—The Eyes Have It<br>Edgar Bergen | | 10 | Dec. 12 |
| No. 2—Thrills of Yesterday | | | |
| No. 3—Hot News Margie<br>Marjorie Beebe | | | |
| No. 4—High School Hoofer<br>Hal Le Roy | | 10 | Jan. 9,'32 |
| No. 5—Free and Easy<br>Edgar Bergen | | | |
| No. 6—Cigars, Cigarettes<br>Marjorie Beebe | | 10 | Mar. 26,'32 |
| No. 7—The Movie Album | | 10 | Mar. 26,'32 |
| No. 8—The Wise Quacker<br>Novelty with cast of ducks | | 9 | |
| No. 9—Remember When | | 9 | May 7,'32 |
| No. 10—Campus Spirit, The<br>Douglas Stanbury and N. Y. U. Glee Club | | 9 | May 21,'32 |
| No. 11—Napoleon's Bust<br>Dan Coleman-Ted Husing | | | |
| No. 12—Featurette Movie Album | | | |
| No. 13—Movie Album Thrills | | | |
| **SPORTSLANT SERIES—TED HUSING** | | | |
| No. 3 | | 1 reel | |
| No. 4 | | 9 | Feb. 20,'32 |
| No. 5 | | 9 | Feb. 13,'32 |
| No. 6 | | 9 | Apr. 16,'32 |
| No. 7 | | 8 | Apr. 23,'32 |
| No. 8 | | 1 reel | |
| No. 9 | | 1 reel | |
| No. 10 | | 1 reel | |
| **S. S. VAN DINE MYSTERY SERIES**<br>(Donald Meek-John Hamilton | | | |
| No. 1—The Clyde Mystery | | 21 | Oct. 31 |
| No. 2—The Wall Street Mystery | | | |
| No. 3—The Week-End Mystery | | | |
| No. 4—Symphony Murder Mystery | | | |
| No. 5—Studio Murder Mystery | | | |
| No. 6—Skull Murder Mystery, The | | 2 reels | |
| No. 7—The Cole Case | | 20 | Apr. 23,'32 |
| No. 8—Murder in the Pullman | | 20 | June 4,'32 |
| No. 9—The Side Show Mystery | | 20 | June 11,'32 |
| No. 10—Campus Mystery, The | | | |
| No. 11—Crane Poison Case, The | | | |
| **TWO-REEL COMEDIES** | | | |
| Dandy and the Belle, The<br>Frank McGlynn, Jr.-Mary Murray | | | |
| For Two Cents<br>De Wolf Hoper | | | June 6 |
| Freshman Love<br>Ruth Etting | | | |
| Old Lace<br>Ruth Etting | | | |
| Politics<br>George Jessel | | 18 | Jan. 30,'32 |
| Regular Trouper, A<br>Ruth Etting | | | |
| **WAYNE AND WHITE COMEDIES** | | | |
| In Your Sombrero<br>Billy Wayne | | 7 | Dec. 3 |
| **WORLD TRAVEL TALKS—E. M. NEWMAN** | | | |
| No. 1—Little Journeys to Great Masters | | 1 reel | |
| No. 2—Southern India | | 9 | |
| No. 3—Road to Mandalay | | 1 reel | |
| No. 4—Mediterranean Byways | | 9 | |
| No. 5—Javanese Journeys | | 9 | |
| No. 6—Northern India | | 1 reel | |
| No. 7—Oberammergau | | 1 reel | |
| No. 8—South American Journeys | | 1 reel | |
| No. 9—Soviet Russian | | 1 reel | |
| No. 10—Paris Glimpses | | 1 reel | |
| No. 11—Dear Old London | | 1 reel | |
| No. 12—When in Rome | | 9 | June 18,'32 |
| No. 13—Berlin Today | | 1 reel | |

# SERIALS

## UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

| Title | Rel. Date | Minutes Running Time | Reviewed |
|---|---|---|---|
| Air Mail Mystery<br>James Flavin-Lucille Browne | Mar. 28,'32 | 18 (each) | Apr. 16,'32 |
| Battling with Buffalo Bill<br>Tom Tyler-Rex Bell | Nov. 28 | | Oct. 3 |
| Danger Island<br>Ken Harlan-Lucille Browne | Aug. 24 | | Aug. 1 |
| Detective Lloyd<br>Jack Lloyd | Jan. 4,'32 | | Jan. 16,'32 |
| Heroes of the West<br>Noah Beery, Jr. | June 20,'32 | | June 18,'32 |

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